Poetry in the Adult EFL Classroom:

Improving Pronunciation and Providing Opportunities for

Cultural and Personal Enrichment

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DEDICATION

This thesis is dedicated to four people who give my life poetic and personal enrichment in profusion. My beloved wife Ellie is my censor, cheerleader, comic, confidante, counsellor, editor, phonetician and psychologist par excellence. She is my muse, mentor and soulmate. It is also dedicated to my three gorgeous and hilarious children, Oisín, Cora and Finnian, for giving Daddy daily doses of laughter and love and for understanding why I wasn't available as much to talk, to help with homework, to play or to push a swing over the last four years. I've a lot of making up to do now, no more PhD excuses I promise.

ACKNOWLEDGEMENTS

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[1] https://ebooks.adelaide.edu.au/f/fitzgerald/f_scott/gatsby/chapter9.html

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Preface: Why this Thesis?

Poems to me are stories in their most succinct, svelte and sublime form. We never grow old of stories nor of being told them, and this thesis is in thanks to those, the teachers, who have bewitched me with tales and their telling, on and off the page, throughout my life. My late father by day conjured fanciful stories to explain mundanities to me, a crucifix found in a coal scuttle, must have fallen off a Polish miner's neck as he laboured in the mine shafts of Upper Silesia. He had me bring it to my primary school and tell the headmaster all about its fanciful origins. I still think he's grinning about it. He showed me the intrinsic humour in language by bequeathing a love of word play in me. Every summer holiday passing village cemeteries en route to his Wexford hometown would cause him invariably to remark that we were now in "the dead centre of town." He was a very punny man indeed. By night he spellbound my bedside with literary classics, the likes of *Treasure Island and Fantastic Mr Fox*, or with his own tales of the sea, which more often or not, would end up with us falling asleep together, enveloped in a blanket of words.

In the chalky classrooms of my childhood, Mr Desmond (3rd class) and Mr Farrell (6th class) passed on their love of words and taught me how poetry lurked in song lyrics. The folk music and singer-songwriters of the 60s and 70s were the very soundtracks to their classes. It is apt that I first felt the touch of poetry here, when we consider how ancient forms of poetry, like the Chinese Shijing (11th to 7th centuries BC) and the Greek lyric (early 7th to the early 5th centuries BC) were developed directly from folk songs with musical accompaniment. Indeed, it is well know that the ultimate etymology of the word lyric is from the Ancient Greek *lyrikos* which means "singing to the lyre[2]," the lyre, of course, being the musical instrument which complemented those Greek poems.

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[2] http://www.etymonline.com/index.php?term=lyric

It is no surprise then that the poet Maya Angelou observed: "Human beings love poetry. They don't even know it sometimes ... whether they're the songs of Bono, or the songs of Justin Bieber ... they're listening to poetry[3]." Indeed, the issue of whether song lyrics could be considered as poetry was suggested and satisified by the 2016 Noble Prize in Literature committee when they lauded Bob Dylan "for having created new poetic expressions within the great American song tradition.[4]" Dylan in his acceptance speech wrote that "Not once have I ever had the time to ask myself, 'Are my songs literature?' So, I do thank the Swedish Academy, both for taking the time to consider that very question, and, ultimately, for providing such a wonderful answer.[5]"

It was the folk song aficionado Mr Farrell at the end of my primary education, who introduced to my 11 year old self to the first poem I remember to have moved me through its message and mechanics:

The Northern Ireland Question

by Desmond Egan

two wee[6] girls

were playing tig[7] near a car . . .

how many counties would you say

are worth their scattered fingers?

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[3] https://www.brainyquote.com/quotes/quotes/m/mayaangelo634485.html
[4] http://www.nobelprize.org/nobel_prizes/literature/laureates/2016/
[5] https://www.nobelprize.org/nobel_prizes/literature/laureates/2016/dylan-speech_en.html
[6] Wee: small/little in Northern Irish/Scottish dialect.
[7] Tig/Tag: a children's game where one player chases the others in an attempt to touch one of them, who then becomes the one who has to chase the others (*pilla-pilla* in Spanish).

The poem's mere four lines, divided in two paltry sentences, sum up achingly the futility of the slaughter of innocents for political ends. The brevity of the poem is akin to the brevity of their lives, and the poem's terrible beauty has stayed with me for the last 30 years. It has shown me that poetry has both a didactic and aesthetic nature and that poetry has a habit of sticking around. It has shown me that, as a teacher, it is our duty to pass on the lessons we have learned through the heart and not by heart.

In secondary school poetry and word smithery came to the fore of my being and under the tutelage of John D. Horgan, Mary Breen and Barry Collins. My love of literature was nurtured and I was stirred to write myself. University saw Cedric Bryant illuminate my path and introduced me to the lyricism of Toni Morrison's writing and converted me to her personal literary aesthetic: "The language must be careful and must appear effortless. It must not sweat. It must suggest and be provocative at the same time. It is the thing that black people love so much—the saying of words, holding them on the tongue, experimenting with them, playing with them. It's a love, a passion[8]."

After a 14 year absence from third level education, I returned as a father, full-time teacher and husband to study a different field through a different language in a different country. Needless to say, thoughts early on of dropping out were not far from my mind. Amparo Lázaro was indifferent to my pleas and taught me to wipe the tears with the towel I was about to throw in and resurrected in me an academic passion I thought had passed away with a younger self. She taught me how to merge literature with linguistics and without her presence this thesis simply could not have been written. Moreover, had I not completed this doctorate, I fear my own sense of self would have been forever left somewhat wanting, for not allowing that to happen I am evermore beholden to her.

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[8] https://newrepublic.com/article/95923/the-language-must-not-sweat

I name one final teacher, a primary school one, the mother of two of my children and the stepmother to my first-born. Ellie has given sense to the story of my life. We met 9 years ago after the dark chapters of divorce and my father's death had made life more prosaic than poetic. Ever after I have been blessed for us being able to, hand in hand, write the story of our lives together. I conclude with words which came to me weeks after we had met, over the Christmas holidays when, whilst uncharacteristically (pre) spring cleaning, I glimpsed at what our future together may hold:

Paperwork

It always comes at once, from wardrobe and shelf,

The clothes, the books and the paper,

The New Year's need to sort out what

I wrap myself up in, or how I present myself to myself

The books I won't remind myself to read again for another year,

Are shelved tightly in spineless disregard for genre

Clothes are folded according to season and shape,

Always something lost that was dear

But with the paper I always stub my memory,

The evidence of hurried flights home and

the inability to throw away a six year old's scribblings,

and then you surface, a trip to the cinema and a meal by the sea

This year the omens were more than fair,

Fairy tales were snug between fact,

I found evidence of you

and a glove's matching pair.

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ABBREVIATIONS

CA Control Group A - B1 level Control Group

CAS1 – CAS7 Control Group A Student 1 to Control Group A Student 7

CB Control Group B – B2 level Control Group

CBS1 – CBS8 Control Group B Student 1 to Control Group B Student 8

CALL Computer-assisted Language Learning

CG Control Group

CLIL Content and Language Integrated Learning

EA Experimental Group A – B1 level Experimental Group

EAS1 – EAS14 Experimental Group A Student 1 to Experimental Group A Student 14

EB Experimental Group B – B2 level Experimental Group

EBS1 – EBS12 Experimental Group B Student 1 to Experimental Group B Student 12

EG Experimental Group

EFL English as Foreign Language

ESL English as Second Language

FS Free Speech

FS1-FS10 Free Speech 1 to Free Speech 10. The 10 home recorded Free Speech samples recorded by the participants during the training period.

FS02 Free Speech 2 Post-test Recording

FS03 Free Speech 3 Delayed Post-Test Recording

IELTS International English Language Testing System

IPR Imitation of Poem in a Rehearsed manner

IP1R- IP10R Imitation of Poem 1 in a Rehearsed manner to Imitation of Poem 10 in a Rehearsed manner. The 10 home recordings recorded on a weekly basis by the participants in the training period.

IPU Imitation of Poem in an Unrehearsed manner

IP1U- IP10U Imitation of Poem 1 in an Unrehearsed manner to Imitation of Poem 10 in an Unrehearsed manner. The 10 class recordings recorded on a weekly basis by the instructor in the training period.

L1 First Language

L2 Second Language

NS Native Speaker

NNS Non-Native Speaker

Poem 0 *Do not stand at my grave and weep* (Mary Elizabeth Frye)

Poem 1 *Invictus* (W.E Henley)

Poem 2 *if* (Rudyard Kipling)

Poem 3 *Still I Rise* (Maya Angelou)

Poem 4 *The Lake Isle of Innisfree* (W.B. Yeats)

Poem 5 *Stopping by Woods on a Snowy Evening* (Robert Frost)

Poem 6 *I Wandered Lonely as a Cloud/ The Daffodils* (William Wordsworth)

Poem 7 *Warming her Pearls* (Carol Ann Duffy)

Poem 8 *My Mistress' Eyes Are Nothing Like the Sun/Sonnet 130* (William Shakespeare)

Poem 9 *Funeral Blues* (W.H. Auden)

Poem 10 *Mid-term Break* (Seamus Heaney)

P01 Poem 0 Pre-Test Recording

P02 Poem 0 Post-test Recording

P03 Poem 0 Delayed Post-Test Recording

SLA Second Language Acquisition

TESOL Teaching English to Speakers of Other Languages

TOEIC Test of English for International Communication

TOEFL Test of English as a Foreign Language

V Versus

TABLES

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SUMMARY OF THE THESIS

Adult learners of English as a foreign language in the Spanish context don't usually receive specific training on pronunciation and, due to the complexity of English phonology, usually present serious difficulties with this aspect of the language. At the same time, the focus on teaching the language often ignores the use of authentic cultural or literary products which could offer benefits not only at a linguistic level but also at a broader cultural and educational level. With the ultimate aim of improving EFL teaching practices, we intend to explore the possibilities of a very specific technique, the imitation of poetry recitals, as a tool to improve students' pronunciation and students' cultural and personal background.

This study consists of a 12 week methodological intervention to both better the pronunciation of 23 Spanish EFL adult learners and to ascertain whether such contact with poetry provided cultural and personal enrichment for the participants. Two intact classes at the B1 and B2 levels of the European Framework of Reference for Languages (low and high intermediate levels) took part in the study. Each level had a control group and an experimental group. All 4 groups had 4 hours of English class per week, divided into two 120 minute sessions. The experimental groups had one of those 120 minute sessions dedicated to the project for 10 training weeks. There was an average of 12 students in each group. Each training week students were presented with a distinct and renowned poem from the English language literary canon. The poems were chosen based on their popularity in three distinct English speaking cultures (British, Irish and American) as well as their accessibility (length, vocabulary and theme) to L2 learners. There were 4 themes: life and living, nature, love and death. The training class comprised of two parts, the first half was teacher-led with a PowerPoint presentation of the weekly poem: author's biography, the poem's literary and cultural significance, literary analysis and examples of native recitals. In the second half of the class

each student was recorded reading the poem in question aloud whilst their classmates discussed poem specific and general thematic questions. After the training session, the students were emailed the aforementioned weekly PowerPoint presentation as well as a Word document which provided the poem's text, imitation links and specific and general thematic questions about the poem. The students were to email two recordings to the instructor on the eve of the following week's class, one short free speech recording answering on the many questions of their choice and one poetry recital imitating one of the models.

As for the process of data collection, the study followed a pre-test (Week 0), post-test (Week 11) and delayed post-test design (Week 36) with 10 training weeks between Week 0 and Week 11. In Week 0 the participants were given questionnaires to gage their experience of and thoughts on poetry, literature and pronunciation in the L2 classroom. They were also recorded reciting a poem they had not seen before (Poem 0). In Week 11 they were given a questionnaire to measure whether such prolonged contact with poetry offered them cultural and personal enrichment. All four groups were again recorded reciting the poem from the pre-test (P02) and the experimental groups also recorded a Free Speech sample (FS02) related to the theme of the poem. Finally 6 months later (delayed post-test) all four groups were recorded reciting the aforesaid poem (P03) and, once more, only the experimental groups recorded a second free speech sample (FS03). The recordings were evaluated by 4 native evaluators.

Results regarding poetry effects on pronunciation show interesting differences at three levels: between experimental and control groups, between B1 and B2 levels and, within the experimental group, between the scores students obtained in free speech productions and poetry recitals. In summary, the B1 experimental group's ability to recite a poem increased sharply in the post-test, outperforming the B2 experimental group and the control groups. The B2 group's poetry recital result, on the contrary, remained constant with their pre-test poetry recital and indeed, they even scored less than the B2 control group. In the delayed post-test the B1

experimental group's poetry recital result fell sharply but it still bettered the B1 control group. In stark contrast with this, the B2 experimental group was the only group which increased its poetry recital score in the delayed post-test to become the highest scoring group. For the free speech, only recorded for experimental groups, the B1 group scored comparatively low in the post-test but rose sharply in the delayed post-test. The B2 group remained consistently high in both free speech post-tests. Finally, both experimental groups did better in their free speech than in their poetry recital in the delayed post-test.

As for results in terms of cultural and personal enrichment, the vast majority of students confirmed in their questionnaires that they had barely had any exposure to poetry before, felt that there was a place for poetry in the EFL classroom and that they had become culturally and personally enriched by such contact with it.

In light of our findings, we will argue that poetry deserves a place in EFL classrooms.

INTRODUCTION

Neither poetry, nor literature in general, has been a mainstay in EFL instruction. Pronunciation teaching has suffered a similar fate. This thesis argues for the promotion of poetry and pronunciation both within and outside of the adult EFL language classroom. It investigates the potential benefits of the use of poetry as being twofold: the prolonged imitation of native poetry recital may cause an improvement to pronunciation (both in the recital and when speaking freely) and such contact with poetry and its literary, historical and biographical context could have important cultural and personal enrichment advantages.

This thesis has three main theoretical underpinnings: pronunciation instruction, reading aloud and the use of literature in the language classroom. Here we mention each briefly. An acceptable level of intelligible pronunciation is an essential part of second language learning and it has been demonstrated that instruction has beneficial effects on pronunciation acquisition. Despite this, there has been a lack of pronunciation instruction in language teaching practices often rooted in the communicative method. This study aspires to the belief that, through imitation of native models by reading aloud, the suprasegmental elements of language will be enhanced and thus the speaker will sound more native-like in the imitation process and in their free speech too. The thesis hopes to offer a tool for pronunciation instruction (the acquisition of segmentals via imitation) that student and teacher alike can use easily as they are not required to be au fait with the technical tenets of phonetics.

Reading aloud is not being used in the traditional sense in this project but is employed more akin to its use by direct/audio linguistic imitative methods: students read the texts aloud after having listened to and imitated them as many times as they feel to be necessary. The value of reciting (reading aloud) as a tool to improve pronunciation can be seen in how it can help reading by reinforcing graphemic-phonemic correspondences, it can aid the acquisition of

prosodic features of English, it can be used as a technique for autonomous learning/individual language learning strategies and may even help some anxious students to feel more able to speak.

Finally something needs to be said about the place of poetry and literature in general foreign language courses. While generally not employed, the themes which are dealt with in literature are both three-dimensional and universal, and therefore something to which students can relate. Literature can motivate students: it is an authentic material which has general educational value; it helps students to understand aspects of other cultures; it can develop students' interpretative abilities and expand their language awareness; it has a high international status as well as being purely enjoyable. In a nutshell, poetry has educational worth, affective importance and subjective value.

We have divided the thesis into two parts. The first part is devoted to the literature review and it comprises of two chapters. In Chapter 1 we focus on how poetry can be used for pronunciation instruction and in Chapter 2 we consider the potential cultural and personal enrichment benefits of using such literature in the classroom.

In Chapter 1, when looking at how poetry can facilitate pronunciation, we begin with some general considerations when teaching pronunciation and then we give an overview of the history and techniques of pronunciation instruction in language teaching methodologies and consider the contemporary landscape. Next, we turn to some crucial issues to be borne in mind when teaching the pronunciation of English through the method of imitation. Here we focus on two main areas: suprasegmentals elements as melody and rhythm and accent variety. When talking about the latter, we consider the traditional use of Received Pronunciation (RP) as the main teaching model and elaborate on the various accents employed in the present study. We move on to an appraisal of the reading aloud and reciting technique used in the present study

and culminate with some specific empirical studies which have carried out experiments using this technique.

Chapter 2 considers the issue of poetry for cultural and personal enrichment. It has two subsections concerning initially the use of literature and then the use of poetry in the EFL classroom. In the first subsection we begin with a general introduction to the use of literature in the EFL classroom before specifying the three main aspects that are pertinent to this study: the cultural aspects, the linguistic gains and the global education of the student. Then we move onto the second subsection related to the use of poetry in the EFL classroom. Here we consider three areas: arguments against the use of poetry, positive returns from the use of poetry and pre-requisites and selection criteria for poetry in the classroom.

The second part of the thesis is devoted to the description of our study, results and conclusions. It is structured into three chapters organized as follows. In Chapter 3 we postulate the research questions and hypothesis. There are two main research questions, the first dealing with poetry and pronunciation and the second concerning cultural and personal enrichment. We then outline the profile of the adult participants and list of the materials used over the 12 week project. Next, we give the specifics of the procedure before finishing off with information about the data analysis.

Chapter 4 deals with the results. This chapter is divided into two parts covering both areas of the research questions and of the theoretical background. We begin by looking at the results garnered on the effects of poetry on pronunciation. This section has three parts: the pre-test and post-test scores in poetry reading; a comparison of scores in poetry reading and free speech; and finally we offer some conclusions about the effects of poetry on pronunciation. Next we move onto the second part of this chapter and deal with the effects of poetry for cultural and personal enrichment. Here we analyse the pre-training questionnaire for both experimental groups which deal with the students' previous experience with poetry,

pronunciation and culture. We analyse students' beliefs about the methodological value of poetry and we end with a summary and conclusions of the pre-training questionnaire. We then analyse the post-training questionnaires from two perspectives: a comparison of pre- and post-training answers and the learners' evaluation of poetry training and we also draw some general conclusions about whether the use of poetry for cultural as well as personal enrichment is perceived to be successful.

In the fifth and final chapter we summarize our results by answering the research questions and we present the main conclusions of the project for pronunciation instruction, in-class literature use and the issue of cultural and personal enrichment. We also consider the pedagogical implications, limitations of our study and lines for further research. In an attempt to gain a deeper and more personal insight into the effects of the poetry training, we present some student thoughts three years on from when the training period ended.

PART I. LITERATURE REVIEW: Poetry in the EFL Classroom

As stated in the introduction this thesis has a double objective: on the one hand, to test the value of the imitation of poetry recital as a tool to improve students pronunciation of English; on the other hand, to explore the cultural and personal enrichment benefits of the introduction of poetry in the EFL classroom. Therefore, the theoretical background is also divided in two main sections: one devoted to pronunciation (Chapter 1) and one devoted to the cultural and personal enrichment of poetry (Chapter 2).

CHAPTER 1. POETRY FOR PRONUNCIATION

In this section we begin by outlining some general considerations when teaching pronunciation and analyse their relevance for the present study (Section 1.1). Then we give an overview of pronunciation instruction in language teaching methodologies divided into three subtopics: its history, the techniques employed and the current state of pronunciation in the EFL classroom (Section 1.2). Next we move on to dealing with two central concerns when teaching the pronunciation of English which are most pertinent to this current study: suprasegmentals and accent variety (Section 1.3). We end with a review on the particular technique used in the present study: reading aloud and reciting. We look at the arguments for and against this technique and identify some empirical studies which were inspirational to the present investigation (Section 1.4).

1.1. Some general considerations when teaching pronunciation.

This section provides a description of the main general issues concerning the teaching of English pronunciation. The issue is so broad that only those studies and aspects of greater relevance for the present study have been selected. There are many factors involved in the acquisition of pronunciation of any individual. In this section we summarize those particularly pertinent to this study, which include age, exposure to target language, motivation, and the role of the learner's first language on the phonological acquisition of a second language. After each section is dealt with individually, a final section deals with how each factor applies to the present study (with the omission of the general introductory section of L1 vs L2).

a) L1 vs. L2. Before we look with detail in how an L2 is acquired it is worth briefly comparing and contrasting the acquisition of a second language with how we learn our own mother tongue. An L1 is acquired in early childhood by the constant input we receive from our environment. This initial process of language attainment is obviously writ on a blank page, as Meléndez-Ballesteros (2014) affirms:

> *"There is no accumulated or stored information in his [/her] memory; unlike our L2 learner, he/she cannot make any judgments on the grammar being heard, analyse it, etcetera. The child has no basis for comparison. The L1 learner relies on universal processes just like other children or infants in the world".*
>
> (Meléndez Ballesteros, 2014, p. 76)

The sounds which are heard and repeated in the child's milieu are then imitated until eventually perfected and thus is native speech learnt. The L2 learner though, begins their own journey to second language acquisition with

> *"a language-specific system; a phonological system, to be exact, that contains very specific acoustic/phonological information that s/he will have to learn to ignore or set-aside in order to receive more openly the new one being heard."*
>
> (Meléndez-Ballesteros, 2014, p. 76)

The page then, is blank no more. Consequently, the learner needs to be able to learn how to differentiate L1 phonological traits from L2 ones. The crux of the matter is that

> *"(…) the L2 learner is dealing with two competing phonological systems: the one being introduced or heard in the L2 environment (the classroom), and the one that already exists within his/her phonological repertoire. The L2 learner needs to decide which one will be used when producing the L2".*
>
> (Meléndez-Ballesteros, 2014, p. 77)

Meléndez-Ballesteros (2014) concludes her analysis of the differences between first and second language acquisition by noting that this decision to use the most suitable phonological systems ought to be taken "with a conscious effort as many L2 researchers have stated or implied, but as evidenced within many classroom settings, it is not" (p. 77). Here she is implicitly arguing for pronunciation instruction so the L2 learner would be capable of switching between L1 and L2 phonological systems knowingly and not channel all through the former which could be catastrophic for intelligibility. With this brief introduction into the difficulties for the general

L2 learner, we now begin a survey of some of the general research on the teaching and acquisition of pronunciation skills and its implications for this project.

b) Age. Theories of the futility of adults to attain near native pronunciation were colourfully dubbed by Scovel (1969, 1988) as "the Joseph Conrad phenomenon," which was an incapacity of adult learners to realize native-like proficiency in pronunciation. This was believed to be due to an adolescent phenomenon called brain lateralization which rendered such fluency impossibility (Penfield and Roberts 1959, Lennenberg 1967). This was contrasted with the facility of certain prepubescent learners who, with sufficient L2 contact in this critical period could indeed reach a near-native pronunciation plateau. Such theories, based on the controversial critical theory hypothesis, were challenged in the early 1980s with reasons citing a lack of empirical evidence to support such claims (Flege, 1981), an ignoring of psychomotor considerations (Brown, 1994) as well as a lack of consideration of the amount of contact with the L2 "linguistic expectations of interlocutors, ego permeability, attitude towards the second language, and type of motivation" (Celce-Murcia el al., 2010, p. 17).

While the critical period has lost much of its force of argument, certain research corroborates the belief that the older you learn the target language, the poorer your pronunciation will be (Moyer, 1999) and that adults complemented on their nativelike pronunciation are often done so in hyperbolic terms. Cognitive scientists have postulated that there are a number of sensitive periods when language acquisition occurs and not just one critical period and that indeed both children and adults distinguish sounds in a very similar fashion (Liebermann and Blumstein, 1988). Similarly, the phonological system of an L2 is acquired by both child and adult in a different way to their L1.Thus, both adults and children "are capable of rising to the challenge of performing competently-if not exceptionally-in a new sound system" (Celce-Murcia el al., 2010, p.17).

Interesting differences do exist between how a child and how an adult acquire language though. One may be an environment in which the child perhaps learns in "a more natural, input rich environment" as opposed to the staid classroom of the adult learner. Moreover, there could exist a non-linguistic "complex interplay of social and psychological factors" which could hamper an adult learners' pronunciation success" (Celce-Murcia el al., 2010, p. 17). Indeed, there is a call for more fluency and confidence building activities to address such non-linguistic social and psychological factors so adult learners can match their high degree of pronunciation accuracy with similar phonology ability (Celce-Murcia el al., 2010, p. 18). Perhaps, the task we are dealing with in this thesis, the imitation of poetry on a daily basis, might provide the desired fluency practice. Moreover, its high-level literary status could also provide a boost to confidence levels.

c) Exposure. Exposure to the target language is seen as being crucial as it is believed by a host of linguists (Postovsky, 1974; Asher, 1977 and Krashen, 1982) that language is acquired principally from received input and consequently great quantities of comprehensible input should be obtained before learners' output is deemed necessary. Hence, there is a direct correlation between learners' contact with the L2 and their effective acquisition of it. Celce – Murcia et al. (2010) identify the crucial role of the instructor in the provision of outside-the classroom opportunities for the students to have contact with suitable target language samples:

"In EFL settings, especially those where students have little opportunity to surround themselves with native input in the target language, a greater burden will fall on the teacher to provide an adequate model of the target language and to ascertain that students have opportunities outside of class to experience samples of the authentic oral discourse of native speakers".

d) *Motivation.* Motivation is of key importance to any improvement in a learner's L2 in general and even more so with reference to pronunciation. Although motivation and factors related to confidence (affective factors) greatly benefit or hinder L2 acquisition in general, these factors are even more relevant when dealing with pronunciation. Schumann's acculturation model (Schumann, 1986) demarcates the significance that social and affective factors play on L2 attainment. Efficacious acculturation occurs in two ways: integrative motivation (a wish to be socially integrated into the target culture) and assimilative motivation (a desire of the learner to become an indistinguishable member of the target speech community).

Attitude and motivation have been studied by Moyer (1999) and Bongaerts et al. (1997) with advanced L2 learners of German and English respectively. The former discovered that motivation was the most important factor in explaining their good, but non-native pronunciation ratings: they strove for professional excellence and not an unaccented L2. The latter's Dutch students of English were similarly found to be highly motivated though felt it necessary to lose their L1 accent and were seen to have accomplished their goals.

Borges (2014) showed that achievement in L2 learning could not be defended according to solely linguistic and cognitive factors and that sociopsychological aspects have a strong bearing. He observed how when dealing with groups of learners who attain a certain L2 at approximately the same age, there are certain individuals who progress more than others. Borges (2014) deducted that such a singularity showed the way in which L2 attainment was shaped not only by "biological timetables" but also by "sociolinguistic profiles and learners' language attitudes, motivation, and identity" (p. 14). The influence of learners' language attitudes, motivation, and identity on their L2 pronunciation has been comprehensively investigated by Levis (2005) Setter and Jenkins (2005), Jenkins (2004) and Smit (2002).

Setter and Jenkins (2005) saw phonology to be bound with identity as foreign accents are an expression of "how we want to be seen by others, of the social communities with which we identify or seek membership, and of whom we admire or ostracize" (p. 5). Indeed Levis (2005) proposes that "the role of identity in accent is perhaps as strong as the biological constraints" (pp.374-375).

e) The role of the native language. Researchers have long demonstrated that the learners' L1 is a source of transfer, both positive and negative, in all areas of language (vocabulary, grammar, pronunciation, etc.). Therefore, it is necessary to bear the L1 in mind when deciding on pronunciation priorities. In contemporary second language phonology studies Celce – Murcia et al. (2010) identify three general areas of enquiry:

1. To what degree is the process of phonological acquisition in one's first language similar to the process of acquiring the sound system of the second language?

2. To what degree do pronunciation patterns acquired in one's first language govern or determine the process of second-language phonological acquisition?

3. Are there underlying language universals in the acquisition of phonology? How can these universals help us gain insights into students' pronunciation of the target language?

While most scholars have played down the role that native-language interference plays in other areas of language acquisition, Celce–Murcia (2010) et al. holds that today most researchers in the field "would agree that interference (now more commonly referred to as negative transfer) is valid in second language pronunciation acquisition" (p. 22)

f) The relevance of age, exposure to the target language, learner motivation, and the role of the native language in the present study. Here we investigate the aforementioned four areas

and consider their place in the current study. The 52 participants in this project were all employees of the Government of Navarre, Spain, L1 Spanish and/or Basque speakers and Spanish nationals. The average age of the participants was 45. Thus learners in this project were by and large in middle adulthood (past the critical period) and had attained either a B1 or B2 language level before the commencement of instruction in institutional contexts. All were desirous of improving their pronunciation as many of them were expected to use their L2 in a professional basis. When data collection had taken place they had never or hardly ever done any activities based on pronunciation and they all spoke English by using segmental and suprasegmental characteristics of their L1.

As for the specific exposure to English throughout the experiment, this project not only provided learners with 10 poems over as many weeks but learners were also provided with 40 different recordings to choose from and use in their imitation training work (see Table 4: The Source of the Suggested Poems for Imitation (number and location) and the Information on the Reciter's Gender and Accent in Materials section seen first in the chapter on The Study). There were an average of 4 imitation sources per poem with Poem 8: My Mistress'' Eyes having the most imitation sources (6) and Poem 3: "*Still I Rise*" having the least (1). The learners were provided with 9 distinct accents (Standard British English, Received Pronunciation, Standard American English, Northern Irish English, Irish English, Welsh English, Scottish English, Indian English, Southern American English) with an average again of 4 different accents per poem. The most frequent accent provided was Standard British English (13) and the least provided was a tie between Welsh English, Scottish English, Indian English, Southern American English (1). The number of male reciters was 31 and the number of female reciters was 9. This gender imbalance was due to an unavailability of an equal number of male/female reciters online. Thus it can be seen that this project has offered its participants more than ample

opportunities for exposure to the target language in the choice of native accents available to the learners.

As for motivation, instrumental motivation, according to Schumann (1986), is where a learner is motivated to acquire an L2 to achieve a specific objective (e.g. professional advancement). This was clearly present in this study whose participants were middle aged middle class, university educated Navarrese public sector employees. In many cases the higher the L2 level these public sector employees had, the greater the possibility for advancement was within the civil service. While Schumann (1986) claimed that this way would not lead to successful acculturation, other investigators counter argued that the strength of motivation is often as significant as the kind of motivation (Lukmani, 1972). We believe too that instrumental motivation witnessed in the project had a connection with the participants wanting to increase their cultural knowledge of English through a high status contact with canonical poetry and its milieu.

Negative transfer of learners' L1s will be clearly present in their interlanguage (Broselow, 1987; Broselow, Hurtig, and Ringen 1987; Tarone 1987). A crucial argument for the methodologies followed in this project would be the effect of interference/negative transfer on second-language pronunciation acquisition. Celce–Murcia et al. (2010) argue for the instruction of "distinctive segmental features such as aspiration or voicing and of suprasegmental features such as intonation and rhythm" (p. 22). As the learners in this project had not received a great deal of pronunciation training (none in many cases) in their L1 learning trajectory, this thesis is a bid to redress such deficiencies.

1.2. Pronunciation in Language Teaching Methodologies

Here we look at the history of pronunciation instruction in language teaching methodologies and comment on where this particular thesis fits into the historical review (Section 1.2.1). Then we focus in on specific techniques used throughout the history of pronunciation instruction and again consider the place of this thesis therein (Section 1.2.2). And finally we summarise the current state of pronunciation in EFL classroom and once more locate this thesis' stance within many alternatives (Section 1.2.3).

1.2.1. Historical Review

Pronunciation has played Cinderella to the ugly sisters of grammar and vocabulary (Kelly, 1969). Western philologists and linguists have only begun to analyse pronunciation matters systematically since the end of the 19th Century and this perhaps explains why there still persists a lack of understanding in pronunciation pedagogy amongst many language teachers.

In the arena of modern language teaching Kelly (1969) identified two general methodologies when it comes to pronunciation instruction: the intuitive-imitative approach and the analytic-linguistic approach. Both approaches hinge on the fundamental pronunciation training triumvirate of listening-imitation-production but the latter requires an additional knowledge of segmentals and suprasegmentals.

The intuitive-imitative approach was the original way of teaching pronunciation, crudely summed up by listening and repeating a reliable model. Indeed, it was the only one in use before the late 19th Century. The analytical-linguistic approach calls for an array of aids (phonetic alphabet, articulatory descriptions, charts of the vocal apparatus, contrastive

information etc.) to flesh out a skeleton which doesn't merely require listening and repeating unlike its predecessor. According to Celce-Murcia et al. (2010):

"An intuitive-imitative approach depends on the learner's ability to listen to and imitate the rhythms and sounds of the target language without the intervention of any explicit information; it also presupposes the availability of good models to listen to, a possibility that has been enhanced by the availability of phonograph records, then of tape recorders and language labs in the mid-twentieth century, and more recently of audio- and videocassettes and compact discs (CDs) and digital video discs (DVDs)."

(Celce-Murcia, 2010, p. 2)

This approached developed into the Direct Method (late 1800s) which has at its crux the philosophy of how children acquire their mother tongue and adults in non-classroom settings. Such beliefs later became manifest in the naturalistic methods: Asher's (1977) Total Physical Response as well as Krashen and Terrel's (1983) Natural Approach where it's seen as crucial that learners listen to the language for prolonged periods before speaking. Indeed, the teaching of pronunciation without direct phonetical and prosodic instruction can also be seen in humanistic client centred learning exemplified by Rogers (1951) and Curran's (1976) Community Language Learning. This thesis also shares the autonomous learning philosophy of the former but crucially differs in the need for L1 translation from the instructor in the latter.

The antecedents of the analytic-linguistic approach are found in the Reform Movement: a band of fin de siècle phoneticians (Sweet, Vietor, Passy) who formed the International Phonetic Association and created the International Phonetic Alphabet. Amongst their organisations tenets was the belief that "the spoken form of a language is primary and should be taught first" (Celce-Murcia et al., 2010, p. 3). In the mid-20th century two similar schools

developed on both sides on the English speaking Atlantic: Audiolingualism in the US and the Oral Approach of situational language teaching in the UK. Both methods are pronunciation centred (listen/imitate) but also phonetic information is required from the instructor.

From the 1940s into the 1960s pronunciation was considered an extremely important element of English language teaching on both sides of the English speaking Atlantic on a par with correct grammatical usage. This system gave primary attention to segmentals: phonemes and their meaningful contrasts, environmental allophonic variations, and combinatory phonotactic rules, along with structurally based attention to stress, rhythm, and intonation. The teaching of pronunciation involved articulatory explanations, imitation, and memorization of patterns through drills and dialogues, with extensive attention to correction (Morley, 1991, p. 485).

Indeed, when Morley (1991) was writing at the start of the 1990s she admitted that both "audiolingual and situational language teaching continue to flourish in programs throughout the world, and many make use of the traditional approach described above" (p. 485). Audiolingual evolution from the 1960s was in the jettisoning of an articulatory phonetics approach in favour of attention to the phonetic alphabet within a communicative and functional brief.

While audiolingual and situational language teaching continued to exist, come the end of the late 1960s and into the 1980s, there was a backlash against such direct pronunciation instruction: "There were questions about the importance of pronunciation as an instructional focus, questions about whether or not it could be taught directly at all, questions about the assumption it could be learned at all under direct instruction (Morley, 1991, p. 485). The consequences of this were that pronunciation drew less and less curricular attention, with many programs ditching it totally. Such disinterest was reflected in the paucity of textbook and

teacher reference publications on pronunciation which contrasted with a boom in general in the ESL publishing world.

The familiar ways and means of teaching pronunciation which were used in the mid-century golden age of pronunciation instruction no longer seemed appropriate by the late 70s. In the new era, priority was placed on language functions, communicative competencies, task-based methodologies, realism and authenticity. Morley (1991) continues:

> *"Moreover, both the process and the product were seen as flawed. The process, viewed as meaningless non communicative drill-and-exercise gambits, lost its appeal; likewise, the product, that is the success ratio for the time and energy expended, was found wanting".*

(Morley, 1991, p. 485)

The Communicative Approach began in the 1980s and, unsurprisingly, holds communication to be the main goal of language. Thus, pronunciation instruction once more was seen to be undergoing a renaissance of sorts:

> *"This focus on language as communication brings renewed urgency to the teaching of pronunciation, since both empirical and anecdotal evidence indicates that there is a threshold level of pronunciation for non-native speakers of English if they fall below this threshold level, they will have oral communication problems no matter how excellent and extensive their control of English grammar and vocabulary might be".*

(Celce-Murcia et al., 2010, p. 7)

Morley (1991) too captures the zeitgeist of the need to reconcile communicative necessities with effective pronunciation instruction

"Overall, with today's renewed professional commitment to empowering students to become effective, fully participating members of the English-speaking community in which they communicate, it is clear that there is a persistent, if small, groundswell of movement to write pronunciation back into the instructional equation but with a new look and a basic premise: Intelligible pronunciation is an essential component of communicative competence".

(Morley, 1991, p. 488).

Yet crucially, in Communicative Language Teaching the ultimate objective here is to help students learn to communicate as best they can. To do so, intelligible pronunciation is the objective, not to have native-like pronunciation. In other words, the goal of teaching pronunciation to learners is not to make them sound like native speakers of English. With the exception of a few highly gifted and motivated individuals, such a goal is unrealistic. A more modest and realistic goal is to enable learners to surpass the threshold level so that their pronunciation will not detract from their ability to communicate (Celce-Murcia et al., 2010).

To sum up, while the Communicative approach claims to have rehabilitated the instruction of pronunciation it has not drafted any clear guidelines as to its best implementation.

This thesis is rooted in the intuitive-imitative approach: where previous knowledge of neither phonetic nor phonological material are necessary (neither for instructor nor for learner) and the aforementioned "good models" are not only in pronunciation quality but also in them having content of a literary nature, theryby making them meaningful for the learners.

As we adopt a holistic (intuitive-imitative) approach we do not deal with a comparative analysis of the Spanish and English phonological system and do not analyse their pronunciation of specific phonemes by the participants in the present study. This type of training would,

undoubtedly, reinforce the learners' pronunciation benefits (Aliaga-García and Mora, 2009; Cenoz and García-Lecumberri, 209; Gómez-Lacabex and Gallardo del Puerto, 2014, 2015).

1.2.2. Main pronunciation teaching techniques

The inevitable backlash to the concentration on segmentals was a focus on suprasegmentals hitherto unseen. MacNerney and Mendelsohn (1992) offer a neat encapsulation of this methodological swing from segmentals to suprasegmentals:

"(…) a short term pronunciation course should focus first and foremost on suprasegmentals as they have the greatest impact on the comprehensibility of the learner's English. We have found that giving priority to the suprasegmental aspects of English not only improves learners' comprehensibility but is also less frustrating for students because greater change can be effected in a short time".

(MacNerney and Mendelsohn, 1992, p. 186)

Indeed, Celce-Murcia et al. (2010) has identified 10 broad techniques and practice materials that have historically been used and continue to be implemented: 1: listen and imitate; 2: phonetic training; 3: minimal pair drills; 4: contextualized minimal pairs; 5: visual aids; 6: tongue twisters; 7: developmental approximation drills; 8: practice of vowel shifts and stress shifts by affixation; 9: Reading aloud/recitation and 10: recordings of learners' production.

In this methodological survey of the trends in pronunciation theory and teaching it is worth mentioning three studies highlighted by Morley (1991) which have laid the ground work for this present thesis. Allen (1971) was one of the first to write about the importance of suprasegmentals, specifically intonation, and practical ways as to how it might be taught in the

classroom. Stevick (1975) was trailblazing in his identification of the learner's feelings and the importance of the affective dimension of learning. Corder (1967) is seen as being one of the earliest advocates of learner autonomy in the face of a then contemporary paradigm of teacher led instruction. Morley (1991) sees this revolution from a language learning perspective of outside-in, to one of inside-out; that is, a changed concept of language acquisition that views the learner as the active prime mover in the learning process, and an emerging paradigm shift in which learners are seen as active creators, not as passive recipients, in a process which is cognitively driven.

The current pronunciation landscape is one of utilitarianism and harmony between the phonetic and the prosodic where the aim is to:

"Identify the most important aspects of both the suprasegmentals and the segmentals and integrate them appropriately in the courses that meet the needs of any given group of learners. In addition to the segmental and suprasegmental features of English, there is also the issue of voice quality setting; that is, each language has certain stereotypical features such as pitch level, vowel space, neutral tongue position, and degree of muscular activity that contribute to the overall sound quality or 'accent' associated with the language".

(Celce-Murcia et al., 2010, p. 10)

While no doubt there is value in such phonetic/prosodic equilibrium, we contend that the unique quality of poetry is to facilitate multi-listening (without consequent tedium ensuing), and thus it opens an avenue for the phonologically untrained student to significantly improve their pronunciation by an unemphasised awareness of the suprasegmentals. Obviously, the reinforcement of this approach with a more analytic phonological training would increase the

learners' opportunities to improve their pronunciation (Aliaga-García & Mora, 2009; Cenoz and García-Lecumberri, 1999; Gómez-Lacabex & Gallardo del Puerto, 2014a, 2014b). However, this study adopts an exclusively holistic approach. This type of approach suits the capacity of many teachers and learners worldwide and it will therefore be interesting to investigate its possibilities.

Judy B. Gilbert (2008) sees certain challenges to teaching pronunciation in the 21st century landscape: time restraints, dreary and disparate activities to the lexical or grammatical class focus, the unsuitability of minimal pair drilling to the classroom of today. Psychological factors are also evident: how our sense of self can be undermined by hearing oneself speak with the rhythms of a foreign language. Many academics now postulate a movement away from the goal of native-like pronunciation to one that holds the listener friendliness of output as being a more realistic aim.

The goal of pronunciation instruction according to Gilbert (2008) is not to attempt to get learners to sound like native speakers but to helping them to acquire the essential rudiments of spoken English to enable them to be easily understood by their audience:

> *"In other words, teachers and students can overcome the frustrations, difficulties, and boredom often associated with pronunciation by focusing their attention on the development of pronunciation that is 'listener friendly.' After all, English pronunciation does not amount to mastery of a list of sounds or isolated words. Instead, it amounts to learning and practicing the specifically English way of making a speaker's thoughts easy to follow".*

(Gilbert, 2008, p. 1)

This thesis similarly seeks a 'listener friendly' approach to pronunciation through thought provoking and subjective affective issues that are presented through pieces of English language literary culture.

Of the aforementioned 10 methodologies which Celce-Murcia et al. (2010, p. 9) identified as general methodologies and ways of implementing them which have historically been in EFL instruction, this thesis is based on 3 of them (1: listen and imitate, 9: reading aloud/recitation and 10: recordings of learners' production). All three methodologies, it must be noted, have a suprasegmental bias in line with this thesis' own one.

Here we deal with each one in turn and comment on its use in the current thesis:

1) *"Listen and imitate: a technique used in the Direct Method in which students listen to a teacher-provided model and repeat or imitate it. This technique has been enhanced by the use of audio or video recordings, computer labs, and other technological devices"* (Celce-Murcia et al., 2010, p. 9). In this project the students are required to listen to and imitate an authentic aural text of literary significance (a poem) with an average of 4 different sources to imitate. It does not require the students to try and mimic the teacher as in the Direct Method but to mirror the poetic line as best as possible.

9) *"Reading aloud/recitation: Passages or scripts for learners to practice and then read aloud, focusing on stress, timing, and intonation. This technique may or may not involve memorization of text, and it works best with genres that are usually intended to be spoken, such as speeches, poems, plays, scripts, and dialogues"* (Celce-Murcia et al., 2010, p.10). As the texts were poems, the students were not only required to read them aloud with a focus on stress, timing and intonation but they were also required to consciously listen to how the reader (in many cases the poet him/her-self) read the piece. Whilst memorization was not asked it was found that on many occasions students had unconsciously memorised the verse by virtue of the listening-imitation via reading aloud training on daily basis.

10) *"Recordings of learners' productions: Audio and video recordings of rehearsed and spontaneous speech, free conversations, and role plays. Subsequent play-back offers opportunities from teachers and peers as well as for teacher-, peer-, and self-evaluation"* (Celce-Murcia et al., 2010, p. 10). When we consider how the recordings of learners' production were used in this study, we see that while they were primarily used for evaluation purposes in the pre-, post- and delayed test, students did self-evaluate themselves, primarily in their free speech samples. In the two experimental groups who listened to and self-recorded 10 poems for 10 whole weeks, it was observed that students found the recording of the free speech most difficult and often recorded themselves on multiple occasions before submitting the final version.

From the above-mentioned list Celce-Murcia et al. (2010) observed the over emphasis on segmental instruction:

"(…) with the exception of the last two techniques listed, we can see that the emphasis in pronunciation instruction has been largely on getting the sounds right at the word level-dealing with words in isolation or with words in very contrived sentence-level environments".

(Celce-Murcia et al., 2010, p. 11)

We would argue that, with the exception of reading aloud/recitation and recordings of learners' production, listening and imitation can also be used for suprasegmental instruction. Indeed, it is the cornerstone of intuitive-imitative approach and a pillar of the present thesis. Celce-Murcia et al. (2010) add the caveat that:

"Although the last two techniques allow for practice at the discourse level, the practice material is often fully scripted and sometimes highly contrived. There is thus some doubt about whether such reading-aloud exercises can actually improve a learner's spontaneous conversation".

<div align="right">(Celce-Murcia et al., 2010, p. 10)</div>

It is this thesis' contention however, that regular imitation combined with reading aloud not only could improve the learners' pronunciation of the material but that the gains made could also be evinced in the learners' free speech output.

1.2.3. Situation of pronunciation teaching in EFL classrooms.

In the last decade of the twentieth century Morley (1991) argued that "Intelligible pronunciation is an essential component of communicative competence" if an instructor's aim is to have a "commitment to empowering students to become effective, fully participating members of the English-speaking community in which they communicate" (1991, p. 488). Indeed, almost two decades later Dabic (2010), in her overview of pronunciation instruction, claimed that "In the 21st century pronunciation has finally become an essential element of language instruction and has taken its long overdue place in teaching ESL/EFL, sometimes referred to as global/international English, including legitimate varieties of English/es spoken around the world" (Dabic, 2010, p. 20).

Yet Meléndez-Ballesteros (2014) believes such optimism is uncalled for and wrote that since the mid-eighties "much of the research on L2 acquisition and second language instruction has mostly focused on the teaching of general aspects of an L2 (i.e., grammar, vocabulary, orthography, etc.) without paying much attention to Pronunciation" (p.75).

The consequences of such oversights are "the non- or improper-attainment of the L2 phonological system" which causes "speakers with moderate to heavy accented speech" (Meléndez-Ballesteros, 2014, p. 75).

An acceptable level of intelligible pronunciation is an essential part of second language learning. Indeed, it is no surprise that non-native like pronunciation can cause communication obstacles and mix-ups amongst speakers; to put it quite simply, "a non-native speaker with serious pronunciation deficits can encounter great difficulty in communicating with native speakers" (Jimenez Biles, 2011, p. 5). There is a recent undisputed acknowledgement that good pronunciation plays a paramount role in the acquisition of a foreign language (Lázaro Ibarrola, 2011). Moreover, Lázaro Ibarrola asserts that

"there also exists an impressive wealth of empirical research showing that instruction has beneficial effects on pronunciation. Likewise, there is an equally impressive profusion of pedagogical works focusing on teaching pronunciation."

(Lázaro Ibarrola, 2011, p. 49)

So, it would seem obvious that the instruction of pronunciation in the language classroom would take a prime position on the EFL agenda. Yet, the great irony is, sadly, this is not so. A whole host of contemporary investigations identify the paradox that despite the mounting volumes of empirical and pedagogical studies being published, they have little influence on what goes on in the vast majority of EFL classrooms, where there is scant evidence of active pronunciation instruction (Barrera Pardo, 2004; Brown, 1991; Samuda, 1993; Walker, 1999). Mixing metaphors, we can conclude that pronunciation issues seem not even to have been considered the elephant in the (EFL class-) room, they seem quite simply to have been swept under the (communicative) carpet.

Jimenez Biles (2011) studied the experience and preparation of many American language teachers, and found that the development of native-like pronunciation, as well as the development of listening skills in second language learning, to be two of the least explored skills among the four essential language domains of listening, reading, writing, and speaking. She discovered that in teacher preparation, practice, and instructional materials, teachers were given a variety of ideas to promote conversation, vocabulary learning, as well as reading and writing strategies. Yet, native-like pronunciation and listening comprehension, seemed to be domains that were only occasionally addressed. While she accepts that "second language teachers routinely offer opportunities for speaking and listening practice in the classroom, specific pedagogy based on experimental research did not necessarily address what teachers do on a daily basis to promote the skills of pronunciation and listening" (Jimenez Biles, 2011, p.1). Elliott (1997) provides a possible reason for such neglect, as "…teachers tend to view pronunciation as the least useful of the basic language skills and therefore they generally sacrifice teaching pronunciation in order to spend valuable class time on other areas of the language" (p. 531).

It would be wrong to paint the current EFL landscape so bleakly with regard to pronunciation instruction (though to reiterate, phonological instruction seems to be the denizen of tertiary education). There is indeed a wealth of current scholarship published on methodology in this field. However, the problem may be that a glass ceiling of sorts may exist between academia and the EFL classroom. Indeed, Derwing and Munro (2005) are of the same mind on this point when stating: "while some English teachers are successful in assisting their students with pronunciation, many often lack training and confidence to teach pronunciation and therefore neglect this area" (p.51).

The status quo for pronunciation instruction in the second decade of the 21st century can be guaged by the results gathered from a 2012 pan European online survey of English

pronunciation teaching practices (The English Pronunciation Teaching In Europe Survey: Selected Results). Seven countries participated – Finland, France, Germany, Macedonia, Poland, Spain and Switzerland – and teachers there provided both quantitative and qualitative data on their own pronunciation, their training, their learners' objectives, skills, motivation and objectives, their own predilections for certain accents and their perception of their own students' inclinations (Henderson et al., 2012, p.5) .

The survey found that while most participants were non-native speakers of English the bulk of them regarded their own level of English pronunciation in a positive light. While most were satisfied with their level of pronunciation they felt that they lacked pronunciation instruction methodology which caused the authors to wonder how teachers might be dealing with this crucial feature of language instruction. In relation to target models, RP was seen to be the type of English which teachers profess to use, while acknowledging that General American might be favoured by some learners.

Of 31 Spanish respondents, nearly all respondents ranked the importance of pronunciation on a par with other language skills. Pronunciation skills, they claimed needed improvement and they recognized that an "urgent need for specific teacher training in this area has been advocated for some time" (Henderson et al., 2012, p. 10).

The Spanish teachers concurred that the area of pronunciation instruction is still a problem and that not enough time and resources are dedicated to it. The reason for not dedicating more time to pronunciation teaching are twofold: on the one hand there are the difficulties arising for both teachers and students in its instruction and secondly the fact that there is no oral exam in the last cycle of secondary education:

"Spanish students need help with their pronunciation but in the end we have to be

realistic… unfortunately the truth is that students must pass a written exam at the end of the year - there is no oral test. So I'm sorry to say oral skills are not the priority".

(Henderson et al., 2012, p. 10)

When asked to provide information about their own teacher-training in pronunciation Spanish respondents' data showed that, training was largely restricted to year-long university courses. The quality, content and the practical application of such phonetics courses differed from university to university. Only 3 participants went on to obtain additional training after university. 27.77% of the informants admitted to having received no or practically no formal training and another 22.22% described themselves as self-taught (Henderson et al., 2012, p. 15).

According to the 21 teachers polled (31 respondents but only 21 completed records) Spanish students' motivation to study English was below average (3.71 with a maximum of 5) at 3.65 while their aspiration to achieve native-like pronunciation was not only considerable less at 2.6 in comparison with their perceived motivation but also less that the average for the 6 other participation countries (3.02) (Henderson et al., 2012, p. 17).

Henderson et al. (2012) strike a pessimistic note when considering the contemporary European status quo "Our findings suggest that teacher training in relation to the teaching of English pronunciation is woefully inadequate, according to the majority of participants" (Henderson et al., 2012, p. 23). They compare the pronunciation teaching landscape with that of the United States in the 1990s, where it was found that less than 50% of TESOL Master's programmes had phonology courses included. They also recognise that such deficiency of training is at odds with the stress placed on English pronunciation within the Common European Framework of Reference (CEFR), where 'Phonological Control' is one of the descriptors in the Language Competence/Linguistic category. Moreover, pronunciation, they

identify is also considered one of the key components in the speaking assessment exam of key international English language proficiency tests such as IELTS, TOEFL and TOEIC. As such, the lack of pronunciation training is out of touch with the 21st Century linguistic and professional needs of the learners: "the apparent lack of teacher training in pronunciation is not representative of the requirements of English language learning, as many highly-regarded assessment procedures specifically refer to phonology" (Henderson et al., 2012, p. 23).

A further theme in present-day pronunciation teaching in Europe is related to the final goals: should intelligibility and communicative competence and/or native-like pronunciation be the ultimate objective? The participants in the survey showed their choice of such pronunciation objectives had an obvious influence on their pedagogy (how they acquired it themselves and later imparted it to their students).

Indeed, the issue of multiple accent exposure to a single (teacher-chosen) one has inevitably arisen in the information age. When it comes to the choice of accent model to follow Sockett (2011), on the subject of informal learning, notes that the 21st century student can, and often does, follow their own extra-curricular online and games content learning path which may very well give them contact with an English variety which is different from the one chosen by their teacher. Henderson et al., (2012) pose the question "if games and online content provide constant, repetitive exposure to certain accents, what impact does this have on teachers' choices for classroom time?" (p. 24). Sockett (2011) provides the answer, commending the use of such learner chosen materials in the classroom:

> *"Allowing scope for learner participation in the choice of documents used in class is a simple way of recognising the status of language user which informal learning brings with it. Although some teachers may fear being undermined in their authority in the classroom by the use of documents which are mostly relevant to the learner, the*

potential for improvement in participation and focus on target forms may prove
worthwhile in the long term".

(Sockett, 2011, p.11)

If we consider aforementioned conclusions in The English Pronunciation Teaching in Europe Survey: Selected Results and their relevance to the study at hand we make three observations:

The first being that this thesis' non phonetic approach to pronunciation improvement may be considered user-friendly to teachers who feel inadequately trained in either segmental or suprasegmental instruction. This second one is the fact that this thesis' goal of motivating students via literature and the additional benefits to pronunciation via reading aloud and imitation address this teacher identified (from the survey) apparent lack of motivation in Spanish students learning English as well as a disinterest in the acquisition of native-like pronunciation. And thirdly, in this thesis we position ourselves on the side of comprehensibility and communicative competence via an exposure to many different types of English instead of a single (teacher-chosen) option with native-like pronunciation being the ultimate objective.

Thus, here we follow Lázaro Ibarrola's (2011) lead by stating a necessary caveat to this particular investigation: we do not dispute that either comprehensive EFL courses related to oral communication skills and phonology courses facilitate pronunciation improvement, we, like she, "just want to make it clear that they focus on something else (general oral skills or phonology) and pronunciation can be acquired on the way but is not placed at the heart of teaching" (Lázaro Ibarrola , 2011, p. 52). The corollary that is offered in this study is that a focus on suprasegmental elements of language, through imitation of native models by reading aloud, not only aids phonological awareness, but also makes the speaker sound more native-like in the imitation process and, tentatively, in their free speech too. It then should be considered as

"another tool for teachers and does not compete with transcription or speaking activities. On the contrary, it is just one more alternative in the colourful mosaic of activities that can help students with the complexities of English pronunciation."

(Lázaro Ibarrola, 2011, p. 52)

1.3. Some crucial issues when teaching the pronunciation of English.

The pronunciation of English presents some specific challenges due to its peculiarities. It is beyond the scope of the present study to provide a detailed analysis of English phonological features or an exhaustive contrastive analysis with Spanish, given that the aim of the present study is not to look at specific phonemes or features. Therefore, in this section we would like to highlight two aspects of particular difficulty when teaching English pronunciation and whose practice is directly related to the task at hand (the imitation of poetry recitals). These two aspects are the difficulty in teaching English suprasegmental features and the difficulty learners face regarding the great number of accent varieties in the English language. When we look at the suprasegmentals we will also comment on melody: intonation (pitch), rhythm: syllable number, word & sentence stress and the case for suprasegmental instruction by academics. When we consider accent variety we will also mention the use of Received Pronunciation (RP) as the only teaching model and comment on accents in the present study.

1.3.1. The suprasegmentals.

When we consider effective oral communication, we need to look at its structure. Gilbert (2008) deftly notes that "Communication in spoken English is organized by 'musical signals'" (p. 2). She goes on to define these signals as rhythm (syllable number, word & sentence stress) and melody (intonation: pitch) and to highlight the importance of such prosodic elements as "road signs" which aid the listener to understand the speaker's intentions through specific emphasis which underlines connections in such contents. Kelly (2000) also underlines the importance of suprasegmental awareness and usage for effective oral communication:

"utterance stress and intonation patterns are often linked to the communication of meaning" (p. 3).

In the classroom situation however, concerns about lexical and grammatical correctness often overshadow the L2 speaker's spoken accuracy. Suprasegmental awareness seems often to be sacrificed at the altar of attempted oral fluency, yet without such "road signs" in place the listener, to extend her metaphor, hears the message but, like being aware of a car driving at night without its headlights turned on, doesn't know from which direction it is coming. Thus, "it is particularly important for English learners to think about their listeners and master the rhythmic and melodic signals essential to "listener friendly" pronunciation (Gilbert, 2008, p. 2).

Such signals are vital for native listeners to follow meaning in a conversation yet learners "typically do not use or recognize these cues" that native listeners most necessarily exploit in effective communication (Gilbert, 2008, p. 2). Misplaced Emphasis as well as jumbled, or severed, thought groups all lead to an ambiguity which ultimately causes confusion for the listener as they scramble to make the relationships themselves with the incoming piecemeal content. If such opacity becomes blinding, the listener simply jettisons the message. Hence, the principle of 'helping the listener to follow,' therefore, is a vital one. It is so central to communication, in fact, that time spent helping students concentrate on the major rhythmic and melodic signals of English is more important than any other efforts to improve their pronunciation (Gilbert, 2008).

a) Melody: intonation (pitch) Melody, or intonation, is used to emphasise the most important piece of information contained in an utterance. Such is a universal aspect of every language. Communication involves the relaying of both old and new information and melody is the

magnet which lures the listener away from previously presented content to focus on the new, more important, information being introduced.

Intonation is how the pitch of the voice goes up and down in an utterance. Such variations in pitch aid listener's comprehension as they act as both signposts of cohesion and contrast. Not only is new information obvious to the listener, but the relationship between old/new ideas also becomes clear. Melody "helps listeners to understand how the speaker intends to make connections with what came before (orientation) and what will follow in the conversation (prediction)", and crucially, "few languages rely on melody for this function as much as English" (Gilbert, 2008, p. 3) and, as such, an awareness of this feature is fundamental to the student of English's own effective communication.

When compared to Spanish, the melody of English has a greater range of pitch. This makes the need to guide Spanish students in this respect even more relevant. Spanish has a flatter two tone intonation contour while (American) English has highly differentiated three-tone contours, Backmann (1977) found that initially his newly arrived subject used their Spanish intonation patterns in English but the more proficient emigrant approximated his host country's native tongue's intonation patterns. Todaka (1990) similarly found that Japanese learners brought L1 intonation patterns to their L2 speech.

c) Rhythm: syllable number, word & sentence stress. Studies have shown that L1 rhythm is internalised from early infancy and will be applied instinctively to the L2 they start learning (Aoyama et al., 2007). Consequently learners need to be made conscious of English rhythmic patterns. The key element of English rhythm is the syllable, learners unaccustomed to the phonological rules in English might not be able to decipher the number of syllables a word possesses. This has obvious consequences for the learner's oral intelligibility as well as their

listening comprehension. Gilbert (2008, p. 4) convincingly argues then that "time must be spent training students' ears to notice the number of syllables in the words they learn."

When a student learns the rhythmic effects of the number of stresses, there is a direct aid to their listening comprehension. This is especially true of the smaller words such as articles, auxiliaries, and suffixes too. In words that are easily confused like the infinitive and simple past of regular verbs, noticing of that extra syllable, is a useful sign post to comprehension. According to the stress and emphasis system in spoken English, these small words are often difficult to discern due to "the systematic use of contrastive highlighting/obscuring" (Gilbert, 2008, p. 4). As such deemphasised and unstressed words are frequently omitted from students' speech (and writing), and this points towards the idea that they might not be hearing them in the first place at all.

While the ability to detect syllable number is fundamental to rhythmic perception in English, word stress pattern also plays an equally important role. Nation and Newton (2009) put it simply and succinctly:

"In English, one part of a word is usually said with greater strength, stress, than another part. Strong stress often goes with an increase in the length of the syllable and a change in intonation. There are no easy rules to find which syllable should be stressed in a word. The stress pattern of each word just has to be learned. A common mistake is to say words with the stress in the wrong place".

(Nation and Newton, 2009, p. 90)

Near the end of the 20th century it was discovered that English speakers have a tendency to store vocabulary according to their stress patterns (Brown, 1990; Levelt, 1989). A learner committing a stress error might very well send the listener on a linguistic wild goose chase as

they would inevitably begin to search for possible words already catalogued under this wrong stress pattern leading to a breakdown in communication (Brown, 1990, p. 51). Of course context could provide an orientating cue to the listener but, more often than not, stress errors exist with other errors too, be they of a pronunciation nature and/or grammatical one as well, so such a combination inevitably leads to a communicative collapse.

When we consider the placement of stress in an English sentence, it has been found that it depends on the relative importance of the different words in the sentence. Jones (1960) found that generally nouns, adjectives, certain pronouns, main verbs and adverbs are given strong stress. George and Neo (1974) point out the close relationship between stress and information distribution in a sentence, with the stressed parts conveying the least predictable information. In English sentences the stressed syllables are roughly the same distance from each other. So, if there are many unstressed syllables between the stressed syllables, the unstressed syllables are said very quickly. A frequent mistake, especially by speakers of Asian languages, is to make every syllable, stressed or unstressed, the same length. Significantly Nation and Newton mention one of this thesis' principle techniques as a method of learning English prosody: "Reading poetry aloud can help to teach learners the rhythm of English sentences" (Nation and Newton, 2009, p. 92).

Accurate intonation is dependent on accurate rhythm. Anderson-Hsieh and Venkatagiri (1994) acoustically measured the production of intermediate and high proficiency Chinese speakers of English and compared the syllable duration of their stressed syllables as well as the frequency and length of their pauses with those of American English speakers. From the near native proficiency of the latter group they concluded that it is possible to learn appropriate syllable duration as well as length and frequency of pauses.

Syllable duration's importance to comprehensibility was highlighted in a study by Setter (2006) on speakers of Hong Kong English with native British English speakers. She

discovered that the syllables produced by the former group were not differentially lengthened or shortened to the same degree as the latter group and such a lack of clear differentiation concerning syllable duration could cause intelligibility issues when speakers of Hong Kong English conversed with native British English speakers.

In Chela-Flores' (1993) study on Spanish speakers learning English she found that the area of rhythm, specifically concerning the elongating of stressed syllables and compressing of reduced syllables in English, to be the greatest pronunciation issue for L2 learners. She found the most effective way to acquire English rhythm was to teach the rhythm patterns in isolation, first from lexical items or phrases and then to match those pre-taught patterns once more to those lexical items (phrases and sentences). She felt extended practice would be needed for the students to automatize these new rhythmic patterns. This current study on the other hand, argues for a more motivational and unconscious automatization English rhythmic patterns through daily contact with audio visual literary sources.

So, a learner's failure to incorporate stress patterns has an obvious detrimental effect on said learner's pronunciation yet there is another consequence of stress pattern neglect. By not learning the associated stress pattern of new vocabulary, learners also do their listening comprehension abilities a disservice: if they have failed to learn a word's stress pattern then it is logical that when they hear that word they might not identify it when they hear it. Brown (1977) underlines this hitherto largely ignored aspect of listening comprehension:

"From the point of view of the comprehension of spoken English, the ability to identify stressed syllables and make intelligent guesses about the content of the message from this information is absolutely essential."

*(*Brown, 1977, p. 52)

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c) The case for suprasegmental instruction by academics. Morley (1987) outlined the chief role to be played by suprasegmentals in pronunciation teaching; she found vowel and consonant segmental in a secondary, supporting role. Two of the most salient advocates of the importance of specific suprasegmental instruction are Derwing and Rossiter (2003). Their study sought to discern changes in learner's pronunciation over a 12 week period. They subdivided the group in three sections: those who underwent segmental instruction solely, those who had suprasegmental only and finally those who had no specific pronunciation instruction. Their results were extremely interesting to this thesis' pedagogical underpinnings: the only group that was judged to have improved significantly had received the suprasegmental instruction. They went on to conclude that they did not

"advocate eliminating segment-based instruction altogether, but, if the goal of pronunciation teaching is to help the students become more understandable, then this study suggests that it should include a stronger emphasis on prosody."

(Derwing and Rossiter, 2003, p. 14)

They sum up with a call for an empirical identification of the factors most crucial to improved pronunciation instruction: descriptions of the developmental patterns in pronunciation, an identification of how effective specific activities are in pronunciation instruction and a call for contributions into the continuing investigation of factors that affect comprehensibility. We hope that this study provides some of the aforementioned empirical evidence for the final two of those three stated aims: that the imitation via reading aloud of native models using literary sources is an effective activity and the prosodic benefits gained from such activities aid comprehensibility. Gilbert (2008) believes that the focus of English pronunciation instruction, therefore, should be on giving learners the prosodic framework

within which the sounds are organized. Instruction should concentrate on the way English speakers depend on rhythm and melody to organize thoughts, highlight important words, and otherwise guide their listener.

Such a prosodic framework is easily and unconsciously acquired in this project's modus operandi: a daily acquaintance with the same poem with multiple native models over seven days with prior in-class content instruction. The reason being is that the listener will be able to ascertain how the sounds actually alter according to the prosodic effect of the reciter's intentions, without the need of direct prosodic intervention from the teacher. Such prolonged prosodic contact filters not only into the speakers own ability to read a poem but also into their own free speech output.

Gilbert (2008) is categorical in her quest for pronunciation instruction along prosodic lines:

"Without a sufficient, threshold-level mastery of the English prosodic system, learners' intelligibility and listening comprehension will not advance, no matter how much effort is made drilling individual sounds. That is why the highest priority must be given to rhythm and melody in whatever time is available for teaching pronunciation".

(Gilbert, 2008, p. 9)

She is understanding too of the reluctance of many teachers to teach rhythm and melody as such subjects are thought to be quite complicated and are not aided by off-putting and overtly technical textbooks that have a segmental bias. Indeed, Yule (1990) observes that when it comes to teaching pronunciation, it may seem apparent to beginner teachers that there is a Hobson's choice of sorts available between teaching articulatory phonetics or ignoring the pronunciation completely. Kelly (2000) corroborates this difficulty when he admits that "with

regard to utterances, we can analyse and teach intonation as well as stress, although as features they can be at times quite hard to consciously recognise and to describe" (p.3).

Yet Gilbert's (2008) belief that the teaching of a threshold level prosody (melody and rhythm) understanding is surprisingly easy to attain and we believe, even easier, if the principles in this thesis are followed. To conclude this case for suprasegmental instruction with a humorous simile cited by Gilbert (2008) and uttered by a teacher trainee after a training course: "Practicing pronunciation without prosody is like teaching ballroom dancing, only the students must stand still, practice without a partner, and without music" (p. 9).

1.3.2. Accent variety.

Nation and Newton (2009) note that "there continues to be debate about whether the model for foreign language learners should be native-speaker or non-native-speaker English, and if native-speaker English, should it be British, American or some other regional pronunciation" (p. 77). Levis (2005) talks about the "nativeness principle" which sets a native-speaker goal for learners, and the "intelligibility principle" which accepts accents and sets understanding as the goal. While this thesis provided its participants solely with native-speaker models, it positions itself on the side of the intelligibility principle and now shall draw on the work of Morley (1991) and Jenkins (2000) to justify such a choice which attempts to improve a student's overall pronunciation by suprasegmental exposure yet does not expect students to develop a native accent in the process.

Traditional pronunciation goals that urge near native-like pronunciation levels have been debunked as being unrealistic by Morley (1991) who deems such objectives to be "torturous" for teacher and student alike. Scovel (1969) believes that an ESL learner can never achieve such perfection in pronunciation. The reasons "are many and varied—neurological,

psychomotor, cognitive, affective" but the consequences are more pertinent as students may feel inadequate at never achieving such objectives and conversely teachers may feel frustrated as they fail at their objective (Morley, 1991, p. 497). Her recommendation then is having comprehensible communicative output as a pronunciation objective instead of the wild goose chase of perfect or native-like pronunciation. Her reason is that successful Non Native Speaker (NNS) communication with Native Speakers (NS) or other NNSs is not delimited by a perfect accent.

Morley (1991) devised four learner goal guidelines for contemporary curricular consideration: functional intelligibility (the development of understandable spoken English); functional communicability (the development of spoken English which aids the students own particular needs); increased self-confidence; and finally speech monitoring abilities and speech modification strategies for use beyond the classroom.

Jenkins (2000) too opted for intelligibility over native-like pronunciation and created the Lengua Franca core to service such ends. According to Jenkins traditional EFL pronunciation goals are facing two ideological dilemmas: the first is the relevance of teaching "L1 pronunciation norms to students who are rarely likely to communicate with an L1 (especially an RP) speaker of English; and second, how to promote international intelligibility in the face of the vast expansion in the numbers of EFL varieties and their speakers" (p. 12). To resolve both dilemmas she came up with the Lingua Franca Core which consists of the phonological and phonetic features which are most important for mutual intelligibility. Nation and Newton (2009) see Jenkins' proposal as "a very pragmatic approach to setting pronunciation goals, and very useful guidelines for teachers of elementary and intermediate students" (Nation and Newton, 2009, p. 78).

Dealing with specific accent choices in teaching practices, we start by outlining the arguments around the use of RP because this model has been one of the principal choices

throughout the history of EFL teaching. In The English Pronunciation Teaching in Europe Survey, one of the native teachers in Switzerland commented on the use of RP: "I don't like the idea of propagating the Queen's English" (Henderson et al., 2012, p.20). They posit such a stance as a "native speaker luxury" as "a non-native teacher of English would probably never authorize themselves to say this" (p. 20). They go on to claim that generally, non-native teachers tend to opt for a single accent reference point which helps them to avoid ambiguity with assessment. The author of this present study is a Hiberno-English native speaker and is not an RP speaker himself and felt it to be more enriching for the participants to be exposed to as many different varieties of English as possible, RP included.

RP is a minority prestige accent which originated in the public school system and is used by a social élite from London and the surrounding Home Counties. Jenkins (2000) also identified a backlash against the use of RP as a teaching model starting in the 1980s by British phonologists, sociolinguists, and EFL teachers. Macaulay (1988) sees the emphasis on RP as a model as being misguided and disproportionate when we consider that the vast majority of British people do not people speak in that manner. Jenkins cites Crystal (1995) who puts the figure at 3% of the British population and Daniels (1995) who refers to RP speakers as "phantom speakers" due to the improbability of learners coming in contact with them.

Another argument against the use of RP as a teaching model is that it is not the easiest English accent to acquire from either the perspective of input or output. She cites Scottish English as a more logical alternative as RP does not aid orthographical identification, the large amount of diphthongs used, as well as it being non-rhotic in nature (Jenkins, 2000, p. 15). Moreover, the existence of weak forms too, undermines its suitability as a teaching model.

Jenkins (2000) also mentions that RP has changed over time, with older and younger speakers of it differing noticeably. As these changes are not being introduced to teaching material there is a danger that learners will be trained with an old fashioned pronunciation.

Crystal (1996) though has detected that the English language is beginning to be inevitably influenced by international pronunciations which if true and continuing would be another argument against an emphasis on RP.

There are also reasons against the use of RP from the province of social psychology. RP is being rejected as a model by native speakers of other varieties of English as they:

"are no longer prepared to accept that they should either 'upgrade' to an RP accent for teaching purposes or use their own regional accent, but explain to their students how items should be pronounced 'properly' thus implying that their own speech is in some way inferior."

(Jenkins, 2000, p. 15).

Issues of identity and language are inextricably bound, with accent being crucial to personal and group identity. The reason this thesis sought to offer multiple native models and not a single variety was not to expect learners to be tied to any one variety of English and thus feel themselves inadequate in the prolonged comparison. While it may sound strange, studies have identified reluctance by learners to acquire perfect L2 pronunciation as "they wish—consciously or unconsciously—to retain accent features to mark their L1 identity and to insure that they are not perceived as betraying their loyalty to their L1 community" (Morley, 1991, p. 498).

Dalton and Seidhoffer (1994) argue that "pronunciation is so much a matter of self-image that students may prefer to keep their accent deliberately, in order to retain their self-respect or to gain approval of their peers", so if a teacher was too insistent in adhering to a target pronunciation and urging the omission, L1 interference "may even be seen as forcing

them to reject their own identity" (p. 7). Daniels (1997) goes even further in the necessity of maintaining an L1 accent as "the sounds, the rhythms and the intonation of our mother tongue [are the] umbilical cord which ties us to our mother" (p. 82).

Jenkins (2000) doesn't consider RP to be the most appropriate basis for L2 EFL pedagogy as it is not as widely spoken as other variants and there are other alternatives that have fewer diphthongs and ones with better sound/spelling connections and ones without the bad press RP has received. She suggests either Scottish English or General American as more suitable alternatives for those reasons. Indeed, The English Pronunciation Teaching in Europe Survey found that:

"Throughout the countries, a clear discrepancy was found between which varieties/models teachers use and which they think their students generally prefer: Received Pronunciation (RP) is used by most teachers. On the other hand, teachers indicate that General American (GA) is preferred by students".

(Henderson et al., 2012, p. 20)

Coupled with a move away from RP as a model, Jenkins also mentions that there are "sound social-psychological reasons for not pushing learners of English to attempt to approximate and L1 accent too closely" (Jenkins, 2000, p. 17).

The English Pronunciation Teaching in Europe Survey (Henderson et al., 2012), observed that RP was favoured by the teachers in the participating countries though they acknowledged that GA might be more popular amongst students (except in Switzerland). Indeed, they talk of a potential

"mismatch between materials and context when non-native English speakers, who might feel most comfortable teaching RP, are faced with a set of youngsters who, obsessed with American games or TV series, have adopted American accent features."

(Henderson et al., 2012, p.24)

Another difficulty identified was the incongruity between the type of English pronunciation being used by instructors, and the type on which the materials were based. Added to such issues was the lack of invention in pronunciation instruction. They cite the irony in Murphy's (2011) study of adult ESL in Ireland which saw that "while pronunciation was regarded as a valuable element of English language learning, little innovation in teaching practice was observed" (as cited by Henderson et al., 2012, p. 23). By choosing both RP and other varieties of English this thesis sought to give maximum exposure to as many varieties of English as possible. As Table 1 below demonstrates:

Table 1. List of the 9 distinct reader accents from the 40 poetry recital sources provided to students for in-training imitative purposes

Standard British English:	13
Received Pronunciation:	10
Standard American English:	8
Northern Irish English:	3
Irish English:	2
Welsh English:	1
Scottish English:	1

Indian English:	1
Southern American English:	1

Moreover, it is hoped that the approach to pronunciation instruction through the medium of literature would similarly be considered as being innovative. The survey concludes with a bid for more precision with the term International English. The expression "International English", a popular choice across the seven countries, also deserves clarification: what characterizes it? Who uses it in which situations? How should this influence our teaching? And so forth. This issue also raised the importance of locally produced – or at least relevant – materials, as well as addressing the environment outside the classroom in ESL/EFL contexts.

This thesis firmly positions itself with Morley (1991) in her rejection of the holy grail of "notions of perfection and native-like pronunciation". As these authors explain, these notions:

"may be imposing and perpetuating false standards, standards difficult to define, let alone uphold, because these are slippery concepts with basic questions of, what is perfect? And which native speaker are we talking about? Since everyone speaks their language with an accent. This is particularly significant today with many serviceable and respected Englishes existing throughout the world".

(Morley, 1991, p.499)

By not holding learners to a single model to emulate, by offering them a multi-accented platter to sample from, it is hoped that this study's participants too, would accept the inevitability of (L1 or otherwise) accent and instead concentrate on how suprasegments are used to deliver

meaning, with poetry being a most apt vehicle for such considerations as each line is a vital scaffold in the architecture of meaning.

This thesis accommodates all four of Morley's (1991) diktats as, post training period, students were deemed to have better overall pronunciation than before the project's commencement which serves the first goal of functional intelligibility. As each poem was accompanied by some general thematic and affective questions that the students talked about in small groups in class as well as recording themselves doing so individually at home it is hoped that the ability to talk in English about the universal themes touched upon in poetry through one's own personal experience lends itself to a rich communicative competence in informal personal settings.

Increased self-confidence is hoped to be provided not only by the use of high status literary content by also in the sense of achievement caused by a having a personal audio record of one's own evolution over each of the 10 stages on this pilgrimage progressing through 10 canonical poems in English over a three month period. To conclude, it is hoped that after 10 weeks of daily imitation and weekly audio self-recording, an effective template for students has been created which will enable them to scrutinise their own speech abilities and use the self-learned speech modification strategies of consciously imitating a native speaker and them comparing their output to a native's own.

By not ramming a single target language down their throats so to speak, it was hoped in this project that the learners gather an appreciation for the different types of English available and be content with their almost inevitable L2 accented English variety. By offering multi-accented sources it is hoped that the students in this project avoided the frustration of tyring to approximate a single model but yet could see in English how segmentals are used to convey meaning through a rich array of accents.

1.4. Review of the technique used in the present study: Reading aloud and reciting.

In this section we begin by outlining some of the arguments against reading aloud and reciting before providing five arguments for its use in pronunciation instruction (to facilitate reading by strengthening graphemic-phonemic correspondences, to assist in the attainment of prosodic features of English, to be used as a technique for autonomous learning, to have confidence building effects and to be used for diagnostic intentions). Next we mention two empirical studies (Lázaro Ibarrola's (2011) case study on the imitation of authentic texts and Dokovova's (2016) case study on the use of phonetic analysis and poetry to achieve native-like pronunciation) which have influenced this thesis' theoretical underpinnings before giving an in depth analysis of a third, Aufderhaar's (2004) case study on the use of authentic aural text to teach pronunciation. Here we look at the significance of metrical template theory, make a case for holistic speech processing strategies via speech's suprasegmental aspects, observe the benefits and drawbacks of using poetry to acquire prosody according to Aufderhaar's learners and draw conclusions.

1.4.1. Arguments for and against.

Reading Aloud (RA) is a common EFL/ESL classroom activity: "for a large number of teachers worldwide reading aloud constitutes a staple of the classroom diet" (Gabrielatos, 2002, p. 1) Indeed, numerous researchers have played up its worth for the language classroom (Birch, 2002; Gibson, 2008). Yet, general EFL teaching methodology does not recommend reading aloud. On the one hand, it is generally considered to impede comprehension, and accordingly it is not considered to be an effective technique for developing reading skills (Dwyer, 1983; Gabrielatos, 2002). On the other hand, Wallace (1992) notes that student can also read aloud

correctly without understanding what they are reading. According to Amer (1997) in-class Oral Reading or Reading Aloud (RA) is often seen as a cop-out for the teacher and a pure and simple waste of class time by both EFL teachers and methodology specialists alike (p. 43). Such a viewpoint is succinctly articulated by Hill and Dobbyn (1979) upbraiding it as "merely a way of passing 45 minutes or so with as little trouble as possible for the teacher: it does not help the pupils" (p. 69).

Gibson (2008) agrees with Amer (1997) on how general ELT methodology literature does not endorse the practice of RA. The roots of such snubbing are found in the 'never the twain shall meet' methodological melée between contemporary communicative teaching and the considered old-school, old hat use of RA. If a single grievance is to be laid at the feet of RA classroom use, it is the use of unprepared reading around the class. Gibson (2008) echoes Hill and Dobbyn's (1979), scathing appraisal, when she states that it is "commonly perceived as an unimaginative and easy time filler for the teacher" (p. 29). Amongst the litany of other adjectives railed against RA are those deeming it to be tedious, uninteresting, as well as being anxiety-provoking for certain students. In short, previous ELT methodology specialists have identified the dubious benefits for both reader and listener of RA.

There are certainly many caveats to the use of RA. It ought to be used parsimoniously to ensure student ennui is eschewed; the listeners should be instructed to listen for specific information, be it for errors or for specific information (as in a jigsaw exercise or perhaps in the imitation of native models via poetry which would include identifying nuances in tone on certain lines). Potential nervousness might be reduced by using RA with smaller classes/groups and/or the length of the reading material (here again the brevity of lyrical poetry is advantageous). A supportive classroom atmosphere needs to be cultivated too, and in it, students should have sufficient preparation time. Student correction ought to be indirect, rather than direct, to alleviate potential embarrassment as well as anxiety. Finally, as comprehension

seems to be compromised by RA, it then, should not be its principal purpose (Gibson, 2008, p. 33). Though, as Amer (1997) will show us, following an apt model (narrative texts in his case, poetry in this project) does indeed contribute to greater comprehension via choice diction and enunciation which underpins narrative meaning.

Other criticisms laid against RA hinge on its use to improve pronunciation claiming that RA can sound slightly different from spontaneous speech. Celce-Murcia et al.(1996) assert that the frequent choice of controlled and somewhat atypical texts which are found in more recent ELT pronunciation manuals do not necessarily help pronunciation in spontaneous speech as they usually "edit the redundancy, fragmentation, and incompleteness which feature in everyday speech" (Gibson, 2008, p. 33). Yet, Gibson (2008) asserts there is no evidence to suggest that the oral artificiality of RA is transferred to free speech. Indeed, the slower reading pace evinced in RA may help more careful and precise word articulation generally.

Finally, this litany against RA is concluded by declaring the specific and significant difference in the approach to RA in this project. The line taken here, related to the use of reading aloud, differs from such aforementioned canonical (mis-)uses of the practice, as RA, via the imitation of native speakers, is implemented not with the purpose of teaching reading, but only with purpose teaching pronunciation (Lázaro Ibarrola, 2011). Students do not concentrate on comprehension (which is dealt with in the class sessions on the poetry) but with correctly sounding out the words in an individual autonomous and out-of-class basis. RA then, is not being use in the traditional sense in this project but is employed more akin to its use by direct/audio linguistic imitative methods: students read the texts aloud after having listened to and imitated them texts as many times as they feel to be necessary.

Moreover, the dramatic and performative nature of the poetry recordings is in contrast with the unnatural texts often used in traditional reading activities (Celce-Murcia et al., 1996) that have been often dubbed monotonous, dreary and synthetic by Gibson (2008). RA, here,

offers advantages at purely linguistic and motivational levels (as the results from the post-project questionnaire testified for the latter benefits).

Amer (1997) argues for the benefits in RA in the EFL classroom, especially for learners with low level proficiency, as it "helps them read larger semantic units rather than focusing on graphic cues" (Amer 1997, p. 43). In his inquiry into the effect of the teacher's RA on the reading comprehension of EFL students reading a story, he postulated that RA by the teacher may have a significant positive effect on learners' reading comprehension as his experimental group performed better in two tests than the control group. Hence in this study, the benefits of the effect of the teacher's reading aloud which he analyses, could be substituted for the use of various online native models provided in this study.

While we argue for RA's pronunciational benefits, Amer (1997) convincingly contends that it may benefit comprehension too:

"reading aloud by the teacher helps EFL readers discover units of meaning that should be read as phrases rather than word by word. The proper production by the teacher of punctuation signals, stress, and intonation, may play an important role in this process."

(Amer, 1997, p. 43)

If we include the online native model reciting to the in-class examples given by the teacher we see the RA then, not only has pronunciational payback, but also potentially aids understanding too. Amer (1997) believes that "reading aloud by the teacher is particularly significant with narratives" (Amer, 1997, p. 44). According to this author:

"Narratives are characterized by the frequent occurrence of certain communicative elements (e.g. direct speech and dialogues). The proper oral production of prosodic features in these elements helps EFL learners to realize the feelings, mood, and emotions of the characters in

the text. This, in turn, may facilitate their overall comprehension of the text, and enhance their appreciation of narratives"

(Amer, 1997, p. 44).

In a similar way, narrative texts and lyrical poetry share a common RA impetus, considering the common importance of the correct communication of inherent sentiment, temperament and passion in both oral story-telling and poetry. When telling a story or reading a poem then, attention to the suprasegmental features of the language (stress, intonation and tone) is fundamental to its understanding. While poetry may be read silently, it, like a good storybook tale or indeed dramatic texts, requires an oral rendition, a performance, for a fuller appreciation.

Therefore, the advantages of RA could offset any drawbacks, and such perceived shortcomings could be allayed by the chary and apposite use of an activity that is nevertheless used by many ELT practitioners, despite its seemingly bad reputation.

Recent research and specialist literature recommend using RA for particular purposes whose principal arguments are outlined here, with specific reference as to how pronunciation may be improved.

1. It can help reading by reinforcing graphemic-phonemic correspondences. Stanovich (1991) emphasises the importance of the ability to make correct connections between graphemes and phonemes for reading as it speeds up word recognition, aids both pronunciation and the retention of new words. When readers read (silently) to themselves the temptation is to pass over this procedure "and so be less likely to understand what they have read because they have not been able to make semantic propositions effectively" (Gibson, 2008, p. 31), whereas RA compels readers to make and practise these connections. Moreover, considering "the very complex grapho-phonemic rules of the English language" (Lázaro Ibarrola, 2011, p. 53) for

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learners whose L1 doesn't present such problems, any help with this problematic aspect would most welcome.

2. It can aid the acquisition of prosodic features of English. RA has been argued convincingly to aid the acquisition of prosodic features (Beaken, 2009; Gibson, 2008). Also, known as suprasegmental linguistic features, they are commonly heard in one's intonation, rhythm and stress. It has been said that suprasegmental features very significantly influence comprehensibility, even more strongly than segmental features (Derwing and Rossiter, 2003; Gibson, 2008). Yet, there has not been much investigation carried out (Chun, 1988, 2002; Trofimovich & Baker, 2006) or teaching material published (Gilbert, 2008) on these matters.

Gibson (2008) mentions that psychological factors have also been claimed to negatively affect acquisition of speech rhythms: "[students] feel uneasy when they hear themselves speak with the rhythm of a second language (L2)" (p. 1). Indeed, "EFL classroom practices disregarded teaching of prosodic features even more than the teaching of pronunciation" (Lázaro Ibarrola, 2011, p. 53).

Teachers and publishing houses alike seem to agree on the pronunciational benefits of RA. Yet their focus is largely on specific sounds, thus leading to a concentration on isolated words, or single sentences at best, being read aloud. Such specific phoneme practice, or segmental bias, ignores the prosodic features of target language speech patterns. Why is this so? Such a lack of attention to suprasegmentals might be clarified by the simple truth, that suprasegmentals are extremely important but extremely difficult to teach (Celce-Murcia, 1997; Roach, 1991). Some authors and teachers even hold the radical opinion that prosodic features are not teachable and have referred to intonation as "the problem child of pronunciation teaching" (Dalton & Seidlhofer, 1994, p.76).

Yet, as English is a stress, rather than, syllable timed language, the value of attention to these suprasegmental elements cannot be denied. Indeed, as they are evident not only in RA

but also in Free Speech, students ought to be made aware of the errors of transferring their innate L1 speech patterns to the target language, which consequently would impede natural sounding L2 speech.

Moreover, by using longer texts rather than single words/sentences, students have the manuscript (or poem) in front of them, and accordingly are not forced to remember what needs to be imitated. They are thus able to attend to the correct articulation in the sweep of sounds before them rather than dwell on recollection. This is in contrary to Gibson's (2008) thoughts:

"Pronunciation books [which] tend to recommend that students should not look at the text whilst practising sounds, [for] whilst it is not too difficult to remember one or two words to repeat, a sentence can be more of a challenge, especially to those with poor auditory memories".

(Gibson, 2008, p.31)

Indeed, visual learners here, have their grapheme/phoneme connections reinforced by this aural/textual method.

Chun (2002) offers some words of warning related to how listening and imitating ought to be used parsimoniously, as students often get bored of doing it. Texts also should be authentic and from diverse genres, actual conversations should also be used, so that students are exposed to and develop an awareness of a extensive variety of speech patterns. Yet, to differentiate her research from this project, Chun's form of imitation centres around role-playing dialogues and not on the specific benefits of poetic imitation.

Citing both Celce-Murcia et al., (1996) and Underhill (1994), Gibson (2008) lends support to this present thesis: the former "favours the use of jazz chants to focus students' attention on rhythm and stress" while the latter similarly, "advocates that students should

practise reading aloud traditional English rhymes to help familiarize them with stress-timed patterns" (Gibson, 2008, p.32). As Lázaro Ibarrola (2011), succinctly puts it "if pronunciation in general has been pushed to the background of EFL classrooms, prosodic or suprasegmental features have been pushed to the background of the background" (Lázaro Ibarrola, 2011, p. 54). As with her imitation based project, "the specific task reported here can help students to become aware of, and to train themselves in, this forgotten yet crucial aspect of the English language" (Lázaro Ibarrola, 2011, p. 54). Thus, we subscribe here to her assessment that EFL classroom practices need not only to rehabilitate the instruction of pronunciation in general, but also to incorporate the teaching of prosodic features too.

3. RA can also be used as a technique for autonomous learning / individual language learning strategies. The use of RA on an autonomous basis is backed up by a

number of specialist area books which recommend "extension activities in language laboratories involving simultaneous listening and reading" (Gibson, 2008, p. 32). Earl Stevick's (1989) found when he interviewed seven particularly successful language learners that most of them, himself included, used RA as a learning technique outside the classroom.

Among the subjective benefits mentioned by the interviewees were that RA enabled students to feel that it improved their overall pronunciation and was a means to practise intonation, to understand the target languages' sound and flow. It also was claimed that RA facilitated comprehension as well as the memorization of new words. Learners also testified to how the visual information aided meaning for them, and how the act of repeating words aloud to themselves contributed to the memorization process.

4. RA may help some anxious students to feel more able to speak. While some students may feel that RA in class may cause distress, Foss and Reitzel (1988) recommend RA as a way of reducing communication anxiety. They note that RA may be the only speaking that timid learners could agree to do in class. Controlled, imitative activities can make students feel secure

enough to make their first utterances. Thus, an argument could be made that RA may help shy or unconfident students with initial speaking practice, until confidence is gained for them speak more freely.

5. RA for diagnostic purposes. RA has ever been a diagnostic feature of the EFL/language classroom. Employing it, teachers can assess a student's particular pronunciation problems and thus identify their ensuing understanding of grapheme-phoneme connections and decoding skills. Indeed, Underhill (1994) found that RA may be a useful way to diagnose a student's comprehension of the text. Gibson (2008) specifies that "the intonation the student uses can indicate where understanding is not complete" (p. 31). This again is especially true in the case of (lyrical) poetry, as the tone in which a poem is read aloud ought to portray its intended thematic import.

The benefits of a teacher's RA are, according to Amer (1997), not solely related to comprehension, but may foster positive attitudes to reading in general and, indeed, may motivate students to read for pleasure in the future (Amer, 1997. P. 46). Gibson too acknowledges that "RA may be popularly believed to consist of old-fashioned, dull reading around the class and that it is part of outdated methodologies, but this does not mean that it is no longer useful in language learning" (Gibson, 2008, p. 35). Hence, the choice of material, from literature in general and poetry specifically, is crucial for student enjoyment, enthusiasm and indeed, for their enlightenment.

Amer (1997) strikes a cautionary note on its use though when he mentions "unplanned occasional reading aloud may not have a positive effect. Moreover, learners should be consciously aware of the objective of reading aloud" (Amer, 1997, p. 46). Gibson (2008) echoes his sentiments about the insensitive and inappropriate misuse of RA and notes "that if RA is to be used successfully; it needs to be used sparingly, sensitively and appropriately, with

clear learning objectives, and should be regarded as only one of the many tools in a teacher's kit." (p. 35)

Lázaro Ibarrola (2011) mentions too that the logistical advantages of RA for teachers should not be overlooked either as it is not preparation intensive for the teacher, it can be carried out with learners without basic phonological knowledge and, agreeing with Amer (1997), RA can be very motivating to boot. The motivational factor in my project would come from the universal emotional truths dealt with in poetry; Lázaro Ibarrola's (2011), student motivation came perhaps from the fact that her participants were allowed to imitate self-selected texts, related to subjective interests. New technologies too, she tells us advantageously provide us with "recordings of English texts of all kinds [that] are easily accessible and this wide range of recordings can also include different English accents" (Lázaro Ibarrola, 2011, 54).

Lázaro Ibarrola (2011) also stresses the need to analyse how the aforementioned ostensible benefits of RA might transfer to the students' free speech. She states "it would be necessary to analyse whether the prosodic and segmental features that students are said to develop in text reading are really internalised and remain when students are asked to speak freely" (p. 54). Thus, the subjects were recorded imitating both native poetic models and delivering free speech samples too. The evaluators were asked to give separate marks for both the practised poetic imitation and free speech samples in all three (pre-test, post-test and delayed post-test) recordings too. Amer (1997) concludes his investigation of the effect of the teacher's reading aloud on the reading comprehension of EFL students by stating "further research is needed in this area with different age groups and different types of text" (p.46). It is our hope that the present study is an answer to his demographic (he dealt with sixth-grade EFL students) and textual (using narrative texts) call and, to Lázaro Ibarrola's (2011) enquiry into whether RA benefits endure and become internalised for the students' spontaneous speech production.

1.4.2. Empirical studies.

Here we begin by briefly outlining two empirical studies which have a direct connection with the line of argument proposed in this current thesis: Lázaro Ibarrola's (2011) case study on the imitation of authentic texts and Dokovova's (2016) case study on the use of phonetic analysis and poetry to achieve native-like pronunciation. However, most of this section deals with a further case study Aufderhaar's (2004) work on the use of authentic aural text to teach pronunciation. We take a detailed look here at the importance of metrical template theory; see how a study of suprasegmentals may lead to holistic speech processing strategies; witness the advantages and disadvantages of using poetry to acquire prosody (according to her participants) and finally we will look at the conclusions she has reached.

The imitation of authentic texts: Lázaro Ibarrola's (2011) case study: Lázaro Ibarrola (2011) in her study "Imitating English Oral Texts: a Useful Tool to Learn English Pronunciation?" trained 15 Spanish students of English for 14 weeks in the imitation of English recordings (from films and TV series). As with this study she used authentic audio sources and had both pre- and post-test recording samples of their imitation and free speech recordings. The time frame was similar too as were the investigation of students' impressions. Differences would be in the type of authentic material (here poetry, there film and TV) and in the delayed post-test in this project. This work could be considered to be the theoretical backbone of this thesis and has been looked at more closely when we dealt with reading aloud and recitation.

The use of phonetic analysis and poetry to achieve native-like pronunciation: Dokovova (2016) in her article on Achieving Native-like Pronunciation through Phonetic Analysis and Poetry

recorded herself reciting French poetry and then activity listened to the recording in an attempt to identify and autocorrect her perceived errors. She then recorded herself once more and found, amongst other things, that suprasegmentals were deemed to have improved while certain segmentals actually worsened. She concluded that:

"These examples suggest the presence of 'equivalence classification' phenomena and raise the question of the appropriateness of the phonetic exercises for overcoming the errors. Overall, the second recording demonstrated that raised awareness and training helped to achieve acceptable production in the suprasegmental features as well as most of the instances of unfamiliar phones".

(Dovokova, 2016, abstract)

Her conclusion that specific phonetic practice may be redundant is of obvious interest to this projects' conscious jettisoning of direct phonetic instruction, as is the improvement in suprasegmentals via the reading aloud of poetry.

The use of authentic aural text to teach pronunciation: Aufderhaar's (2004) case study: Aufderhaar (2004) in her article "Learner views of using authentic audio to aid pronunciation: "You can just grab some feelings" points out that while "many TESOL professionals advocate using authentic language in teaching materials, little research has investigated using authentic aural text to contextualise teaching pronunciation" (p. 735). She defines authentic audio text as "audio text created for native English speakers" (p. 737).

Students in her project were introduced to the material through three weekly 20 minute in-class sessions on suprasegmentals. With the help of their teacher, the students identified suprasegmental features of a poem or portion of a monologue or dialog by underlining the

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stressed syllables, circling the focus words, and drawing intonation contours. After the analysis, the students listened again to the given selection, and, with instructor feedback, practiced performing it.

While Aufderhaar's (2004) study followed initial suprasegmental coaching to the learners, this thesis chose not to give prior supragemental instruction. Indeed here we see the prolonged imitation of authentic audio as a way of bypassing the need for specific supragemental instruction. This project also collected recordings from the students both on day one in class and a week later, home recorded whereas such data collection was absent in Aufderhaar's paper.

Aufderhaar (2004) found twin benefits of using aural literary sources: the use of authentic text enables learners to internalise speech and articulation rules and moreover the students were found to have a positive valuation of such material in the improvement of their own pronunciation. To this we would add the edifying and cultural benefits of L2 literary knowledge.

Her project also differs from the current one (other than the aforementioned fact that direct prosody instruction did not take place here) and by the fact that her students were given three different sources of authentic aural texts (without receiving the scripts either): poetry (by a single author), radio drama and short stories.

Aufderhaar (2004) underpins her study of prosody acquisition through authentic aural texts with the Metrical template theory. This theory is based on the necessity of L2 learners of English being able to assume suprasegmental elements unconsciously in order to reach an acceptable fluency in the target language. According to Rost (1990) second language listeners build and internalize a metrical template (an arrangement of strongly and weakly stressed syllables) and look for meaningful phrases which are congruent with it. Rost holds that the

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origins of an adult L2 students' unsatisfactory use of target suprasegmentals shows that they have internalized an erroneous metrical template for the L2's prosody. In that way, learners persist in categorising incoming speech via the prosodic categories of their native language.

Morgan (1996) and Peters (1983) claim that infants internalize suprasegmentals which facilitate their acquisition of phrase bracketing, grammatical categorization, and syllable segmentation within the context of prosody. Adults, on the other hand, unlike children, handle pitch differently. Ioup and Tansomboon (1987) found that adults had more difficulty acquiring the Thai tonal system than children, but both groups could replicate a tune with exactitude, this lead the researchers to believe that both groups develop prosody by processing non phonemic pitch in the right side of the brain. Aufderhaar (2004) deems that these results indicate that adults might develop holistic speech processing strategies by focusing on speech's suprasegmental aspects.

Chun (2002) supports the use of authentic audio to teach suprasegmentals. She states that the necessity of adult L2 learner's to be able to identify the target language's suprasegmental patterns, indicates that intonation has to be taught at the discourse level using authentic speech samples, like conversations, story narrations, and news reports. The importance of using and analysing authentic audio is that it can help learners understand "how stress conveys the discourse functions of information focus, contrast, emphasis, or contradiction" (Aufderhaar, 2004, p. 736). Chun's (2002) suggestion is that learners initially listen holistically for general shape and character then they recognise thought groups and prominent or reduced syllables. Poetry is an ideal medium to witness how word and sentence stress transmits the discourse tasks of information focus, contrast, emphasis, or contradiction as it is a work of art which lends itself to multiple readings/listenings which not only may reveal fresh truth on each encounter but also an appreciation of its holistic worth.

Aufderhaar (2004) provided her students with three different sources: poetry, theatre and short stories. She comments that for the students who had chosen poetry as the most helpful or enjoyable mention that the "saliency of stress, intonation, and thought groups was the reason" (Aufderhaar, 2004, p. 740). It is interesting that four of the students who found poetry to be the most enjoyable said that word play was the reason. But two of the participants who preferred the other mediums cited the use of rhyme and ambiguity as their reasons for not finding poetry to be as useful.

Aufderhaar (2004) reported that the students stated that using audio literature on the whole helped them deal with prosodic features in a new way, gave them new vocabulary, expressions, and idioms, and "helped them to feel the spoken English of different people in different situations, all within a reportedly interesting context" (Aufderhaar, 2004, p. 743). Some students found the project time-consuming, and other students found some of the materials to be too advanced (Aufderhaar, 2004:, p. 743). Participants who reported the radio theatre and short stories as most helpful said that their content was the most important reason and "those who preferred poetry cited the perceptual saliency of the suprasegmental features as the reason"(Aufderhaar, 2004, p.740).

[Her] participants' comments suggest to Aufderhaar (2004) that dealing with "an authentic, emotional context allows learners to feel suprasegmental features in a way that benefits not only pronunciation, but also fluency" (p. 742). She goes on to explain that her projects' regular focus on "context, different environments and circumstances, and different feelings demonstrates that students are linking pronunciation and speaker's intended meaning in a contextualized manner"(Aufderhaar, 2004, p. 742). The 10 poems which the students were provided with in this project all have their own unique situations and settings and each one provides a wealth of diverse emotions too. This a most fertile landscape to harvest meaning as a poetry reciter inevitably employs a heightened emphasis of prosodic features. She sees her

participant accounts of being able to "feel the language" imply that focused exposure to and analysis of authentic audio literature could aid students to both comprehend and internalize suprasegmentals.

Aufderhaar (2004) concludes a request for further study in the field: "These findings also suggest the importance of continuing to study instructional techniques that help learners to internalize pronunciation features to adjust their metrical templates, resulting in improved listening and pronunciation that may enhance communicative success" (p. 743). One hopes that the work carried out in this thesis shows how, through direct imitation (without active suprasegmental instruction), using authentic aural text might offer another tributary in the stream of pronunciation instruction.

CHAPTER 2. POETRY FOR CULTURAL AND PERSONAL ENRICHMENT

Here we begin with a general introduction to the benefits of using literature in the language classroom before looking at three main benefits of its employment: those related to cultural aspects; those connected to linguistic gains; and those aiming at a more global education of the student. Next we focus specifically on poetry and outline the arguments against the use of poetry in the EFL classroom followed by the positive returns to be felt from the use of poetry in the EFL Classroom. Four positive returns are dealt with in depth: educational worth, affective importance, achievement value and subjective value. We conclude with some prerequisites to the use of poetry in the EFL classroom and what criteria ought to be used for the selection of poetry for the EFL classroom.

2.1 The use of literature in the EFL classroom.

While Topping (1968) holds that "literature should be excluded from the ESL curriculum because of its structural complexity, lack of conformity to standard grammatical rules and remote cultural perspectives" (p. 704), there are a plethora of reasons for the use of literature in the EFL classroom. Maley (2001) firmly believes in the appropriateness of literature in an EFL context. Indeed, he outlined 7 factors for its inclusion. His rational gives credibility to the notion that the whole person is educated when a literary text is truly experienced. His first reason concerns the universality of literature, its broad themes – the themes of love, death, nature and living – are the transcultural fabric of life itself. Moreover, the universality of each language having its own literature enables a comprehensive understanding of literary genres and conventions for the L2 reader.

For Maley's (2001) second reason he talks about the non-triviality of literature in comparison with widely used EFL materials which almost infantilise the learning experience. Literature is an authentic source of input and indeed, a democratising one, which sees the teacher and student as equally worthy interpreters of the text. Thirdly, he states reasons of personal relevance where the literary texts connect with the personal (real or imaginary) experiences of the reader so that they are able to empathise with it. For his fourth reason, he mentions how the wide-ranging thematic and linguistic variety in literature enables students to maintain interest and motivation. Fifthly, he commends how the aesthetic qualities of literature allow students to approach common themes in an appealing and stimulating way.

Sixthly, Maley (2001) mentions the economy and suggestive power of literature. This is especially true of poetry which can cause echoes of the reader's own experiences when moved by it and much can be read between its comparatively Spartan length (as compared to prose). He sums up by talking about how the inherent ambiguity in literature facilitates multiple

valid interpretations. This provides an occasion for learners to have a unique exchange of ideas and promote interaction based on the text itself and on how it has resonated individually with them. The validity of each interpretation allows each reader to feel self-confident about their stance as there is no right or wrong interpretation of a poem, just perhaps ones that are justified to a greater or lesser degree. Indeed, as Sithamparam (1991) commented "while an analysis of the poem may be useful, what is important is the students' response to it" (p. 61).

Other critics have commended how the use of a literary text with learners from another culture could be justified as an exercise in cultural relativity (Gajdusek, 1988) and as such it could be interpreted as answering EFL's need for cultural awareness (McGroarty & Galvan, 1985) as well as for teaching culture (McLeod, 1976). In the classroom, literature has be seen to promote conversation (Enright & McCloskey, 1985) as well as active problem solving; Brock (1986) has found it to create useful referential questions; and for Long & Porter (1985) it has given a platform for the basis for extremely motivated small-group work.

Holten (1997) informs us, quite simply, that literature is quintessential language content. Hess (2003) adds that "for language teaching, we might keep in mind that it is possibly the only text written for the primary purpose of reading enjoyment" (Hess, 2003, p. 19). Indeed, she argues that

> *"Entering a literary text, under the guidance of appropriate teaching, brings about the kind of participation almost no other text can produce. When we read, understand, and interpret a poem we learn language through the expansion of our experience with a larger human reality."*

(Hess, 2003, p. 20).

Such a facility for making collective human connections in poetry are touched upon by Lazar (1993) who considers the themes which are dealt with in literature to be both three-dimensional and universal, engaging students in the intricacies of the human condition, and thus occasioning authentic emotional responses coupled with connections with the text from them. Indeed, this humanistic aspect is, we believe, the reason for literature's very existence, as these words attributed to C.S. Lewis (by William Nicholson the *Shadowlands* playwright) attest: "we read to know we are not alone." In short, "if the materials are carefully chosen, students will feel that what they do in the classroom is relevant and meaningful to their own lives" (Lazar, 1993, p. 15).

Lazar (1993) outlines other reasons for the case of literature in the EFL classroom. Literature's motivational impetus; use of authentic material; general educational value are mentioned. She also cites how it helps students to understand aspects of other cultures. Literature is also seen to act as a spur for language acquisition. Moreover, she identifies how it develops students' interpretative abilities and even expands their language awareness. We are reminded how highly valued literature is, as she alludes to its high international status and how literature is thus found on L1 language syllabuses the world over. Other benefits of using literature are noted in how it encourages students to talk about their own opinions and feelings and, last, but by no means least, by the way students simply "enjoy it and it is fun" (Lazar 1993, p. 14-15). While most of these benefits are self-explanatory, some of them shall be expounded more specifically here. These benefits can be grouped into three main areas: (i) benefits related to cultural aspects; (ii) benefits connected to linguistic gains; and (iii) benefits aiming at a more global education of the student.

2.1.1. Cultural aspects.

The high status of literature in a students' native language could foster "a real sense of achievement" if a student deals with literature in their EFL classroom (Lazar, 1993, p. 15). Moreover, if thematically similar literature was studied comparatively between the native and target languages, the motivational and stimulating points of comparison would surely enrich the learning process. In line with this, while acknowledging the New Historicist approach, that each piece of art is the product of its time and place, it would be fallacious to deem a piece of literature as wholly representative of a specific culture. Literature not only incorporates the zeitgeist of its publication date but also the subjective, conscious and subconscious biases of its author. To use literature randomly in the classroom for the sake of automatically lending some cultural kudos, would be mistaken, so we ascribe to Lazar's (1993) prescription that "our response to the cultural aspect of literature should always be a critical one, so that the underlying cultural and ideological assumptions in the texts are not merely accepted and reinforced, but are questioned, evaluated and, if necessary, subverted (Lazar, 1993: 15)." Such (Marxist, feminist, deconstructionist-esque) forms of analysis might have the additional benefit of lending fascinating discussion or other communication-based activities in the EFL classroom to boot. And, if the instructor takes into account the rich pickings offered by literature in English from the many countries that use English as (one of) their mother tongue(s), any fallacious ethnocentric focus on a single dominant English speaking culture should and would be diminished.

To conclude, it must be said that poetry occupies a unique place in the cultural pantheon as "of all the art forms, only the poem can be carried around in the brain perfectly intact" (Paterson, 2012 p. xvi). Indeed, the easy of recollection attributed to poetry is facilitated by the nature of poems themselves:

"A poem is just a little machine for remembering itself. Whatever other function a rhyme, a metre, an image, a rhetorical trope, a brilliant qualifier or stanza-break might perform, half of it is simply mnemonic. A poem makes a fetish of its memorability. It does this, because the one unique thing about our art is that it can be carried in your head in its original state, intact and perfect. We merely recall a string quartet or a film or a painting – actually, at a neurological level we're only remembering a memory of it; but our memory of the poem is the poem".

(Paterson, 2004, p.2)

In our project students were not required to memorise poetry but the fact that they were to imitate each of the 10 poems on a twice daily basis for 7 days lead many students to claim that by the end of each training week they had learned the poem in question off by heart. The issue of memorisation occurrence with the training poems is dealt with in Questions 4 (Do you think you will always remember some of the lines (or even whole poems) that you have studied?) and 21 (If your answer to question 4 was 'yes,' which poem(s) have you memorised or can remember the most lines from?) in section *4.2.2.2. Learners' evaluation of poetry training*.

2.1.2. Linguistic gains.

Lazar (1993) acknowledges how literature acts as a stimulus for language acquisition by providing "meaningful and memorable contexts for processing and interpreting new language" (Lazar, 1993, p. 17). These contexts can and ought to exist outside of the classroom enabling the student to further their learning and autonomy. Class time is worthily spent on literature, as literature's multiple meanings serve as a spring board for a myriad of class based discussion and pair/group work communicative activities.

On the other hand, a typical complaint against the use of literature in general, and poetry specifically, is that "literary language is somehow different from other forms of discourse in that it breaks the more usual rules of syntax, collocation and even cohesion" (Lazar, 1993, p. 18). While poetry may often bend, if not quite break the rules, of language that students strive to learn, this should not be considered a negative factor. By comparing and contrasting the prosaic standard to the poetic deviant, students may appreciate the myriad of meanings such deviation may imply.

Moreover, Tomlinson (1986) articulates a common objection by EFL teachers to the use of poetry in their classrooms by stating: "We are trying to help our learners to communicate in contemporary colloquial English, not in stilted poetical terms" (p. 33). His counterargument is that the main exposure during his poetry lessons would be to the contemporary colloquial English of the group, and in the plenary interactions which precede and follow the reading of the poem(s). The poem then should be a stimulus, not a model for emulation, a springboard not only for thematic textual discussion, but also as a foundation for a whole host of communicative activities to be built around it.

In addition to the above, literary analysis in the classroom brings out the innate detective in each student. Poetry provides especially fertile ground to foster students' interpretative abilities due to that fact that

"in a poem, a word may take on a powerful figurative meaning beyond its fixed dictionary definition. Trying to ascertain the significance provides an excellent opportunity for students to discuss their own interpretations, based on the evidence in the text. Thus, by encouraging our students to grapple with the multiple ambiguities of the literary text, we are helping to develop their overall capacity to infer meaning."

(Lazar, 1993, p.19)

Such a skill is transferrable to other situations where students have to deduce meanings from tacit or couched circumstances. Moreover, this pluralistic quality intrinsic in poetry means that most viewpoints, referring, of course, to textual evidence, can be contended. With poetry there is no right or wrong interpretation, the limits imposed generally are only by the exegetists' own imagination.

Tomlinson (1986) similarly assents with this unique benefit of poetry when he states the following:

"Poems more than any other type of text can give valuable opportunity for learners to use and develop such important skills as deduction of meaning from linguistic and situational context; prediction; relating text to knowledge and experience of the world; reading creatively; and the recognition and interpretation of assumptions and inferences."

(Tomlinson, 1986, p. 35)

Indeed, it is his belief that "the earlier L2 learners engage their intellect and imagination as well as their knowledge, memory, and mechanical skills, the more likely it is that they will become truly literate in the foreign language (Tomlinson, 1986, p. 35). Ever since Sophocles' Oedipus Rex, readers and protagonists alike have been cast as detectives: the lyrical 'I' in poetry takes on the same role as the aforementioned ancient eponymous Greek king, trying to discover the truth that John Keats (1820) deemed to be both beautiful and the essence of existence: "Beauty is truth, truth beauty - that is all / Ye know on earth, and all ye need to know."

2.1.3. Global education of the student

Finally, we believe all teachers are not just instructors of their specific subjects but educators of the whole person. The linguistic benefits for literature have been looked at, but we should mention how it may "have a wider educational function in the classroom in that it can help to stimulate the imagination of our students, to develop their critical abilities and to increase their emotional awareness" (Lazar, 1993, p. 19). Poetry, with its tugs on empathetic heart strings, would serve as a perfect agent in such holistic pedagogies. The processes of self-identification with characters, the empathy with what happens in stories, the shared emotions and the moral values can greatly contribute to build a students' personality.

To fully argue for the relevance of poetry for the education of the whole person we must turn to the poets themselves. The Scottish poet Don Patterson (2004) spoke of the transformative nature of poetry in his T.S. Eliot Lecture "Poetry is a form of magic, because it tries to change the way we perceive the world." The contemporary American poet Robert Pinsky speaks of the individual holistic nature of poetry "Poetry's highest purpose is to provide a unique sensation of coordination between the intelligence, emotions and the body. It's one of the most fundamental pleasures a person can experience." The Irish Nobel laureate Seamus Heaney (1996), when concluding his acceptance speech, credited poetry with being fundamental to our awareness of our intrinsic sense of self and very humanity.

> *"The necessary poetry touches the base of our sympathetic nature while taking in at the same time the unsympathetic nature of the world to which that nature is constantly exposed. . . Poetry's (has the) power to persuade that vulnerable part of our consciousness of its rightness in spite of the evidence of wrongness all around it, the power to remind us that we are hunters and gatherers of values, that our very solitudes*

and distresses are creditable, in so far as they, too, are an earnest of our veritable human being."

<div align="right">(Heaney, 1996, last paragraph)</div>

Here it could be said that the aforementioned poets are in part alluding to emotional intelligence. Emotional intelligence is the ability to makes sense of intra and interpersonal feelings, coupled with the facility to use such insight in decision making. Bettelheim (1986) has observed that literature can stimulate a steady improvement of the understanding of self and the world. Ghosn (2002) sees the use of literature as leading to the acquisition of

"insight into the behaviours and feelings of others that is necessary for empathy, tolerance and conflict resolution. Quality literature can be used to provide vicarious experiences that foster the development of emotional intelligence."

<div align="right">(Ghosn, 2002, p.177)</div>

Goleman (1995) sees emotional intelligence as being essential for empathy and tolerance. "High quality literature […] seems to have the potential to provide [...] the much-needed experiences that will promote emotional intelligence." (p.177). Ghosn (2002) also wrote that "another compelling reason for using literature in a language class is the potential power of good literature to transform, to change attitudes, and to help to eradicate prejudice while fostering empathy, tolerance, and an awareness of global problems" (p. 176). She notes that the capability of literature in developing empathy and tolerance has been well documented in research on multicultural literature and peace education, but up to now the opportunities for communicating such socially benefiting themes has not been witnessed in EFL programs.

Through the implementation of more literature in EFL, she claims that "EFL learners around the world could become bridge-builders across cultures" (p.176).

Oster (1989) identifies further holistic advantages of using literature, as it "enlarges students' vision and fosters critical thinking" (85). He deems that literature aids learners to have multiple perspectives: in a typical group discussion of a piece of literature students will inevitably have diverse interpretations of events, characters and themes. In such discussions the learners learn to appreciate how their classmates have interpreted things differently and thus they may learn how to view future literary texts in previously unthought of ways themselves.

Gajdusek (1988) holds that if educators are prepared to use literature both enthusiastically and systematically in their classes, the recompense will be to have actual communicative classes and progressively increasing student participation. Arthur (1968) speaks of the fundamental importance of the literary experience, the special unforced commune that exists between the text and its reader: "if literature is to provide a useful vehicle for the teaching of second language skills, it must first succeed as a literary experience" (p.34). Through the careful selection of texts, teachers can facilitate such literary experiences as Gajdusek (1988) reminds us:

"Literature does not simplify the subtleties or complexities of life, it can engage the entire personality of mature students whose linguistic ability may not yet equal their broader experience or personal maturity. Indeed, their interaction with the text can bring us new insights, new levels of experience in the ESL classroom".

(Gajdusek, 1988, p. 254)

2.2. The use of poetry in the EFL classroom.

According to the Oxford Living Dictionary, poetry is a "literary work in which the expression of feelings and ideas is given intensity by the use of distinctive style and rhythm." We feel however that any definition of poetry should come from its practitioners and aficionados, not from lexicographers. Thus, Plutarch tells of its inherent aesthetic quality "Painting is silent poetry, and poetry is painting that speaks." Likewise Edgar Allan Poe is drawn to its attractiveness and alludes to its unique stylistic form: "Poetry is the rhythmical creation of beauty in words." Voltaire ironically comments on the iceberg like nature of the economy of expression with its munificence of meaning: "it says more and in fewer words than prose." Rita Dove sees such concentrations as being its strength: "Poetry is language at its most distilled and most powerful." But perhaps the most curious and humorous definition of poetry is one provided by Carl Sandburg who sees it as a unique medium to express the human condition: "Poetry is the journal of a sea animal living on land, wanting to fly in the air."

In this section we begin with the arguments (and counterarguments) against the use of poetry in the EFL classroom. Next we look at the positive returns to be felt from the use of poetry in the EFL Classroom focusing on four areas: educational worth, affective importance, achievement and subjective value. Then, we look at some prerequisites to the use of poetry in the EFL classroom and finish off by an overview of the criteria for its selection.

2.2.1. Arguments against the use of poetry

While we agree broadly with the fact that "Literature is used most effectively with learners from intermediate level upwards" (Lazar, 1993, p. xiii), there are numerous arguments against the specific use in the ESL classroom regardless of the students' language proficiency. We

have already alluded to how some EFL teachers reject the use of poetry in their class rooms by the uselessness of the inherently perceived stilted poetical terms, in favour of criteria to enable their students to communicate in contemporary colloquial English. Other objections commonly cited by EFL teachers include the fact that learners "find poetry difficult and boring in their own language, never mind in a foreign one," that "most authentic poems are very difficult to understand, even for native speakers, as their meaning is rarely overt and their use of language is idiosyncratic," and perhaps most commonly that "[they] only have a few hours a week to teach [their] learners the basics of English, and so poetry is a luxury [they] cannot afford" (Tomlinson, 1986, p. 33-34).

The counter arguments to such notions centre on the way poetry is approached in the language classroom. Poetry's purpose in an EFL classroom should be to enable the learners to use their language skills "in an active and creative way, and thus to contribute to the development of their communicative competence" (Tomlinson, 1986, p. 33). The principal aim then, is not to teach students to write poetry, or even to recognise its literary and cultural value, simply said, poetry should be employed as a text to get students talking.

To combat students who may have been put off L1 poetry nightmares (perhaps due to hyper-analysis), whose feeling may echo Wordsworth's (1798a) own when he wrote the lines in the poem *The Tables Turned*: "Our meddling intellect/Mis-shapes the beauteous forms of things/We murder to dissect." Students should be required to respond essentially to the universality of the human emotions in a poem and make empathetic connections with the subject matter.

The issue of poetry's perceived problematic comprehensibility to native and non-native learners alike can be dealt with by the instruction of "stylistic devices (e.g. of pace, stress, focus, repetition, onomatopoeia, etc.) which facilitate global comprehension and effective response, and help the learners to discover covert meaning" (Tomlinson, 1986, p. 33). Such a

pedagogical process would be ideal in an integrated cross-departmental treatment of languages where the study of poetry could aid in the development of students' language awareness, with the additional benefit of the honing of their interpretative abilities in the field of linguistic pragmatics.

The age old teacher's complaint of time constraints, and consequent content prioritization at the expense of literature, was rebuked by Tomlinson with the claim that he discovered that the occasional use of poetry (as well as other literary forms) provided a far more effective springboard into communicative activities and the use of real language, than any focus on rehearsing individual language skills (p.34). Poetry thus, should be the means to communication, not necessarily the end of communication.

2.2.2. Positive returns from the use of poetry.

Poetry can have a positive effect at four different levels: educational worth, affective importance, achievement and subjective value. In the following lines we expound on each of these aspects.

Educational Worth: Just as Lazar (1993) cited the value of educating the whole person beyond the objectives of specific subject competences, Tomlinson (1986) too, considers language teachers to be "fundamentally educationalists and not just instructors, and it is [their] duty to contribute to the emotional, imaginative, and intellectual development of our learners" (p. 34). Indeed, he rails against "the recent focus on language functions [which have] unfortunately led to courses consisting almost entirely of the learning and practice of exponents of such functions as inviting, instructing, accepting, declining, greeting, and inquiring, and such interactional 'routines' as ordering a meal, buying a ticket, and asking for directions (Tomlinson, 1986, p.

34). Eur, Do-seon (2000) chimes with Tomlinson (1986) in his critique of "this overemphasis on form-focused literacy, task-oriented communicative exercises, vocabulary-grammar-translation lessons at the expense of interactive uses and creative uses of language" which has occasioned the publication of English language materials "which are loaded with psychologically meaningless information and facts that are hardly relevant to students' lives" (p.3). While Tomlinson (1986) may acknowledge the survival benefits in a L2 milieu attributed to such approaches, he nevertheless is damning on the trivial educational value of such methods, claiming they have "contributed to a narrowing and restricting of the content of language lessons and to a diminishment of language learners" (p. 34). Poetry, he claims, "[if chosen carefully and used intelligently] can open and enrich the content of language lessons, can provide useful opportunities for gaining experience of the world, and can contribute to the development of the 'whole person' as well as the 'learner of a language'" (Tomlinson, 1986, p. 34).

We coincide wholly with such noble aspirations for poetry in the EFL classroom. Indeed, this single reason for the EFL teacher to educate the student holistically, and not just linguistically, may be the most important of the benefits, which shall be outlined directly, for using poetry in the language classroom. A Whitman-esque "O Captain! My Captain!" ought to be uttered in acknowledgment of his trailblazing case for the educative instruction of poetry in the EFL classroom.

Affective importance: The principal reaction to a poem should be an immediate emotive chord tugged with the reader. Any L2 language teacher will be familiar with the enthusiasm that learners have to speak when working on a topic in class that has a personal relevance to the learner and, better still, engages them emotionally or intellectually. We believe that poetry is in a unique position to be able to captivate learners in this way. This sentiment is echoed by

the Nobel Prize winning physicist Dennis Gabor when he noted: "Poetry is plucking at the heartstrings, and making music with them." While it may seem a daunting task to ensure students 'get' the poem, teachers ought to consider a poem essentially like the telling of a good story or indeed, as the contemporary American poet W.S. Merwin believes, akin to being humorous: "Poetry is like making a joke. If you get one word wrong at the end of a joke, you've lost the whole thing." All the teacher needs to do then, is to set up the poem's presentation adequately, by dealing with potential thematic and lexical concerns first, before delving into the poem itself, the veritable punchline of the activity.

Achievement value: Related to the aforementioned high status given to poetry in syllabuses around the world and its perceived complexity, many learners may feel nervous about studying poetry in the language classroom due to previous negative experiences of the form in their L1 learning. We argue that this can be combatted by finding the right 'way in' to the poem for the learners, be it through engaging them intellectually by presenting the historical context and biography of the writer (as was done in this project) or through performing the poem in a way that conveys meaning beyond just the words themselves and communicates the essence of the poem (such as through the performances by native speakers that students were given to listen to in this project). Were such methods employed and learners interests piqued, we concur with Tomlinson (1986) when he says that "many learners are able to give valid responses to poems and thus to gain a considerable sense of achievement" (Tomlinson, 1986, p. 34).

Subjective value: The multiplicities of meaning in poetry cause readers to respond in different ways to it. Such subjective reactions depend on what a reader individually takes from it or indeed, brings to it. The plurality of meaning enables a single text to be able to facilitate a sense of achievement across a non-homogenous student spectrum:

"The weakest can achieve at least a superficial but satisfying global response to the poem [even if it is only a vaguely felt emotion or attitude], whereas the 'middle' learners can get further into the poem, and the brightest can gain the great satisfaction of imaginative and individual insights into the potential meanings of a poem"

(Tomlinson, 1986, p. 34).

Such prisms of interpretation are unique to poetry and add to the richness of it as EFL classroom material.

2.2.3. Pre-requisites and selection criteria

Starting with the pre-requisites, it is important to note that we do not suggest that English should be taught exclusively through poetry. Rather, we propose that it becomes an important tool in the literary and linguistic toolbox that all students of (any) language should be offered. Poetry can sit perfectly well alongside or at the centre of the more traditional EFL teaching of functional language, grammar and communication skills.

While not all poems are suitable for EFL learners, and not all will strike an emotional chord with all readers, when there are enough poems in existence that, under the positive influence, creative guidance and infectious enthusiasm of a good teacher, all students can discover ways to engage with and respond to a poem that extends their learning beyond the language classroom and connects them to wider experiences of the world. Just as teachers encourage fluency in reading through 'reading for gist' in order to gain a global understanding of a text, so a poem can be approached in the same way, whereby students are encouraged not to be distracted by words or grammar that they don't understand, rather should respond

holistically to the poem in order to get an overall feeling or sense of the poem. Such an open-ended approach to the poem avoids repeating the negative experiences that students may have had with poetry in the past, with too much time spent on vocabulary and comprehension activities.

As for the criteria for the selection of poetry for the EFL classroom to get the maximum gains from the use of poetry in the EFL classroom Tomlinson (1986) states that a number of provisos ought to be adhered to, in the selection of the specific verse. These guidelines include the universal appeal of certain topics, in order to entice as many students as possible. For this reason, poetry was chosen on the grand themes of love, death, life and living as well as on the world of nature.

Surface linguistic and thematic simplicity is a particularly significant factor to be borne in mind when using poetry with a mixed ability group as well. Tomlinson (1986) cautions that "the poems used are linguistically accessible for the weakest members of the group and that there is nothing in the title or opening lines which might frighten off such members of the group" (p.35). Yet, the flip side of the coin must be that the selected poetry contains "potential depths of meaning" and can thus challenge "the brighter members of the group who have no problems in responding to the linguistic surface of the poems" (Tomlinson, 1986, p.35).

Contemporary language and lyrical poetry would also be advisable as "poems which express strong emotions, attitudes, feelings, opinions, or ideas are usually more 'productive' than those which are gentle, descriptive, or neutral" (Tomlinson, 1986, p.36). Indeed, here he echoes Wordsworth's (1798b) own poetical concept which he articulated in the 'Advertisement' to 1798 edition of *Lyrical Ballads*:

"The majority of the following poems are to be considered as experiments. They were written chiefly with a view to ascertain how far the language of conversation in the middle and lower classes of society is adapted to the purpose of poetic pleasure."

(Tomlinson, 1986, p.1)

This contemporary use of language should also be contained in a relatively compact form. Such attention to succinctness enables the teacher to present the poem in class with suitable pre- and post-reading activities. Moreover, the autonomous student may practice imitation techniques, such as are outlined in this project, or indeed learn the poem by heart, if so desired.

A final aspect well worth considering, in addition to what has just been delineated, would be a poem that lends itself to "visual, auditory, or tactile illustration through the use of realia (e.g. slides, films, objects, photographs, music) or specially designed aids (e.g. drawings, sound effects, mime) (Tomlinson, 1986, p. 36).

Such thinking then, has greatly influenced the subjective selection of the four topics and 10 poems for this project. Indeed, one of the answers to a questionnaire inquiry specific to the poetry used in the project indicated that the most popular poems seemed to testify to the soundness of such advice as they were very visual, short, and affective with hidden depths lurking below seeming surface simplicity.

So in short, if poems are selected, "prepared," and used in the way Tomlinson (1986) outlines, we too believe "they can break down the barriers and involve the learners in thinking, feeling, and interacting in ways which are conducive to language acquisition" (Tomlinson, p.41).

Other benefits of using poetry are identified by Susan Ramsaran (1983) who showed how poetry may assist with phonological matters of pronunciation, rhythm, and intonation as

well as with vocabulary, grammar and meaning. She summed up her survey of "Poetry in the language classroom" by issuing the following pointers:

> *"Where a poem reflects conversational spoken English, it might be used for rhythm and intonation practice. Where it deviates in any respect from everyday English, the deviation may be used as a point of departure for discussion or drill concerned with any chosen grammatical structure. It may be used for expanding vocabulary at the simplest level or for distinguishing between near synonyms which differ stylistically".*
>
> (Ramsaran, 1983, p. 42).

Such phonological concerns are at the heart of this project and lead us now to specify the research questions.

PART II. THE PRESENT STUDY

CHAPTER 3. THE STUDY

In this chapter we present the research questions and hypothesis based on the theoretical background outlined in Chapter 2. We then give a profile of the participants, show the materials used in the project, explain the procedure and finally end with a mention of the data analysis and codification.

3.1. Research Questions and Hypothesis

In the present study we set off to test the value of poetry in an EFL classroom at two different levels:

(i) As a tool to improve students' pronunciation and level of oral competence in English through the imitation of recorded poems and

(ii) As a tool to obtain broader educational gains which can be summarized in two aspects: closeness to culture and personal enrichment

The study was carried out with Spanish adult learners of English as a foreign language. They were divided in two control and two experimental groups. The students were assigned to one of the two groups in each condition (control and experimental) according to their level of competence, B1 and B2. This means that there were two Control Groups: one group with B1 level students (to which we will refer as Control Group A (CA)) and one group with students holding a B2 level of English (to which we will refer as Control Group B (CB)). Likewise, there were two Experimental Groups: one B1 group (to which we will refer as Experimental Group A (EA)) and one B2 group (to which we will refer as Experimental Group B (EB)). The fact that there were two different levels of competence enabled the researcher to explore the possibility that the use of poetry might have different effects on pronunciation depending on students' level.

The detailed procedure of the study will be explained in the corresponding section. Here, we provide a summary to contextualize the research questions appropriately. The experimental groups (EA and EB) rehearsed poetry daily over the training period (12 weeks) while the control croups (CA and CB) had no training with poetry and, as mentioned above, simply went on with their regular lessons. Pre-test, post-test and delayed post-test (6 months

later) recordings were analysed to document improvements (or lack thereof) in pronunciation. More specifically, pre-test, post-test and delayed post-test readings of the same unrehearsed poem were recorded from every student in both groups. Also, a post-test and delayed post-test recording of spontaneous speech was collected from both experimental groups to compare their pronunciation in spontaneous production and when imitating recitals in the delayed post-tests. Likewise, in the experimental group, pre- and post-test questionnaires were administered to obtain insights into students' opinions. All the recordings were assessed by a team of four native evaluators. The study took place in the spring of 2014 (from mid-February to the end of May) with a delayed post-test happening 6 months later (in November).

Accordingly, this dissertation formulates the following research questions:

Research question 1: Effects of poetry reading on pronunciation

a) Students in the Experimental group for Poetry: Do EG students improve after the training period when reading an unrehearsed poem? And if so, do those improvements last in the delayed post-test? Does their level of proficiency (B1 vs B2) affect the results?

b) Students in the Experimental group for Poetry and Free Speech: Are EG students' scores similar or different when assessing their pronunciation in poetry readings and in free speech? Does their level of proficiency (B1 vs B2) affect the results?

c) Comparison of Students in the EG vs. Students in the CG for Poetry: Do students in the EG obtain greater improvements than those in the CG when reading an unrehearsed poem in the post-tests?

Research question 2: Poetry as a tool to promote culture and personal enrichment (only students in the Experimental Group).

a) Do students enjoy the study of poetry and feel there is a place for it in the language class?

b) Do students find the study of poetry to be motivational?

c) Do students enjoy learning about literature and literary culture?

d) Do students find the study of poetry to give personal enrichment?

e) Do students feel they are closer to English speaking culture by the study of poetry in English?

While we cannot formulate specific hypothesis regarding the level of proficiency variable, we can say that we expect to find positive results in the experimental group regarding both research questions based on the theoretical background presented in Chapter 2, Poetry in the EFL Classroom.

3.2. Participants

The 52 participants were all employees of the Government of Navarre, L1 Spanish/Basque speakers and Spanish nationals. The average age of the participants was 45 (see Table 1 below). The gender breakdown was 22 male (42%) and 30 female (58%). All participants had a third level education qualification.

The students were divided into 4 groups with an average of 13 students in each group. All groups had 4 hours of English class per week, divided into two 120 minute sessions. These four groups were distributed into their classes based on levels of competence over two European Common framework levels, with two B1 classes and two B2 classes. Each level had a control group, that is, a group following the regular English lessons and an experimental group, that is, a group receiving the specific training through poetry. The groups were labelled as follows:

CONTROL GROUP A **(CA)** - B1 level Control Group

CONTROL GROUP B – **(CB)** B2 level Control Group

EXPERIMENTAL GROUP A **(EA)** – B1 level Experimental Group

EXPERIMENTAL GROUP B **(EB)** – B2 level Experimental Group

Table 2 below summarizes the information about the groups.

Table 2. Participant Information

Group	Students	Average Age	Male	Female	Level
CA	11	48.8	3	8	B1
EA	15	42.7	6	9	B1
EB	13	45.3	4	9	B2
CB	13	44.2	8	5	B2
Total	52	45.2	22	30	

The author of the present dissertation was their teacher and was the only person in charge of their lessons and of the whole process of data collection.

3.3. Materials

The 10 poems used in the project have been selected with two principal criteria in mind: their popularity in three distinct English speaking cultures (British, Irish and American) as well as their accessibility (length, vocabulary and theme) to EFL learners. Their popularity has been gaged from nationwide polls, their subsequent rankings and appearance in consequent poetry anthologies (see below). Using a poem's popularity as selection criterion will attest to its enduring cultural value. Indeed, the poems selected span over four centuries, from a Shakespearean sonnet published in 1609 to a Carol Ann Duffy poem published in 1987. The 10 poems can be vaguely categorised in four themes, borrowed from the 9 categories used in the 2013 anthology Poetry Please, The Nation's Best-loved Poems. The themes are Living (poems 1, 2 and 3), Wild World (poems 4, 5 and 6), Death (poems 7 and 10) and Love (8, 9). All of the poems selected come from four principal sources:

1. A 1999 Irish Times survey of Ireland's top 100 favourite poems (written by Irish authors).

2. America's 1997 The Favorite Poem Project which was published as 2000's anthology of 200 of *Americans' Favorite Poems*.

3. A 1995 BBC poll of Britain's top 100 poems which resulted in 1996's anthology *The Nation's Favourite Poem*.

4. A 2013 audit of the poems most-requested on BBC Radio 4's 35-year-running Poetry Please program published in the 2013 anthology *Poetry Please, The Nation's Best-loved Poems*

In *Appendix 1A. The Poems Used in the Study* the 11 poems (the evaluation poem and the 10 training poems) used in the project can be found. Now we shall provide some essential information about the poem which was recorded on three separate occasions and used in the evaluation (Poem 0) as well as the 10 training poems. In Table 3 below we show where in the project the poem came, its name, theme, author, author's nationality and publication date. In *Appendix 1B. Extra Information about the Poems Used in the Project* more information can be found as to when exactly it was it used in the project and the reason for its choice (popularity).

Table 3. Information about poems used in the project

Poems 0 - 4					
POEM NUMBER	Poem 0	Poem 1	Poem 2	Poem 3	Poem 4
POEM	*Do not stand at my grave and weep*	*Invictus*	*If*	*Still I Rise*	*Lake Isle of Innisfree*
THEME	Death	Life and Living	Life and Living	Life and Living	Wild World
AUTHOR	Mary Elizabeth Frye (1905 – 2004)	W.E Henley (1849 –1903)	Rudyard Kipling (1865 - 1936)	Maya Angelou (1928 - 2014)	W.B. Yeats (1864 -1939)
NATIONALITY	American	English	British (born Bombay)	American	Irish
DATE OF PUBLICATION	1932	1875	1909	1978	1888

Poems 5 -9					
POEM NUMBER	Poem 5	Poem 6	Poem 7	Poem 8	Poem 9
POEM	*I Wandered Lonely as a Cloud/The Daffodils*	*Stopping by Woods on a Snowy Evening*	*Funeral Blues/"Stop all the clocks*	*Sonnet 130*	*Warming her Pearls*
THEME	Wild World	Wild World	Death	Love	Love
AUTHOR	William Wordsworth (1770 – 1850)	Robert Frost (1874 -1963)	W. H. Auden (1907-1973)	William Shakespeare (1564? - 1616)	Carol Ann Duffy (1955-)
NATIONALITY	English	American	Anglo-American poet	English	Scottish
DATE OF PUBLICATION	1807	1922	1938	1609	(1987)

Poem 10	
POEM	*Mid-Term Break*
THEME	Death
AUTHOR	Seamus Heaney (1939 -2013)
NATIONALITY	Irish
DATE OF PUBLICATION	1966

In Appendix 1B, Table 46 we find information on the source of the suggested poems for imitation (number and location) and the information on the reciter's gender and accent for the 40 suggested poems for imitation purposes used throughout the project. When we analyse the aforementioned table we can extract the following information that is presented on Table 4 below. We see that Poem 8: *My Mistress'' Eyes* was the poem with the most imitation sources (6) and that Poem 3: "*Still I Rise*" was the poem with least imitation sources (1). Considering that there were 40 imitation sources provided over 10 training weeks, the average number of imitation sources was 4. The average number of accents used was 9 with the most popular being Standard British English (13). There were over three times the amount of male reciters (31) than female reciters (9).

Table 4.Summary of information from the 40 poetry recital sources provided to students for in-training imitative purposes

Number of recordings:	40
Poem with most imitation sources:	Poem 8: My Mistress'' Eyes: 6
Poem with least imitation sources:	Poem 3: "*Still I Rise*": 1
Number of different accents used:	9
Most frequent accent:	Standard British English (13)
Number of male reciters:	31
Number of female reciters:	9

We have already seen the list of recommended accents used in training (Table 1). As this project sought to include as many different available imitation options as possible so we observe that there are 13 standard British English sources followed by 10 Received Pronunciation options and 8 standard American English choices. Between the north and the

south of Ireland there were 5 options. As the poems were drawn from Irish, British and American culture it is therefore no surprise that the most numerous imitation sources were by native reciters from those places. There was also one example each from four other distinct accents: Welsh English, Scottish English, Indian English and Southern American English.

In Table 5 below we see the number of imitation sources per-poem used in training. More poems had more than the average (4) number of resources than less. Three poems had one less than the average (*Invictus*, *Warming her Pearls*, and *Mid-term Break*) while one poem (*Still I Rise*) had only one source. On the other hand, 5 poems had more than the average number of recommended resources and one of them had the exact average. A further poem had the greatest amount of 6 sources (Poem 8: "*Sonnet 130: My Mistress'' Eyes*")

Table 5. Number of imitation sources per-poem used in training

Poem 1: "*Invictus*"	3
Poem 2: "*If*"	4
Poem 3: "*Still I Rise*"	1
Poem 4: "*Lake Isle of Innisfree*"	5
Poem 5: "*Stopping by Woods on a Snowy Evening*"	5
Poem 6: "*I Wandered Lonely as a Cloud/The Daffodils*"	5
Poem 7: "*Warming her Pearls*"	3
Poem 8: "*Sonnet 130: My Mistress'' Eyes . . .*"	6
Poem 9: "*Funeral Blues*: *Stop all the clocks . . .*"	5
Poem 10: "*Mid-Term Break*"	3

3.4. Procedure

The study took place in the spring of 2014 (from mid-February the end of May) with a delayed post-test happening 6 months later (in mid-November). For the 3 month testing period, the EGs were presented with contemporary and classical poetry, related to four general themes (life, nature, love and death) for one of their biweekly two-hour classes. The control groups had regular English instruction over their 4 hours of class. In the experimental groups poems were analysed, discussed and recorded in class.

In the experimental groups, poems were recorded in class at the start of every week for each of the 10 training weeks. The students were then required to submit home recordings of these 10 poems before their next class. They were also asked to home record 10 corresponding free speech samples based on the theme of the poem at hand and from a list of general discussion questions. These training recordings guaranteed that all students were doing all the training but were not used in the evaluation. When we need to make reference to these recordings in the Thesis we will use the following:

- The 10 in-class Poetry recordings will be referred to as: Imitation of Poem in an Unrehearsed manner (**IPU**), from Imitation of Poem 1 in an Unrehearsed manner (**IP1U**), to Imitation of Poem 10 in an Unrehearsed manner (**IP10U**).

- The 10 at-home Poetry recordings will be referred to as: Imitation of Poem in a Rehearsed manner, henceforth (**IPR**). The same notation system will apply to poems 1 to 10, that is, from Imitation of Poem 1 in an Rehearsed manner (**IP1R**), to Imitation of Poem 10 in an Rehearsed manner (**IP10R**).

- The 10 at-home recording of Free Speech, we will refer to these recordings as **FS1, FS2, FS3, FS4**, etc., where **FS** stands for free speech and the number stands for the number of the poem on which the speech is delivered.

Questionnaires were used to measure previous experience with poetry and pronunciation, questions of cultural proximity, motivation and personal enrichment at the start of the project and at the end of the project for the experimental groups. The pre-test (Questionnaire 1) and post-test (Questionnaire 2) questionnaires can be found in Appendix 2A.

In order to answer the research questions, the following recordings were collected and assessed:

- Before the training commenced, all four groups were recorded by the instructor reading a poem for the first time (Poem 0). The same poem was recorded once more in the Post-Test and in the Delayed Post-test by all groups.

- A Free Speech sample was also taken in the Post-Test and in the Delayed Post-test though only by the experimental groups. These recording will be referred to as:

  o Poem 0 Pre-Test Recording (**P01**)

  o Poem 0 Post-test Recording (**P02**)

  o Poem 0 Delayed Post-Test Recording (**P03**)

  o Free Speech 2 Post-test Recording (**FS02**)

  o Free Speech 3 Delayed Post-Test Recording (**FS03**)

All recordings were taken using an Olympus VN-2100PC Digital Voice Recorder.

Next, we provide a detailed description of the procedure followed in the lessons to collect these recordings and the distribution across weeks.

WEEK 1. PRE-TEST (PRE)

In-class Tasks: After the researcher explained the details of project, all students in the EGs and CGs were recorded doing the following tasks in class and under the supervision of the researcher:

(a) Every student is recorded while reading out an unrehearsed poem (P01). The researcher controlled this recording to ensure that the poem was only seen once).

(b) All students filled in a questionnaire about motivation, previous experience with poetry, and pronunciation.

WEEKS 2-11. TRAINING WEEKS

Students in the control groups went on with their regular lessons over their two weekly sessions. While the experimental groups had one weekly class dedicated to the project. We shall now outline how these EG classes were organised.

In-class tasks (2 hours): Students in EGs carry out the training using a poem per week (IPU 1-10) for each of the 10 weeks.

(a) In the first hour of class, the researcher introduced the poem using biographical information, literary analysis as well as its cultural context and legacy. Just prior to recording the communicative activities were presented.

(b) Each student was recorded individually reading the weekly poem out in an unrehearsed manner (IPU 1-10). This recording occurred in the second hour of class after the instructor's presentation of the poem. In small groups the students who had been recorded and those who

were waiting to be recorded, talked about the poem through specific thematic questions and then went on to converse about the themes more generally according to a student handout provided by the instructor in each session.

Autonomous tasks (1 hour):

(a) Rehearsed recording: Immediately after the session on Day 1, students are emailed the poem together with multiple audio and audio-visual links to recorded recitals of the poem by native speakers of both genders (when possible), and with an array of available native accents (in most cases at least three options minimum). Students were asked to listen to the recording(s) of their choice carefully at least twice a day and then to record themselves imitating it 6 days later (the day before a new poem was to be presented). They were asked to send this recording to the researcher (IPR 1-10).

(b) Recording of Free Speech: Also, as they did in the first class, they were given the same general questions about the topic of the poem seen in class that week, and they were asked to speak freely about it during 1-2 minutes (FS 1-10).

As instructions for their autonomous work, students were allowed to listen to the recorded poems and imitate them as many times as they needed but, to ensure comparability among students, they were told that they should devote at least 1 hour a week to doing this.

WEEK 12. POST-TEST (POST)

In-class tasks: The tasks done in week 1 about P0 were repeated:

(a) Each student (both CG and EG) was recorded while reading out P0 again in an unrehearsed manner, it was not expected that they remembered it as they have only seen it once, 12 weeks earlier, this recording is called P02.

(b) Each EG student spoke freely about the topic related to the theme of P0 (death). They were provided with 17 general questions to select at will in order to orientate themselves and enable them to demonstrate their general oral competence (1-2 minutes). This recording is referred to as FS02.

(c) EG students filled in a questionnaire about the students' general thoughts on poetry and pronunciation in their place in the EFL classroom (with some of same questions for comparative purposes as in the pre-project questionnaire) as well as new questions related to their experience during the project and any benefits they may have perceived throughout their training.

WEEK 36. DELAYED POST-TEST

In-class tasks: The tasks done in week 1 and week 11 related to P0 were repeated:

(a) Each student (both CG and EG) was recorded while reading out P0 again in an unrehearsed manner, it was not expected that they would recall much of it as they last saw it, 24 weeks earlier, this recording is called P03.

(b) Every student speaks freely about the topic related to the theme of P0 (death). They were provided with 17 general questions to select at will in order to orientate themselves and enable them to demonstrate their general oral competence (1-2 minutes). This recording will be referred to as FS03. Again, students were not expected to remember the topic of this free speech after 12 weeks although the theme of death was seen in training poems 7 and 10.

3.5. Data Analysis

3.5.1. Assessment of the recordings

The evaluation of the recordings took place in a single three hour session at the Public University of Navarre (UPNA) on Saturday 8th December 2014. For the analysis of the recordings, an evaluation rubric was created (see *Appendix 3 Evaluators Handout*). On this Evaluators' Handout the evaluators were asked to provide information about their age, nationality, mother tongue, other/foreign Languages spoken, education level (certificates/diplomas/degrees etc.), profession and whether they had any teaching experience.

The average age of the 4 evaluators was 41. The evaluation team was universally male with two Irishmen and two Englishmen. All were university educated and all had teaching experience (although one them was a scientist with a PhD whose teaching experience was more in the field of training and mentoring of students in a laboratory environment). The other three all had between 12 and 25 years each of experience of teaching EFL. All were fluent Spanish speakers.

The recording sample length was between 20 and 30 seconds and was modelled on Derwing and Munro's 2014 study "Opening the Window on Comprehensible Pronunciation after 19 Years: A Workplace Training Study."

In the first session poetry was evaluated by all groups. The raters were told that they would hear three different recordings (pre-test, post-test, delayed post-test) of the same poem by 28 students (see Table 6 below) in four distinct groups. The four participating classes (CA, EA, EB & CB) were renamed as four generic groups (A, B, C & D in that respective sequence). The recordings were all played in a chronologically random order per student. In the second session the Free Speech was evaluated for the EGs in the post-tests only making 26 recordings

in total (13 from EA and 13 from EB) for both the post-test free speech and the delayed post-test free speech.

For each of the three poetry recordings and the two free speech recordings they were asked to give a mark between 1 and 9 based on two criteria, both of which were used by Derwing & Munro (2014):

- Accentedness: the extent to which the evaluator judges how the sample would differ from a native speaker norm. A low mark would signify the speaker has a strong Spanish accent and intonation, whereas a high mark indicates that they sound quite 'native-like'.

- Comprehensibility: how much the evaluator understands the speaker without making an effort. A low mark would signify that the speaker is difficult to understand, whereas a high mark indicates that there is no difficulty in understanding what they are saying.

In the subsequent analysis of both the poetry imitation and free speech results however, only the mean result for accentedness and comprehensibility was considered. It would have been interesting to compare and contrast both results with each other but it was beyond the scope of the current investigation to do so. The evaluators were also asked to consider two important factors:

(i) Each set of marks was specific to each student. Thus, there is no comparison of inter-student pronunciation, only intra-student pronunciation was considered i.e. whether there was any discernible improvement/worsening in the individual student in question's own pronunciation. It is irrelevant then how each student compares to their classmates.

(ii) The quality of the recordings differed greatly. They should only consider the quality of the content NOT the quality of the particular recording.

At the end of the evaluation session the evaluators were asked to rate (on a scale of 1 to 9) how difficult they found comparing the recordings. Evaluator 1 rated the level of difficulty to be a 4 and commented "it was hard to remain objective and concentrate. There were a lot of mediocre levels that became arbitrary to differentiate. I felt biased for better comprehensibility due to being very familiar with Spanish accents." Evaluator 2 simililarly rated the difficulty at 4 and said "I found it pretty tough after 20 minutes or so, hard to keep focus on accent and comprehensibility." Evaluator 3 also gave a 4 to the question at hand and Evaluator 4 after rating the level of difficulty at 5 commented "you tend to get used to the accents as the activity proceeds. This might distort the consistency in the marking"

3.5.2. Selection of students to be evaluated

Throughout the process of data collection there were some students that either missed classes or did not do all required tasks. The selection of students whose recordings were evaluated fulfilled the following necessary requirements. To be considered for evaluation all EG members had to have:

1. All Poem 0 samples (**P01, P02, P03**)

2. All Free Speech 0 samples (**FS02 & FS03**)

3. At least 7 training poems (**IPU & IPR**) and 7 free speech samples (**FS**) submitted throughout the project.

Evaluable Participants for Recordings and Number of Pre-test and Post-Test Questionnaires submitted: The number of recordings used for evaluation (EG & CG) amounted to 110 recordings (84 for poetry from all four groups in the pre-test, post-test and the delayed post-test and 26 from the EG free speech for the post-tests). The number of questionnaires submitted amounted to 72 (48 pre-test +24 post-test = 72) although only EG questionnaires were ultimately selected for evaluation. This information can be seen in the Table 6 below:

Table 6. Numbers of participants, evaluable participants for recordings, and pre and post-test questionnaires

Group	Number of Participants	Evaluable Participants for recordings	Number of questionnaires Pre-Test	Number of questionnaires Post-Test
Control Group A (CA)	11	7	11	
Experimental Group A (EA)	15	5	14	12
Experimental Group B (EB)	13	8	13	12
Control Group B (CB)	13	8	10	
Total	**52**	**28**	**48**	**24**

When the pre-test questionnaires were considered we only considered 27 questionnaires from the EGs and omitted the CG questionnaires as at this stage the EGs had not undergone training and the 27 samples were believed to be representative enough. When the pre- and post-test questionnaires were compared for the EGs, only 22 questionnaires were considered (only the participants were considered who had done both questionnaires and had submitted the prerequisite number of recordings). When the EG post-test questionnaires were considered in

isolation, the number rose by one to 23 questionnaires under consideration (there was a student who had participated in the project and had filled in questionnaire II but had been absent on the day of questionnaire I being distributed.)

3.4.3. Data and Research Questions

In this section we summarize in two tables, for the sake of clarity, the research questions, their purupose and what data set will be used to answer them.

The research questions that we present in Table 7 are all related to research question number 1 (a, b, c): The effects of poetry reading on pronunciation. The table informs us of the three research questions, their objective and the recordings analysed in order to answer them.

The research questions that we present in Table 8 are all related to research question number 2 (a, b, c, d, e): Poetry as a tool to promote culture and personal enrichment. The sources are the pre- and post-test questionnaires for the EGs. The table informs us of the 5 research questions, and which questions on the questionnaire were used to answer them.

Table 7. Research question 1 (a,b,c), objectives and recordings analysed

Research Question 1	Objective	Recordings analysed
a) Students in the Experimental group for Poetry: Do EG students improve after the training period when reading an unrehearsed poem? And if so, do those improvements last in the delayed post-test? Does their level of proficiency (B1 vs B2) affect the results?	Comparing scores for the same poem in the pre-test, post-test and delayed post-test in the experimental groups.	Experimental Groups P01 vs. P02 vs. P03
b) Students in the Experimental group for Poetry and Free Speech: Are EG students' scores similar or different when assessing their pronunciation in poetry readings and in free speech? Does their level of proficiency (B1 vs B2) affect the results?	Comparing scores between post-test and delayed post-test: poems vs. free speech samples in both experimental groups.	Experimental Groups P02 vs. FS02 P03 vs. FS03
c) Comparison of Students in the EG vs. Students in the CG for Poetry: Do students in the EG obtain greater improvements than those in the CG when reading an unrehearsed poem in the post-tests?	Comparison of scores in post-test and delayed post-test for poetry reading: students in the experimental group vs. students in the control group.	Experimental Groups P01 P02 P03 vs. Control Groups P01 P02 P03

Table 8. Research question 2 (a,b, c, d, e), related questions on the questionnaires*

Research question 2	Related Questions on the Questionnaire
a) Do students enjoy the study of poetry and feel there is a place for it in the language class?	Question 1: Did you like the experience of reading poems in English? Question 2: Would you like to see more poetry in your English classes in the future? Question 9: Did you like talking about each poem in small groups with general and specific questions (which occurred in the second half of each class)? Question 1 (*in the comparison of pre- and post-training answers*): Do you think that poetry is a suitable and beneficial resource for the EFL classroom? Question 2 (*in the Comparison of pre- and post-training answers*): Do you think that studying poetry in English was too difficult at your level? Question 29: What did you most like about the project Question 30: What was the most difficult thing about the project for you (You can answer in English or Spanish)?
b) Do students find the study of poetry to be motivational?	Question 3 (*in the comparison of pre- and post-training answers*): I am really motivated about (looking forward to) studying poetry in the classroom Question 29: What did you most like about the project (You can answer in English or Spanish)? Question 31: Do you have any final comments/observations about the project (You can answer in English or Spanish)?
c) Do students enjoy the learning about literature and literary culture?	Question 3: Would you like to see more literature in general in your English classes? Question 5: Did you like the teacher's in-class presentation of the poem (literary analysis), author's background and cultural context (which occurred in the first half of each class with the instructor using the PowerPoint)? Question 6: Was it useful and interesting to receive each poem's PowerPoint presentation via email after class (which contained the author's biography, the poem's literary analysis and its cultural context)? Question 7: Did you like learning about the literary analysis of each poem? Question 8: Did you like learning about the cultural and autobiographical background to each poem? Question 22. What things from English language literary culture have stood out personally for you Question 29: What did you most like about the project
d) Do students find the study of poetry to give personal enrichment?	Question 4: Do you think you will always remember some of the lines (or even whole poems) that you have studied? Question 4 (*in the comparison of pre- and post-test questions*) Do you feel you have become personally enriched by studying poetry in the classroom? Question 31: Do you have any final comments/observations about the project?
e) Do students feel they are closer to English speaking culture by the study of poetry in English?	Question 5 (*in the pre- and post-test comparison of questions*): Do you think you have become closer to English speaking culture by the study of poetry in English? Question 22: What things from English language literary culture have stood out personally for you? Question 29: What did you most like about the project?

* All questions are taken from Questionnaire II unless stated otherwise in parenthesis and italics

CHAPTER 4. RESULTS

In this chapter we look at the results obtained from the evaluation of the recordings and from the questionnaires. First we consider the effects of poetry on pronunciation by looking at the pre-test, post-test and delayed post-test scores in poetry reading for both the CGs and the EGs. Then we focus on the EGs and give an overview of their Free Speech results in the post-test and delayed post-test before making a comparison of scores in poetry reading and free speech. Finally we provide some conclusions about the effects of poetry on pronunciation.

Next, we look at the effects of poetry for cultural and personal enrichment by turning to the questionnaires. From the EG's pre-training questionnaire we learn of students' previous experience with poetry, pronunciation and culture. Then we offer a summary and conclusions of the pre-training questionnaire. Then we move on to the post-training questionnaires. First we compare the EGs pre- and post-training answers and then we analyse the learners' evaluation of poetry training and finish by offering some conclusions.

4.1. Effects of poetry on pronunciation

In the first part we look at pre-test, post-test and delayed post-test scores in poetry reading. We first consider the B1 Groups in the following order: Control B1, Experimental B1. Then we move onto the B2 Groups, beginning with the Control B2 and then focusing on the Experimental B2. We will have a group's comparison and discussion and then offer a summary and draw some conclusions about the effects of the training on the ability to recite a poem in the pre- and post-tests between the EGs and the CGs.

In the second part we deal with the comparison of scores in poetry reading and free speech for the EGs. Before comparing those scores though we provide an overview of the free speech results for EA. We continue with a comparison of poetry and free speech within EA and then we move on to a comparison of poetry and free speech within EB. We then conclude this section on the effects of poetry on pronunciation with a conclusion with on the analysis of the EA poetry and free speech recordings.

4.1.1. Pre-test, post-test and delayed post-test scores in poetry reading

In order to answer the research questions related to the effects of poetry reading on pronunciation, Table 9 presents the results corresponding to the learners' reading of an unrehearsed poem at three testing times: pre-test, post-test and delayed post-test. The scores correspond to a 1-9 scale.

Table 9. Poetry Results: Mean of accentedness and comprehensibility for all groups

Group	Pre-Test	Post-Test	Delayed Post-Test
CA	3.83	4.07	3.77
EA	3.75	4.63	4.05
EB	4.34	4.32	4.65
CB	4.39	4.50	4.45

As can be seen in the pre-test results in Table 9, the evaluation of the recordings of all four groups coincides with their allocation into the two designated B1 & B2 levels and renders experimental and control groups comparable, as their scores regarding pronunciation are almost identical.

In the following sections, we will discuss the results obtained in the two B1 groups (control and experimental) separately. Next, we will describe the results of the two B2 groups separately. Then we will compare all four groups. In the discussion of each group we will start by presenting group results and then will comment on the individual results.

B1 Groups: Control B1. The mean group results in Table 10 (Pre: 3.83/Post: 4.07/Delayed: 3.77) show an increase of 0.24 from pre-test to post-test. If we now consider what happens immediately after the project to the delayed post-test (Post - Delayed) we see a decrease of 0.3. So, we may conclude, that students after improving moderately during regular classes, revert back to levels which are slightly worse than those scored in the pre-test in the B1 level control group.

In Table 10 below we present the results obtained per participant and the groups' mean result.

Table 10. Individual and mean poetry results for control group, B1 level (CA)

Participants	Pre-Test	Post-Test	Delayed Post-Test
CAS1	3.38	4.25	2.50
CAS2	4.93	4.25	5
CAS3	3.25	4	4.88
CAS4	4.13	3.88	3
CAS5	4.13	4.88	5
CAS6	4.25	4	3.13
CAS7	2.75	3.25	2.88
Mean Result	3.83	4.07	3.77

In Table 10 we can observe that two students (CAS3 & CAS5) improved consistently throughout the project. Two students (CAS4 & CAS6) worsened consistently throughout the project and two students (CAS1 & CAS2) produced inconsistent results. We can also see that 4 out of 7 students showed an improvement from pre-test to post-test (CAS1, CAS3, CAS5 and CAS7). Of these 4 students, 3 of them (CAS3, CAS5, CAS7) showed an improvement from pre-test to delayed post-test. This means that over general instruction from February to November, three students showed improvement when we compare recordings from pre-test sample to the delayed post-test. However, one of these students (CAS7), scored lower in the delayed post-test than in their immediate post-test recording, so while their score improved on the initial recording (pre-test), their delayed post-test score was less than their post-test mark. CAS1 was seen to improve after instruction but then to drop below their initial pre-test score. CAS2's results worsened from pre-test to post-test but then the subject had a better delayed post-test score compared to the initial recording. Indeed, CAS2 also showed improvement from the post-test recording to the delayed post-test

In conclusion, there is great individual variability in the CA group and changes in the students' scores are mostly minor changes. Some students gradually improve, some students gradually worsen and some students do not follow a regular trend. Where there are improvements they are consistent (CAS3 & CAS5) and likewise when a student worsens, it is similarly consistent (CAS4 & CAS6). It could be argued that the results also corroborate students who are inconsistent for the better (CAS1) or worse (CAS2). Thus these results seem to indicate that with no specific training, pronunciation develops in an unpredictable manner.

B1 Groups: Experimental B1. Only 5 students, from the 8 who originally engaged in the project, were included in this group. Three of them (EAS3, EAS4 and EAS8) had to be eliminated due to their absence in one of the tests or to a clearly atypical performance in one or more of them.

The group results (Pre: 3.75/Post: 4.63/Delayed: 4.05) in Table 3 show an increase of 0.88 from pre-test to post-test. If we now consider what happens immediately after the project (post-test) to the delayed post-test (post-test - delayed post-test) we see a decrease of 0.58. So we may conclude that the group after improving almost a point in the wake of the project attains a level which is slightly better that when the investigation began: an increase of 0.3 (delayed post-test - pre-test).

Table 11 presents the individual scores of the five participants in the B1 experimental group and the group's mean result.

Table 11. Individual and mean poetry results for experimental group, B1 level (EA)

Participants	Pre-Test	Post-Test	Delayed Post-Test
EAS1	2.88	4.25	3.50
EAS2	2.88	3.63	2.88
EAS3	3.88	4.13	4.13
EAS4	4.88	5.38	4.88
EAS5	4.25	5.75	4.88
Mean Result	3.75	4.63	4.05

From Table 3 we see 5 out of 5 students showed an improvement from pre-test to post-test (EAS1, EAS2, EAS3, EAS4, and EAS5). Of these 5 students, 3 of them (EAS1, EAS3, EAS5) also showed an improvement from pre-test to delayed post-test. Two of the 5 students (EAS2 & EAS4) had equal scores before the project and in the delayed post-test.

All in all, the Experimental Group A's results show that improvement is evident and obvious over the 3 month testing period for a B1 group but, once the methodology reverts to traditional classes after the absences of classes over the three month long summer break, such improvements dissipate to levels above those tested at the project's commencement yet lower than those recorded in the post-test (4.05 - 3.75 = 0.30).

B2 Groups: Control B2. The scores obtained as a group indicate no great difference (pre-test 4.39; post-test 4.50; delayed post-test 4.45) for this upper intermediate control group over the course of the study (Table 9 above). The mean group results show a slight increase of 0.11 from pre-test to post-test (4.50 – 4.39). If we now consider what happens immediately after the project (4.50) to the delayed post-test (4.45), we see a decrease of 0.05 (4.45 – 4.50). So we may conclude that, as a group, there are no clear signs of development, the pronunciation remains stable across tasks.

Table 12 presents the individual scores of the eight participants in this group and the group's mean result.

Table 12. Individual and mean poetry results for control group, B2 level (CB)

Participants	Pre-Test	Post-Test	Delayed Post-Test
CBS1	4.375	3.625	4.5
CBS2	4.625	4.375	5.875
CBS3	5	5.375	4.75
CBS4	2.875	3.625	3.25
CBS5	4.5	4.75	5
CBS6	3.5	4.25	2.875
CBS7	5	5.5	5.375
CBS8	5.25	4.5	4
Mean Result	4.39	4.50	4.45

As Table 12 shows, and following the development found in the group, 5 out of 8 students showed an improvement from pre-test to post-test (CBS3, CBS4, CBS5, CBS6, and CBS7). Improvements made after instruction tend to drop off after a break in the instruction period

though, as the fact that 5 students got worse from the post-test to the delayed post-test (CBS3, CBS4, CBS6, CBS7, CBS8) shows. Only three students registered improvement from the post-test to the delayed post-test (CBS1, CBS2, CBS5).

Three students (CBS4, CBS5, CBS7) showed an improvement from pre-test to delayed post-test. One of them (CBS5) showed constant improvement and both CBS3 and CBS6 worsened to levels below the pre-test score in their delayed post-test recording. Two students (CBS1 & CBS2) fared worse in their post-test recordings than in their pre-test ones. Yet as previously mentioned, these students bettered their pre-test recording in the delayed post-test recording. One student (CBS8) constantly got worse throughout the project.

In general, and with exceptions, participants in this group display a trend towards moderate improvement from the pre-test to the post-test. In the post-test there was great individual variety though: the numbers of improved scores from pre-test to delayed post-test were split evenly with those whose delayed post-test scores were lower than their the pre-test ones. Again, and as was the case with the CB1 group, great individual variety and no clear trends seem to characterize the behaviour of this group.

B2 Groups: Experimental B2. As shown in Table 13 below, as a group there were no important differences from the pre- to post-test. A slight increase was obtained in the delayed post-test (increase of 0.33). So we may conclude that despite no real change after the testing period, the students attained a level which was slightly better than when the investigation began: an increase of 0.31 (delayed post-test – pre-test).

However, we need to qualify these group results with those obtained by the eight participants in the group. Two students were removed after evaluation due to insufficient data. For subjects EBS7 and EBS8 only 3 evaluators were used (one eliminated) as one of the four evaluators left fields empty. The following table presents the individual scores of the eight participants in this group.

Table 13. Individual and mean poetry results for experimental group, B2 level (EB)

Participants	Pre-Test	Post-Test	Delayed Post-Test
EBS1	5.25	4.75	4.88
EBS2	3.88	3.88	5
EBS3	3.38	3.5	3.75
EBS4	4.5	4.63	4.63
EBS5	4	4.25	3.625
EBS6	4.88	4.75	5
EBS7	5.5	5	6
EBS8	3.335	3.835	4.325
Mean Results	4.34	4.32	4.65

When examining individual scores, four out of 8 students showed an improvement from pre-test to post-test (EBS3, EBS4, EBS5 & EBS8) in Table 13 above. Of these, 3 students (EBS3, EBS4, EBS8) showed an improvement from pre-test to delayed post-test. One of them (EBS8) showed constant improvement. Also, one student (EBS2) scored exactly the same in the post-test as the pre-test but then went on to get a higher delayed post-test mark. Three students (EBS1, EBS6, EBS7) exhibited worse results after the training if we compare their pre-test and post-test results. While EBS1 worsened throughout the project, the other two students (EBS6,

EBS7) whose post-test results were worse than their pre-test ones, showed improvement on their pre-test scores in their delayed post-test recordings. Six students (EBS1, EBS2, EBS3, EBS6, EBS7, EBS9) attained better delayed post-test results than their post-test ones and one student equalled them (EBS4).

While EB has similar pre-test and post-test scores, when we compare the delayed post-test data to the post-test data we see that students in EB improve in the delayed post-test. This suggests that poetry training does not cause an immediate effect on upper intermediate levels (B2) but gains become manifest in spite of the discontinuation of the pronunciation methodology (in this case in the delayed post-test, 6 months later).

Comparison of groups and discussion. In Table 14 below, we show the mean score ranking from lowest to highest in the three tests.

Table 14. Poetry rankings based on pre-test, post-test and delayed post-test scores

Poetry ranking based on Pre-Test scores (P01)		Poetry Ranking based on Post-Test scores (P02)		Poetry ranking based on Delayed Post-Test scores (P03)	
EA	3.75	CA	4.07	CA	3.77
CA	3.83	EB	4.32	EA	4.05
EB	4.34	CB	4.50	CB	4.45
CB	4.39	EA	4.63	EB	4.65

When we consider the post-test score for CA and EA we get a very different order from the pre-test score rankings (from lowest to highest, see Table 14 above). In the pre-test EA ranked

the lowest with a score of 3.75. CA was slightly higher with a score of 3.83. This control group CA went on to improve only slightly (by 0.24) from the pre-test (3.83) to the post-test (4.07).

What is remarkable here is how the B1 experimental group EA leapfrogged all other groups to become the group with the best overall pronunciation: they went from lowest ranked group in the pre-test (3.75) to the highest ranked one on the post-test (4.63). Overtaking not only their co-experimental, yet higher levelled B2 group (EB: 4.32), but even bypassing the CB group (4.50) and improving by 0.88 from pre-test (3.75) to post-test (4.63).

Regarding the Delayed Post-Test Results for B1 Groups, we can observe from the ranking (Table 14) that while the B1 groups (EA and CA) occupy the similar positions as they did at the start of the project with similar scores in the first, lower half of the table, their order has been reversed in the delayed post-test with the experimental group (EA: 4.05) overtaking the control one (CA: 3.77). CA has worsened slightly (a decrease of 0.06) from the pre-test (3.83) to the delayed post-test (3.77) while the experimental group EA has improved quite significantly (an increase of 0.3) from a pre-test score of 3.75 to a delayed post-test score of 4.05.

When we look at the difference between the delayed post-test and the post-test for CA we see a decrease of 0.3 (4.07 - 3.77). When we consider the difference between the delayed post-test and the post-test for EA we see an ever greater decrease, almost double, of 0.58 from 4.63 to 4.05. So while both B1 groups' experience decreases, from post-test to delayed post-test, the difference is keener in the experimental group. This sharp decrease is obviously due to the greater advances made during the training period.

What we can conclude is that between these groups there is a decline in common from the post-test to the delayed post-test. The rate of decline is more significant for the experimental group. Yet it is only the experimental group which registers an improvement from pre-test to delayed post-test. This can be considered a homogeneous tendency in the experimental group

in contrast with a random one in the CG. Hence, we may say that B1 levels that have undergone training tend to lose most of their – initially substantial – gains in the delayed post-project once the training ceases yet they manifest an improvement from pre-test to delayed post-test unlike the similarly levelled control group.

As for the comparison of the Control and Experimental B2 Groups and starting with the post-test, despite an unimportant decrease of 0.02, EB had practically the same pre-test and post-test scores to all intents and purposes. It thus seems that training had no real effect on the groups of this upper intermediate level and we find EB in penultimate position of all four groups when we consider the rankings based on post-test scores (Table 14).

When we consider the control group CB, a slight improvement of 0.11 is evinced from pre-test to post-test (Table 14). The improvement for the B1 control group (CA) was greater though (0.24) and this suggests than there might be more room for improvement at B1 levels than at B2 ones in classes which employ general instruction methods (Table 14).

When looking at the delayed post-test results for B2 groups, our initial observation of the ranking based on delayed post-test scores is that while the B2 groups (EB and CB) occupy similar positions as they did at the start of the project in the second half of the table, we notice immediately that they have both obtained higher scores and that their order has been reversed, with the experimental group overtaking the control one (Table 14).

Comparing the post-test to the delayed post-test for CB, we see a decrease of 0.05 (delayed post-test – post-test). So we may conclude that, after improving somewhat after the testing period, the students attained a level which was only slightly better than when the investigation began: an increase of 0.06 (4.45 – 4.39).

This contrasts with the experimental group EB which showed a remarkable increase of 0.33 (4.65 – 4.32) from the post-test to the delayed post-test. Here we may conclude that after

no change after the testing period, the EB students uniquely attained a level which was substantially better than when the investigation began: an increase of 0.31 (4.65– 4.34).

As for the level variable, if we consider the overall rank of highest to lowest scoring poetry results for the pre-test, post-test and the delayed post-test per level (Table 15 below) we see that, as would seem most logical, the top half of the table is occupied by the B2 groups and the bottom half is occupied by the B1 groups. There is one notable exception though and that is the second place score for the B1 post-test poetry result showing the immediate effect of training on B1 levels. It is also significant not that the B2 EG has the highest overall score but that this score is recorded in the delayed post-test.

Table 15. The overall rank of highest to lowest scoring poetry results in the pre-test, post-test and the delayed post-test per level

	Score	Group	Level	Test
1st	4.65	EB	B2	P03
2nd	4.63	EA	B1	P02
3rd	4.50	CB	B2	P02
4th	4.45	CB	B2	P03
5th	4.39	CB	B2	P01
6th	4.34	EB	B2	P01
7th	4.32	EB	B2	P02
8th	4.07	CA	B1	P02
9th	4.05	EA	B1	P03
10th	3.83	CA	B1	P01
11th	3.77	CA	B1	P03
12th	3.75	EA	B1	P01

When reciting a poem: B1 level students in the experimental group (EA: 4.63) recite poetry better than B1 level students in control groups in the post-test (CA: 4.07). In the delayed post-test students in experimental groups (EA: 4.05) continue to do better than B1 level students in control groups (CA: 3.77). B2 level students in experimental groups (EB 4.32) recite poetry slightly worse than B2 level students in control groups in the post-test (CB: 4.50). In the delayed post-test students in experimental groups (EB: 4.65) now do better than B2 level students in control groups (CB: 4.45).

Therefore it could be concluded that B1 students improve their ability substantially to read poetry with training, this ability wanes in the delayed post-test but it is still higher than the control group in the same test. B2 level experimental students, on the other hand, only register improvement over control groups when reading poetry in the delayed post-test so it can be said that improvements for B2 students are less immediate and appear more gradually. So yes, a student's level (B1 or B2) seems to affect improvements in pronunciation and level of oral competence. Experimental B1 students read poetry better than B1 level students in control groups in both the post-test and in the delayed post-test. Experimental B2 poetry students however, score worse than the B2 control poetry group in the post-test, yet actually do better than control B2 students in the delayed post-test when reciting poetry. So, for the B2 experimental group, improvements are more gradual when reading poetry aloud.

In this section we have compared the pre-test, post-test and delayed-post-test results obtained by our participants when reading an unrehearsed poem. The scores only reflect the pronunciation of the students. The students in the experimental group had received some poetry reading training before the post-test while the control groups did not receive any specific training, they just continued with their regular lessons. Our findings can be presented in the form of three main conclusions. First, the experimental group with B1 level is clearly the group

that seems to be more able to benefit immediately after poetry training. Second, the B2 experimental group is the only group that does not fall back in any of the tests and that shows signs of improvement in the delayed post-test suggesting that, even if they do not dramatically improve after the poetry training (as was the case for the experimental B1 group), they seem able to go on improving even when training has ceased (unlike the experimental B1 group). Third, the participants in the control groups displayed more heterogeneous results than the participants in the experimental groups, suggesting that, perhaps, the pronunciation training period has a homogenization or levelling effect on the development of the pronunciation of the learners. These conclusions are further discussed below including some pedagogical implications.

Both control groups showed slight improvement from pre-test to the post-test. EB had practically the same pre and post-test marks: a slight decrease of 0.02 from 4.34 to 4.32 (Table 14). However, the immediate post-test improvement (post-test recordings – pre-test recordings) was far greater in EA than in all other groups (0.88). The first conclusion which may be drawn then is that B1 students who imitate native models improve their overall pronunciation at a greater rate than similar B1 students who just attend regular English instruction and also than students in the B2 levels. Perhaps this could be attributed to the fact that students at this level have more room for improvement in comparison with the B2 level groups whose level of pronunciation is already quite good. These students are thus more able to internalise modifications to their pronunciation whereas perhaps the pronunciation of students with higher levels is better but also more steadily fossilized or stabilized and it is thus more difficult to modify. If this is the case, a pedagogical implication could be that introducing pronunciation training at this sensitive period (B1 level) would be very effective and perhaps more effective than a later introduction. However, this training needs to be maintained over time, as we shall discuss in the next paragraph.

EA's dramatic improvement at the project's immediate end dropped sharply in the delayed post-test, to a level which was nevertheless better that when the investigation began. And it was substantially better than what the control group CA had obtained in the delayed post-test. Hence, this first conclusion must be tempered by the fact that students at this intermediate level soon lose these great improvements in pronunciation and revert to less dramatically improved levels than their pre-test score when the training is discontinued. Thus, as mentioned above, perhaps pronunciation training at the B1 level must be maintained if we want to maintain improvements.

Yet, when we compare the delayed post-test data to the post-test data we see that all groups, bar EB worsen. CA returns to levels actually worse than in the pre-test while EA scores higher when we compare the pre-test to the delayed post-test. CB decreased slightly, yet these delayed post-test results are still higher than the pre-test readings. Most significantly, the experimental upper intermediate level EB group improved on their post-test scores in the delayed post-project in spite of the discontinuation of the training. This suggests for B2 groups in training, improvements initially are imperceptible then appear gradually. These improvements seem to be maintained over time, even when instruction stops. The gains seem to be part of their interlanguage and not just the results of a specific pedagogical intervention.

Another point that we made earlier is that the participants in the control groups exhibited more heterogeneous results than the participants in the experimental groups. In the B1 control group (CA) we see that 4 students had better post-test results than pre-test ones (CAS1, CAS3 CAS5, CAS7). Two students (CAS3 & CAS5) improved steadily throughout the project (from pre-test to delayed post-test). Two students (CAS4 & CAS6) worsened consistently throughout the project and two students (CAS1 & CAS2) produced inconsistent results: CAS2 has lower post-test to pre-test results and higher delayed post-test to either pre-test or post-test; and, while CAS1 has a higher post-test result to the pre-test result, its delayed

post-test result is lower than its pre-test one. In Control B2 group (CB), five students had better post-test results than their pre-test ones. Two students (CBS4, CBS5) improve consistently throughout the project. Three students (CBS3, CBS6, CBS7) improve from pre-test to post-test but worsen in the delayed post-test. One student (CBS8) worsens consistently throughout the project. Two students (CBS1, CBS2) show inconsistent readings (have lower post-test to pre-test results and higher delayed post-test to either their pre-test or post-test scores). Looking at the experimental groups we see more uniformity in their results: for the Experimental B1 group (EA), we can observe that all students improve from the pre-test to the post-test. Then all worsen from post-test to the delayed post-test. In the Experimental B2 group (EB), four out of 8 students showed an improvement from pre-test to post-test (EBS3, EBS4, EBS5 & EBS8) while three students (EBS1, EBS6, EBS7) exhibited worse results. One (EBS2) student scored exactly the same in the post-test as the pre-test but then went on to get a higher delayed post-test mark. Six students (EBS1, EBS2, EBS3, EBS6, EBS7, EBS9) attained better delayed post-test results than their post-test ones and one student equalled them (EBS4). The consistency of the experimental groups' results suggests that, the pronunciation training period has a homogenization or levelling effect on the development of the pronunciation. Due to the lack of training in the control groups, the development of pronunciation is random and seems to depend on the individuals. This is, in our view, a positive outcome of the imitation training and another aspect in favour of introducing this type of task in the classroom.

4.1.2. Comparison of scores in poetry reading and free speech

An overview of the free speech results for EA. In this section we present the scores obtained by the participants in the present study with regard to their free speech samples. The results correspond to the learners speaking about a topic related to the theme of the unrehearsed poem at two testing times: post-test and delayed post-test. Both tests (post-test and delayed post-tests) were administered at the same time as the two post-tests for reading poetry (six months apart). The objective was to compare the pronunciation of the learners when performing these two different tasks: the poetry reading task, which is the task used for their training; and the free speech, which is a task that emulates authentic speech. This comparison allows us to examine if the potential improvements in pronunciation after the training period when reading poetry in the experimental groups go beyond this task into their free speech, that is, to examine if the pronunciation of the learners is similar or different in these two tasks. Table 16 features the mean free speech test results for accentedness and comprehensibility (post-test and delayed post-test) obtained by the experimental groups and the difference between the scores.

Table 16. Experimental groups free speech results: mean of accentedness and comprehensibility with the difference between the scores

Group	Post-Test	Delayed Post-Test	Difference
EA	3.93	4.53	0.6
EB	4.94	4.88	-0.06

In the following sections, we will discuss the results obtained in the two experimental groups separately. Then we will compare them with the poetry reading results. In the discussion of

each group we will start by presenting group results and then will comment on the individual results.

Experimental B1's free speech test results (EA). The mean group results are presented in the last row of Table 17 (Post: 3.93/Delayed: 4.53). They show an increase of 0.60 from post-test to the delayed post-test. In Table 17 we also present the results obtained per participant.

Table 17. Mean and individual free speech results for experimental group, B1 level (EA) with the difference between the scores.

Participants	Post-Test	Delayed Post-Test	Difference
EAS1	4.50	5.00	0.50
EAS2	3.25	4.00	0.75
EAS3	3.50	4.38	0.88
EAS4	4.13	4.63	0.50
EAS5	4.25	4.63	0.38
Mean Results	3.93	4.53	0.60

All students improved by significant amounts. The least being EAS5 who improved by 0.38, the most being EAS3 who improved by 0.88. The average improvement was the significantly high mark of 0.602.

Experimental B2's free speech test results (EB). The mean results in Table 18 (Post: 4.94 / Delayed: 4.88) show an irrelevant decrease of -0.06 from post-test to the delayed post-test. In Table 10 we present the results obtained per participant in EB.

Table 18. Mean and individual free speech results for experimental group, B2 level (EB) with

the difference between the scores

Participants	Post-Test	Delayed Post-Test	Difference
EBS1	5.375	5.63	0.25
EBS2	5.38	4.625	-0.75
EBS3	4	3.625	-0.38
EBS4	5.00	5.25	0.25
EBS5	4.625	5.5	0.88
EBS6	3.75	4.75	1.00
EBS7	6.5	5.625	-0.88
EBS8	4.875	4	-0.88
Mean Results	4.94	4.88	-0.06

Of the eight participants, four (EBS1, EBS4, EBS5, and EBS6) went on to improve on their post-test results in the delayed post-test. The other four got worse marks in the delayed post-test (EBS2, EBS3, EBS7 and EBS8).

Comparison of scores in poetry reading and free speech. In Table 19 below we compare the mean post-test poem results with mean post-test free speech results in the experimental groups.

Table 19. Comparison of post-test poem results and post-test free speech

Groups	Poetry Post-Test scores (P02)	Free Speech Post-Test scores (FS02)	Poetry Delayed Post-test scores (P03)	Free Speech Delayed Post-test scores (FS03)
EA	4.63	3.93	4.05	4.53
EB	4.32	4.94	4.65	4.88

A comparison of Poetry and Free Speech within EA. In the EA pronunciation when reading poetry is considerably better than pronunciation in FS in post-test. This seems to go in line with the fact that this is the group that improved most from pre- to post-test in poetry reading (from 3.75 to 4.63). However, in the delayed post-test, pronunciation worsens in poetry reading (as if the gains had waned as quickly as they had emerged) and, on the contrary, it improves in free speech. Indeed, the rate of improvement in free speech from post-test to delayed post-test (4.53 – 3.93 = 0.6) is very similar/almost inversely proportional to the rate of deterioration for poetry from the post-test to the delayed post-test (4.63 – 4.05 = 0.58).

Perhaps the gains in pronunciation when reading aloud have only been temporary but the students' pronunciation in FS is improving and, probably (although this should be tested in future research), this improvement is partly thanks to the poetry training.

As mentioned previously, in the EA poetry scores we see a sharp decrease from the post-test to the delayed post-test (4.63 – 4.05 = 0.58) and for the free speech scores there is conversely a sharp increase (4.53 – 3.93 = 0.6).

To conclude, the difference between the poetry and the free speech scores in the EA post-test (4.63 – 3.93 = 0.7) is close to the difference between these scores in the EA delayed post-test (4.53 - 4.05 = 0.48). Yet the higher scores are obtained by poetry in the post-test and

by free speech in the delayed post-test. This shows us the dramatic effect of the training in the immediate post-test for B1 level students but also how such scores dissipate once training is discontinued. The free speech resurgence in the delayed post-test for the B1 group is very interesting and suggests that the improvements the students made with their pronunciation in the poetry training might have entered their general pronunciation.

A comparison of Poetry and Free Speech within EB. In both the post-test and the delayed post-test for EB, FS scores slightly better than poetry reading. The difference between the poetry and the free speech scores in the post-test (4.94 - 4.32 = 0.62) are greater than the difference between these scores in the delayed post-test (4.88 - 4.65 = 0.23). This is due to an improvement in the delayed post-test poetry recital. But the fact that the B2 group fares better when speaking freely (4.94) than when reciting poetry (4.32) in the post-test is problematic to explain: we would expect EB to have scored better (or at least similar in both tasks) in the imitation task than speaking freely due to their training in this area. Such an unexpected discovery warrants further investigation.

For the poetry scores we see an increase from the post-test to the delayed post-test (4.65 - 4.32 = 0.33) and for the free speech scores there appears to be a negligible change (4.94 - 4.88 = 0.06) when we compare the post-test to the delayed post-test. This suggests that improvements to free speech remain for higher level groups even after a significant period of time without training has elapsed.

Comparing the differences between Poetry Reading and Free Speech result for EA and EB. In contrast with the higher poetry reading results for EA in the post-test, the EB free speech results are better than the EB poetry reading ones in both the post-test and the delayed post-test. The difference between the poetry and free speech scores for EB is almost three times

greater in the post-test (4.94 – 4.32 =0.62) than in the delayed post-test (4.88 - 4.65 = 0.23) which shows the effectiveness of training over prolonged periods of time (yet doesn't answer why the post-test poetry result was so comparatively low in the first place).

The great differences witnessed between free speech and poetry reading for the B2 group is in contrast with the lesser differences observed with EA (post-test: 0.7, delayed post-test: 0.48). The average difference between these scores is 0.51 (0.62 + 0.23 +0.7 + 0.48/4). This number could be significant as it shows the evaluators saw a clear difference between how the participants read out a poem and how they spoke about a theme. In three out of four cases the free speech was the clear winner.

It should also be said that, while the B1 group has a lower poetry reading result in the delayed post-test (EA goes from 4.63 to 4.05), EB has a higher one (increasing from 4.32 to 4.65). This shows us that B2 groups continue to improve after training ends unlike B1 groups. This amount of decrease for EA (4.63 – 4.05 = 0.58) is greater than the amount of increase for EB (4.65 – 4.32 = 0.33) which shows us the intensity of B1 poetry fall post training. When we consider free speech in the post-test, we see that the EA group has a lower FS result (3.93) than its poetry reading one (4.63), whereas the EB group has a higher FS result (4.94) in comparison to its poetry reading score (4.32).

4.1.3. Conclusions about the effects of poetry on pronunciation

The EA has a higher post-test poetry (4.63) score than the EB (4.32). In the three other fields (Free Speech Post-Test, Poetry Delayed Post-test, Free Speech Delayed Post-test) EB scores higher, as you might expect from a group that is a level higher in the European Common Framework. The anomaly of EA scoring higher in the post-test poetry score shows the effect of the training particularly on B1 learners. Yet this effect is not witnessed in the B1 group's post-test free speech result (3.93). Their delayed post-test poetry reading result (4.05) is a significant drop (0.58) from their post-test poetry result (4.63), and is on a par with their post-test free speech result (3.93). This shows the effect of the discontinuation of the training on their ability to read out a poem effectively. However, when we turn to free speech for the B1 group, the leap of 0.6 from the post-test (3.93) to the delayed post-test (4.53), shows us that the training may have had some positive effect over time. Indeed, EA's delayed post-test free speech results (4.53) are very close to EB's (4.88) and this small difference (4.88 – 4.53 = 0.35) seems to underline the effectiveness of the training.

The difference between the poetry results is greater than the difference between the free speech results: EA gets 4.05 to EB's 4.65 post-test poetry results (difference of 0.6) and EA gets 4.53 to EB's 4.88 delayed post-test free speech results (difference of 0.35). This is due to the fact the B1 group falls sharply in poetry whereas the B2 group increases in it from the post-test to the delayed post-test. In free speech the B2 group maintains its high level and the B1 group increases its free speech score sharply. In the delayed post-test for both groups, the free speech results are higher than the poetry reading ones.

There is a greater difference between the poetry and the free speech scores for the EA delayed post-test (4.53 – 4.05 = 0.48) than those of EB (4.88 -4.65 = 0.23). This is due to the fact that EB's poetry reading ability improves (although for EA the higher reading for poetry

in the post-test is substituted for free speech in the delayed post-test). Nevertheless while B1's ability to imitate a poem effectively diminishes once training is ended, we witness a most positive effect on students' free speech pronunciation in both levels.

When we compare both groups in the four categories we find that there is a great difference in the results in two of the four categories: the poetry delayed post-test scores (EA 4.05; EB 4.65; Difference: 0.6); and the free speech post-test scores for EA (3.93) and EB (4.94). This is due to the B1 group being unable to maintain their high gains while the B2 group improving.

Both the poetry post-test scores (EA: 4.63; EB: 4.32; Difference: 0.31), and the free speech delayed post-test scores (EA: 4.53; EB: 4.88; Difference: 0.35) are quite similar. The former could be attributed to the great effect of training on B1 groups and the latter could be due to the gains made in poetry training for both groups being transferred to their free speech production.

To sum up, poetry training seems to be very effective for poetry recital for the B1 level with the EA group (4.63) outscoring the EB group (4.32) in the post-test. However, the training seems to have no immediate effect on post-test free speech B1 level, which is substantially lower (3.93) than the poetry results (4.63-3.93 =0.7). In the delayed post-test the poetry results fall sharply, showing the effects of the discontinuation of training for the B1 group. The low B1 free speech results shoot up by 0.6 in the delayed post-test (from 3.93 to 4.53) to near levels attained by the EB (4.88) in the same test. This suggests that the poetry training has a delayed effect on the FS for B1 levels.

For the B2 group, the FS outscores the poetry recital in both the post-test (4.94 V 4.32) and in the delayed post-test (4.88 V 4.65). The difference is more acute in the post-test (4.88 – 4.65 = 0.23) than in the delayed post-test (4.94 – 4.32 = 0.62), this is unexpected as training had been discontinued. This suggests that for B2 group there is an immediate improvement

after training in FS and that this improvement doesn't lessen after a significant period of time (there was 6 months between the post-test and the delayed post-test). The increase in the FS result is unexpected too and this could be due improvements from training having a latent overall effect on both poetry recital and free speech production.

4.2. Effects of Poetry for Cultural and Personal Enrichment

In this section we summarize the main results obtained from the learners' questionnaires. Due to student absences when both the pre-training questionnaire and the post training questionnaire were being handed out, there are differences in the number of questionnaires that have been evaluated in the three sections: Pre-training (27), Post-Training (23) and in the comparison of both (22). The number of questionnaires evaluated appears in Table 20.

Table 20. Number of questionnaires evaluated in pre-training, post-training and in their comparison

	Pre-training questionnaire	Comparison of pre and post-training answers & General Conclusions	Learners' evaluation of poetry training (post training questionnaire)
Experimental Group A	14	11	12
Experimental Group B	13	11	11
Total	27	22	23

As explained in Chapter 5, all students completed a pre-test questionnaire, one week before the poetry training sessions started. This questionnaire included questions about their previous experience with poetry, pronunciation and culture and also about their beliefs regarding their possible effectiveness. Once the training period ended, only the EG students filled in a post-test questionnaire in which they had to answer again to those questions regarding their beliefs about the effectiveness/usefulness of poetry and also to some extra questions in order to

evaluate the lessons on poetry they had received. This post-test questionnaire allows us to see if their beliefs have changed once they have experienced the training sessions.

This chapter will be structured as follows. We will first analyse the answers to each of the questions obtained in the pre-training questionnaire. Then, we will analyse the answers after the training period comparing them to the pre-training questionnaire. Next, we will describe the evaluation of the students after the training period. Note that we will comment on the answers from both level groups at the same time and will only comment on differences between them if relevant. All tables with the specific answers for each participant in their group are included in Appendix III Questionnaire results.

4.2.1. Pre-training questionnaire. In order to discuss the answers obtained, the questions have been classified into two groups: those related to students' previous teaching experiences; and those related to student's beliefs. There is a brief conclusion when each group of questions ends and a general conclusion at the end of the section. For the pre-training questionnaire we considered the results of only the 27 experimental group students who had participated in the project even though control group questionnaires had also been collected.

4.2.1.1. Students' previous experiences. Here we analyse students' previous experiences with poetry, pronunciation and culture in the EFL classroom. Each section includes the question from the questionnaire with its answer and there is a general conclusion at the end of each section.

a) Previous experience with poetry. In this section we look at the answers to 4 questions (Questions 1, 2, 3 & 4) which specifically deal with students' prior involvement with poetry.

Question 1: Have you studied Spanish/Basque poetry? In both level groups, the vast majority of the students had had very little contact with either Spanish/Basque poetry. 6 students state they had "none at all." 15 proclaim that they had "not so much" and just 5 mention that they had "a little" and one "so-so." To sum up, very few students have studied poetry in their L1 (Spanish/Basque) and those who had, had done so in a very limited way.

Question 2: Have you read/studied poetry in English in your English lessons? 22 out of 27 students say they have never had exposure to poetry in their English classes. Only 5 students profess to have read/studied poetry in English in their previous English lessons but only very infrequently as they wrote "Not so much." To conclude, students have not read/studied poetry in English in their English lessons.

Question 3: Have you learnt a poem in Spanish/Basque by heart (memorised)? When we consider whether students have had experience learning poetry in their L1 we see that only one student says "quite a lot." 8 students mention "a little," 6 say "so-so," 10 claim "not so much," and 2 say "not at all." That is, most students have had a little experience learning poetry by heart in their native language but not a lot.

Question 4: Have you learnt a poem in English by heart (memorised) in your English lessons? All of the students except one (26 out of 27) had never learnt a poem in English by heart for their English lessons. Therefore overwhelmingly learning English poetry by rote has never featured in the vast majority of cases.

General conclusion on previous experience with poetry. In conclusion, the previous experience of the participants with poetry in their L1s (Spanish and Basque) is scarce and even scarcer in English.

b) Previous experience with pronunciation. In this section we look at the answers to 6 questions (Questions 5, 6, 7, 8, 17 & 18) which specifically deal with students' prior involvement with pronunciation.

Question 5: Have you been taught English pronunciation in your English? We observe that 14 students have had little (10: "Not so much") or no contact (4: "Not at all") with pronunciation instruction while 6 ("so-so") have had some contact, and another 6 have had "a little" contact. Only one B2 student professes to have had a lot (1: "very much"). In conclusion, pronunciation instruction has not been very common for the students.

Question 6: Have you learned the International Phonetic Alphabet? In line with their answer to question 5, we observe that 18 students have had little (4: "Not so much") or no contact (14: "Not at all") with learning the phonetic alphabet while 4 ("so-so") have had some contact and another four have had "a little" contact. One B2 student has had "Quite a lot" of contact. Students, in general then, do not know the phonetic alphabet.

Question 7: Have you learnt to interpret the phonetic transcription of words (e.g. enough = /ɪˈnʌf/)? 9 students ("Not at all") are not able to interpret the phonetic transcription of words. 10 of them ("Not so much") are not confident of their abilities to do so. 4 student ("so-so") feels they have average ability to do so and two more have had "a little" contact with phonetic transcription. Two students (one from each level) claim to be able to do so without problems ("Quite a lot"). Based on those students who have chosen the "Not at all" and "Not so much" options, more students (19), in general, cannot really interpret the phonetic transcription of words the phonetic alphabet than those who can (8). Again, in line with questions 5 and 6, students, in general, cannot interpret the phonetic transcription of words in the phonetic alphabet.

Question 8: Have you imitated recordings of native speakers in your English lessons? 11 students choose the "so-so" option, and two choose the "a little" option. 8 students state that "Not so much" and six, "Not at all." Almost half of the participants have had some, however limited, experience of imitating recordings of native speakers in their English lessons.

Question 17: I pay attention to pronunciation when I speak in English. 4 students "Slightly agree(s)," 14 "Agree" and 4 "Strongly agree(s)" with the idea that they pay attention to pronunciation when they speak in English. 2 students "Disagree" and 3 "Slightly disagree" with the notion. These students who disagree are from the EA group.

Therefore, the vast majority of students (22) claim to pay attention to their pronunciation when they speak in English while a minority (5) claim not to do so. This minority is from the B1 level.

Question 18: To improve my pronunciation I (please underline as many of the options as you want). In Table 21 below students were offered 5 methods of improving their pronunciation and the opportunity of writing about other unmentioned ways that they use themselves.

Table 21. Questionnaire I, question 18, methods students use to improve pronunciation

	A: I listen and sing along with songs.	B: I watch films in English (with or without subtitles)	C: I listen to and practice using class materials (textbooks with CD and Abridged Readers)	D: I look up the phonetic transcription of the word	E: I don't do anything	F: I do something else (please specify)
EA Total	9	11	5	3	2	2
EB Total	11	9	4	2		6
Total	20	20	9	5	2	8

From Table 21 we see that there are two options in joint first position with 20 votes each "I watch films in English (with or without subtitles)" and "I listen and sing along with songs." "I listen to and practice using class materials (textbooks with CD and Abridged Readers)" got 9 votes. "I look up the phonetic transcription of the word" got 5 votes and "I don't do anything" got 2 votes (from EA students). All in all then, music and cinema are believed to be the best ways to improve pronunciation. Eight students said that they "do something else": EAS10 said "I watch cartoons with my son"; EAS2 mentioned "I repeat and repeat a lot." EBS3 said s/he

listens to records; EBS4 mentioned listening to audio books; EBS7 said they read aloud; EBS10 claimed they listened to Speak Up Magazine audio in the car; EBS11 listened to You Tube lectures; and EBS12 tries to speak as much as s/he can.

General conclusion on previous experience with pronunciation. The conclusion we can draw regarding our participants' experience with pronunciation is that, even though most students have had some contact with pronunciation instruction, it seems to have been rather limited. Less than one third of the participants have some knowledge of the phonetic alphabet and less than half of them seem to have imitated a native text at some point in their learning process although, again, this has been an isolated practice. Three quarters of students claim to pay attention to their pronunciation when they speak in English and the quarter which do not are of the B1 level. Concerning the activities they do, music and cinema are believed to be the best ways to improve pronunciation.

c. Previous experience with culture. In this section we look at the answer to a single question (Question 9) which specifically deals with students' prior involvement with English speaking culture.

Question 9: Have you been taught about English speaking cultures? 6 students claim to have been taught "A little" about English speaking cultures and 3 (all B2) students say their instruction on the matter has been "so-so." While 13 students say "Not so much" and 6 say "not at all."

General conclusion on previous experience with pronunciation. In general we can say that students haven't been taught a lot about English speaking cultures in their English lessons.

4.2.1.2. Students' beliefs about the methodological value of poetry

In this section we pose eight questions (Questions 10, 11, 12, 13, 14, 15, 16 & 19) to enquire about the students' beliefs concerning the methodological value of poetry. These same 8 questions will be later compared with their post-test equivalents. A further question (Question 17: I pay attention to pronunciation when I speak in English) which was dealt with in section b above (Previous experience with pronunciation) will also be used in the forthcoming section on comparing the pre and post-test questionnaire answers.

Question 10: I think poetry is a suitable and beneficial resource for the EFL classroom.
18 students "Agree" that poetry is a suitable and beneficial resource for the EFL classroom. Three students "Strongly agree" and four students "Slightly agree." There are only two students which "Slightly disagree" (one from each level). To sum up, students overwhelmingly agree that poetry is a suitable and beneficial resource for the EFL classroom.

Question 11: I think studying poetry in English will be too difficult at my level. 8 students "Slightly agree" with the notion that studying poetry in English will be too difficult at their level and 3 students "Agree" with the claim. On the other hand, we see that 5 students "Slightly disagree", 7 "Disagree" and 3 "Strongly disagree." More students (15: 11) think that studying poetry in English will not be too difficult at their level than those who do, although not by much of a difference. EBS6 left this question blank.

Question 12: I am really motivated about (looking forward to) studying poetry in the classroom. 6 students "Slightly agree" with the idea that they are really motivated about (looking forward to) studying poetry in the classroom. 11 students "Agree" and 4 students

strongly agree. 5 students "Slightly disagree" and one student "disagree(s)." 21 students express positive attitudes towards studying poetry in the classroom while only 6 students express reluctance. Students, generally speaking, look forward to the idea studying poetry.

Question 13: I think I will become personally enriched by studying poetry in the classroom. 8 students "Strongly agree" with the idea that they will become personally enriched by studying poetry in the classroom. 12 students "Agree" and 5 students "Slightly agree." Only one (B1) student "Slightly disagree(s)" with the notion. One student (EAS5) left this question blank on the questionnaire. Therefore, it must be said that students overwhelmingly agree (by a ratio of 25:1) that they will become personally enriched by studying poetry in the classroom.

Question 14: I think I will be closer to English speaking culture by the study of poetry in English. 10 students "Slightly agree" and 9 students "Agree" that they will be closer to English speaking culture by the study of poetry in English. 6 students "Strongly agree" and only one (B1 level) student "Slightly disagree(s)." Except for the student who slightly disagrees, all other participants overwhelmingly agree that they think that they will be closer to English speaking culture by the study of poetry in English.

Question 15: By imitating native recordings I think will improve my overall pronunciation and sound more like a native. 13 students "Agree", 12 "Strongly agree" and 2 "Slightly agree" with the notion that by imitating native recordings they will improve their overall pronunciation and sound more like a native. Therefore it can be said that, students universally agree with the idea that by imitating native recordings they will improve their overall pronunciation and sound more native-like.

Question 16: I think memorising a poem is a valuable task. 12 students "Agree", 6 "Slightly agree" and 4 "Strongly agree" with the idea that memorising a poem is a valuable task. 3 students "Slightly disagree" and two "Disagree." 22 students think memorising a poem is a valuable task while only 5 do not. Thus, most students in general think memorising a poem is a valuable task.

Question 19: I believe by listening to and imitating by reading aloud poetry (please underline as many of the options as you want). The two most popular options, with 26 votes each, are that students believe they will improve how native-like they sound (intonation, rhythm, stress) and that they will "improve my pronunciation of specific words (e.g. '-ed' endings/silent letters….)." With 24 votes, students also believe that they will enrich their vocabulary and, with 23 votes, students believe they will improve their knowledge about English-speaking cultures. With 21 votes, students believe that they will make themselves aware of grammatical structures.

Four students chose the "something else" option: EAS1 says that by listening to and imitating by reading aloud poetry they would be able "to share and transmit these experiences and to copy [them] for my workplace." EBS7 claims to feel nearer to other people who have grown up with these poems, EBS11 believes they are a way to enjoy art and EBS12 thinks the project "is going to be grand." To sum up, students see multiple benefits by listening to and imitating by reading aloud poetry. These multiple benefits are all rated similarly highly.

Conclusion of students' previous experience. Students concur that poetry is a suitable and beneficial resource for the EFL classroom and the majority do not think it will be too difficult at their level. Students, in general, look forward to the idea of studying poetry and they overwhelmingly coincide that they will become personally enriched by studying poetry in the classroom and they think that they will be closer to English speaking culture by the study of

poetry in English. They all subscribe to the premise that by imitating native recordings they will improve their overall pronunciation and sound more native-like. Most students also think memorising a poem is a valuable task. Students see multiple benefits by listening to and imitating by reading aloud poetry. These multiple benefits are all rated similarly highly (pronunciation of specific words, enrichment of their vocabulary, the improvement of how native-like they sound, the gaining of more cultural knowledge of English-speaking cultures and making themselves aware of grammatical structures).

4.2.1.3. Summary and conclusions of pre-training questionnaire

Very few students have studied a lot of Spanish/Basque poetry. Most students have had some experience of learning poetry by heart in their native language but not extensively. Students generally have not read/studied poetry in English in their English lessons although some have had a little experience in doing so.

Students have had no previous experience learning a poem in English by heart in their English lessons. Students commonly coincide that poetry is a suitable and beneficial resource for the EFL classroom. A majority of students don't think studying poetry in English will be too difficult at their level. Most participants show positive attitudes towards studying poetry in the classroom. Students, generally speaking, look forward to the idea studying poetry.

Students largely agree that they will become personally enriched by studying poetry in the classroom. Students subscribe to the notion that they think that they will be closer to English speaking culture by the study of poetry in English. In general most students think memorising a poem is a valuable task.

Pronunciation instruction has not been very common for the students. Students, in general, then do not know the phonetic alphabet and thus cannot interpret the phonetic transcription of words in the phonetic alphabet.

The bulk of students assert to paying attention to their pronunciation when they speak in English while a minority claim not to do so. This minority is curiously from the B1 level. Music and cinema are believed to be the best ways to improve pronunciation. Almost half of the participants have had some, however limited, experience of imitating recordings of native speakers in their English lessons. Students universally agree with the idea that, by imitating native recordings, they will improve their overall pronunciation and sound more native-like. Students see many advantages to listening to and imitating by reading poetry aloud, such as their pronunciation, lexical and grammatical improvements and cultural understanding – particularly since students haven't been taught a lot about English speaking cultures in their English lessons. These multiple benefits are all rated similarly highly.

4.2.2. Post-training questionnaire

In this section we begin with comparing the 9 answers provided by the 22 students in both the pre-project and post-project questionnaires. After that we look at further questions from the post-test question which deal with how the EG participants evaluated the poetry training.

4.2.2.1. Comparison of pre- and post-training answers

In the post-test question students were asked 9 of the exact same questions from the pre-test in order to be able to guage any change of opinion on the place of poetry and pronunciation in the L2 classroom. In this section we start by discussing the differences between the answers of the

pre- and post-training questionnaires for each of these 9 questions and, to finish, we summarize the main conclusions that can be derived from this comparison.

Question 1: I think poetry is a suitable and beneficial resource for the EFL classroom

When we generally consider those agreeing with the proposition that "I think poetry is a suitable and beneficial resource for the EFL classroom" we include those who "slightly," "strongly" or just "agree" with the notion. Thus, in the post-project, slightly more students (22) broadly agree with the idea than in the pre-project (21). Similarly, when we generally consider disagreement, we include those who "slightly" "strongly" or just "disagree" with the notion. Thus, we counted only one dissenting voice in the pre-project ("slightly disagree")" and there were no students who disagreed in the post-project.

More students "Strongly agree" in the post-project (7) than in the pre-project (2). However, more students "agree" in the pre-project (15) than in the post-project (6). More "slightly agree" in the post-project (9) than in the pre-project (4).7 students did not change their opinion from the pre-project to the post-project. 8 students improved their opinion from generally disagreeing to generally agreeing: 5 from "Agree (5)" to "Strongly agree (6)", two from "Slightly agree (4)" to "Agree (5)", and one from "Slightly disagree (3)" to "Agree (5)." This latter student (EBS9) was the only one to improve their opinion by two points on the 6 point scale, the rest moved up by a single point. It is interesting to observe that 5 students chose the highest option after the project ended, this was evenly balanced between both groups: two of these were from the B1 group and the other three from the B2 group.

Seven students' opinions diminished yet they only diminished by one point on the scale and they all still generally agreed with the question: they all went from "Agree (5)" to "Slightly agree (4)." 5 of these students were from the EA group. This tempering of opinion in the B1 group could be due to the realities of some of the challenges faced in the 10 weeks of training.

Therefore we can conclude that both before and after the project most students agree, in varying degrees across the spectrum of agreement, with the idea that that they are motivated about (looking forward to) studying poetry in the classroom. More students improved on their opinion in the post-project (8) than diminished it (7) while a further 7 students did not change their original favourable opinion.

Question 2: I think studying poetry in English will be too difficult at my level. When we generally consider those disagreeing with the thought that "studying poetry in English will be too difficult at my level" we include those who "slightly," "strongly" or just "disagree" with the notion. Thus, in the post-project more students (18) broadly disagree with the idea than in the pre-project (12).

When we generally consider agreeing with the thought that "studying poetry in English will be too difficult at my level" we include those who "slightly," "strongly" or just "agree" with the notion. Thus we count 9 in the pre-project (6 "slightly agree" and 3 "agree") and 4 in the post-project (3 "slightly agree" and 1 "agree(s)").

More students "Strongly disagree" in the post-project (6) than in the pre-project (2). Likewise more students "slightly disagree" in the post-project (7) than in the pre-project (4). However slightly more students "disagree" (6), in the pre-project than in the post-project (5). 7 students did not change their opinion from the pre-project to the post-project. 11 students improved their opinion: Three from "Agree (5)" to "Slightly disagree (3)", three from "Disagree (2)" to "Strongly disagree (1)." Two from "Slightly agree (4) to "Slightly disagree (3)", two from "Slightly disagree (3)" to "Disagree (2)", and one from "Slightly agree (4)" to "Disagree (2)."

Only three students' opinions diminished and each was only by a single point in the 6 point scale: one went from "Disagree (2)" to "Slightly disagree (3)" so thus still broadly

disagreeing with the question and another went from "Slightly agree (4)" to "Agree (5)." A final student moved from a "Slightly disagree (3)" position to one of "Slightly Agree(ing) (4)."

Therefore we can conclude that both before and after the project most students disagree, in varying degrees, with the thought that studying poetry in English will be too difficult at their level than those who agree with the idea. Of the 21 students polled in the pre-project, 9 generally think studying poetry in English will be too difficult at their level while 12 disagree with the notion. Of the 22 students polled in the post-project, 4 generally think studying poetry in English will be too difficult at their level while 18 disagree with the notion.

In the post-project there is an overall improvement: more participants "strongly disagree" (6:2) and "slightly disagree" (7:4) than in the pre-project. While in the pre-project just one more student agrees (6:5) than in the post-project. More students improved on their opinion in the post-project (11) than diminished it (3) while 7 students did not change their opinion (5 of whom disagreed with the question at hand and two of whom agreed). Indeed, half of the students (11) improved on their original opinion in the pre-project.

Question 3: I am really motivated about (looking forward to) studying poetry in the classroom. When we generally consider those agreeing with the proposition that "I am really motivated about (looking forward to) studying poetry in the classroom" we include those who "slightly," "strongly" or just "agree" with the notion. The notion is popular in both areas but in the post-project more students (20) broadly agree with the idea than in the pre-project (17).

Similarly, when we generally consider disagreement, we include those who "slightly" "strongly" or just "disagree" with the notion. Thus, we number 5 in the pre-project (4 "slightly disagree" and 1 "disagree(s)") and there was only one student who (slightly) disagreed in the post-project.

More students "Strongly agree" in the pre-project (2) than in the post-project (0). The same number of students "agree" (10) in both areas and double the amount of participants "slightly agree" in the post-project (10) than in the pre-project (5).

12 students did not change their opinion from the pre-project to the post-project. 4 students improved their opinion from generally disagreeing to generally agreeing. Two students improved their opinions by two points on the 6 point scale (EBS6 went from "Disagree (2)" to "Agree (5)" and EBS9 went from "Slightly disagree (3)" to "Agree (5)") and two more students by one point (EBS10 and EAS6 went from "Slightly disagree (3)" to "Slightly agree (4)").

5 students' opinions diminished yet they only diminished by one point on the scale and they all still generally agreed with the question: EBS1 went from "Agree (5)"to "Slightly agree (4)"; both EBS2 and EAS9 went from "Strongly agree (6)" to "Agree (5)"; and EBS7 went from "Agree (5)" to "Slightly agree (4)."

There were 5 students whose opinion diminished in the post-project and 4 whose opinion improved (4) but the majority of students did not change their favourable opinion (11 agreed or slightly agreed and only one slightly disagreed). There was another student who failed to fill in this question on their post-project questionnaire (they had selected "agree (5)" in the pre-project questionnaire).

Therefore we can conclude that both before and after the project most students agree, in varying degrees across the spectrum of agreement, with the idea that that they are motivated about (looking forward to) studying poetry in the classroom.

Question 4: I think I will become personally enriched by studying poetry in the classroom.
When we generally consider those agreeing with the proposition that "I think I will become personally enriched by studying poetry in the classroom" we include those who "slightly,"

"strongly" or just "agree" with the notion. In the post-project more (indeed all) students (21) broadly seem to agree with the idea than in the pre-project (20) but it must be noted that support for this idea is practically universal.

Two students left these questions blank, one in each of the questionnaires: EAS5 in the pre-project questionnaire ("Strongly agree (6)" was chosen in the post-project questionnaire) and EBS5, left this question blank in the post-project ("agree" was chosen in the pre-project). If we consider these student's opinions at least as not having changed then we can surmise that both in the pre- and post-project there is a universal belief that students will become personally enriched by studying poetry in the classroom.

Therefore, there were not any students pre- or post-project who disagreed with the notion. Slightly more students "Strongly agree" in the post-project (7) than in the pre-project (6). The same number of students "agree" (10) in the pre-project as in the post-project as do the same amount of students who "slightly agree" (4).

10 students did not change their opinion from the pre-project to the post-project. 6 students improved the intensity of their already favourable opinion. All 5 students improved their opinions by one point on the 6 point scale (EBS4 went from "Agree (5)" to "Strongly agree (6)"; EBS7 went from "Agree (5)" to "Strongly agree (6)"; and EBS9, EAS2 as well as EAS7 went from "Slightly agree (4)" to "Agree (5)") and one student (EAS3) improved by 2 points going from "Slightly disagree (3)" to "Agree (5)."

Four students' opinions diminished. Three of them diminished by one point on the scale (EBS6 went from "Strongly agree (6)" to "Agree (5)" and EBS8 with EAS13 went from "Agree (5)" to "Slightly agree (4)") and one of them went down by 2 points (EAS8 went from "Strongly agree (6)" to "Slightly agree (4)"). All students whose opinions slightly diminished still generally agreed with the question.

Therefore we can conclude that both before and after the project all students universally agree, in varying degrees across the spectrum of agreement, with the idea that they will become personally enriched by studying poetry in the classroom. More students improved on their opinion in the post-project (6) than diminished it (4) but the majority of students (10) did not change their already favourable opinion.

Question 5: I think I will be closer to English speaking culture by the study of poetry in English. When we generally consider those agreeing with the suggestion that "I think I will be closer to English speaking culture by the study of poetry in English we include those who "slightly," "strongly" or just "agree" with the notion. Thus, in the post-project slightly more students (21) broadly seem to agree with the idea than in the pre-project (20), with only one student in both the pre- and post-project "slightly disagree(ing)." One student (EAS3) left this question on the pre-project questionnaire blank but "Slightly agree(d) (4)" in the post-project.

Overall, we can surmise that both in the pre- and post-project there is an almost universal belief that students think they "will be closer to English speaking culture by the study of poetry in English."

More students "Strongly agree" in the post-project (5) than in the pre-project (4). More students also "agree" in the post-project (13) than in the pre-project (8). However, more students "slightly agree" in the pre-project (8) than in the post-project (3).

8 students did not change their opinion from the pre-project to the post-project.

8 students improved the intensity of their already favourable opinion and one student moves from disagreement to agreement (EAS6). Seven students improved their opinions by one point on the 6 point scale (EAS5 and EBS4 went from "Agree (5)" to "Strongly agree (6)" and EAS7, EAS10, EAS13, EBS1 and EBS10 went from "Slightly agree (4)" to "Agree (5)")

and two students improved their opinion by two points (EBS9 went from "Slightly agree (4)" to "Strongly agree (6)" and EAS6 went from "Slightly disagree (3)" to "Agree (5)").

Four students' opinions diminished yet they all only diminished by one point on the scale and three of the four still generally agreed with the question (EBS2 and EBS7 went from "Strongly agree (6)" to "Agree (5)" and EAS2 went from "Agree (5)" to "Slightly agree (4)"). Only one student went from the field of generally agreeing to generally disagreeing (EBS8 went from "Slightly agree (4)" to "Slightly disagree (3)").

Therefore we can conclude that both before and after the project most students almost unanimously agree, in varying degrees across the spectrum of agreement, with the idea that they will be closer to English speaking culture by the study of poetry in English.

More students improved on their opinion in the post-project (9) than diminished it (4) while 8 students did not change their (universally favourable) opinion.

Question 6: By imitating native recordings I think will improve my overall pronunciation and sound more like a native. When we generally consider those agreeing with the proposition that "By imitating native recordings I think will improve my overall pronunciation and sound more like a native" we include those who "slightly," "strongly" or just "agree" with the notion. Thus in the post-project the same amount of students (22) broadly seem to agree with the idea as in the pre-project.

No students in the pre- and post-project disagreed with the notion.

More students "Strongly agree" in the pre-project (9) than in the post-project (7). However slightly more students "agree" in the post-project (13) than in the pre-project (12) and more "slightly agree" (2) in the post-project than in the pre-project (1).

15 students did not change their opinion from the pre-project to the post-project. 3 students improved the intensity of their already favourable opinion. These students improved

their opinions by one point on the 6 point scale (EBS9 went from "Slightly agree (4)" to "Agree (5)"and EBS10 with EAS3 went from "Agree (5)" to "Strongly agree (6)").

Four students' opinions diminished. Two of them diminished by one point on the 6 point scale (EAS4 with EAS8 went from "Strongly agree (6)" to "Agree (5)") and a further 2 diminished by two points on the scale (EBS6 with EAS14 went from "Strongly agree (6)" to "Slightly agree (4)"). Nevertheless all four still generally agreed with the question.

Therefore we can conclude that both before and after the project all students agree, in varying degrees across the spectrum of agreement, with the idea that "by imitating native recordings I think will improve my overall pronunciation and sound more like a native"

While 3 students improved on their opinion in the post-project, 4 diminished theirs slightly (three of these students were B1 level). However, 15 students did not change their universally favourable original opinion.

Question 7: I think memorising a poem is a valuable task. When we generally consider those agreeing with the proposition that "I think memorising a poem is a valuable task" we include those who "slightly," "strongly" or just "agree" with the notion. Thus in the pre-project slightly more students (18) broadly agree with the idea than in the post-project (17).

Similarly, when we generally consider disagreement, we include those who "slightly" "strongly" or just "disagree" with the notion. Thus we count four in the pre-project (2 "slightly disagree" and 2 "disagree") and there were five students who broadly disagreed in the post-project (3 "slightly disagree" and 2 "disagree").

More students "Strongly agree" in the post-project (5) than in the pre-project (3). More students "agree" in the pre-project (9) than in the post-project (6). The same amount of students "slightly agree" (6) and "disagree" (3). Three students "slightly disagree" in the post-project and two do so in the pre-project.

11 students did not change their opinion from the pre-project to the post-project. 6 students improved their opinion. Five of them improved their opinion by one point on the 6 point scale (Two from "Disagree (2)" to "Slightly disagree (3)" (EBS1, EAS3), 2 from "Agree (5)" to "Strongly agree (6)" (EBS7 and EBS10) and one from "Slightly agree (4)" to "Agree (5)" (EBS12)) and one of them improved by two points (EBS9 went from "Slightly disagree (3)" to "Agree (5)").

5 students' opinions diminished. Four of them from general agreement to general disagreement but one of them still generally agreed with the question: EBS4 went from "Agree (5)" to "Slightly agree (4)."

2 of them diminished by one point on the scale: EAS7 went from "Slightly agree (4)" to "Slightly disagree (3)" and EAS4 went from "Slightly disagree (3)" to "Disagree (2)."

Another student diminished by two points on the scale: EAS10 went from "Agree (5)" to "Slightly disagree (3)" and a final student (EAS9) changed their opinion by three points going from "Agree (5) " to "disagree (2)."

Therefore we can conclude that both before and after the project most students agree, in varying degrees across the spectrum of agreement, with the idea that memorising a poem is a valuable task

More students improved on their opinion in the post-project (6) than diminished it (5) while 11 students did not change their originally and universally favourable opinion.

Question 8: I pay attention to pronunciation when I speak in English. When we generally consider those agreeing with the proposition that "I pay attention to pronunciation when I speak in English" we include those who "slightly," "strongly" or just "agree" with the notion. Thus in the post-project there are more students (19) who broadly agree with the idea than in the pre-project (17).

Similarly, when we generally consider disagreement, we include those who "slightly" "strongly" or just "disagree" with the notion. Thus, we see that there were 3 students in the post-project who generally disagreed (2 "Slightly disagree" and 1 "disagree(s)") and 5 in the pre-project (3 "Slightly disagree" and 2 "disagree").

More students "Strongly agree" in the post-project (6) than in the pre-project (2). More students "agree" in the pre-project (12) than in the post-project (11). Three students "slightly agree" in the pre-project and two do so in the post-project. Three students "slightly disagree" in the pre-project and two do so in the post-project. Two disagree in the pre-project and one does so in the post-project.

7 students did not change their opinion from the pre-project to the post-project (all 7 of these were positive).

11 students improved their opinion. 9 of them improved their opinion by one point on the 6 point scale (4 went from "Agree (5)" to "Strongly agree (6)"; 3 from "Slightly agree (4)" to "Agree (5)"; 1 from "Slightly disagree (3)" to "Slightly agree (4)"; and a final one from "Disagree (2)" to "Slightly disagree (3)"). One student even improved by 4 points: EAS3 went from "Disagree (2)"to "Strongly agree (6)." 4 participants had originally generally disagreed with the proposition and one of them slightly improved on that negative posture but still was in disagreement (EAS14 went from "Disagree (2)" to "Slightly disagree (3)"). 7 of the 11 improved on originally already positive opinions.

4 students diminished their opinions, two of them still generally agreeing (one from "Strongly agree (6)" to "Agree (5)" and the other from "Agree (5)" to "Slightly agree (4)"), Another student worsened in the disagreement spectrum (going from "Slightly disagree (3)"to

"Disagree (2)") and a final student (EBS9) moving from "Agree (5)" to "Slightly disagree (3)."

Therefore we can conclude that both before and after the project most students agree, in varying degrees across the spectrum of agreement, with the idea that they pay attention to pronunciation when I speak in English.

More students improved on their opinion in the post-project (11) than diminished it (4) while 7 students did not change their already original favourable opinion.

Question 9: I believe by listening to and imitating by reading aloud poetry (please underline as many of the options as you want). Both before and after the project students rate three areas with high marks: the improvement of their pronunciation of specific words (pre: 21/post: 21), the enrichment of their vocabulary (pre: 20/post: 21), and the improvement of how native-like they sound (pre: 21/post: 19). Two areas received lower marks in the post-test than in the pre-test. Making oneself aware of grammatical structures went from an 18 to an 11 and improving one's cultural knowledge about English-speaking cultures went from a 19 to a 12.

To conclude, both before and after the project students deem the main benefits of listening to poetry and imitating it by reading aloud, to be the improvement of their pronunciation of specific words, the enrichment of their vocabulary and the improvement of how native-like they sound (intonation, rhythm, and stress). Almost half of them (11) do not think this process helps make themselves aware of grammatical structures although most of them thought it would at the project's onset. 7 less students think that the process aids them to improve their cultural knowledge about English-speaking cultures in the post-project (12) than in the pre-project (19).

There were two comments in the pre-project "something else" section, both by B2 level students:

EBS7: Feel nearer to other people who have grown up with these poems

EBS12: I think it is going to be grand

There were three comments in the post-project "something else" section: two by B1 level students and one by a B2 level student.

EAS2 said "I improve my cultural knowledge because the presentations of the poem and the poet by a Powerpoint file has been very well prepared. I enjoyed it a lot" and EAS9 wrote "Enjoy English language."

EBS5 commented "Personalmente pienso que la motivación ha sido extraordinaria y en mi caso me ha implicado en la experiencia haciéndome disfrutar aprendiendo no sólo el idioma, sino profundizando en la cultura anglosajona y encima aprendiendo" ("Personally I think that the motivation has been extraordinary and in my case I have immersed myself in the experience which made me not only enjoy learning the language, but also deepening (my knowledge of) Anglo-Saxon culture").

General Conclusion on the comparison of pre and post-test answers: In 6 of the 8 exact same questions (as Question 9 has 5 separate parts it is not included here but dealt with at the end of this section) which were compared in the pre- and post-project, the intensity of opinion is stronger in the post-project than in the pre-project. This intensity of opinion is guaged by counting up all those who are broadly in favour of the question at hand (adding together the three scores for those who slightly agree, agree and strongly agree). The results can be seen in Table 22 below.

The exceptions are: Question 6, where both before and after the project the same amount of students agree (22) with the idea that "by imitating native recordings I think will improve my overall pronunciation and sound more like a native"; and Question 7 where one less participant is in general agreement (pre-project 18, post-project 17) with the idea that memorising a poem is a valuable task.

Considering that 22 students were used there were not great differences when we look at general agreement for a question. There is an insignificant difference of between 1 and 3 for all the questions except Question 2. The difference of 6 students tells us categorically that after doing the project students do not think that studying poetry in English will be too difficult at their level.

Table 22. A comparison of general agreement in the pre and post-test questionnaires on the 9 common questions to both questionnaires.

Question answered both on the pre- and post-test questionnaire.	General Agreement (*slightly agree, agree and strongly agree*) Pre-project	General Agreement (*slightly agree, agree and strongly agree*) Post-Project
Question 1: I think poetry is a suitable and beneficial resource for the EFL classroom	21	22
Question 2: I think studying poetry in English will (not) be too difficult at my level	12	18
Question 3: I am really motivated about (looking forward to) studying poetry in the classroom	17	20
Question 4: I think I will become personally enriched by studying poetry in the classroom.	20	21
Question 5: I think I will be closer to English speaking culture by the study of poetry in English	20	21
Question 6: By imitating native recordings I think will improve my overall pronunciation and sound more like a native	22	22
Question 7: I think memorising a poem is a valuable task	18	17
Question 8: I believe by listening to and imitating by reading aloud poetry (please underline as many of the options as you want):	17	19

When we consider Table 23 below (again Question 9 is not included) we observe the number of students who improved on their original pre-project opinion, those who diminished it and those who did not change their opinion. What is noteworthy is that for half of the 8 questions

(1, 2, 5, 8), more students improved their opinion than either maintaining their original stance or diminishing it (however slightly).

This is significant as is shows that the training has convinced the students that poetry is a suitable and beneficial resource for the EFL classroom (Question 1), that poetry isn't too difficult at their level (Question 2), that students think they will be closer to English speaking culture by the study of poetry in English (Question 5) and that students will now pay attention to pronunciation when they speak in English (Question 8).

For the other four questions those who did not change their already favourable opinion were the most numerous (3, 4, 6, 7). In most cases the number of these opinions that did not change was either equal to or greater than the opinions that changed put together. Thus, students are overwhelmingly motivated about (looking forward to) studying poetry in the classroom (Question 3), and think that they will become personally enriched by studying poetry in the classroom (Question 4). They are in no doubt that by imitating native recordings they think they will improve their overall pronunciation and sound more like a native (Question 6) and they believe that memorising a poem is a valuable task (Question 7)

In 7 of the 8 questions, more participants improved on their pre-project opinion in the post-project. 2 worsened their opinion but only by one student in each case: in question 3 – which concerned motivation about studying poetry in the classroom – there were 5 students whose opinion diminished in the post-project and 4 whose opinion improved; and in question 6 – which concerned the idea that "by imitating native recordings I think will improve my overall pronunciation and sound more like a native" – there were 3 students who improved on their opinion in the post-project, while 4 diminished theirs slightly (three of these students were B1 level).

Table 23. The number of students in the comparison of questionnaires who improved on their original pre-project opinion, those who diminished it and those who did not change their opinion

Question	Improvement	Diminishment	No change
Question 1: I think poetry is a suitable and beneficial resource for the EFL classroom	8	7	7
Question 2: I think studying poetry in English will (not) be too difficult at my level	11	3	7
Question 3: I am really motivated about (looking forward to) studying poetry in the classroom	4	5	11
Question 4: I think I will become personally enriched by studying poetry in the classroom.	6	4	10
Question 5: I think I will be closer to English speaking culture by the study of poetry in English	9	4	8
Question 6: By imitating native recordings I think will improve my overall pronunciation and sound more like a native	3	4	15
Question 7: I think memorising a poem is a valuable task	6	5	11
Question 8: I pay attention to pronunciation when I speak in English	11	4	7

Finally, if we turn to Question 9 we observe that in 3 of the 5 choices there is not much of a change of opinion from the pre-project to the post-project (Table 24 below). These are the three areas which students consider to be the main benefits of the project: the improvement of their pronunciation of specific words (pre: 21/post: 21), the enrichment of their vocabulary (pre: 20/post: 21), and the improvement of how native-like they sound (pre: 21/post: 19).

In the post-project students could be said to slightly lose faith on the two issues (with a difference of 7 in each), those of making themselves aware of grammatical structures and improving their cultural knowledge about English-speaking cultures. Half of them (11) do not think this process helps make themselves aware of grammatical structures although most of them thought it would at the project's onset (18). And, while 19 students thought that the process would aid them to improve their cultural knowledge about English-speaking cultures, in the post-project 7 less students held this viewpoint (12).

Table 24. The pre- and post-test results to question 9 (beliefs about what the student will be able to do by listening to and imitating by reading aloud poetry)

Question 9: I believe by listening to and imitating by reading aloud poetry (please underline as many of the options as you want): I can					
	Improve my pronunciation of specific words (e.g. '-ed' endings/silent letters….)	Enrich my vocabulary	Make myself aware of grammatical structures	Improve how native-like I sound (intonation, rhythm, stress)	Improve my cultural knowledge about English-speaking cultures.	Something else (please specify)
	A	B	C	D	E	F
Pre-project	21	20	18	21	19	3*
Post-project	21	21	11	19	12	4**

***EAS1: To share and transmit these experiences and to copy for my workplace; EBS7: Feel nearer to other people who have grown up with these poems; EBS11: Enjoy Art

** EBS6: I believe I can improve, I don't know if I've got it. I hope so; EBS8: Having to record myself has made me more aware of my pronunciation and I think it's the first time; EAS2: I improve my cultural knowledge because the presentations of the poem and the poet by a PowerPoint file has been very well prepared. I enjoyed it a lot; EAS9: Enjoy English language.

4.2.2.2. Learners' evaluation of poetry training

In this section we will examine 24 of 31 answers provided in post-test questionnaire to those items intended to evaluate the participants' satisfaction with the training lessons. To avoid repetitiveness we do not repeat the information which was obtained from seven items intending to compare students' pre- and post-test beliefs. Such repetitiveness is due to the fact that in Part 2 of questionnaire II, 7 of those questions which were compared and contrasted appear in a very similar way. These 7 (10, 11, 12, 13, 14, 16, 17) questions have not been analysed as this information has already been gleaned.

In Table 25 below you can observe both sets of similar questions from Parts 1 and 2 of the questionnaire.

Table 25. A Comparison of Similar Questions in Part 1 and Part 2 of Questionnaire II.

Question	Part 1	Question	Part 2
7	I think memorising a poem is a valuable task	10	Do you think learning poetry by heart (memorizing) is important/a valuable task?
1	I think poetry is a suitable and beneficial resource for the EFL classroom	11	Do you think that poetry is a suitable and beneficial resource for the EFL classroom?
2	I think studying poetry in English will be too difficult at my level	12	Do you think that studying poetry in English was too difficult at your level?
4	I think I will become personally enriched by studying poetry in the classroom.	13	Do you feel you have become personally enriched by studying poetry in the classroom?
5	I think I will be closer to English speaking culture by the study of poetry in English	14	Do you think you have become closer to English speaking culture by the study of poetry in English?
6	By imitating native recordings I think will improve my overall pronunciation and sound more like a native	16	Do you think that by imitating native recordings you have improved your overall pronunciation and that you sound more like a native than you did before the project began?
8	I pay attention to pronunciation when I speak in English	17	Do you think that now, after the project has ended, you will pay more attention to you pronunciation when you speak English?

Question 1: Did you like the experience of reading poems in English? 10 students chose "Very Much", 9 "Quite a lot", and a 4 checked "A little." All students claimed to like the experience of reading poems in English, 19 of them were very favourable (by marking "Very Much" and "Quite a lot",) to the activity, 4 less so (as they chose "A little").

Question 2: Would you like to see more poetry in your English classes in the future? 9 students chose "Quite a lot", 6 "very much" and 8 "A little." All students were favourable to seeing more poetry in their English classes in the future, though their opinions ranged across the spectrum. 15 students were very enthusiastic (marking the top two choices: "Very Much (6)" and "Quite a lot (5)"- on the questionnaire) and 8 less so (marking the third highest option: "A little (4)").

Question 3: Would you like to see more literature in general in your English classes? 8 students each marked the highest ("very much"), 11 students marked the second highest option ("quite a lot"), 3 students marked the third option "a little" and one (B1 level) student chose the middle option "so-so." Practically all students (22 of the 23 students polled) would like to see more literature in general in their English classes and are very enthusiastic about it (due to 19 of them marking the top two choices- "Very Much (6)" and "Quite a lot (5)"- on the questionnaire).

Question 4: Do you think you will always remember some of the lines (or even whole poems) that you have studied? 3 (all B1 level) students answered in the negative (1 "Not at all", 2 "Not so much"). Four students took the intermediate option ("So-so") and 16 students (6"A little", 8 "Quite a lot" and 2 "Very Much") thought that they would always remember

some of the lines (or even whole poems) that they had studied. Practically all participants thought that they would always remember some of the lines (or even whole poems) that they had studied.

Question 5: Did you like the teacher's in-class presentation of the poem (literary analysis), author's background and cultural context (which occurred in the first half of each class with the instructor using the PowerPoint)? All students unreservedly liked like the teacher's in-class presentation of the poem (literary analysis), author's background and cultural context. 16 of them gave the highest rating "Very Much", 5 of them gave the second highest rating "Quite a lot" and two of them gave the third highest rating "A little." Students are universally enthusiastic then to learn about the English language literary culture (literary analysis author's background and cultural context).

Question 6: Was it useful and interesting to receive each poem's PowerPoint presentation via email after class (which contained the author's biography, the poem's literary analysis and its cultural context)? 12 students gave the highest rating "Very Much", 8 of them gave the second highest rating "Quite a lot" and 1 of them gave the third highest rating "A little." 2 of them gave the intermediate rating "So-so." Practically all students (21 out of 23) therefore found it highly useful and interesting to receive each poem's PowerPoint presentation via email after class.

Question 7: Did you like learning about the literary analysis of each poem? 17 students liked learning about the literary analysis of each poem (6 "A little", 6 "Quite a lot" and 5 "Very Much"). 5 students took the intermediate option ("So-so") and only 1 (B1 level) was not so

enthusiastic ("Not so much"). In general, the vast majority of students liked learning about the literary analysis of each poem.

Question 8: Did you like learning about the cultural and autobiographical background to each poem? 12 students gave the highest rating "Very Much", 7 of them gave the second highest rating "Quite a lot", and 3 of them gave the third highest rating "A little" and just one gave the intermediate option of "So-so." Practically all students (22 out of 23) liked learning about the cultural and autobiographical background to each poem. Indeed, 19 of the 22 of them were very enthusiastic about doing so (12 gave the highest rating "Very Much" and 7 gave the second highest rating "Quite a lot").

Question 9: Did you like talking about each poem in small groups with general and specific questions (which occurred in the second half of each class)? 3 students gave the highest rating "Very Much", 12 of them gave the second highest rating "Quite a lot" and 6 of them gave the third highest rating "A little" and 2 gave the intermediate option "So-so." Practically all students (21 out of 23) liked talking about each poem in small groups with general and specific questions. Indeed, 15 of the 23 of them were very enthusiastic about doing so (3 gave the highest rating "Very Much" and 12 gave the second highest rating "Quite a lot").

Question 15: Do you think that your poetic imitations improved from the Day 1 recording to the Day 6 recording? 5 students gave the highest rating "Very Much", 7 of them gave the second highest rating "Quite a lot", 9 of them gave the third highest rating "A little", 2 gave the intermediate option "So-so." 1 student gave the penultimate option "Not so much." EBS2 underlined two options and both are counted as separate answers. The vast majority of students

(21) think that their poetic imitations improved from the Day 1 recording to the Day 6 recording. Two were undecided and only one opted for the penultimate choice "Not so much."

Question 18: Do you think pronunciation based activities should be a feature of future English classes? 11 students gave the highest rating "Very Much", 9 of them also gave the second highest rating "Quite a lot" and 3 of them gave the third highest rating "A little." To conclude, all students, in differing degrees, think pronunciation based activities should be a feature of future English classes. Indeed, 20 of the 23 students were highly favourable to the proposal (with 11 selecting the highest, "Quite a lot," and 9 the second highest, "Very Much," options).

Question 19: Do you think that the project was very interesting and a welcome change from textbook based classes? 14 students gave the highest rating "Very Much", 6 of them gave the second highest rating "Quite a lot", 3 of them gave the third highest rating "A little." One of them gave the intermediary option "So-so" bur none of them gave a negative response. EBS2 underlined two options and both were counted as separate answers. To sum up, all students think that project was very interesting and a welcome change from textbook based classes. Indeed, 20 of the 23 votes were highly favourable to the proposal (with 14 selecting the highest, "Very Much," option and 6 choosing the second highest, "Quite a lot," option).

Question 20: If you had literature included as a part of the contents of your English classes, which things in the following list would you like to do (You <u>can</u> circle more than one option but please put '<u>1</u>' for first choice, '<u>2</u>' for second choice etc. in the underlined space ('_') in front of each poem)?

 __ More Poetry

    __ Unabridged (original) short stories/novellas (long short stories/short novels)

    __ Abridged (simplified) short stories/novellas

    __ Unabridged (original) novels

    __ Abridged (simplified) novels

    __ Use of dramatic scripts from contemporary/classic theatrical plays

    __ Use of screenplays from contemporary/classic films

    __ Box-sets of current/classic T.V. series

From Table 26. below we can draw the following conclusions:

Poetry (17), original short stories/novellas, box-sets of current/classic T.V. series (both 16) and screenplays from TV and cinema (13) are the most popular items based on the number of votes cast.

Abridged (simplified) short stories/novellas (11), use of dramatic scripts from contemporary/classic theatrical plays (8), abridged (simplified) novels (7) and unabridged (original) novels (7) are the least popular options based on the number of votes cast.

The top three 1st preference votes cast are unabridged (original) short stories/novellas (11), poetry (6) and the use of screenplays from contemporary/classic films (4).

The top three 2nd preference votes cast are box-sets of current/classic T.V. series (8), poetry (5) and the use of screenplays from contemporary/classic films (4).

The top three 3rd preference votes cast are use of screenplays from contemporary/classic films (4), abridged (simplified) short stories/novellas (4 all from EA), more Poetry (3) and box-sets of current/classic T.V. series (3).

Table 26. Analysis of participants' literature preferences

Total Number of Votes Cast	95
Top Three Most Votes Cast	Poetry (17)

	Unabridged (original) short stories/novellas (16)
	Box-sets of current/classic T.V. series (16)
	Use of screenplays from contemporary/classic films (13)
Top Three Least Votes Cast	Abridged (simplified) short stories/novellas (11)
	Use of dramatic scripts from contemporary/classic theatrical plays (8)
	Abridged (simplified) novels (7)
	Unabridged (original) novels (7)
Top Three 1st preference votes cast	Unabridged (original) short stories/novellas (11)
	Poetry (6)
	Use of screenplays from contemporary/classic films (4)
Top Three 2nd preference votes cast	Box-sets of current/classic T.V. series (8)
	Poetry (5)
	Use of screenplays from contemporary/classic films (4)
Top Three 3rd preference votes cast	Use of screenplays from contemporary/classic films (4)
	Abridged (simplified) short stories/novellas (4, all EA)
	More Poetry (3)
	Box-sets of current/classic T.V. series (3)

There is a desire to see original and unabridged literature in the classroom and the wish is specified in shorter texts (poetry and short stories) rather than in the novel form. There also is a desire to use film and TV series in the classroom too. The reluctance to use abridged and simplified material is seen in the fact that abridged (simplified) short stories/novellas, and abridged (simplified) novels are among the least popular options. One student (EAS15) mentioned songs as a join second option which wasn't included in the literature in the

classroom options but could very well have been present, especially considering the 2016 winner of the Nobel Prize for literature was the singer-songwriter Bob Dylan.

Question 21: If your answer to question 4 *("Do you think you will always remember some of the lines (or even whole poems) that you have studied?")* **was 'yes,' which poem(s) have you memorised or can remember the most lines from (You <u>can</u> circle more than one option, but please put '<u>l</u>' for individual lines memorized, '<u>p</u>' for whole poem memorized in the underlined space ('_') in front of each poem)?**

> __ Poem 1 (Henley's *Invictus*)
>
> __ Poem 2 (Kipling's *if*)
>
> __ Poem 3 (Angelou's *Still I Rise*)
>
> __ Poem 4 (Yeats' *The Lake Isle of Innisfree*)
>
> __ Poem 5 (Frost's *Stopping by Woods*)
>
> __ Poem 6 (Wordsworth's *The Daffodils*)
>
> __ Poem 7 (Duffy's *Warming her Pearls*)
>
> __ Poem 8 (Shakespeare's *My Mistress'' Eyes*)
>
> __ Poem 9 (Auden's *Funeral Blues*)
>
> __ Poem 10 (Heaney's *Mid Term Break*)

The poem students claim whose lines/whole poem they would "always remember" was the first poem in the project, *Invictus*, which was selected by 18 students. 14 students claim that they will always remember its lines and 4 students claimed that they have learnt the poem by heart. Angelou's *Still I Rise*, was in second position with 13 votes (12 lines and 1 whole poem). Auden's *Funeral Blues* was in third position with 11 votes (8 lines and 3 whole poem). Kipling's *If* (8 lines, 2 whole poem) and Frost's *Stopping by Woods* (7 lines, 3 whole poem)

were in joint fourth position with 10 votes each. The poems whose lines/whole poem were not as memorable were Heaney's *Mid Term Break (5 lines and 1 whole poem).* Duffy's *Warming her Pearls* (5 lines and 1 whole poem) and Wordsworth's *The Daffodils*(4 lines and 2 whole poem) which all had 6 votes.

If we consider only the lines remembered the order of the top three is thus: *Invictus* (14), Angelou's *Still I Rise* (12) and Kipling's *if* (8)/Auden's *Funeral Blues* (8). If we consider the whole poem remembered the order would be: *Invictus* (4), Frost's *Stopping by Woods* (3)/Auden's *Funeral Blues*(3) and Kipling's *if* (2)/Wordsworth's *The Daffodils*(2). One B2 student (EBS2) claims to have learned all 10 poems off by heart and another (EBS4) to have learned 4 of them off by heart. One B1 student (EAS3) also claimed to have learned four of the poems off by heart: Poem 1 (Henley's *Invictus*), Poem 2 (Kipling's *if*) Poem 5 (Frost's *Stopping by Woods*) and Poem 9 (Auden's *Funeral Blues*). And another also claims to have learned the first poem (EAS5).

Question 22: What things from English language literary culture have stood out personally for you [*stand out vi (be remarkable, noticeable) resaltar*] (You could mention a specific poet's life, a historical context etc., the difference between poetry in English/Spanish)? <u>You can answer in English or Spanish:</u>

Of the 14 students who commented here, five of them remarked that project helped them to acquire more knowledge of English culture.

> EAS7: *I discover that I don't know nothing about English literary culture. I like history and I am specially interested in the historical context of the authors and the poems.*
>
> EAS14: *I realize that I didn't know anything about English poetry (so far)*

EBS4: *In general I think that I have improve my knowledge of English culture. I've never thought about learning English through poetry but I've enjoyed it very much.*

EBS9: *I have learned about English culture in general from the uk and the us*

EBS10: *I think is interesting to learn English by reading important writers, and important poems for history. It's nice to know the context of the poem, and when It has been read: films, politicians...*

Two of them enjoyed learning about the autobiographical and historical context of the writers:

EBS2: *To know the life of poets, the history around them, the general situation and their personal experiences.*

EBS5: *Pienso que es resaltable la influencia de las diferentes culturas y formas de vida en la obra de los autores, ¿? ¿??? La educación y el ambiente en que han vivido*

One of them saw similarities between poetry in English and Spanish:

EBS1: *I think poetry is very similar in Spanish and English. I catch my attention in the last poem, "Funeral Blues," that the poet was the eldest of 5 brothers, so I can think that the poem is about his life. I think this is usual in the poems, that they write abour his/her lifes.*

Yet two of them saw difference between poetry in English and Spanish. One with regards to the style and another as to its popularity.

EBS8: *I don't know much poetry in Spanish neither, but I think it's sounds differently, maybe because of the rhythm or the ¿sounds? Of the words*

EBS12: *It seems like English poetry is more alive in young people than the Spanish one. Some of the poems that we have listened to, seem to be very well known.*

One more appreciated how the project enabled them to broaden their knowledge of other English language writers

> EBS3: *To know new writers, I only know about Shakespeare.*

One student claims to have forgotten everything already

> EAS10 *What can I say? Now, I don't remember nothing about it.*

And one student, more positively, seems to have changed their opinion about poetry in their in L1 and L2.

> EAS5: *I didn't like poetry before this experience, but know the story is a helpful skill to understand the poem. Now I am more open minded to poetry in general; in English or in Spanish.*

And one final participant mentioned how gratifying it was to read literature in its original form, not translated or simplified:

> EBS6: *I enjoy literature very much and because of this reason I've also enjoyed to know more about the presented authors and their Works. For me, to read them without any translation or simplification is been a very grateful experience.*

To sum up, many students remarked that they were unaware of English literary culture before the project began and they now seem interested in this area as well as have a newfound appreciation of poetry both in their mother tongue and in English. They commented that the project helped them to acquire more knowledge of English culture. They enjoyed learning about the autobiographical and historical context of the writers. They saw both similarities (thematic) and differences between poetry in English and Spanish (style/popularity). Students appreciated how the project enabled them to broaden their knowledge of other English language writers and they mentioned how gratifying it was to read literature in its original form, not translated or simplified.

Question 23: Of the four general themes dealt with in the project which themes did you prefer (You <u>can</u> circle more than one option but please put '<u>1</u>' for first choice, '<u>2</u>' for second choice etc. in the underlined space ('_') in front of each theme)?

The themes are

__ **Life and Living** (poems 1 (*Invictus*), 2 (*if*) and 3 (*Still I Rise*))

__ **Wild World** (poems 4 (*The Lake Isle of Innisfree*), 5 (*Stopping by Woods*) and   6 (*The Daffodils*)),

__ **Love** (poems 7 (*Warming her Pearls*) and 8 (*My Mistress' Eyes*))

__ **Death** (poem 9 (*Funeral Blues*), poem 10 (*Mid Term Break*))

Life and Living had the most votes (20) and Love had second greatest number of votes cast (19). Wild World and Death (16) were in joint third/final position. Life and Living is by far the most popular general theme dealt with in the project with 17 first preference votes, 2 second preference votes and one fourth preference vote. The second most popular theme is Love with 2 first preference votes, 9 second preference votes, 6 third preference votes and two fourth preference votes.

Wild World could be said to be more popular than the Death theme even though both had 16 votes overall as the former had more first (2:0), second (5:4) and third (5:4) preference votes than the latter. Death then has only more fourth preference votes (8) then Wild World (4). It should be borne in mind however that Life and Living and Wild World had three poems apiece whereas Death and Love had only two. To sum up, Life and Living is the most popular theme dealt with in the project and second most popular theme is Love.

Question 24: What were your favourite poems (You <u>can</u> circle more than one option but please put '<u>1</u>' for first choice, '<u>2</u>' for second choice etc. in the underlined space ('_') in front of each poem)?

___ Poem 1 (Henley's *Invictus*)

___ Poem 2 (Kipling's I*f*)

___ Poem 3 (Angelou's *Still I Rise*)

___ Poem 4 (Yeats' *The Lake Isle of Innisfree*)

___ Poem 5 (Frost's *Stopping by Woods*)

___ Poem 6 (Wordsworth's *The Daffodils*)

___ Poem 7 (Duffy's *Warming her Pearls*)

___ Poem 8 (Shakespeare's *My Mistress' Eyes*)

___ Poem 9 (Auden's *Funeral Blues*)

___ Poem 10 (Heaney's *Mid Term Break*)

The poem with the most votes was Henley's *Invictus* (16). Angelou's *Still I Rise* obtained one less vote (15) for second place. The third most voted for poem was Kipling's *if* (12). Fourth position was taken by two poems Auden's *Funeral Blues* and Wordsworth's *The Daffodils* which both got 10 votes. In joint fifth place came Frost's *Stopping by Woods* and Shakespeare's *My Mistress'' Eyes* with 9 votes. In sixth place was Duffy's *Warming her Pearls* earning 7 votes. In joint final position came Heaney's *Mid Term Break* and Yeats' *The Lake Isle of Innisfree* with 6 votes.

The poem with the highest first preference votes was Henley's *Invictus* (11), in second place came Angelou's *Still I Rise* (5). Two poems received two votes each: Auden's *Funeral Blues* and Duffy's *Warming her Pearls*. Kipling's *if*, Frost's *Stopping by Woods* and Wordsworth's *The Daffodils* all received one first preference vote each. The poem with the

highest second preference votes was Angelou's *Still I Rise* (6 votes). Two poems got 4 votes each to take second place: Shakespeare's *My Mistress' Eyes* and Kipling's *if*. Third position was held by Henley's *Invictus* (3).

Wordsworth's *The Daffodils* got the highest number of third preference votes (5), Kipling's *if* got one less (4) and both Frost's *Stopping by Woods* with Auden's *Funeral Blues* garnered 2 third place votes in the third preference. To conclude, as observed in Question 23, Life and Living was the most popular general theme dealt with in the project and all three of the poems reflecting this theme (*Invictus*, *Still I Rise* and *if*)) were the top three most popular ones.

Question 25: What were your favourite lines?

Henley's *Invictus* is the poem that has the most votes by students with 13 of them quoting three different lines. The most popular line is "I am the master of my fate, I am the captain of my soul" which was quoted by 12 students. "I thank whatever gods may be for my unconquerable soul" was quoted by one student and "My head is bloody, but unbowed" was quoted by another student who also mentioned the most popular line.

Angelou's *Still I Rise* came in second position and was quoted by 6 students with variations on the single line "But still like dust I'll rise." Auden's *Funeral Blues* was third with 5 votes on 4 different lines (two students chose two lines each).

The most popular line in that poem was "He was my north, my south, my east and west" which was chosen by three different students. "I though love would last forever, I was wrong" was chosen by two students. Two further lines had one vote each: "Stop all the clocks" and "The stars are not wanted now, put out every one. Pack up the moon and dismantle the sun. Pour away the oceans and sweep up the wood for nothing now can come to any good"

In fourth place came Frost's *Stopping by Woods* had 4 votes spread over two different lines. The most popular of which "(But I have promises to keep) and miles to go before I sleep" had three different votes and the other line "Whose woods these are I think I know" obtained one vote. Wordsworth's *The Daffodils* came fifth as it got two votes for the line "I wandered lonely as a cloud."

In joint sixth position came Kipling's *If* which had three students choosing three different lines ("meet triumph with disaster"/"if you can keep your head when all about you"/"Yours is the earth and what's in it and what is more, you'll be a man, my son!") from it and Yeats' *The Lake Isle of Innisfree* had one student quoting a single line "I will arise and go to the lake isle of Innisfree."

To sum up, Henley's *Invictus* contains the line which garnered the most votes by students, followed by Angelou's *Still I Rise* and Frost's *Stopping by Woods*.

Auden's *Funeral Blues* is the poem which has the greatest number of favourite lines taken from it (4 different lines). Henley's *Invictus*, and Kipling's *If* each have three chosen lines each. Frost's Stopping by Wood has two and both Wordsworth's *The Daffodils* and Yeats' *The Lake Isle of Innisfree* have one each.

Nobody chose lines from 3 poems (Duffy's *Warming her Pearls*, Shakespeare's *My Mistress' Eyes*, Heaney's *Mid Term Break*). Although EBS6 mentioned "The Maya Angelou's poem was very moving to me and also it was the one of Duffy's."

Question 26: Which lines do you think you'll always remember (favourite lines or not)
Inevitably a couple of poems had the same selection for both favourite lines and the most memorable lines (Henley's *Invictus*, Auden's *Funeral Blues*, Yeats' *The Lake Isle of Innisfree* and Wordsworth's *The Daffodils*). Although another line from Henley's *Invictus* was also chosen here

So, unsurprisingly, EAS4 mentioned "The same as question 25 but I'm not sure about my ability to remember lines for always" and similarly EAS10 said "(the same as) my favourite lines." Likewise EBS12: declared "The previous ones [I am the master of my fate, I am the captain of my soul] (maybe not "but still, like dust, I'll rise), even I like it."

Therefore, it is no surprise that Poem 1 (Henley's *Invictus*) has the most votes (12, with 11 for the same line chosen in the question about the student's favourite line question –"I am the master of my fate I am the captain of my soul"-and one new line: "Out of the night that covers me Black as the pit from pole to pole I thank whatever gods may be For my uncomfortable soul").

In second position for overall votes but with 8 votes between them, came Auden's *Funeral Blues* which garnered 4 votes for three different lines. One of those lines had two votes ("Stop all the clocks") which is also second position for the number of votes cast. Only one other poem's lines had two votes (Wordsworth's *The Daffodils* "I wandered lonely as a cloud"). In the other 5 poems chosen (Heaney's *Mid Term Break*, Duffy's *Warming her Pearls*, Shakespeare's *My Mistress' Eyes*, Yeats' *The Lake Isle of Innisfree* and Kipling's *if)*, only one line was mentioned by one student.

While it is certainly true that for many, favourite lines would be the most memorable, it is interesting that here 3 poems were chosen which did not appear in the previous question about their favourite lines (Heaney's *Mid Term Break*, Duffy's *Warming her Pearls* and Shakespeare's *My Mistress' Eyes*).

EBS5 argues that certain words in isolation rather than verses or lines are the most memorable and evocative of the poem as a whole:

> *Más que determinados verses, es el conjunto de lo que se expresa en cada poema, y como quede claro (por lo cual que he trasmito los versos) más que versos enteros, son algunas palabras las que traen el recuerdo del sentido del poema.*

Conversely EBS2 holds that most lines are remembered due to the daily contact with them: *Most of them (I try to repeat all the poems every day)*

To conclude, Henley's *Invictus* was by far the most popular poem whose lines students felt they would always remember with 12 votes (11 votes for one line and one for another). Auden's *Funeral Blues* came second with four overall votes for three different lines.

Question 27: To improve my pronunciation in the future you will (please underline as many of the options as you want):

A: try to imitate native speakers (using the methodology from this project but not necessarily with poems i.e. film scripts/tape scripts etc).

B: watch films in English (with or without subtitles)

C: listen to and practice using class materials (textbooks with CD and Abridged Readers)

D: look up the phonetic transcription of words

E: Not do anything

F: listen and sing along with songs.

G: Do something else (please specify, You can answer in English or Spanish:)

The majority of students chose option B, which involved watching films in English, to improve their future pronunciation. 22 students chose this option. This is worth bearing in mind when we consider some of the answers to Question 20 about the preference to use film and TV in the classroom (the use of screenplays from contemporary/classic films (13) and box-sets of current/classic T.V. series (16) were in the top three most votes cast for literature preferences).

The second most popular option with only one less vote (21) than the most popular choice was option A, trying to imitate native speakers (using the methodology from this project

but not necessarily with poems i.e. film scripts/tape scripts etc).. This is significant as it seems to have opened another possibility for improving students' pronunciation, hitherto unbeknownst to them. It is also significant that students choose this option over option D looking up the phonetic transcription of words which only earned 11 votes.

There was a noticeable gap between the two most popular choices (B and A earning 22 and 21 votes respectively) and the other options selected for future pronunciation enhancement. Of the 23 students polled just over half (13) said they listen and sing along with songs (F) while just less than half (11) claimed to look up the phonetic transcription of words (D). Less than a third (7) said they would listen to and practice using class materials (textbooks with CD and Abridged Readers) which shows the attraction of authentic material to B1 and B2 level students. Only one claimed that they would not do anything.

Three B1 level students chose other options: EAS7 would stream English language TV online, EAS9 would "*listen (to) podcast(s)*" and EAS10 "*like(s) watch(ing) English channels on TV.*" Six B2 students claimed they would do something else as well: EBS12 would listen to the radio in general, EBS1 would listen to news on the radio, EBS4 would listen to audiobooks, EBS8 would read short stories and listen to the accompanying audio. EBS5 would try to speak English when he/she had the chance. EBS3 would learn expressions by heart and then imitate several times.

In conclusion, students intend to both imitate native speakers (using the methodology from this project but not necessarily with poems i.e. film scripts/tape scripts etc.) to improve their future pronunciation and to watch films in English.

Question 28: I believe by listening to and imitating by reading aloud poetry (please underline as many of the options as you want):

I can:

A: improve how native-like I sound (intonation, rhythm, stress)

B: enrich my vocabulary

C: make myself aware of grammatical structures

D: improve my cultural knowledge about English-speaking cultures.

E: improve my pronunciation of specific words (e.g. '-ed' endings/silent

letters….)

F: something else (please specify, You can answer in English or Spanish:)

Here we observe that the majority of students (21) believe that by listening and imitating through reading poetry aloud they can improve how native-like they sound (intonation, rhythm, stress). A very high number of them (18) also believe that their vocabulary is enriched by the process. The third most popular belief (17) was that the pronunciation of specific words (e.g. '-ed' endings/silent letters….) would be improved. Over half the students felt that their cultural knowledge about English-speaking cultures improved (13). About half (11) believed that the training could make them aware of grammatical structures.

Most students believe that the project's pronunciation methodology to be effective (by listening and imitating through reading poetry aloud they can improve how native-like they sound) . A simililarily high number of them also believe that the project aids their vocabulary acquisition. Many believe that the pronunciation of specific words (e.g. '-ed' endings/silent letters….) has also been improved. Over 50% of the students felt that their cultural knowledge about English-speaking cultures has improved too.

There were four comments. The EA students said "*Put in my own situation a very big BREAK to understand my own situation of pronunciation and my deaf ear*" (EAS2) and "*Enjoy(ment) (of the) English language*" (EAS9). The EB students said "*I believe I can*

improve, I don't know if I've got it. I hope so" (EBS6) and "*Having to record myself has made me more aware of my pronunciation and I think it's the first time*" (EBS8).

Question 29: What did you most like about the project (<u>You can answer in English or Spanish</u>)?

Of the 25 students who commented on this question in Table 27 below, 28% (7/25) enjoyed the cultural aspect most, another 28% chose the focus on pronunciation as their favourite and 24% (6/25) most liked working with poetry. 12% chose the new methodology employed in the project and 4% (1/25) remarked on how the project motivated them as well as everything in general.

Table 27. Classification of aspects students most liked about the project by frequency

Classification of Comment	Number of Students
Culture	7
Pronunciation	7
Poetry	6
New Methodology	3
Motivation	1
Everything in General	1

From Table 28. *Individual student comments on what they most liked about the project* below we see that seven students mentioned that working on their pronunciation was what they most liked about the project. Their comments included EAS3's realization of the importance of working on their pronunciation "*Me ha hecho darme cuenta de la importancia de trabajar la pronunciación*" ("it made me realise the importance of working on my pronunciation") and

how as the project progressed the improved their pronunciation, "*I think after each poem my pronunciation was better and I compared the first and last file and they were very different*" (EAS6).

Seven other students also commented that they most enjoyed the cultural aspect. This included the cultural and biographical context of the poems' production "*To know the life of the authors and the history and the reasons to write it*" (EBS10) and why such poetry resonates with native audiences "*To know what poems are favourites for English speaking people and culture*" (EAS10).

Six students enjoyed working specifically with poetry. Their reasons went from the aesthetic and moral ("*The messages conveyed through the poems, their beauty*" EBS7) to the practical ("*The variety of styles. The short length of the poems allows you to do the homework all the weeks.*" EAS4) and social ("*The most I like has been to speak with my classmates about the poems because I have learned new things about the meanings of the poems*" EBS1).

Three students commented on the fact that this was a new methodology for them ("*I've enjoy each class. Very interesting. Different way of learning*" EBS4). Five students (EAS11, EAS12, EBS8, EBS11 and EBS13) left this blank. One student highlighted the motivational aspect ("*To read authors in their own language that encourages me to keep reading and discover others*" EBS6) and a final student generally loved it ("*Me ha encantado en general*" EBS5).

Therefore to conclude, students most liked the opportunity to work on their pronunciation and to learn about English language literary culture via the use of poetry. The importance of new methodologies was also testified as was the motivational aspect of the project.

Table 28. Individual student comments on what they most liked about the project

Student	Comment	Classification
EAS4	The variety of styles. The short length of the poems allows you to do the homework all the weeks.	Poetry
EBS7	The messages conveyed through the poems, their beauty	Poetry
EAS8	The possibility to know English poetry, because I like poetry (but I didn't know a lot about English poetry)	Poetry
EAS15	Contact with poetry is not usual for me.	Poetry
EBS1	The most I like has been to speak with my classmates about the poems because I have learned new things about the meanings of the poems	Poetry
EBS2	Learning English poetry. Improving pronunciation, intonation and rhythm.	Poetry & Pronunciation
EAS3	Me ha hecho darme cuenta de la importancia de trabajar la pronunciación	Pronunciation
EAS6	I think after each poem my pronunciation was better and I compared the first and last file and they were very different	Pronunciation
EBS12	That it has helpt [sic] me a lot in my pronunciation	Pronunciation
EAS14	The most I like about the project is the effort it made me/us to focus on pronunciation and the situation.	Pronunciation
EAS2	The cultural introduction before the poem	Culture
EAS5	The story of the poems and the presentations in powerpoint	Culture
EBS3	To know a little more about English literature and its writers	Culture
EAS7	The knowledge of culture and literature from another countries	Culture
EBS9	The historical context	Culture
EBS10	To know the life of the authors and the history and the reasons to write it	Culture
EAS10	To know what poems are favourites for English speaking people and culture. To correct my pronunciation a little	Culture Pronunciation
EAS9	Other way of learning English through poetry	New Methodology
EBS4	I've enjoy each class. Very interesting. Different way of learning	New Methodology
EAS13	That it is a new activity, it's entertaining and you can practise pronunciation.	New Methodology & Pronunciation
EBS6	To read authors in their own language that encourages me to keep reading and discover others	Motivation
EBS5	Me ha encantado en general	General

Question 30: What was the most difficult thing about the project for you (<u>You can answer in English or Spanish</u>)? Of the 23 students who commented on this question 35% (8/23) found doing the free speech task to be the most difficult, another 26% (6/23) had the most difficulties with doing the homework. 13% (3/23) thought that the imitation of the poetry to be the most difficult. 9% (2/23) had difficulties with understanding the poems and the vocabulary and 4% (1/23) mentioned the grammar and memorisation as being tricky (Table 29).

Table 29. Classification of difficulties encountered in the project by frequency

Type of Problem	Number of Students
Free Speech	8
Homework	6
Imitation	3
Vocabulary	2
Understanding Poems	2
Grammar	1
Memorisation	1

From *Table 30. Individual student comments on the most difficult thing about the project for them,* we see that eight students found the free speech task difficult: their comments mention the unpleasant realisation of how they sound when speaking English "*The worst thing is to realize how bad is my pronunciation when talking*" (EBS6) as well as how difficult it is to talk spontaneously "*It's not easy for me to talk English without a script*" (EAS10).

Six students stated that the most difficult thing about doing the project was to find the time to do the homework, as EBS10 testifies "*I've two children and for me was very difficult to find a quiet moment to listen and record the poems.*" Three students found the process of

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imitation difficult, EBS9 puts it succinctly: "*To read the poems for me it is very difficult to give the correct intonation.*" Two students found the vocabulary difficult and one the grammar. Two students mentioned understanding the poems' meaning to be the most difficult thing although one of them admitted "*Even in Spanish it seems to me very difficult*" (EAS14). A final student stated memorising the poems as most difficult thing. Memorisation was not required of the participants though and it must be stated that this particular student (EAS15) did not fully participate in the project (only three submitted recordings out of the required 10). Four students left this blank (EAS11, EAS12, EBS11 and EBS13).

To conclude, this project required the participants to have a most disciplined attitude to homework by listening to poetry on a daily basis and imitating native speakers reciting it. Most difficulties came with this commitment (homework) and with the tasks (imitation and free speech) themselves. Very few students thought the grammar and vocabulary to present problems. On the plus side EAS4 asserted: "*I haven't found any special difficulty in any moment of the project.*"

Table 30. Individual student comments on the most difficult thing about the project for them

Student	Comment	Classification
EAS2	A lot of new vocabulary and new structures	Vocabulary & Grammar
EBS5	Cuando no entendía el vocabulario, se me hacia difícil entender el sentido del poema	Vocabulary & Understanding Poetry
EAS3	El hecho de grabar mi voz y darme cuenta de los errores y intentar de imitar	Imitation
EBS9	To read the poems for me it is very difficult to give the correct intonation	Imitation
EAS6	After the first time that I listened to try to imitate	Imitation
EAS4	I haven't found any special difficulty in any moment of the project	Nothing
EAS5	Do the recordings the day before and remember each day to repeat the poem	Homework
EBS7	Being constant in my readings and recordings. Talking in front of the computer	Homework & Free Speech
EAS7	Para mí ha sido muy difícil seguir el ritmo en mi "homework" lo que ha complicado seguir las clases	Homework
EAS8	To get free time to listen more than once the poems and try to imitate them	Homework

EBS10	I've two children and for me was very difficult to find a quiet moment to listen and record the poems	Homework
EBS12	The homework	Homework
EAS9	Lose the fear to the free speech	Free Speech
EAS10	To do free speechs every week. It's not easy for me to talk English with a script.	Free Speech
EBS1	The free speech recording has been the most difficult to me and to analyse the poems because it's difficult what the poet wanted to say	Free Speech
EBS2	Free speaching. Talking about something without prepare it (but it occurs me also in Spanish)	Free Speech
EBS3	Always the free speech, from the beginning until the end. It doesn't sound natural to me.	Free Speech
EBS4	The free speech thing. Very demanding at the end	Free Speech
EBS6	I think that trying to imitate the pronunciation of the poems hasn't been difficult. The worst thing is to realize how bad is my pronunciation when talking	Free Speech
EAS15	Try to remember lines of the poems	Memorisation
EBS8	I don't know nothing about poetry the analyse, of the poems, it's still a mystery for me	Understand Poems

Table 24: Individual student comments on the most difficult thing about the project for you?

Question 31: Do you have any final comments/observations about the project (<u>You can answer in English or Spanish</u>)? Of the 33 students who commented on this question, 24% (8/33) cited their enjoyment of the project. 18% (6/33) mentioned how interesting it was. 15% (5/33) expressed their enjoyment of the new methodologies used. 12% (4/33) said they would continue to us the imitation method for their future study. 6% (2/33) found the experience to be motivational although another 6% thought that weekly contact with poetry to be too frequent and that the study of poetry required a higher level than their B1 level. 3% (1/33) of students mentioned 6 other areas, that the project was generally useful, that they enjoyed challenges, that they could correct their errors, that it led to self-discovery, that it improved relationships within the group and that it led to pronunciation improvement (Table 31).

Table 31. Classification of final comments/observations about the project by frequency

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Classification of Comment	Number of Students
Enjoyment	8
Interesting	6
New methodologies	5
Continue in future	4
Motivational	2
Less frequent	2
Generally useful	1
Enjoy challenges	1
Error correction	1
Self discovery	1
Relationships	1
Pronunciation improvement	1

According to *Table 32. Individual final student comments/observations on the project* below, of the eight students who mentioned their enjoyment of the project (six B2 and one B1 level) their views are best summed up by EBS5 who said "*Ha sido una espléndida experiencia*" (It was a splendid experience).

Of the six (B1 level) students who said the project was interesting (although two of them would have preferred less frequent contact with poetry) their stance is best encapsulated by the remark from EAS5 "*It was very interesting in general, I worked each week as never before in English class. I didn't like some topics but all of them were interesting in some way. I will not mind to repeat the experience*." Of the five students who mentioned liking these new methodologies, EBS6's comment shows us how they saw this project as a way of escaping the mundanity of the traditional text book, "*I've really enjoyed very much. I've studied English for*

so long and I'm boring of books and exercises. This, is been a different approach, and I've learnt a lot."

Of the four students who said they would continue practicing the methodology learnt in this project in the future by themselves. EBS1 highlights "*I think it has been a very special activity, very different of learning English with grammar books. Now I needed to review all poems and presentations to have a resume of all of them*" and EAS4 reaffirms, "*I've enjoyed it a lot. I'm going to practise watching, listening other poems*."

Three students found the project to be motivational. One student mentioned that the project improved the relationship among the classmates: "*It has been a nice experience and it has helpt [sic] us to have more relationship between all of us*" (EBS12). EBS7 mentioned how he had "rediscovered" himself, "*It's unique in my English learning life. I've rediscovered myself (and it has helped me mediate a lot about life). The importance of this project in my English learning has been made clear above. Thanks!*" And another said how they enjoyed challenges. One student mentioned how they had been told that their pronunciation had improved and another student found the project to be motivational and enabled them to correct their own pronunciation errors. One student found this project to be generally useful. Eight students (EAS8 EAS9, EAS11, EAS12, EBS4, EBS9, EBS11 and EBS13) left this question blank.

To conclude, students generally found the project to be enjoyable. They welcomed this new methodology and it was said that they would try to continue implementing it on their own. Indeed, students mentioned how such contact with poetry led to self-discovery and better relationships amongst themselves. Although a couple of B1 students felt that they were saturated by such frequent contact with poetry.

Table 32. Individual final student comments/observations on the project

Student	Comment	Classification of Comment
EAS2	I enjoy also the big difficulties	Enjoy Challenges
EBS2	A very usefull work, in all meanings.	Generally Useful
EAS3	Interesante, muy interesante, me la motivado mucho, y me ha hecho trabajar sobre todo mis fallos, darme cuenta de ellos y pensar en seguir trabajando.	Motivational Interesting Error correction
EBS10	The classes, the project and the teacher have return me the ilusion [sic] to improve my English. I think I've jumped another step in the ladder to learn English. Thank you very much.	Motivational
EAS4	I've enjoyed it a lot. I'm going to practise watching, listening other poems	Enjoyment Continue in future
EBS6	I've really enjoyed very much. I've studied English for so long and I'm boring of books and exercises. This, is been a different approach, and I've learnt a lot.	Enjoyment New methodologies
EBS7	It's unique in my English learning life. I've rediscovered myself (and it has helped me mediate a lot about life). The importance of this project in my English learning has been made clear above. Thanks!	Enjoyment And self-discovery
EBS8	On the whole, I'm very happy to have been part of this project.	Enjoyment
EBS5	Ha sido una espléndida experiencia	Enjoyment
EBS3	I have enjoyed so much in spite of being a little tough to imitate some words.	Enjoyment
EBS12	It has been a nice experience and it has helpt [sic] us to have more relationship between all of us.	Enjoyment & Relationships
EAS5	It was very interesting in general, I worked each week as never before in English class. I didn't like some topics but all of them were interesting in some way. I will not mind to repeat the experience.	Interesting Continue in future New methodologies
EAS6	I liked it; unfortunately I haven't finished because I've been busy but I'll try to finish it in summer.	Enjoyment Continue in future
EAS7	Ha sido muy interesante, pero reconozco haber acabado saturado de la poema, ya que no soy especialmente aficionado. Hubiera preferido haberlo alternado más con clases más "clasicas"	Interesting Less frequent
EAS10	I don't know if I have improved my pronunciation, I believe 'yes a little' but I'm not sure! My workmates (who are two classmates) say that I improved a lot!	Pronunciation Improvement
EAS13	I think is a good activity, but I think you need a high level, and not for all weeks, perhaps ones a month.	Interesting Less frequent
EAS14	It has been really interesting. A different way to learn and to improve English.	Interesting New Methodology
EAS15	I think is a new way of learning English very interesting for me.	Interesting New Methodology
EBS1	I think it has been a very special activity, very different of learning English with grammar books. Now I needed to review all poems and presentations to have a resume of all of them.	Continue in future New methodologies

4.2.3. Conclusions about the effects of poetry for cultural and personal enrichment.

In this section we make some general comments about what the participants said about studying poetry, learning about literature and literary culture as well as attempting to improve their pronunciation. After outlining those three broad sections of enquiry, we distil the participants opinions into what they would consider to be the pros and cons of the project in general.

Studying poetry. When we look at the results specific to the use of poetry in the L2 language classroom we see overwhelming evidence of favour for the use of poetry. Every single student (22 out of 22) broadly agrees that poetry is a suitable and beneficial resource for the EFL classroom (7 "strongly agree", 6 "agree" and 9 "slightly agree") with none in disagreement. Moreover, when asked whether they think studying poetry in English will be too difficult at their level 81% (18 of 22) of them disagree (6 "strongly disagree," 5 "disagree" and 7 "slightly disagree"). Indeed, 91% of students (20 of 22) assert that they are really motivated about (looking forward to) studying poetry in the classroom (2 "strongly agree," 10 "agree" and 10 "slightly agree").

As 100% of students believed that they will become personally enriched by studying poetry in the classroom (7 "strongly agree," 10 "agree" and 4 "slightly agree") it is not surprising that once more every single participant participants professed to like the experience of reading poems in English (10 "Very Much", 9 "Quite a lot", 4 "A little") and that they would all simililarly like to see more poetry in their English classes in the future (6 "very much", 9 "Quite a lot", 8 "A little").

If we turn now to the poetry itself, we see that *Invictus*, the project's first poem, was the one of whose lines most participants said they would "always remember" (14 mentioned individual lines and 4 said whole poem). Angelou's *Still I Rise* (12 lines and 1 whole poem) came second and Auden's *Funeral Blues* was in third position (8 lines and 3 whole poem). There were three poems whose lines/whole poem obtained the lowest number of votes (6):

Heaney's *Mid Term Break* (5 lines and 1 whole poem), Duffy's *Warming her Pearls* (5 lines and 1 whole poem) and Wordsworth's *The Daffodils* (4 lines and 2 whole poem). One B2 student claimed to have learned all 10 poems off by heart and another 2 students (one from each level) claim to have learned 4 of them off by heart.

Life and Living was the most popular theme dealt with of the four general themes in the project and the second most popular one was Love. It is no surprise that all three of the poems from the Life and Living section (*Invictus*, *Still I Rise* and *if*)) were the top three most popular ones (with 16, 15, and 12 votes respectively). Indeed, both *Invictus* and *Still I Rise* were in the top two positions for lines which would always be remembered too. Fourth place was occupied jointly by Auden's *Funeral Blues* and Wordsworth's *The Daffodils* which both garnered 10 votes.

Henley's *Invictus* also holds the favourite line which acquired the most votes ("I am the master of my fate, I am the captain of my soul"), Angelou's *Still I Rise* ("But still like dust I'll rise") came second and Frost's *Stopping by Woods* ("But I have promises to keep, And miles to go before I sleep") contained the third most popular line. Henley's *Invictus* was by a great margin the most popular poem whose lines students felt they would always remember too (though not necessarily their favourite lines) with 12 votes (11 votes for one line and one for another). Auden's *Funeral Blues* came in second position by earing four overall votes for three different lines. Therefore there is clear favour for the place of poetry in the EFL classroom and for the participants involved in this particular study, the topic of life and living proves most popular.

Studying literature and literary culture. When we consider the results specific to studying literature and literary culture we see tremendous evidence in support of it. 100% of students (21/21) think they will be closer to English speaking culture by the study of poetry in English (5 "strongly agree," 13 "agree" and 13 "slightly agree"). Essentially all students (96%:

22 of the 23 [9]students polled) would like to see more literature in general in their English classes (8 "very much", 11 "quite a lot", 3 "a little" and 1 "so-so.") A significant amount of participants (73%: 16 of 22) thought that they would always remember some of the lines (or even whole poems) that they had studied (6 "A little", 8 "Quite a lot" and 2 "Very Much"). 100% of students (23) unconditionally liked the teacher's in-class presentation of the poem (literary analysis), author's background and cultural context (16 "Very Much", 5 "Quite a lot" and two "A little"). Practically all students (91%: 21/23,) found it highly useful and interesting to receive each poem's PowerPoint presentation via email after class (12 "Very Much", 8 "Quite a lot" 1 "A little" and 2 "So-so"). The bulk of students (77%: 17) liked learning about the literary analysis of each poem (6 "A little", 6 "Quite a lot" and 5 "Very Much", 5 students took the intermediate option "So-so"). Practically all students (96%: 22 out of 23) enjoyed learning about the cultural and autobiographical background to each poem (12 "Very Much", 7 "Quite a lot", and 3 "A little" and 1 "So-so."). Almost every student (91%: 21 out of 23) liked talking about each poem in small groups with general and specific questions (3 "Very Much", 12 "Quite a lot", 6 "A little" and 2 "So-so").

When asked about what things from English language literary culture have stood out personally for them, students commented the most (5 comments) that the project helped them to attain more knowledge of the English speaking world's culture and that they also liked learning about the autobiographical and historical context of the writers (2 comments). Students observed that they were unaware of English language literary culture before the project commenced and they now seem interested in this matter as well as having a newfound appreciation of poetry both in their mother tongue and in their target language. There was a stated desire to see original and unabridged literature in the classroom and the wish was

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[9] Here we remind the reader that in the comparison of pre- and post-test questionnaires 22 students were compared answering the same questions from Questionnaire I and Questionnaire II. In the post-test questionnaire there was one extra questionnaire considered (by a student who was absent for Questionnaire I).

specified to shorter texts (poetry and short stories) rather than in the longer novel form. There also is also an aspiration to use film and TV series in the classroom too. The reluctance to use abridged and simplified material is seen in the fact that abridged (simplified) short stories/novellas, and abridged (simplified) novels are amongst the least popular choices. All in all, there is a clear argument to be made for the implementation of more elements of literature and English language literary culture in the EFL classroom.

Pronunciation. 100% of students (23/23) think that by imitating native recordings they will improve their overall pronunciation and sound more like a native (9 strongly agree, 12 agree and 2 slightly agree). A great deal of students (74%: 17 of 23) think memorising a poem is a valuable task (5 "strongly agree," 6 "agree" and 6 "slightly agree") even though this was a task they were not expected to do. Virtually all students (86%: 19 of 22) claim to pay attention to pronunciation when they speak in English now (6 strongly agree, 11 agree and 2 slightly agree).

Students believe the main advantages of listening to poetry and imitating it by reading aloud, to be threefold: the improvement of their pronunciation of specific words, the enrichment of their vocabulary and the improvement of how native-like they sound (intonation, rhythm, and stress). The vast majority of students (91%: 21/23) think that their poetic imitations improved from the Day 1 recording to the Day 6 recording (5 "Very Much", 7 "Quite a lot", 9 "A little", 2 "So-so"). 100% of students think pronunciation based activities should be a feature of future English classes (11 "Very Much", 9 "Quite a lot", 3 "A little"). Students claim that they intend to both imitate native speakers (using the methodology from this project but not necessarily with poems i.e. film scripts/tape scripts etc.) to improve their future pronunciation and to watch films in English as a means of improving their pronunciation in the future. Thus we see here how students believe in the importance of pronunciation, the effectiveness of the

project as a means of improving their pronunciation and how they plan to implement its tenets in their future learning strategies.

Pros and Cons of the project in general. Every participant thought that the project was very interesting and a welcome change from textbook based classes (14 "Very Much", 6 "Quite a lot", 3 "A little"). When asked whether they had any final comments about the project the most frequent remark was about their enjoyment of the project (8) followed by how interesting it was (6) and the new methodologies it contained (5). Indeed students commented (4) that they would continue using the methodologies employed in the project in the future. Furthermore, the participants mentioned that having dealings with poetry not only led to self-discovery but also promoted better relationships within the class as a whole. Although two B1 students felt that a weekly poetry based class was perhaps too much, another couple of students talked of how motivational it was for them.

This effectiveness is the project demanded that the participants had a methodical attitude to their homework obligations: they had to listen and imitate to poetry on a daily basis as well as to record themselves on two occasions. The majority of the problems expressed came from this daily homework pledge as well as with the recorded tasks themselves. The free speech task caused more problems than the imitation one due to their lack of a script and their discomfort with producing a monologue. Very few students thought the grammar and vocabulary hampered understanding.

When asked what they most liked about the project, students said in first place they they most liked the chance to work on their pronunciation, secondly to learn about English language literary culture and thirdly the use of poetry as a vehicle to learn English.

CHAPTER 5. CONCLUSIONS

The main objective of this thesis was to explore the conjoint pedagogical potential of two neglected aspects for the EFL adult classroom: pronunciation and poetry. To do so, two groups of Spanish adult learners of EFL at a B1 and B2 levels were trained in reciting a selection of ten poems by imitating native models for a period of three months. This training period also included the literary analysis of the poems in class (author, context, themes, etc.). The objective was to find out if this training could be beneficial for the learners' pronunciation and for their own cultural and personal growth. We also obtained recordings of poems from two control groups with similar levels of proficiency in which only regular lessons were administered.

To test pronunciation gains, pre-, post-, and delayed post-test recordings of their recitals as well as post- and delayed post-test recordings of their free speech were analysed. To test educational gains in the experimental groups, pre- and post-test questionnaires were administered regarding their previous experiences with poetry and pronunciation in their EFL training history and regarding their views on the training they had received on poetry reading.

In this section we will start by briefly but thoroughly summarizing the results we obtained by answering the two major research questions dealing with the poetry recordings (Research Question 1) and with the questionnaires (Research Question 2) (section 5.1.). We will also collect and explain the main overall conclusions (section 5.2). With the aim of completing our understandings of the results, we will devote a section to include some thoughts from the students three years after the project (Section 5.3). We hope that this information will offer some final insights into how far-reaching the effects of the poetry training were. To finish the thesis, limitations, lines for further study and pedagogical implications will be provided (Section 5.4).

5.1. Answers to the Research Questions

As presented in the corresponding section, the research questions were the following:

Research Question 1 which has three parts:

- Research Question 1A: Do EG students improve after the training period when reading an unrehearsed poem? And if so, do those improvements last in the delayed post-test?

- Research Question 1B: Are EG students' scores similar or different when assessing their pronunciation in poetry readings and in free speech? Does their level (B1, B2) affect the results?

- Research Question 1C: Do students in the EG obtain greater improvements than those in the CG when reading an unrehearsed poem in the post-tests?

Research Question 2 which has 5 parts:

- Research Question 2A: Do students enjoy the study of poetry and feel there is a place for it in the language class?

- Research Question 2B: Do students find the study of poetry to be motivational?

- Research Question 2C: Do students enjoy learning about literature and literary culture?

- Research Question 2D: Do students find the study of poetry to give personal enrichment?

- Research Question 2E: Do students feel they are closer to English speaking culture by the study of poetry in English?

Research Question 1A:

Do EG Students Improve after the Training Period When Reading an Unrehearsed Poem? And If So, Do Those Improvements Last in the Delayed Post-Test?

The B1 level experimental group improved considerably after the training period when reading an unrehearsed poem: EA went from 3.75 to 4.63, an improvement of 0.88. However, such great improvements do not last for the B1 group in the delayed post-test as their score dropped from 4.63 to 4.05. Yet this delayed post-test score of 4.05 is higher than the initial pre-test result of 3.75.

The B2 level experimental groups do not improve after the training period when reading an unrehearsed poem: EB actually declined from 4.34 to 4.32. This decline is negligible though and it is best to say that B2 groups seem to maintain their level after training. Most curiously though, is how for B2 groups in the delayed post-test improvements are registered: the score goes from 4.32 to 4.65. This amount of improvement (0.33) shows us that improvements not only last but seem to slightly increase for the B2 experiment group in the delayed post-test.

Therefore, to answer the question of whether EG students improve immediately after the training period when reading an unrehearsed poem, the answer is sharply in the affirmative for B1 level groups but not so for B2 level groups (who basically maintain their level) in the immediate post-test. Now if we turn to whether those improvements last in the delayed post-test we observe that while the score for the B1 level group drops significantly, it nevertheless reaches a level that is still higher than its pre-test score. The B2 group on the other hand, improves in the delayed post-test which suggests that there might be a delayed effect from the training on their pronunciation, although this should be tested in further research.

Research Question 1B: Are EG students' scores similar or different when assessing their pronunciation in poetry readings and in free speech? Does their level (B1, B2) affect the results?

In Table 33 below we compare the Mean Post-Test Poem results with Mean Post-Test Free Speech results

Table 33. Comparing EG Mean Post-Test Poem results with EG Mean Post-test Free Speech results (not including delayed post-test results)

Poetry Post-Test scores (P02)		Free Speech Post-Test scores (FS02)	
EA	4.63	EA	3.93
EB	4.32	EB	4.94

EA scores substantially better when reciting poetry (4.63 – 3.93 = 0.7) than when speaking freely in the post-test while EB scores much better when speaking freely than when reciting a poem (4.94-4.32 = 0.62). As the B1 experimental group scores significantly better when reciting a poem after training than when speaking freely, this suggests that training only helps the B1 group improve within the specific task and it is not transferrable: reading poetry aloud only improves reading poetry aloud but students do not seem to achieve similar levels of pronunciation in their spontaneous oral production.

The experimental B2 group does vastly better when speaking freely (4.94) than when reciting poetry (4.32). This goes in line with the previous finding that the training in poetry reading did not seem to have a visible effect on these students, however, it might be the case that the attention they are paying to pronunciation features in their readings is being beneficial for their free oral production. In any case, this finding should be further explored.

As for the delayed post-test, in Table 34 below we compare the mean delayed post-test poem results with mean delayed post-test free speech results.

Table 34. Mean delayed post-test poem results with mean delayed post-test free speech results

Poetry Delayed Post-Test scores (P03)		Free Speech Delayed Post-Test scores (FS03)	
EA	4.05	EA	4.53
EB	4.65	EB	4.88

Here EA, in contrast with the post-test results, scores substantially better when speaking freely (4.53 – 4.05= 0.48) than when reciting poetry, which goes in line with the drop in poetry reading for this group in the delayed post-test. In contrast, students in the EB group show more similar scores in both tasks. To complete this analysis, Table 19 below once more presents the results comparing the combined mean post-test and delayed post-test poetry and free speech results.

Table 19. Mean post-test and delayed post-test poetry and free speech results

Groups	Poetry Post-Test scores (P02)	Free Speech Post-Test scores (FS02)	Poetry Delayed Post-test scores (P03)	Free Speech Delayed Post-test scores (FS03)
EA	4.63	3.93	4.05	4.53
EB	4.32	4.94	4.65	4.88

As can be seen, the EA group fares better in free speech in the delayed post-test (4.53) than in the immediate post-test (3.93) while it fares worse in the poetry reading (4.63 vs. 4.05). This might suggest that, whereas the gains in poetry reading are fading away when instruction is interrupted, perhaps, as suggested above for the EB group, the attention paid to the pronunciation features during the training period is now showing up in the students' free speech. On the other hand, EB continues to score better when speaking freely than when reciting a poem (4.88-4.65 = 0.23) although the difference between the scores is minor in the delayed post-test than in the post-test.

Here we may conclude that in the delayed post-test B1 level experimental groups witness a decrease in their poetry recital but an increase in their free speech. Indeed, it may be said that for B1 experimental groups training does improve their overall free speech, yet their poetry recital prowess wanes. As for the B2 experimental group, EB, in the post-test they scored better when speaking freely (4.94) than when reciting a poem (4.32). The same was true in the delayed post-test, where the free speaking result (4.88) was better than the poetry recital one (4.65). Indeed their delayed post-test's free speech result (4.88) was almost at the same level as the post-test one (4.94) (Table 19 above). The poetry recital result had improved in the delayed post-test too. The difference between the higher free speech and lower poetry results for B2 groups suggests that while training doesn't have as great an effect as it has on B1 groups in poetry, the effects seem to be immediate (in the post-test) and long lasting (in the delayed post-test) in their free speech production.

If we consider the combined ranking of the mean post-test and delayed post-test poem and free speech results we see that the B2 group occupies the top three positions (Table 35 below). Indeed, EB's second place delayed post-test free speech result of 4.88 is only slightly less than its top spot occupying post-test free speech result of 4.94. EB's poetry result (4.65) is in third position, which shows a significant improvement on its post-test poetry result of 4.32

(in 6th place in the rankings) and could signify that a continuing improvement after the training period for poetry reading abilities. EA occupies the 4th, 5th, 7th and 6th places. The explanation for it being in 4th place is that for the B1 experimental group, training immediately affected their poetry recital abilities but these gains soon diminished after training ended (poetry slumps to 7th place in the delayed post-test). Yet in the delayed post-test, it was the turn of free speech to improve most significantly (going from an 8th placed ranking to a 5th place ranking). EB's 6th place for its poetry recital in the post-test (4.32) shows that training doesn't seem to have had a great effect in comparison with EA (4.63). In the delayed post-test the B2 group experienced an improvement in its poetry recital while its FS practically maintained the same high position.

Table 35. Combined ranking of mean post-test and delayed post-test poem results and the post-test and delayed mean post-test free speech results

Rank	Score	Group	Recording
1st	4.94	EB	FS02
2nd	4.88	EB	FS03
3rd	4.65	EB	P03
4th	4.63	EA	P02
5th	4.53	EA	FS03
6th	4.32	EB	P02
7th	4.05	EA	P03
8th	3.93	EA	FS02

The post-test results indicate that training for B1 levels is most effective in how they recite a poem but for the B2 level the improvement is seen in their free speech. In the delayed post-test

B2 levels retain high FS scores and even improve on their poetry recital score. B1 groups however deteriorate in their poetry recital but improve in their free speech.

So to answer the research question, yes, EG students' scores are different when assessing their pronunciation in poetry readings and in free speech: EB outscores EA in three of the four recordings (two poetry and two free speech recordings in both the post-test and delayed post-test) in the post-tests. Within the group, EB on both occasions has better free speech results than poetry ones. EA, on the other hand, scores better in poetry than free speech in the post-test and vice versa in the delayed post-test. In three out of four cases free speech beats poetry recital too. The only instance when EA beats EB is in the post-test poetry recital, this is also the only incidence of poetry beating free speech as well.

To answer whether an EG students' level (B1, B2) affects the results; the answer must be in the affirmative. Unsurprisingly the higher level B2 group gets better results than B1 group in three of the four areas considered, but it is most interesting to observe the effects of training in the B1 post-test poetry recital and how these improvements shift to free speech in the delayed post-test. It is also curious that the B2 group has a comparatively low poetry score in the post-test when we would imagine it to be on a par with the free speech score.

Curiously, the gap between the poetry and the free speech scores in the EA post-test (4.63 – 3.93 = 0.7) is relatively close to the difference between these scores in the EA delayed post-test (4.53 – 4.05 = 0.48), the key difference being that both values here are inverted: poetry being the higher value in the former and free speech being the higher value in the latter. This illustrates two things for the B1 group: how the benefits of training eventually influence free speech production and how poetry imitation prowess deteriorates once training ceases.

The gap between EB's poetry and free speech scores in the post-test and the delayed post-test is quite different however: in the former the difference is 0.62 (4.94 – 4.32) and in the latter it is almost three times less at 0.23 (4.88 – 4.65) with free speech being the higher value

in both. This illustrates two things for the B2 group: the curiosity of how training doesn't seem to have a great effect in the post-test yet increases in the delayed post-test and how free speech levels remain practically unchanged.

We observe that there are comparable dissimilarities between the free speech and poetry results for both groups in both post-tests: four readings from 0.23 to 0.7. The average difference between these scores is 0.51 (0.62 + 0.23 +0.7 + 0.48/4). The significance of this number is that it demonstrates that the evaluators saw a clear difference between how the participants read out a poem and how they spoke about a theme. When we compare free speech and poetry results, three out of four times, the former is successful. When we compare level B1 against B2 in their poetry and free speech results, three out of four times, the latter is victorious.

Research Question 1C: Do students in the EG obtain greater improvements than those in the CG when reading an unrehearsed poem in the post-tests?

EA registered an improvement of 0.88 from the pre-test to post-test, while EB was practically unchanged (-0.02). The improvement of 0.88 in EA was better than in CA (0.24) and in CB (0.11). Indeed, the amount of improvement is (2.6 times) more than all of the other groups put together (CA (0.24) + EB (-0.02) + CB (0.11) =0.33). So, to answer the question, only B1 EG students obtained greater improvements than those in the CGs when reading an unrehearsed poem immediately after the training period. The B2 level EG (EB) maintained their level from the pre to post-test. Indeed, all other groups improved from pre to post-test unlike the B2 EG.

The second part of the question asks whether such improvements are long lasting. Only one group managed to maintain its improvements. That was EB which registered an increase of 0.33 from the post-test to the delayed post-test. All other groups failed to maintain the improvements they made in the testing period with EA declining by the most (-0.58). Hence

we can conclude that B2 level groups after training can not only consolidate their level but also go on to improve it. When we consider overall improvement (delayed post-test – pre-test) we see that the EGs improve by similar and significant amounts (EA (0.3), EB (0.31)) and we see that the control groups (CA (-0.06), CB (0.06)) either improve or worsen by a negligible and similar amount. Thus it can be concluded that training does cause similar rates of improvement for EGs and these rates are higher than those witnessed for CGs but these improvements happen in the post-test for the B1 group and in the delayed post-test for the B2 level group.

Research Question 2A: **Do Students Enjoy the Study of Poetry and Feel There Is a Place for It in the Language Class?**

To answer the above inquiry we have taken the responses of 7 questions from Questionnaire II: Question 1: Did you like the experience of reading poems in English?; Question 2: Would you like to see more poetry in your English classes in the future?; Question 9: Did you like talking about each poem in small groups with general and specific questions (which occurred in the second half of each class)?; Question 1 (in the comparison of pre- and post-training answers): Do you think that poetry is a suitable and beneficial resource for the EFL classroom?; Question 2 (in the comparison of pre- and post-training answers): Do you think that studying poetry in English was too difficult at your level?; Question 29: What did you most like about the project?; And Question 30: What was the most difficult thing about the project for you (You can answer in English or Spanish)? We will deal with each of these questions briefly in turn before drawing a general conclusion based on the evidence presented.

100% of the students polled (23/23) said they liked the experience of reading poems in English (Question 1) and that they would you like to see more poetry in their English classes

in the future (Question 2). 91% (21/23) of them said they liked talking about each poem in small groups with general and specific questions (Question 9). 100% of students think that poetry is a suitable and beneficial resource for the EFL classroom (Question 1 in the comparison of pre- and post-training answers). 82% (18/22) of students do not think that that studying poetry in English was too difficult at their level (Question 2 in the Comparison of pre- and post-training answers).

When asked what they most liked about the project, 6 students mentioned poetry: EAS4 liked "the variety of styles" and the fact that "the short length of the poems allows you to do the homework all the weeks." EBS7 mentioned their meaning and aesthetic qualities "The messages conveyed through the poems, their beauty." EAS8 mentioned the opportunity to work with a hitherto unknown aspect of English culture: "the possibility to know English poetry, because I like poetry (but I didn't know a lot about English poetry)." Such a sentiment was echoed by EAS15, "contact with poetry is not usual for me." EBS1 favoured discussing the poems with their classmates "the most I like has been to speak with my classmates about the poems because I have learned new things about the meanings of the poems" EBS2 united their enjoyment of English poetry with the benefits to their pronunciation: "Learning English poetry. Improving pronunciation, intonation and rhythm."

On the other hand when asked what was the most difficult thing about the project (Question 30) two students said that they had difficulties with the meaning in some of the poems: EBS5 "Cuando no entendía el vocabulario, se me hacía difícil entender el sentido del poema" ("when I didn't understand the vocabulary, it was difficult to understand the poem's meaning") and EBS8 claimed "I don't know nothing about poetry the analyse, of the poems, it's still a mystery for me."

These last two students comments notwithstanding, the aforementioned evidence points overwhelmingly to the fact that students enjoy the study of poetry and feel there is a place for it in the language class.

Research Question 2B: Do students find the study of poetry to be motivational?

To answer the above inquiry we have taken the responses of 3 questions from Questionnaire II: Question 3 (in the comparison of pre- and post-training answers): I am really motivated about (looking forward to) studying poetry in the classroom; Question 29: What did you most like about the project? And Question 31: Do you have any final comments/observations about the project? We will deal with each of these questions briefly in turn before drawing a general conclusion based on the evidence presented.

95% (20/21) of students claimed to be really motivated about (looking forward to) studying poetry in the classroom (Question 3 in the comparison of pre- and post-training answers). When asked what they most liked about the project, EBS6 said "To read authors in their own language that encourages me to keep reading and discover others" (Question 29).

When asked whether they had any final comments/observations about the project (Question 31) two students mentioned the motivational aspect: EBS10 affirmed "The classes, the project and the teacher have return me the ilusion [sic] to improve my English. I think I've jumped another step in the ladder to learn English. Thank you very much." And EAS3 said "Interesante, muy interesante, me ha motivado mucho, y me ha hecho trabajar sobre todo mis fallos, darme cuenta de ellos y pensar en seguir trabajando" (Interesting, very interesting, it has motivated me a lot, and made me work on all my mistakes, realize what they are and continuing working). Thus it is clear from the evidence presented above that students found the study of poetry to be motivational.

Research Question 2C: Do Students Enjoy Learning about Literature and Literary Culture?

To answer the above inquiry we have taken the responses of 7 questions from Questionnaire II: Question 3: Would you like to see more literature in general in your English classes?; Question 5: Did you like the teacher's in-class presentation of the poem (literary analysis), author's background and cultural context (which occurred in the first half of each class with the instructor using the PowerPoint)?; Question 6: Was it useful and interesting to receive each poem's PowerPoint presentation via email after class (which contained the author's biography, the poem's literary analysis and its cultural context)?; Question 7: Did you like learning about the literary analysis of each poem?; Question 8: Did you like learning about the cultural and autobiographical background to each poem?; Question 22. What things from English language literary culture have stood out personally for you? And Question 29: What did you most like about the project? Each of these questions will be dealt with in turn and then will provide a general conclusion.

96% (22/23) of students would like to see more literature in general in their English (Question 3). 100% of students liked the teacher's in-class presentation of the poem (literary analysis), author's background and cultural context (Question 5). 91% (21/23) of students found it useful and interesting to receive each poem's PowerPoint presentation via email after class (which contained the author's biography, the poem's literary analysis and its cultural context) (Question 6). 74% (17/23) of students liked learning about the literary analysis of each poem (6 "A little", 6 "Quite a lot" and 5 "Very Much"). 22% of them (5/23) took the intermediate option ("So-so") and only 4% (1 B1 level student) was not so enthusiastic ("Not

so much") (Question 7). 96% (22/23) of students liked learning about the cultural and autobiographical background to each poem (Question 8).

When asked about what things from English language literary culture have stood out personally for them (Question 22), students remarked that many had no great knowledge of English literary culture at the onset of the project yet at its conclusion they professed to be interested in it as this comment from EBS4 testifies: "In general I think that I have improve my knowledge of English culture. I've never thought about learning English through poetry but I've enjoyed it very much." EBS10 also appreciated being presented with the cultural context of each poem: "I think is interesting to learn English by reading important writers, and important poems for history. It's nice to know the context of the poem, and when it has been read: films, politicians…"

They also said that they enjoyed learning about the autobiographical and historical context of the writers: "To know the life of poets, the history around them, the general situation and their personal experiences" (EBS2).

And finally the students declared how rewarding it was to read literature in its original form, not translated or simplified: "I enjoy literature very much and because of this reason I've also enjoyed to know more about the presented authors and their Works. For me, to read them without any translation or simplification is been a very grateful experience" (EBS6).

When asked what they most liked about the project (Question 29), 7 students mentioned the cultural aspect. This was the joint top answer along with the pronunciation aspect. EAS2 said "The cultural introduction before the poem"; EAS5 mentioned "The story of the poems and the presentations in PowerPoint" EBS3 affirmed "To know a little more about English literature and its writers"; EAS7 commented "The knowledge of culture and literature from another countries"; EBS9 went on to say "The historical context"; EBS10 echoed these sentiments by saying "To know the life of the authors and the history and the reasons to write

it" and finally EAS10 professed "To know what poems are favourites for English speaking people and culture. To correct my pronunciation a little"

So the answer to whether students enjoy the learning about literature and literary culture is strongly in the affirmative due to the intensity of the percentage approval found in the questionnaires and the comments which mentioned an extraordinary interest in being taught about the subject.

Research Question 2D: Do Students Find the Study of Poetry to Give Personal Enrichment?

To answer the above inquiry we have taken the responses of 3 questions from Questionnaire II: Question 4: Do you think you will always remember some of the lines (or even whole poems) that you have studied?; Question 4 (in the comparison of pre- and post-test questions) Do you feel you have become personally enriched by studying poetry in the classroom? and Question 31: Do you have any final comments/observations about the project? We will deal with each of these questions briefly in turn before drawing a general conclusion based on the evidence presented.

100% (21/21), of students feel that they became personally enriched by studying poetry in the classroom (Question 4 in the comparison of pre- and post-test questions). 70% (16/23) of students think they will always remember some of the lines (or even whole poems) that they studied (Question 4). The 13% (3/23) who answered in the negative were all B1 level students. The remaining 17% (4/23) opted for the intermediate choice ("So-so").

When asked whether they had any final comments/observations about the project (Question 31), EBS7 said "It's unique in my English learning life. I've rediscovered myself

(and it has helped me mediate a lot about life). The importance of this project in my English learning has been made clear above. Thanks!"

Thus it can be concluded that students find the study of poetry to give personal enrichment and that many students believed that the lines they learned will forever be with them.

Research Question 2E: Do Students Feel They Are Closer to English Speaking Culture by the Study of Poetry in English?

To answer the above inquiry we have taken the responses of 3 questions from Questionnaire II into consideration: Question 5 (in the pre- and post-test comparison of questions): Do you think you have become closer to English speaking culture by the study of poetry in English?; Question 22: What things from English language literary culture have stood out personally for you? And Question 29: What did you most like about the project? We will deal with each of these questions briefly in turn before drawing a general conclusion based on the evidence presented.

95% (21/22) of students think that they became closer to English speaking culture by the study of poetry in English (Question 5). This in itself is extremely conclusive. Such certainty about their proximity to English speaking culture is backed up by the comments the students made when asked about what things from English language literary culture have stood out personally for them (Question 22). Two students said that prior to this project they had no great knowledge of knowledge of English language literary culture, "I discover that I don't know nothing about English literary culture" (EAS7) and "I realize that I didn't know anything about English poetry (so far)" (EAS14).

EBS4 mentioned "In general I think that I have improved my knowledge of English culture. I've never thought about learning English through poetry but I've enjoyed it very much" and EBS9 stated "I have learned about English culture in general from the UK and the US." Indeed, to cite again EBS10 (when answering research question 2C), a strong case can be made for the use of literature and its cultural context in the language classroom: "I think is interesting to learn English by reading important writers, and important poems for history. It's nice to know the context of the poem, and when it has been read: films, politicians…"

They saw both similarities (thematic) and differences between poetry in English and Spanish (style/popularity): "I think poetry is very similar in Spanish and English (EBS1)"; "I don't know much poetry in Spanish neither, but I think it's sounds differently, maybe because of the rhythm or the ¿sounds? of the words (EBS8)" and "It seems like English poetry is more alive in young people than the Spanish one. Some of the poems that we have listened to, seem to be very well known" (EBS12).

Students valued how the project permitted them to know more about other English language writers: "To know new writers, I only know about Shakespeare" (EBS3).

EAS5 mentioned to have acquired a recent admiration of poetry not only in their L1 but in their L2 as well: "I didn't like poetry before this experience, but know the story is a helpful skill to understand the poem. Now I am more open minded to poetry in general; in English or in Spanish."

As mention in Research Question 2C (Do students enjoy learning about literature and literary culture?) when asked what they most liked about the project (Question 29), 7 students mentioned the cultural aspect. This was the joint top scoring answer along with the use of pronunciation in the project. The students valued the introduction to the cultural and historical context before each poem and each authors' biographies. EAS10 desired an understanding of

the L2 target culture "To know what poems are favourites for English speaking people and culture."

Thus the answer to whether students feel they are closer to English speaking culture by the study of poetry in English must be an overwhelming yes after considering the high percentage of questionnaire respondents (95%) who avow that they have become closer to English speaking culture by the study of poetry in English as well as their comments on how much they valued learning about the historical and cultural context as well as biographical information on their authors.

5.2. Overall Conclusions

Our study has examined the potential of poetry recitals as a tool to improve the pronunciation as well as the cultural and personal enrichment of two groups of adult learners of English, one group at the B1 level and the other at the B2 level of proficiency.

Starting with improvements in pronunciation, we have seen that B1 EG students improve in the immediate post-test after the training period when reading an unrehearsed poem. However, in the delayed post-test we have observed that their score drops appreciably. That said, the B1 group's delayed post-test score nonetheless reach a level that is higher than its pre-test score which supports the argument for training. While the B2 group, on the other hand, maintains its reading of an unrehearsed poem level from the pre-test to post-test, it actually improves in the delayed post-test which suggests a delayed effect from the training on their pronunciation. This seems to show different but positive results for both experimental groups: improvements are greater but lasting shorter in the B1 level and less visible but seeming to be maintained or even improved in the B2 level.

EG students' scores are different when assessing their pronunciation in poetry readings and in free speech and that the students' level affects the results. In the post-test the B1 group scores noticeably better when reciting poetry than when speaking freely. However, in the delayed post-test the intermediate level group scores considerably better when speaking freely than when reciting poetry. Thus we can hint at another positive result: training does eventually improve B1 free speech levels despite their loss of the ability to recite as well as they did immediately after training. The B2 group scores much better when speaking freely than when reciting a poem in both the post-test and the delayed post-test. The gap between both scores is narrowed by the poetry result improving in the delayed post-test. It is strange that the post-test poetry result for the B2 group was so relatively low (only EA's post-test free speech result and

their delayed post-test poetry result were worse than it) in comparison with the constantly high free speech results for B2 and further study would be called for. We can conclude that while training does not have as great a result on B2 groups as it has on B1 groups in poetry, the effects seem to be immediate and long lasting in B2's free speech production.

Also, when looking at individual scores, there is one more positive finding: the students in the experimental groups follow more homogeneous trends while those in the control groups seem to develop in more unpredictable ways.

All the above makes us conclude that the imitation of poetry recitals deserves a place in the EFL classroom as a tool to improve students' pronunciation.

On the other hand, the results regarding the value of poetry for personal and cultural enrichment have been crystal-clear. Students enjoyed the study of poetry and every one of them felt not only that there was a place for it in the language class, but that they would you like to see more poetry in their English classes in the future. Over 90% of them liked talking about each poem in small groups. Only 18% of them felt that studying poetry in English was too difficult at their level. Indeed, when asked what they most liked about the project, the second highest number of students chose poetry (28% (7/25) opted for the cultural facet most, another 28% chose the pronunciation part as their favourite and 24% (6/25) most liked working with poetry).

As for the interest raised by poetry, 95% of students find the study of poetry to be motivational. This was added to by a couple of final comments/observations about the project when two students mentioned how the project brought back the thrill of learning English and how very interesting and motivational it was. Students enjoyed learning about literature and literary culture greatly. All students professed to like the teacher's in-class presentation of the poem (literary analysis), author's background and cultural context. 91% of students found it useful and interesting to receive the aforementioned (PowerPoint) presentation via email after

class. While 74% of students liked learning about the literary analysis of each poem, 96% of students liked learning about the cultural and autobiographical background to each poem. 96% of students would also like to see more literature in general in their English classes. As a matter of fact, when asked what they most liked about the project, the joint highest number of students chose this cultural aspect (the other 28% chose the pronunciation feature).

We have witnessed that all students polled the study of poetry to give personal enrichment. Indeed, 70% of students think they will always remember some of the lines (or even whole poems) that they have studied. And finally, when we considered Research Question 2E, we found that 95% of students thought that they had become closer to English speaking culture by the study of poetry in English. As we have seen in Research Question 2C (Do students enjoy learning about literature and literary culture?) when asked what they most liked about the project (Question 29), the joint top scoring answer was learning about English language literary culture. The students commented on how they enjoyed the introduction to the biographical, cultural and historical context before the literary analysis of each poem.

To conclude, students whole heartedly enjoyed working with poetry and felt there was a place for it in their EFL classroom. They professed that the study of poetry was motivational and relished learning about literature and literary culture. They also claimed the study of poetry gave personal enrichment and they considered that they were closer to English speaking culture by the study of poetry in English.

5.3. Three years later

Three years after training ended we were able to contact some of the participants from the experimental groups. Shortly after the project ended the researcher moved to secondary education and has not had contact with the students since. Here, we reproduce literally some extracts of what these students wrote. We believe that these extracts help understand how far-reaching the effects of the poetry training were for some of the participants. In our belief, these extracts, although not part of the research itself, contribute to encourage the introduction of poetry in the EFL classroom.

EBS5

Para alguien como yo, que considera el inglés un idioma endemoniado –con perdón– hablar de poesía, ¡vamos! ni en mis mejores sueños... el caso es que poema a poema, poco a poco, se te representan sonidos, formas, palabras, que conforman un nuevo estadío, que te llevan a otro nivel de escuchar y de aprender.

EBS12

I really enjoyed the poetry project when we did it. For me it was a new way to learn English and definitely to improve my pronunciation. I find that English pronunciation is one of the hardest aspects for a non-native English speaker and we worked a lot on that. I remember that first we used to listen to the poem read by a real English speaker and then we had to work at home and to repeat it till we did it as good as we could. We could see the improvement in our pronunciation between the first time we read it and the last one. Apart from the pronunciation, I learned to enjoy and to understand the

poetry a little bit more, learning new words, new expressions, enjoying the slow reading and trying to make the best of it.

EAS4

In my life as a student, nobody tried to teach me a language with the help of poetry. Insensibility to poetry could have been my second name, but Nick put his pupils in front of a fantastic experience. He tried to improve our pronunciation skill at the same that taught us something of English poetry. I was shocked by hearing Tom O'Bedlam reading Woodsworth's Daffodils, Kipling's if or Frost's Stopping by Woods. It sounded so good! I applied myself to repeat again and I'm certain it improved my pronunciation. And more than this, I've continued now and then reading and listening English poetry (Byron, Tynneson, Auden, Keats…).

EBS7

The poetry project was like bringing back to life what I felt in 1989-90 watching the film "Dead Poets Society." Definitely I feel we went to something new and extraordinary inside your English class: poetry surely opened my heart again. I'd outline (…) the superb selection of poems, the presentation of the author and his/her background. Then analysing the language, symbolism, rhythm and rhyme of the poem. Next listening to distinct versions of it and finally reading and recording it unrehearsed and then rehearsed.I plunged into the beauty of each poem savoring it, portraying lots of feelings among which surely those of the author. That project helped me grow as a person, reminding me how meaningful poetry is in my life.

EAS1

Fue una experiencia muy enriquecedora en mi aprendizaje de inglés, probablemente la más intensa, interesante y provechosa de todas en las que he participado. Ojalá todos los alumnos de inglés tuvieran la oportunidad de aprender con grabación y temas como los poemas.

EAS9

The Poetry Project meant to me a great way of improving my pronunciation skills, added with enjoyable lessons of English history, literature and culture. It changed my mind on how one should express himself to be more understandable by natives

EAS8

For me it was an excellent experience. Why? Not only because I like poetry and, so, it was a good way to know English Poetry. For me it was important, of course. But for all of students was interesting because we know that improving pronunciation is one of the most difficult challenges of English student. And it was a very good way to get it. Perfect project: we had the opportunity to improve pronunciation and to know more about English poetry.

EBS4

Back then, I learned most of the poems by heart. Now, it's been three years since then, and I still remember some lines. As well as improve my English, it was a very good way to get to know British and Irish culture. In my trip through England last year I felt excited in the Lake District when I run into this sign post Wordsworth Museum and could think about Daffodils and wandering lonely as a cloud. And while walking along

the bank of the River Avon, in Stratford I couldn't help reciting My Mistress'' eyes are nothing like the sun.

EAS5

Disculpa que te escriba en español, pero creo que me expresaré mejor. Soy un alumno que ha pasado por muchos profesores de inglés desde el colegio a la universidad y la metodología clásica me aburre y desmotiva bastante. Tu esfuerzo y dedicación en las clases hicieron que fueran algo diferente a lo anterior y mantuvo mi interés y las ganas de asistir durante estos años, por lo cual te estoy muy agradecido. Respecto al "poetry project" fue muy interesante, porque pese a que la poesía no es un campo que me interese especialmente, me sorprendió como herramienta de aprendizaje.Lo que más destacaría es:

- Se hace el oído a la contracción de palabras en las frases y cómo puede cambiar la pronunciación de la palabra al omitir o juntar vocales y consonantes.

- El ritmo y la entonación de las palabras y las frases. En el español la entonación no es muy importante, pero en inglés si. Aprendí la importancia de enfatizar palabras claves o la expresividad de los estados de ánimo en el tono.

- Al recitar el poema te das cuenta de la diferencia y de cómo se debe hacer y te vale para intentar hablar más rápido y juntando palabras y sobretodo a tener la mente más abierta en los listenings.

- Descubres la gran variedad de vocabulario importante que nos falta por aprender, especialmente verbos relacionados con los sentidos y los movimientos humanos (we know verbs like to see, to look or to watch but no to peek, to glimpse...).

- La variedad de autores, estilos y temáticas es una forma interesante de conocer la cultura inglesa.

EBS6

I have been studying English for many years. In this time, I have had the opportunity of working with different methods and teachers. More or less, all of them were the same: grammar, exercises to practise grammar, vocabulary, listening, reading books, -sometimes on a simplified language, watching videos.... But I had never met before a teacher who insisted so much on pronunciation and less a teacher who headed for that thorny subject through poetry.

I have never been very keen on poetry. Even on my own language. I have always preferred to read novel or even theatre to poetry. So when Nick told us about his project I remember to have thought a bit sceptical: oh! Let's see if this works!

And now, I remember to have enjoyed with the discovery of a new perspective of the language: its capacity to make music through words. English has appeared to me with a new aspect to consider, not only as a language for communication but also a language to enjoy beauty and to express feelings. I remember myself, trying to keep on the track of sounds proposed by the poet, sometimes knowing in advance how the verse had to finish. I have had the opportunity to meet the work of great poets. The Daffodils, If, Invictus, Still I raise, The Isle lake of Innisfree, Stopping by woods, Warning her pearls, Funeral blues... opened a new door for me and my relation with English as a not-really Foreign Language.

5.4. Limitations, further study and pedagogical implications

In this section we look at several limitations of the present study and outline some lines for further research. It would be worthy to consider their implications for future studies on the use of poetry in the adult EFL classroom for pronunciation as well as for cultural and personal enrichment.

The pre-test and post-test questionnaire directed at these projects' subjects enquired only into their potential motivation to study literature. It would be interesting to identify other forms of (instrumental) motivation to improve one's pronunciation at the onset of future investigations.

This study collected recorded data in the pre-test, post-test and delayed post-test for poetry imitations. Only experimental group free speech recordings in the post-test and delayed post-test were collected, as it was beyond the scope of this investigation to have control group Free Speech data in all three tests and for the experimental groups in the pre-test. Nevertheless, it would be most interesting to have such data in future studies to pose further research questions such as: whether learners in experimental groups obtain greater improvements than those in the control groups in terms of free speech production; whether there are significant changes in free speech production over the three tests in both groups; and whether there are great differences between poetry and free speech results over the pre-test, post-test and delayed post-test.

While students were asked to practise the poetry on a daily basis every week, a method of finding how meticulously these instructions were followed was not provided. In the post-test questionnaire a question could have sought out this information and those students who were found to have followed the instructions strictly could have been studied separately. Or another way to monitor the frequency of imitation practice could be where students are obliged

to not only imitate on a daily basis but also record on a daily basis too. These recordings could be uploaded (to a shared Google Drive folder) or archived (and collected later by the instructor).

Further studies could benefit by ways of finding out exactly how students listened (audio only or with visuals) and imitated (from the page or screen) so that the effectiveness of the two channel input could be compared with a solitary audio input (although in this study it is unlikely that students only imitated as they were provided with a weekly imitation handout and many of the online sources had the poems' words on the screen). Moreover, Kellerman (1990) observed that seeing a speaker's mouth movements can have a significant effect on listening and Meléndez-Ballesteros (2014) sought to make a link between what we hear and how we observe it being said with how we pronounce. By providing learners with video close-ups of native reader's mouths reciting poetry could be an interesting way to see if pronunciation gains are greater than by listening and imitating alone.

In the imitation sources provided to students, there were over three times the amount of male reciters to female reciters. For future studies there could be a more even balance in the interests of gender balance and indeed an investigation into the possible different effects of hearing male or female voices on students' pronunciation.

Further investigation could be done into the 10 training poems and free speech examples that were collected throughout the project. One poem (*Still I Rise*) had only one imitation source. This was due to the unavailability of further online sources and for future studies this could be remedied by the researcher providing other recordings from native speakers within the expatriate community.

While evaluators were asked to give two separate marks for accentedness and comprehensibility in accordance with a previous study (Derwing et al., 2014) when these recordings were assessed, this study only considered the mean of both marks in the result section. It would be interesting in future research to compare and contrast the individual

accentedness and comprehensibility score but that it was outside the bounds of the present study to do so.

Finally, the number of students was small and larger pools of participants would be necessary to make results more robust. Likewise, similar studies could be conducted with different populations (L1s, ages, level, etc.) and personal interviews could have helped to better understand the answers offered in the questionnaires. In spite of these limitations, we believe that the confirmation we obtained from the questionnaires that poetry and pronunciation are absent in our students' previous training, together with the positive results obtained in terms of students' evaluation of their training and the positive trend towards some timid improvements in pronunciation, make this type of practice worthy of further research and we would also like to recommend language practitioners to make some room for poetry in their EFL lessons.

As for pedagogical implications, our study leads us to conclude that poetry would be a useful, easy-to-handle, and motivational tool to enrichen EFL lessons worldwide. Teachers could use poetry recitals as a way to help their students become aware of pronunciation features, accent varieties and the beauty of sounds and, at the same time, explore their own capacity to achieve a more native-like pronunciation without the need of a phonological background. Also, the poem can be used to introduce the often lacking cultural contents that help understand the language of study in a more authentic way. Finally, the teacher who uses poetry in the classroom, can be sure that they are offering students an opportunity to promote their own personal growth.

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Appendixes.

Appendix 1. The poems

Appendix 1A. The poems used in the project

Poem 0:

Do not stand at my grave and weep

By Mary Elizabeth Frye

Do not stand at my grave and weep

I am not there. I do not sleep.

I am a thousand winds that blow.

I am the diamond glints on snow.

I am the sunlight on ripened grain.

I am the gentle autumn rain.

When you awaken in the morning's hush

I am the swift uplifting rush

of quiet birds in circled flight.

I am the soft stars that shine at night.

Do not stand at my grave and cry;

I am not there. I did not die.

Poem 1:

Invictus

By W.E. Henley

Out of the night that covers me,

Black as the pit from pole to pole,

I thank whatever gods may be

For my unconquerable soul.

In the fell clutch of circumstance

I have not winced nor cried aloud.

Under the bludgeonings of chance

My head is bloody, but unbowed.

Beyond this place of wrath and tears

Looms but the horror of the shade,

And yet the menace of the years

Finds and shall find me unafraid.

It matters not how strait the gate,

How charged with punishments the scroll,

I am the master of my fate:

I am the captain of my soul.

Poem 2:

If—

By Rudyard Kipling

If you can keep your head when all about you

  Are losing theirs and blaming it on you,

If you can trust yourself when all men doubt you,

  But make allowance for their doubting too;

If you can wait and not be tired by waiting,

  Or being lied about, don't deal in lies,

Or being hated, don't give way to hating,

  And yet don't look too good, nor talk too wise:

If you can dream—and not make dreams your master;

  If you can think—and not make thoughts your aim;

If you can meet with Triumph and Disaster

  And treat those two impostors just the same;

If you can bear to hear the truth you've spoken

  Twisted by knaves to make a trap for fools,

Or watch the things you gave your life to, broken,

  And stoop and build 'em up with worn-out tools:

If you can make one heap of all your winnings

  And risk it on one turn of pitch-and-toss,

And lose, and start again at your beginnings

  And never breathe a word about your loss;

If you can force your heart and nerve and sinew

  To serve your turn long after they are gone,

And so hold on when there is nothing in you

  Except the Will which says to them: 'Hold on!'

If you can talk with crowds and keep your virtue,

  Or walk with Kings—nor lose the common touch,

If neither foes nor loving friends can hurt you,

If all men count with you, but none too much;

If you can fill the unforgiving minute

With sixty seconds' worth of distance run,

Yours is the Earth and everything that's in it,

And—which is more—you'll be a Man, my son!

Poem 3:

Still I Rise

By Maya Angelou

You may write me down in history

With your bitter, twisted lies,

You may trod me in the very dirt

But still, like dust, I'll rise.

Does my sassiness upset you?

Why are you beset with gloom?

'Cause I walk like I've got oil wells

Pumping in my living room.

Just like moons and like suns,

With the certainty of tides,

Just like hopes springing high,

Still I'll rise.

Did you want to see me broken?

Bowed head and lowered eyes?

Shoulders falling down like teardrops,

Weakened by my soulful cries?

Does my haughtiness offend you?

Don't you take it awful hard

'Cause I laugh like I've got gold mines

Diggin' in my own backyard.

You may shoot me with your words,

You may cut me with your eyes,

You may kill me with your hatefulness,

But still, like air, I'll rise.

Does my sexiness upset you?

Does it come as a surprise

That I dance like I've got diamonds

At the meeting of my thighs?

Out of the huts of history's shame

I rise

Up from a past that's rooted in pain

I rise

I'm a black ocean, leaping and wide,

Welling and swelling I bear in the tide.

Leaving behind nights of terror and fear

I rise

Into a daybreak that's wondrously clear

I rise

Bringing the gifts that my ancestors gave,

I am the dream and the hope of the slave.

I rise

I rise

I rise.

Poem 4:

The Lake Isle of Innisfree

By W.B. Yeats

I will arise and go now, and go to Innisfree,

And a small cabin build there, of clay and wattles made:

Nine bean-rows will I have there, a hive for the honey-bee;

And live alone in the bee-loud glade.

And I shall have some peace there,

for peace comes dropping slow,

Dropping from the veils of the morning to where the cricket sings;

There midnight's all a glimmer, and noon a purple glow,

And evening full of the linnet's wings.

I will arise and go now, for always night and day

I hear lake water lapping with low sounds by the shore;

While I stand on the roadway, or on the pavements grey,

I hear it in the deep heart's core.

Poem 5:

Stopping by Woods on a Snowy Evening

By Robert Frost

Whose woods these are I think I know.

His house is in the village though;

He will not see me stopping here

To watch his woods fill up with snow.

My little horse must think it queer

To stop without a farmhouse near

Between the woods and frozen lake

The darkest evening of the year.

He gives his harness bells a shake

To ask if there is some mistake.

The only other sound's the sweep

Of easy wind and downy flake.

The woods are lovely, dark and deep,

But I have promises to keep,

And miles to go before I sleep,

And miles to go before I sleep.

Poem 6:

I Wandered Lonely as a Cloud /The Daffodils

By William Wordsworth

I wandered lonely as a cloud

That floats on high o'er vales and hills,

When all at once I saw a crowd,

A host, of golden daffodils;

Beside the lake, beneath the trees,

Fluttering and dancing in the breeze.

Continuous as the stars that shine

And twinkle on the milky way,

They stretched in never-ending line

Along the margin of a bay:

Ten thousand saw I at a glance,

Tossing their heads in sprightly dance.

The waves beside them danced; but they

Out-did the sparkling waves in glee:

A poet could not but be gay,

In such a jocund company:

I gazed—and gazed—but little thought

What wealth the show to me had brought:

For oft, when on my couch I lie

In vacant or in pensive mood,

They flash upon that inward eye

Which is the bliss of solitude;

And then my heart with pleasure fills,

And dances with the daffodils.

Poem 7:

Warming her Pearls

By Carol Ann Duffy

Next to my own skin, her pearls. My Mistress'

bids me wear them, warm them, until evening

when I'll brush her hair. At six, I place them

round her cool, white throat. All day I think of her,

resting in the Yellow Room, contemplating silk

or taffeta, which gown tonight? She fans herself

whilst I work willingly, my slow heat entering

each pearl. Slack on my neck, her rope.

She's beautiful. I dream about her

in my attic bed; picture her dancing

with tall men, puzzled by my faint, persistent scent

beneath her French perfume, her milky stones.

I dust her shoulders with a rabbit's foot,

watch the soft blush seep through her skin

like an indolent sigh. In her looking-glass

my red lips part as though I want to speak.

Full moon. Her carriage brings her home. I see

her every movement in my head.... Undressing,

taking off her jewels, her slim hand reaching

for the case, slipping naked into bed, the way

she always does.... And I lie here awake,

knowing the pearls are cooling even now

in the room where my Mistress' sleeps. All night

I feel their absence and I burn.

Poem 8:

My Mistress'' Eyes Are Nothing Like the Sun (Sonnet 130)

By William Shakespeare

My Mistress'' eyes are nothing like the sun;

Coral is far more red than her lips' red;

If snow be white, why then her breasts are dun;

If hairs be wires, black wires grow on her head.

I have seen roses damasked, red and white,

But no such roses see I in her cheeks;

And in some perfumes is there more delight

Than in the breath that from my Mistress' reeks.

I love to hear her speak, yet well I know

That music hath a far more pleasing sound;

I grant I never saw a goddess go;

My Mistress' when she walks treads on the ground.

And yet, by heaven, I think my love as rare

As any she belied with false compare.

Poem 9:

Funeral Blues

By W.H. Auden

Stop all the clocks, cut off the telephone,

Prevent the dog from barking with the juicy bone.

Silence the pianos and, with muffled drum,

Bring out the coffin. Let the mourners come.

Let aeroplanes circle moaning overhead

Scribbling in the sky the message: "He is dead!"

Put crepe bows around the white necks of the public doves.

Let the traffic policemen wear black cotton gloves.

He was my north, my south, my east and west,

My working week and Sunday rest,

My noon, my midnight, my talk, my song.

I thought that love would last forever; I was wrong.

The stars are not wanted now; put out every one.

Pack up the moon and dismantle the sun.

Pour away the ocean and sweep up the wood.

For nothing now can come to any good

Poem 10:

Mid-term Break

By Seamus Heaney

I sat all morning in the college sick bay

Counting bells knelling classes to a close,

At two o'clock our neighbours drove me home.

In the porch I met my father crying--

He had always taken funerals in his stride--

And Big Jim Evans saying it was a hard blow.

The baby cooed and laughed and rocked the pram

When I came in, and I was embarrassed

By old men standing up to shake my hand

And tell me they were "sorry for my trouble,"

Whispers informed strangers I was the eldest,

Away at school, as my mother held my hand

In hers and coughed out angry tearless sighs.

At ten o'clock the ambulance arrived

With the corpse, stanched and bandaged by the nurses.

Next morning I went up into the room. Snowdrops

And candles soothed the bedside; I saw him

For the first time in six weeks. Paler now,

Wearing a poppy bruise on the left temple,

He lay in the four foot box as in a cot.

No gaudy scars, the bumper knocked him clear.

A four foot box, a foot for every year.

Appendix 1B. Extra information about the poems used in the project

Table 36. Information concerning Poem 0 (theme, author, nationality, publication date, when used and reason for inclusion)

Poem 0	
POEM	Do not stand at my grave and weep
THEME	Death
AUTHOR	Mary Elizabeth Frye (1905 – 2004)
NATIONALITY	American
DATE OF PUBLICATION	1932
WHEN WAS IT USED IN THE PROJECT	Week 1: 17th to 21st February (Pre-Test) Week 12: 26th to 30th May (Post-Test) Week 36: November (Delayed Post-Test)
POPULARITY	The Nation's Favourite Poem (1996) preface called the poem "the unexpected poetry success of the year (1995)"; it had "provoked an extraordinary response... the requests started coming in almost immediately and over the following weeks the demand rose to a total of some thirty thousand. In some respects it became the nation's favourite poem by proxy... despite it being outside the competition" (p.7)

Table 37. Information concerning Poem 1 (theme, author, nationality, publication date, when used and reason for inclusion)

Poem 1	
POEM	*Invictus*
THEME	Life and Living
AUTHOR	W.E Henley (1849 –1903)
NATIONALITY	English
DATE OF PUBLICATION	1875
WHEN WAS IT USED IN THE PROJECT	Week 2: 24th to 28th February
POPULARITY	Poem appears in "Americans' Favorite Poems" anthology (2000)

Table 38. Information concerning Poem 2 (theme, author, nationality, publication date, when used and reason for inclusion)

Poem 2	
POEM	If
THEME	Life and Living
AUTHOR	Rudyard Kipling (1865 - 1936)
NATIONALITY	British (born Bombay)

DATE OF PUBLICATION	1909
WHEN WAS IT USED IN THE PROJECT	Week 3: 3rd to 7th March
POPULARITY	Number one poem in the BBC's 1996's anthology "The Nation's Favourite Poem" Ranked 5th in America's 1997 "The Favorite Poem Project"

Table 39. Information concerning Poem 3 (theme, author, nationality, publication date, when used and reason for inclusion)

Poem 3	
POEM	*Still I Rise*
THEME	Life and Living
AUTHOR	Maya Angelou (1928 - 2014)
NATIONALITY	American
DATE OF PUBLICATION	1978
WHEN WAS IT USED IN THE PROJECT	Week 4: 10th to 14th March
POPULARITY	Appears in the 2013 anthology "Poetry Please, The Nation's Best-loved Poems"

Table 40. Information concerning Poem 4 (theme, author, nationality, publication date, when used and reason for inclusion)

Poem 4	
POEM	Lake Isle of Innisfree
THEME	Wild World (Nature)
AUTHOR	W.B. Yeats (1864 -1939)
NATIONALITY	Irish
DATE OF PUBLICATION	1888
WHEN WAS IT USED IN THE PROJECT	Week 5: 17th to 21st March
POPULARITY	Number 1 in 1999 Irish Times survey of Ireland's top 100 favourite poems. Seventh most popular poem in the BBC's 1996's anthology "The Nation's Favourite Poem" Included in the 2013 anthology "Poetry Please, The Nation's Best-loved Poems"

Table 41. Information concerning Poem 5 (theme, author, nationality, publication date, when used and reason for inclusion)

Poem 5	
POEM	*Stopping by Woods on a Snowy Evening*
THEME	Wild World (Nature)
AUTHOR	Robert Frost (1874 -1963)
NATIONALITY	American
DATE OF PUBLICATION	1922
WHEN WAS IT USED IN THE PROJECT	Week 6: 24th to 28th March
POPULARITY	Appears as the number one most requested poem in the 2013 anthology "Poetry Please, The Nation's Best-loved Poems." The poem appears as the thirty-first most popular poem in the BBC's 1996's anthology "The Nation's Favourite Poem." Ranked 3rd in America's 1997 "The Favorite Poem Project"

Table 42. Information concerning Poem 6 (theme, author, nationality, publication date, when used and reason for inclusion)

Poem 6	
POEM	I Wandered Lonely as a Cloud/The Daffodils
THEME	Wild World (Nature)
AUTHOR	William Wordsworth (1770 – 1850)
NATIONALITY	English
DATE OF PUBLICATION	1807
WHEN WAS IT USED IN THE PROJECT	Week 7: 31st March 4th April
POPULARITY	Fifth most popular poem in the BBC's 1996's anthology "The Nation's Favourite Poem"

Table 43. Information concerning Poem 7 (theme, author, nationality, publication date, when used and reason for inclusion)

Poem 7	
POEM	*Warming her Pearls*
THEME	Love
AUTHOR	Carol Ann Duffy (1955-)
NATIONALITY	Scottish
DATE OF PUBLICATION	(1987)

WHEN WAS IT USED IN THE PROJECT	Week 8: 7th to 11th April & 14th, 15th & 16th April
POPULARITY	Hundredth most popular poem in the BBC's 1996's anthology "The Nation's Favourite Poem" Appears in the 2013 anthology "Poetry Please, The Nation's Best-loved Poems"

Table 44. Information concerning Poem 8 (theme, author, nationality, publication date, when used and reason for inclusion)

Poem 8	
POEM	My Mistress'' Eyes (Sonnet 130)
THEME	Love
AUTHOR	William Shakespeare (1564? - 1616)
NATIONALITY	English
DATE OF PUBLICATION	1609
WHEN WAS IT USED IN THE PROJECT	Week 9: 5th to 9th to May
POPULARITY	Inclusion in 2013 anthology "Poetry Please, The Nation's Best-loved Poems"

Table 45. Information concerning Poem 9 (theme, author, nationality, publication date, when used and reason for inclusion)

Poem 9	
POEM	*Funeral Blues*/*Stop all the clocks*
THEME	Death
AUTHOR	W. H. Auden (1907-1973)
NATIONALITY	Anglo-American poet
DATE OF PUBLICATION	1938
WHEN WAS IT USED IN THE PROJECT	Week 10: 12th to 16th May
POPULARITY	The poem appears as the nineteenth most popular poem in the BBC's 1996's anthology "The Nation's Favourite Poem" Appears in the 2013 anthology "Poetry Please, The Nation's Best-loved Poems"

Table 46. Information concerning Poem 10 (theme, author, nationality, publication date, when used and reason for inclusion)

Poem 10	
POEM	Mid-Term Break

THEME	Death
AUTHOR	Seamus Heaney (1939 -2013)
NATIONALITY	Irish
DATE OF PUBLICATION	1966
WHEN WAS IT USED IN THE PROJECT	Week 11: 19th to 23rd May
POPULARITY	No.3 in 1999 Irish Times/Poetry Ireland "Ireland's Favourite Poem" Poll

Appendix 1C. The source of the suggested poems for imitation

Table 47. The source of the suggested training poems for imitation (number and location) and the information on the reciter's gender and accent. (all links were operative on 1/4/16)

Poem		Accent	Gender
1.*Invictus* (3 native sources to imitate)	**a)** **Title:** "*Invictus*" by W.E. Henley (read by Tom O'Bedlam) **Channel:** SpokenVerse **Date of upload:** Actualizado el 4 sept. 2008 **Link:** https://www.youtube.com/watch?v=vUV2xyA339c **Description:** Poem text on screen	Standard British English (Recommended version on Imitation Homework handout)	Male
	b) **Title:** *INVICTUS* - William Ernest Henley (Spanish) **Channel:** Veronica Vera **Date of upload:** Actualizado el 20 ene. 2010 **Link:** https://www.youtube.com/watch?v=WFzzqssbP_k **Description:** From a Union Bank of Switzerland advertisement, poem read by Alan Bates with Spanish subtitles and instrumental background music.	Received Pronunciation	Male

	c)	Standard American English	Male
	Title:		
	Invictus - Poem That Inspired A Nation		
	Channel:		
	suvendu sekhar sabat		
	Date of upload:		
	Actualizado el 21 feb. 2010		
	Link: https://www.youtube.com/watch?v=FozhZHuAcCs		
	Description:		
	Clip from *Invictus* film, poem read by Morgan Freeman with English subtitles. Note: A line of the poem is recited incorrectly "Under the bludgeonings of fate" is said instead of " Under the bludgeonings of chance."		
2. *If* (4 native sources to imitate)	a)	Standard British English	Male
	Title:		
	If by Rudyard Kipling recited by Jack Warner		
	Channel:		
	richdvd		
	Date of upload:		
	Actualizado el 25 ago. 2009		
	Link: https://www.youtube.com/watch?v=qE7Rkcn33gg		
	Description:		
	No text on screen.		
	b)	Standard British English	Male
	Title:		
	"If" poem by Rudyard Kipling (British accent)		
	Channel:		
	Martin Harris		
	Date of upload:		
	Publicado el 19 jul. 2012		

	Link: https://www.youtube.com/watch?v=AUQPHkYLayM **Description:** Poem text on screen.		
	c) **Title:** If - Rudyard Kipling (Spanish) **Channel:** Veronica Vera **Date of upload:** Actualizado el 20 feb. 2010 **Link:** http://www.youtube.com/watch?v=url4mfAAYdE **Description:** Recital by Harvey Keitel for Union Bank of Switzerland with subtitles of the poem in Spanish.	Standard American English	Male
	d) **Title:** "If" by Rudyard Kipling (read by Tom O'Bedlam) **Channel:** SpokenVerse **Date of upload:** Actualizado el 4 mar. 2009 **Link:** http://www.youtube.com/watch?v=tK4HDCIr_E8 **Description:** Text on screen.	Standard British English	Male

3. *Still I Rise* (1 native source to imitate)	**a)** **Title:** MAYA ANGELOU - *STILL I RISE*.wmv **Channel:** Hubert Gaddy **Date of upload:** Actualizado el 14 abr. 2010 **Link:** http://youtu.be/E0PkBOPPbzo?t=1m1s **Description:** No text on screen. Author reciting poem.	Southern American English	Female
4. *The Lake Isle of Innisfree* (5 native sources to imitate)	**a)** **Title:** William Butler Yeats (1865-1939) -- Poem: 'The Lake Isle of Innisfree' read by Tony Britton **Channel:** metrisch **Date of upload:** Actualizado el 2 nov. 2011 **Link:** https://www.youtube.com/watch?v=aCkHy3MlRFQ **Description:** Poem text on screen.	Received Pronunciation	Male
	b) **Title:** "The Lake Isle of Innisfree " by W.B. Yeats (read by Tom O'Bedlam) **Channel:** SpokenVerse **Date of upload:**	Standard British English	Male

	Actualizado el 20 ago. 2008 **Link:** https://www.youtube.com/watch?v=3oLnVj953yg **Description:** Poem text on screen		
	c) **Title:** The Lake Isle of Innisfree- A Reading **Channel:** J. Rossi **Date of upload:** Actualizado el 17 dic. 2008 **Link:** http://www.youtube.com/watch?v=UL8vEW-JTZE **Description:** No text on screen. Accompanying Instrumental Music.	Standard American (attempting Irish English)	Male
	d) **Link:** https://www.poets.org/poetsorg/poem/lake-isle-innisfree **Description:** Poem text on screen. MP3 stream. W.B Yeats reading the poem	Irish English	Male
	e) **Link:** http://www.poetryarchive.org/poem/lake-isle-innisfree **Description:** Poem text on screen. MP3 stream. W.B Yeats reading the poem with his very interesting introduction to the poem	Irish English	Male

| 5. *Stopping by Woods On A Snowy Evening* | **a)**

Title:

"*Stopping by Woods* On A Snowy Evening" Robert Frost poem BEST POEM OF 20TH CENTURY? 2 voices

Channel:

Tim Gracyk

Date of upload:

Publicado el 4 jul. 2013

Link:

https://www.youtube.com/watch?v=wXo_bmftaEM

Description:

Poem text on screen. | Standard American English

&

Northern Irish English | Male |
| (5 native sources to imitate) | **b)**

Title:

Stopping by Woods on a Snowy Evening by Robert Frost (read by Tom O'Bedlam)

Channel:

SpokenVerse

Date of upload:

Actualizado el 21 dic. 2008

Link:

https://www.youtube.com/watch?v=TjozQHEqXNs

Description:

Poem text on screen | Standard British English | Male |

		Standard American English	Female
	c) **Title:** Stopping by the Woods on a Snowy Evening **Channel:** DavEnglish3 **Date of upload:** Actualizado el 7 mar. 2010 **Link:** https://www.youtube.com/watch?v=lEtMLqP7tpA **Description:** No text on screen. Animated video. Read by Susan Sarandon.	Standard American English	Female
	d) **Title:** *Stopping by Woods* on a snowy evening **Channel:** James Colin Campbell **Date of upload:** Actualizado el 21 abr. 2010 **Link:** https://www.youtube.com/watch?v=hfOxdZfo0gs **Description:** No text on screen. Author reading the poem.	Standard American English	Male
6. *Daffodils* (5 native sources to imitate)	**a)** **Link:** http://www.poetryfoundation.org/features/video/281 (Read by Dave Matthews: American English) **Description:** No text on screen but with animation accompanying the narration. Read by Dave Matthews.	Standard American English	Male

	b) **Title:** Daffodils by William Wordsworth (read by Tom O'Bedlam) **Channel:** SpokenVerse **Date of upload:** Uploaded on 6 Oct 2009 **Link:** https://www.youtube.com/watch?v=EK9UWpYuZiE **Description:** Poem text on screen	Standard British English	Male
	c) **Title:** "Daffodils" read by Jeremy Irons **Channel:** Noxdl **Date of upload:** Uploaded on 18 Jun 2008 **Link:** https://www.youtube.com/watch?v=mQnyV2YWsto **Description:** Poem text on screen. Read by Jeremy Irons	Received Pronunciation	Male

	d) **Title:** I Wandered Lonely as a Cloud /Daffodils - William Wordsworth [JustReadings] **Channel:** JustReadings **Date of upload:** Uploaded on 5 Jul 2011 **Link:** https://www.youtube.com/watch?v=rpwdlkN-UNk **Description:** Poem text on screen.	Welsh English	Female
	e) **Title:** William Wordworth "I Wandered Lonely as a Cloud" - "The Daffodils" Poem animation **Channel:** poetryreincarnations **Date of upload:** Uploaded on 11 May 2011 **Link:** https://www.youtube.com/watch?v=JXbtpusaK58 **Description:** No text on screen. Author's portrait animated.	Received Pronunciation	Male

7. *Warming her Pearls* (3 native sources to imitate)	**a)** **Title:** *Warming her Pearls* on Southbank Show **Channel:** Adam Dawson **Date of upload:** Uploaded on 27 Jan 2010 **Link:** http://www.youtube.com/watch?v=vgA3dcysiEA **Description:** No text on screen. Actress reads poem as if she's the maid.	Standard British English	Female
	b) **Title:** *Warming her Pearls* by Carol Ann Duffy. Performed by Charnie Demir **Channel:** RadioTheatreGroup **Date of upload:** Published on 13 Feb 2011 **Link:** http://www.youtube.com/watch?v=jKVemhUvcrU **Description:** No text on screen. Instrumental music.	Standard British English	Female

	c) **Title:** "*Warming her Pearls*" by Carol Ann Duffy (read by Tom O'Bedlam) **Channel:** SpokenVerse **Date of upload:** Uploaded on 12 Jul 2009 **Link:** http://www.youtube.com/watch?v=9N_mpW5ThzM **Description:** Poem text on screen.	Standard British English	Male
8. Sonnet *130 "My Mistress'' eyes are nothing like the sun"* (6 native sources to imitate)	**a)** **Title:** Sonnet 130 ~ 'My Mistress'' Eyes Are Nothing Like The Sun' by William Shakespeare **Channel:** BlueDotMusic **Date of upload:** Published on 20 Jan 2013 **Link:** http://www.youtube.com/watch?v=fU-Hb6oUrqQ **Description:** Poem text on screen. Read by David Shaw-Parker of the Royal Shakespeare Company.	Received Pronunciation	Male

	b) **Title:** Sonnet 130 - William Shakespeare [Kinetic Typography] **Channel:** CADS324 **Date of upload:** Published on 3 Jul 2012 **Link:** https://www.youtube.com/watch?v=YWheBz-Jtok **Description:** Poem text on screen. Read by Read by actor Tom Hiddleston.	Received Pronunciation	Male
	c) **Title:** Daniel Radcliffe or Alan Rickman? You decide on Sonnet 130 **Channel:** Dazlious **Date of upload:** Uploaded on 12 Feb 2010 **Link:** https://www.youtube.com/watch?v=1s2PnG1W1gM Poem text on screen No text on screen. **Description:** No text on screen. Read by actors Daniel Radcliffe and Alan Rickman.	Received Pronunciation x2	Male

		Received Pronunciation	Male
	d) **Title:** Stephen Fry reading Sonnet 130 'My Mistress'' eyes are nothing like the sun' **Channel:** Uploaded by Touchpress Tuesday, June 26, 2012 **Date of upload:** Tuesday, June 26, 2012 **Link:** http://vimeo.com/44735899 **Description:** No text on screen. Read by actor and author Stephen Fry.		
	e) **Title:** William Shakespeare - My Mistress'' Eyes - Sonnet 130 - Poetry Reading **Channel:** Pearls Of Wisdom **Date of upload:** Published on 5 Mar 2012 **Link:** https://www.youtube.com/watch?v=HjMFoURNnU4 **Description:** Poem text on screen. Background instrumental music.	Indian English	Female

		Standard British English	Male
	f) **Title:** Sonnet 130 "My Mistress'' Eyes are Nothing Like the Sun" by Will Shakespeare (Tom O' Bedlam) **Channel:** SpokenVerse **Date of upload:** Uploaded on 8 Aug 2008 **Link:** https://www.youtube.com/watch?v=GlSisWFmjA4 **Description:** Poem text on screen.		
9. *Funeral Blues* (5 native sources to imitate)	**a)** **Title:** W.H. Auden *Funeral Blues* **Channel:** Reifgar **Date of upload:** Uploaded on 9 Mar 2011 **Link:** https://www.youtube.com/watch?v=bphcsW24Ue8 **Description:** No text on screen. From BBC documentary on Auden "The Addictions of Sin" (4 actors reading a quatrain each).	Received Pronunciation	Male
	b) **Title:** *Funeral Blues* (Four Weddings and a Funeral) **Channel:** Santi Abad	Scottish English	Male

Date of upload: Published on 13 Mar 2012 **Link:** https://www.youtube.com/watch?v=YFd2v238rB0 **Description:** Text on screen. Subtitled scene from the film Four Weddings and a Funeral.		
c) **Title:** *Funeral Blues* by W.H Auden (read by Tom O'Bedlam) **Channel:** SpokenVerse **Date of upload:** Uploaded on 16 Aug 2009 **Link:** https://www.youtube.com/watch?v=Cc0ep0lXhVQ **Description:** Poem text on screen.	Standard British English	Male
d) **Title:** *Funeral Blues*- A poem by W.H. Auden spoken by Caroline Chiasson **Channel:** Spoken Word & Music **Date of upload:** Uploaded on 30 Jan 2011 **Link:** https://www.youtube.com/watch?v=NlYCQmGZN3c **Description:**	Standard American English	Female

	No text on screen. Background Instrumental Music.		
	e) **Title:** *Funeral Blues* "Stop all the clocks" by W.H Auden **Channel:** GhostWatching **Date of upload:** Uploaded on 22 Jul 2009 **Link:** https://www.youtube.com/watch?v=4qC4WeUOzO0 **Description:** No text on screen. Read by actress Hermione Norris.	Standard British English	Female
10. *Mid Term Break* (3 native sources to imitate)	**a)** **Title:** Seamus Heaney Mid Term Break **Channel:** Diarmaid Macfheargail **Date of upload:** Published on 31 Aug 2013 **Link:** https://www.youtube.com/watch?v=uF0U0pVK0bk **Description:** No text on screen. Read by the poet.	Northern Irish	Male

		Northern Irish	Male
b) **Title:** Seamus Heaney | Mid-Term Break **Channel:** Poetry Ireland **Date of upload:** Uploaded on 18 Feb 2010 **Link:** https://www.youtube.com/watch?v=4YgzE60gMW4 **Description:** No text on screen. Poet Seamus Heaney reading as part of the Poetry Ireland lunchtime reading series in association with the National Gallery of Ireland'.			
c) **Title:** "Mid-Term Break" by Seamus Heaney **Channel:** Jessica Leichter **Date of upload:** Published on 21 Feb 2013 **Link:** https://www.youtube.com/watch?v=43k6TmNlOwQ **Description:** No text on screen. Background instrumental music.		Standard American English	Female

Appendix 2. The Questionnaires

Appendix 2A. The Questionnaires

Questionnaire 1

Poetry and Pronunciation Questionnaire

This survey is conducted by the English Philology Department of the Public University of Navarra (UPNA), to better understand the attitudes of adult learners of English to the place of poetry and pronunciation in the classroom. This questionnaire consists of 3 sections. Please read each instruction and write your answers. This is not a test so there are no "right" or "wrong" answers. The results of this survey will be used only for research purposes so please give your answers sincerely. Thank you very much for your help.

    a. Nombre:

    b. Clase:

    c. Sexo:

    d.   Edad:

    e. ¿Qué Carrera has estudiado?

    d. Describe brevemente tu aprendizaje del inglés (ejemplo: en el colegio, en la escuela de idiomas, en varias academias y dos estancias en Irlanda)

UPNA
Universidad Pública de Navarra
Nafarroako Unibertsitate Publikoa

Part 1

In this part, we would like you to answer the following questions about your previous experience by simply **<u>underlining</u>** a number from 1 to 6. Please **do not leave out** any of the items.

Not at all	Not so much	So-so	A little	Quite a lot	Very Much
1	2	3	4	5	6

Ex. if you **strongly disagree** with the following statement, write this:

I like skiing very much	**<u>1</u>** 2 3 4 5 6

1	Have you studied Spanish/Basque poetry?	1 2 3 4 5 6
2	Have you read/studied poetry in English in your English lessons?	1 2 3 4 5 6
3	Have you learnt a poem in Spanish/Basque by heart (memorised)?	1 2 3 4 5 6
4	Have you learnt a poem in English by heart (memorised) in your English lessons?	1 2 3 4 5 6
5	Have you been taught English pronunciation in your English lessons (**do not** include previous classes with Nick Kennedy)?	1 2 3 4 5 6
6	Have you learned the International Phonetic Alphabet?	1 2 3 4 5 6
7	Have you learnt to interpret the phonetic transcription of words (e.g. enough = /ɪˈnʌf/)?	1 2 3 4 5 6
8	Have you imitated recordings of native speakers in your English lessons?	1 2 3 4 5 6
9	Have you been taught about English speaking cultures?	1 2 3 4 5 6

Part 2:

In this part, we would like you to tell us how much you agree or disagree with the following statements by simply **<u>underlining</u>** a number from 1 to 6. Please **do not leave out** any of the items.

Strongly disagree	Disagree	Slightly disagree	Slightly agree	Agree	Strongly agree
1	2	3	4	5	6

(Ex.) if you **strongly agree** with the following statement, write this:

I like skiing very much	1 2 3 4 5 **<u>6</u>**

10	I think poetry is a suitable and beneficial resource for the EFL classroom	1 2 3 4 5 6
11	I think studying poetry in English will be too difficult at my level	1 2 3 4 5 6
12	I am really motivated about (looking forward to) studying poetry in the classroom	1 2 3 4 5 6
13	I think I will become personally enriched by studying poetry in the classroom.	1 2 3 4 5 6

14	I think I will be closer to English speaking culture by the study of poetry in English	1 2 3 4 5 6
15	By imitating native recordings I think will improve my overall pronunciation and sound more like a native	1 2 3 4 5 6
16	I think memorising a poem is a valuable task	1 2 3 4 5 6
17	I pay attention to pronunciation when I speak in English	1 2 3 4 5 6

18. To improve my pronunciation I (please underline as many of the options as you want):

A: I listen and sing along with songs.

B: I watch films in English (with or without subtitles)

C: I listen to and practice using class materials (textbooks with CD and Abridged Readers)

D: I look up the phonetic transcription of the word

E: I don't do anything

F: I do something else (please specify) _____

19. I believe by listening to and imitating by reading aloud poetry (please underline as many of the options as you want):

I can

A: improve my pronunciation of specific words (e.g. '-ed' endings/silent letters….)

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B: enrich my vocabulary

C: make myself aware of grammatical structures

D: improve how native-like I sound (intonation, rhythm, stress)

E. improve my cultural knowledge about English-speaking cultures.

F: something else (please specify)

Post Poetry and Pronunciation Project Questionnaire

Name: _____

Class: _____

This questionnaire consists of 2 sections and is conducted by the English Philology Department of the Public University of Navarra (UPNA), to better understand the attitudes of adult learners of English to the place of poetry and pronunciation in the classroom (part 1) and to their own thoughts on the 12 week experience of using poetry in and out of the classroom (part 2).

Please read each instruction and write your answers. This is not a test so there are no "right" or "wrong" answers. The results of this survey will be used only for research purpose so please give your answers sincerely. Be totally honest, don't try to please Nick by saying that you liked everything a lot if really you didn't!

Thank you very much for your help and the efforts you have made over the last 3 months!

Part 1:

In this part, we would like you to answer the following questions about your general thoughts on poetry and pronunciation in their place in the EFL classroom by simply **underlining** a number from 1 to 6. Please **do not leave out** any of the items.

Not at all	Not so much	So-so	A little	Quite a lot	Very Much
1	2	3	4	5	6

Ex.) if you **strongly agree** with the following statement, write this:

I like skiing very much	1 2 3 4 5 **6**

1	I think poetry is a suitable and beneficial resource for the EFL classroom	1 2 3 4 5 6
2	I think studying poetry in English will be too difficult at my level	1 2 3 4 5 6
3	I am really motivated about (looking forward to) studying poetry in the classroom	1 2 3 4 5 6

4	I think I will become personally enriched by studying poetry in the classroom.	1 2 3 4 5 6
5	I think I will be closer to English speaking culture by the study of poetry in English	1 2 3 4 5 6
6	By imitating native recordings I think will improve my overall pronunciation and sound more like a native	1 2 3 4 5 6
7	I think memorising a poem is a valuable task	1 2 3 4 5 6
8	I pay attention to pronunciation when I speak in English	1 2 3 4 5 6

9. To improve my pronunciation I (please underline as many of the options as you want):

    A: I listen and sing along with songs.

    B: I watch films in English (with or without subtitles)

    C: I listen to and practice using class materials (textbooks with CD and Abridged Readers)

    D: I look up the phonetic transcription of the word

    E: I don't do anything

    F: I do something else (please specify) _____

10. I believe by listening to and imitating by reading aloud poetry (please underline as many of the options as you want):

I can

A: improve my pronunciation of specific words (e.g. '-ed' endings/silent letters….)

B: enrich my vocabulary

C: make myself aware of grammatical structures

D: improve how native-like I sound (intonation, rhythm, stress)

E. improve my cultural knowledge about English-speaking cultures.

F: something else (please specify)

Part 2.

Now, let's talk about your experience with poetry….

1	Did you like the experience of reading poems in English?	1 2 3 4 5 6
2	Would you like to see more poetry in your English classes in the future?	1 2 3 4 5 6

3	Would you like to see more literature in general in your English classes?	1 2 3 4 5 6
4	Do you think you will always remember some of the lines (or even whole poems) that you have studied?	1 2 3 4 5 6
5	Did you like the teacher's in-class presentation of the poem (literary analysis), author's background and cultural context (which occurred in the first half of each class with the instructor using the PowerPoint)?	1 2 3 4 5 6
6	Was it useful and interesting to receive the each poem's PowerPoint presentation via email after class (which containing the author's biography, the poem's literary analysis and its cultural context)?	1 2 3 4 5 6
7	Did you like learning about the literary analysis of each poem?	1 2 3 4 5 6
8	Did you like learning about the cultural and autobiographical background to each poem?	1 2 3 4 5 6
9	Did you like talking about each poem in small groups with general and specific questions (which occurred in the second half of each class)?	1 2 3 4 5 6
10	Do you think learning poetry by heart (memorizing) is important/a valuable task?	1 2 3 4 5 6
11	Do you think that poetry is a suitable and beneficial resource for the EFL classroom?	1 2 3 4 5 6

12	Do you think that studying poetry in English was too difficult at your level?	1 2 3 4 5 6
13	Do you feel you have become personally enriched by studying poetry in the classroom?	1 2 3 4 5 6
14	Do you think you have become closer to English speaking culture by the study of poetry in English?	1 2 3 4 5 6
15	Do you think that your poetic imitations improved from the Day 1 recording to the Day 6 recording?	1 2 3 4 5 6
16	Do you think that by imitating native recordings you have improved your overall pronunciation and that you sound more like a native than you did before the project began?	1 2 3 4 5 6
17	Do you think that now, after the project has ended, you will pay more attention to you pronunciation when you speak English?	1 2 3 4 5 6
18	Do you think pronunciation based activities should be a feature of future English classes?	1 2 3 4 5 6
19	Do you think that project was very interesting and a welcome change from textbook based classes?	1 2 3 4 5 6

20. If you had literature included as a part of the contents of your English classes, which things in the following list would you like to do (You can circle more than one option but please put

'1' for first choice, '2' for second choice etc. in the underlined space ('_') in front of each poem)?

    __ More Poetry

    __ Unabridged (original) short stories/novellas (long short stories/short novels)

    __ Abridged (simplified) short stories/novellas

    __ Unabridged (original) novels

    __ Abridged (simplified) novels

    __ Use of dramatic scripts from contemporary/classic theatrical plays

    __ Use of screenplays from contemporary/classic films

    __ Box-sets of current/classic T.V. series

21. If your answer to question 4 *("Do you think you will always remember some of the lines (or even whole poems) that you have studied?")* was 'yes,' which poem(s) have you memorised or can remember the most lines from (You <u>can</u> circle more than one option, but please put '<u>l</u>' for individual lines memorized, '<u>p</u>' for whole poem memorized in the underlined space ('_') in front of each poem)?

    __ Poem 1 (Henley's *Invictus*)

    __ Poem 2 (Kipling's *if*)

    __ Poem 3 (Angelou's *Still I Rise*)

    __ Poem 4 (Yeats' *The Lake Isle of Innisfree*)

    __ Poem 5 (Frost's *Stopping by Woods*)

__ Poem 6 (Wordsworth's *The Daffodils*)

__ Poem 7 (Duffy's *Warming her Pearls*)

__ Poem 8 (Shakespeare's *My Mistress' Eyes*)

__ Poem 9 (Auden's *Funeral Blues*)

__ Poem 10 (Heaney's *Mid Term Break*)

22. What things from English language literary culture have stood out personally for you [*stand out vi (be remarkable, noticeable) resaltar*] (You could mention a specific poet's life, a historical context etc., the difference between poetry in English/Spanish)? <u>You can answer in English or Spanish:</u>

----

23. Of the four general themes dealt with in the project which themes did you prefer (You <u>can</u> circle more than one option but please put '<u>1</u>' for first choice, '<u>2</u>' for second choice etc. in the underlined space ('_') in front of each theme)?

The themes are

__ **Life and Living** (poems 1 (*Invictus*), 2 (*if*) and 3 (*Still I Rise*))

__ **Wild World** (poems 4 (*The Lake Isle of Innisfree*), 5 (*Stopping by Woods*) and   6 (*The Daffodils*)),

__ **Love** (poems 7 (*Warming her Pearls*) and 8 (*My Mistress' Eyes*))

__ **Death** (poem 9 (*Funeral Blues*), poem 10 (*Mid Term Break*))

24. What were your favourite poems (You <u>can</u> circle more than one option but please put '<u>1</u>' for first choice, '<u>2</u>' for second choice etc. in the underlined space ('_') in front of each poem)?

__ Poem 1 (Henley's *Invictus*)

__ Poem 2 (Kipling's *if*)

__ Poem 3 (Angelou's *Still I Rise*)

__ Poem 4 (Yeats' *The Lake Isle of Innisfree*)

__ Poem 5 (Frost's *Stopping by Woods*)

__ Poem 6 (Wordsworth's *The Daffodils*)

__ Poem 7 (Duffy's *Warming her Pearls*)

__ Poem 8 (Shakespeare's *My Mistress' Eyes*)

__ Poem 9 (Auden's *Funeral Blues*)

__ Poem 10 (Heaney's *Mid Term Break*)

25. What were your favourite lines?

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26. Which lines do you think you'll always remember (favourite lines or not)?

----

27. To improve my pronunciation in the future you will (please underline as many of the options as you want):

A: try to imitate native speakers (using the methodology from this project but not necessarily with poems i.e. film scripts/tape scripts etc.)

B: watch films in English (with or without subtitles)

C: listen to and practice using class materials (textbooks with CD and Abridged Readers)

D: look up the phonetic transcription of words

E: Not do anything

F: listen and sing along with songs.

G: Do something else (please specify, You can answer in English or Spanish:)

----

28. I believe by listening to and imitating by reading aloud poetry (please underline as many of the options as you want):

 I can

A: improve how native-like I sound (intonation, rhythm, stress)

B: enrich my vocabulary

C: make myself aware of grammatical structures

D: improve how native-like I sound (intonation, rhythm, stress)

E. improve my cultural knowledge about English-speaking cultures.

F: improve my pronunciation of specific words (e.g. '-ed' endings/silent letters….)

G: something else (please specify, You can answer in English or Spanish:)

----

29. What did you most like about the project (<u>You can answer in English or Spanish)</u>?

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30. What was the most difficult thing about the project for you (<u>You can answer in English or

Spanish)</u>?

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31. Do you have any final comments/observations about the project (<u>You can answer in English

or Spanish)</u>?

Appendix 2B Information about the specific answers of each EG student in the pre- and post-project questionnaires

Information about the Specific Answers of Each EG Student in the Pre- and Post-Project Questionnaires

Part I: Learners' previous experience with poetry and pronunciation (from Questionnaire 1 Part I: Questions 1 - 19)

Part II: A Comparison of Pre- & Post Project Questionnaires (from Questionnaire 1 and Questionnaire 2: Questions 1 - 9)

Part III: Post Project Questionnaire (from Part 2 of Questionnaire 2: Questions 1 -31)

Part I (Questionnaire 1)

Learners' previous experience with poetry and pronunciation (27 participants)

Table 48. Questionnaire 1, question 1, Have you studied Spanish/Basque poetry? EA

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
	EAS6	EAS7		EAS8		
	EAS5	EAS4		EAS3		
	EAS13	EAS9				
		EAS10				
		EAS2				
		EAS1				

		EAS11					
		EAS12					
		EAS14					
Total	3	9		2			

Table 49. Questionnaire 1, question 1, Have you studied Spanish/Basque poetry? EB

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
	EBS1	EBS2	EBS9	EBS5		
	EBS3	EBS8		EBS6		
	EBS4	EBS10		EBS7		
		EBS11				
		EBS12				
		EBS13				
Total	3	6	1	3		

Table 50. Questionnaire 1, question 2, Have you read/studied poetry in English in your English lessons? EA

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much

Code	1	2	3	4	5	6
	EAS6	EAS4				
	EAS5					
	EAS7					
	EAS8					
	EAS9					
	EAS3					
	EAS10					
	EAS2					
	EAS1					
	EAS11					
	EAS12					
	EAS13					
	EAS14					
Total	13	1				

Table 51. Questionnaire 1, question 2, Have you read/studied poetry in English in your English lessons? EB

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
	EBS1	EBS6				
	EBS2	EBS7				

	EBS3	EBS8				
	EBS4	EBS10				
	EBS5					
	EBS9					
	EBS11					
	EBS12					
	EBS13					
Total	9	4				

Table 52. Questionnaire 1, question 3, Have you learnt a poem in Spanish/Basque by heart (memorised)? EA

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
	EAS9	EAS6	EAS4	EAS8		
		EAS5	EAS1	EAS3		
		EAS7	EAS14	EAS10		
		EAS11		EAS2		
		EAS12				
		EAS13				
Total	1	6	3	4		

Table 53. Questionnaire 1, question 3, Have you learnt a poem in Spanish/Basque by heart (memorised)? EB

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
	EBS3	EBS6	EBS10	EBS1	EBS7	
		EBS8	EBS11	EBS2		
		EBS9	EBS13	EBS4		
		EBS12		EBS5		
Total	1	4	3	4	1	

Table 54. Questionnaire 1, question 4, Have you learnt a poem in English by heart (memorised) in your English lessons? EA

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
	EAS6	EAS2				
	EAS5					
	EAS7					
	EAS8					
	EAS4					
	EAS9					

	EAS3					
	EAS10					
	EAS1					
	EAS11					
	EAS12					
	EAS13					
	EAS14					
Total	13	1				

Table 55. Questionnaire 1, question 4, Have you learnt a poem in English by heart (memorised) in your English lessons? EB

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
	EBS1					
	EBS2					
	EBS3					
	EBS4					
	EBS5					
	EBS6					
	EBS7					
	EBS8					
	EBS9					

	EBS10					
	EBS11					
	EBS12					
	EBS13					
Total	13					

Table 56. Questionnaire 1, question 5, Have you been taught English pronunciation in your English lessons (do not include previous classes with Nick Kennedy)? EA

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
	EAS5	EAS6	EAS8	EAS4		
	EAS11	EAS7	EAS3	EAS14		
	EAS9	EAS10	EAS2			
	EAS12	EAS1				
		EAS13				
Total	4	5	3	2		

Table 57. Questionnaire 1, question 5, Have you been taught English pronunciation in your English lessons (do not include previous classes with Nick Kennedy)? EB

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
		EBS3	EBS8	EBS2	EBS1	
		EBS4	EBS9	EBS6		
		EBS5	EBS13	EBS7		
		EBS11		EBS10		
		EBS12				
Total		5	3	4	1	

Table 58. Questionnaire 1, question 6, Have you learned the International Phonetic Alphabet? EA

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
	EAS6	EAS9	EAS4	EAS3		
	EAS5	EAS11		EAS2		
	EAS7	EAS12				
	EAS8	EAS13				
	EAS10					
	EAS1					
	EAS14					
Total	7	4	1	2		

Table 59. Questionnaire 1, question 6, Have you learned the International Phonetic Alphabet?

EB

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
	EBS2		EBS1	EBS6	EBS11	
	EBS3		EBS7	EBS10		
	EBS4		EBS9			
	EBS5					
	EBS8					
	EBS12					
	EBS13					
Total	7		3	2	1	

Table 60. Questionnaire 1, question 7, Have you learnt to interpret the phonetic transcription of words (e.g. enough = /ɪˈnʌf/)? EA

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
	EAS5	EAS6	EAS4	EAS2	EAS3	
	EAS9	EAS7				

	EAS10	EAS8			
	EAS1	EAS11			
	EAS12	EAS13			
	EAS14				
Total	6	5	1	1	1

Table 61. Questionnaire 1, question 7, Have you learnt to interpret the phonetic transcription of words (e.g. enough = /ɪˈnʌf/)? EB

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
	EBS3	EBS1	EBS2	EBS10	EBS11	
	EBS8	EBS4	EBS6			
	EBS12	EBS5	EBS9			
		EBS7				
		EBS13				
Total	3	5	3	1	1	

Table 62. Questionnaire 1, question 8, Have you imitated recordings of native speakers in your English lessons? EA

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
	EAS6	EAS5	EAS7	EAS8		
	EAS11	EAS4	EAS3			
		EAS9	EAS10			
		EAS1	EAS2			
		EAS14	EAS12			
			EAS13			
Total	2	5	6	1		

Table 63. Questionnaire 1, question 8, Have you imitated recordings of native speakers in your English lessons? EB

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
	EBS3	EBS8	EBS1	EBS4		
	EBS5	EBS9	EBS2			
	EBS10	EBS13	EBS6			
	EBS12		EBS7			
			EBS11			
Total	4	3	5	1		

Table 64. Questionnaire 1, question 9, Have you been taught about English speaking cultures?

EA

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
	EAS6	EAS5		EAS2		
	EAS3	EAS7		EAS14		
	EAS1	EAS8				
	EAS13	EAS4				
		EAS9				
		EAS10				
		EAS11				
		EAS12				
Total	4	8		2		

Table 65. Questionnaire 1, question 9, Have you been taught about English speaking cultures?

EB

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
	EBS3	EBS1	EBS6	EBS4		
	EBS13	EBS2	EBS7	EBS10		

		EBS5	EBS9	EBS11		
		EBS8				
		EBS12				
Total	2	5	3	3		

Table 66. Questionnaire 1, question 10, I think poetry is a suitable and beneficial resource for the EFL classroom EA

Key	Strongly disagree	Disagree	Slightly disagree	Slightly agree	Agree	Strongly agree
Code	1	2	3	4	5	6
			EAS11	EAS7	EAS6	EAS8
				EAS2	EAS5	
					EAS4	
					EAS9	
					EAS3	
					EAS10	
					EAS1	
					EAS12	
					EAS13	
					EAS14	
Total			1	2	10	1

Table 67. Questionnaire 1, question 10, I think poetry is a suitable and beneficial resource for the EFL classroom EB

Key	Strongly disagree	Disagree	Slightly disagree	Slightly agree	Agree	Strongly agree
Code	1	2	3	4	5	6
			EBS9	EBS3	EBS1	EBS7
				EBS10	EBS2	EBS11
					EBS4	
					EBS5	
					EBS6	
					EBS8	
					EBS12	
					EBS13	
Total			1	2	8	2

Table 68. Questionnaire 1, question 11, I think studying poetry in English will be too difficult at my level EA

Key	Strongly disagree	Disagree	Slightly disagree	Slightly agree	Agree	Strongly agree
Code	1	2	3	4	5	6
	EAS8	EAS4	EAS7	EAS6	EAS2	

		EAS9	EAS12	EAS5	EAS14
		EAS3		EAS10	
				EAS1	
				EAS11	
				EAS13	
Total	1	3	2	6	2

Table 69. Questionnaire 1, question 11, I think studying poetry in English will be too difficult at my level EB

Key	Strongly disagree	Disagree	Slightly disagree	Slightly agree	Agree	Strongly agree
Code	1	2	3	4	5	6
	EBS7	EBS2	EBS3	EBS1	EBS5	
	EBS11	EBS4	EBS9	EBS8		
		EBS10	EBS12			
		EBS13				
Total	2	4	3	2	1	

Table 70. Questionnaire 1, question 12, I am really motivated about (looking forward to) studying poetry in the classroom EA

Key	Strongly disagree	Disagree	Slightly disagree	Slightly agree	Agree	Strongly agree
Code	1	2	3	4	5	6
			EAS6	EAS5	EAS8	EAS9
			EAS7	EAS3	EAS4	EAS1
			EAS11	EAS10	EAS13	
				EAS2	EAS14	
				EAS12		
Total			3	5	4	2

Table 71. Questionnaire 1, question 12, I am really motivated about (looking forward to) studying poetry in the classroom EB

Key	Strongly disagree	Disagree	Slightly disagree	Slightly agree	Agree	Strongly agree
Code	1	2	3	4	5	6
		EBS6	EBS9	EBS8	EBS1	EBS2
			EBS10		EBS3	EBS11
					EBS4	
					EBS5	
					EBS7	
					EBS12	
					EBS13	

Total		1	2	1	7	2

Table 72. Questionnaire 1, question 13, I think I will become personally enriched by studying poetry in the classroom EA (EAS5 left blank)

Key	Strongly disagree	Disagree	Slightly disagree	Slightly agree	Agree	Strongly agree
Code	1	2	3	4	5	6
			EAS3	EAS7	EAS6	EAS8
				EAS10	EAS11	EAS4
				EAS2	EAS13	EAS9
				EAS12		EAS1
						EAS14
Total			1	4	3	5

Table 73. Questionnaire 1, question 13, I think I will become personally enriched by studying poetry in the classroom EB

Key	Strongly disagree	Disagree	Slightly disagree	Slightly agree	Agree	Strongly agree
Code	1	2	3	4	5	6
				EBS9	EBS1	EBS2

					EBS3	EBS6
					EBS4	EBS11
					EBS5	
					EBS7	
					EBS8	
					EBS10	
					EBS12	
					EBS13	
Total				1	9	3

Table 74. Questionnaire 1, question 14, I think I will be closer to English speaking culture by the study of poetry in English (EAS3 left blank) EA

Key	Strongly disagree	Disagree	Slightly disagree	Slightly agree	Agree	Strongly agree
Code	1	2	3	4	5	6
			EAS6	EAS7	EAS5	EAS9
				EAS10	EAS8	EAS1
				EAS11	EAS4	
				EAS12	EAS2	
				EAS13	EAS14	
			1	5	5	2

Table 75. Questionnaire 1, question 14, I think I will be closer to English speaking culture by the study of poetry in English EB

Key	Strongly disagree	Disagree	Slightly disagree	Slightly agree	Agree	Strongly agree
Code	1	2	3	4	5	6
				EBS1	EBS4	EBS2
				EBS3	EBS5	EBS7
				EBS8	EBS6	EBS11
				EBS9	EBS13	EBS12
				EBS10		
Total				5	4	4

Table 76. Questionnaire 1, question 15, By imitating native recordings I think will improve my overall pronunciation and sound more like a native EA

Key	Strongly disagree	Disagree	Slightly disagree	Slightly agree	Agree	Strongly agree
Code	1	2	3	4	5	6
				EAS11	EAS6	EAS8
					EAS5	EAS4
					EAS7	EAS9
					EAS3	EAS1

					EAS10	EAS14
					EAS2	
					EAS12	
					EAS13	
Total				1	8	5

Table 77. Questionnaire 1, question 15, By imitating native recordings I think will improve my

overall pronunciation and sound more like a native EB

Key	Strongly disagree	Disagree	Slightly disagree	Slightly agree	Agree	Strongly agree
Code	1	2	3	4	5	6
				EBS9	EBS1	EBS2
					EBS3	EBS6
					EBS4	EBS7
					EBS5	EBS8
					EBS10	EBS11
						EBS12
						EBS13
Total				1	5	7

Table 78. Questionnaire 1, question 16, I think memorising a poem is a valuable task EA

Key	Strongly disagree	Disagree	Slightly disagree	Slightly agree	Agree	Strongly agree
Code	1	2	3	4	5	6
		EAS3	EAS4	EAS5	EAS6	EAS8
			EAS11	EAS7	EAS9	EAS1
				EAS2	EAS10	
				EAS13	EAS12	
					EAS14	
Total		1	2	4	5	2

Table 79. Questionnaire 1, question 16, I think memorising a poem is a valuable task EB

Key	Strongly disagree	Disagree	Slightly disagree	Slightly agree	Agree	Strongly agree
Code	1	2	3	4	5	6
		EBS1	EBS9	EBS6	EBS3	EBS2
				EBS12	EBS4	EBS8
					EBS5	
					EBS7	
					EBS10	
					EBS11	
					EBS13	
Total		1	1	2	7	2

Table 80. Questionnaire 1, question 17, I pay attention to pronunciation when I speak in English EA

Key	Strongly disagree	Disagree	Slightly disagree	Slightly agree	Agree	Strongly agree
Code	1	2	3	4	5	6
		EAS3	EAS6	EAS7	EAS4	EAS9
		EAS14	EAS5	EAS2	EAS10	EAS1
			EAS8	EAS11	EAS13	EAS12
Total		2	3	3	3	3

Table 81. Questionnaire 1, question 17, I pay attention to pronunciation when I speak in English EB

Key	Strongly disagree	Disagree	Slightly disagree	Slightly agree	Agree	Strongly agree
Code	1	2	3	4	5	6
				EBS1	EBS2	EBS12
					EBS3	
					EBS4	

					EBS5	
					EBS6	
					EBS7	
					EBS8	
					EBS9	
					EBS10	
					EBS11	
					EBS13	
				1	11	1

Table 82. Questionnaire 1, question 18, To improve my pronunciation I (please underline as many of the options as you want) EA

I listen and sing along with songs.	I watch films in English (with or without subtitles)	I listen to and practice using class materials (textbooks with CD and Abridged Readers)	D: I look up the phonetic transcription of the word	I don't do anything	I do something else (please specify
A	B	C	D	E	F
	EAS5	EAS6		EAS8	
EAS7	EAS7			EAS11	

EAS4	EAS4		EAS4		
EAS9	EAS9				
EAS3	EAS3	EAS3	EAS3		
EAS10	EAS10				EAS10*
EAS2	EAS2	EAS2	EAS2		EAS2*
EAS1	EAS1				
EAS12	EAS12	EAS12			
	EAS13	EAS13			
EAS14	EAS14				
9	11	5	3	2	2

*EAS10: I watch cartoons with son (Clan TV)

EAS2: I repeat and repeat a lot

Table 83. Questionnaire 1, question 18, To improve my pronunciation I (please underline as many of the options as you want) EB

	I listen and sing along with songs.	I watch films in English (with or without subtitles)	I listen to and practice using class materials (textbooks with CD and	D: I look up the phonetic transcription of the word	I don't do anything	I do something else (please specify*

			Abridged Readers)			
	A	B	C	D	E	F
	EBS2	EBS9	EBS2	EBS1		EBS10*
	EBS9	EBS7	EBS3	EBS11		EBS7*
	EBS10	EBS6	EBS6			EBS3*
	EBS3	EBS1	EBS13			EBS4*
	EBS6	EBS4				EBS11*
	EBS13	EBS5				EBS12*
	EBS1	EBS8				
	EBS4	EBS11				
	EBS5	EBS12				
	EBS11					
	EBS12					
Total	11	9	4	2		6

*EBS3: listen to records

EBS4: Listen to audio books

EBS7 I read aloud

EBS10 I Listen to Speak Up Magazine audio in the car

EBS11: I listen to You Tube lectures

EBS12: I try to speak as much as I can

Table 84. Questionnaire 1, question 19, I believe by listening to and imitating by reading aloud poetry (please underline as many of the options as you want) EA

improve my pronunciation of specific words (e.g. '-ed' endings/silent letters….)	enrich my vocabulary	make myself aware of grammatical structures	improve how native-like I sound (intonation, rhythm, stress)	improve my cultural knowledge about English-speaking cultures.	something else (please specify)
A	B	C	D	E	F
EAS6	EAS6		EAS6		
EAS5			EAS5	EAS5	
EAS7	EAS7	EAS7	EAS7	EAS7	
EAS8	EAS8		EAS8	EAS8	
EAS4	EAS4	EAS4	EAS4		
EAS9	EAS9	EAS9	EAS9	EAS9	
EAS3	EAS3	EAS3	EAS3	EAS3	
EAS10	EAS10	EAS10	EAS10	EAS10	
EAS2			EAS2	EAS2	
EAS1	EAS1	EAS1	EAS1	EAS1	EAS1*
EAS11			EAS11	EAS11	
EAS12	EAS12	EAS12	EAS12		

	EAS13	EAS13	EAS13	EAS13	
EAS14	EAS14	EAS14	EAS14	EAS14	
13	11	9	14	11	1

*EAS1: To share and transmit these experiences and to copy for my workplace

Table 85. Questionnaire 1, question 19, I believe by listening to and imitating by reading aloud poetry (please underline as many of the options as you want) EB

Improve my pronunciation of specific words (e.g. '-ed' endings/silent letters….)	enrich my vocabulary	make myself aware of grammatical structures	improve how native-like I sound (intonation, rhythm, stress)	Improve my cultural knowledge about English-speaking cultures.	something else (please specify) *
A	B	C	D	E	F
EBS2	EBS2	EBS2	EBS2	EBS2	EBS7*
EBS9	EBS9	EBS9	EBS9	EBS9	EBS11*
EBS10	EBS10	EBS10	EBS10	EBS10	EBS12*
EBS7	EBS7	EBS7	EBS7	EBS7	
EBS3	EBS3	EBS3	EBS3	EBS3	
EBS6	EBS6	EBS6	EBS6	EBS6	
EBS13	EBS13	EBS13	EBS13	EBS13	
EBS1	EBS1	EBS1	EBS1	EBS1	
EBS4	EBS4	EBS4	EBS4	EBS4	

EBS5	EBS5	EBS5	EBS5	EBS5	
EBS8	EBS8	EBS8	EBS11	EBS11	
EBS11	EBS11	EBS12	EBS12	EBS12	
EBS12	EBS12				
13	13	12	12	12	3

*EBS7: Feel nearer to other people who have grown up with these poems

*EBS11: Enjoy Art

*EBS12: I think it is going to be grand

Part II A Comparison of Pre- & Post-Project Questionnaires (22 participants)

Table 86. Questionnaire 1 & 2, question 1, I think poetry is a suitable and beneficial resource for the EFL classroom. Pre- and post-project totals. EA + EB

EA + EB: Question 1: I think poetry is a suitable and beneficial resource for the EFL classroom					
Key	Strongly disagree	Disagree	Slightly disagree	Slightly agree	Agree	Strongly agree
Code	1	2	3	4	5	6
Pre-Project Total			1	4	15	2

				9	6	7
Post-Project Total						

Table 87. Questionnaire 1 & 2, question 1, I think poetry is a suitable and beneficial resource for the EFL classroom. A comparison of pre-project opinion with post-project opinion. EA + EB

EA + EB: Question 1: I think poetry is a suitable and beneficial resource for the EFL classroom			
Student	Pre-Project Opinion	Post-Project Opinion	Improvement, Diminishment or No change of opinion
1. EAS4	Agree (5)	Strongly agree (6)	improvement
2. EAS9	Agree (5)	Strongly Agree (6)	improvement
3. EBS2	Agree (5)	Strongly agree (6)	Improvement
4. EBS4	Agree (5)	Strongly agree (6)	Improvement
5. EBS12	Agree (5)	Strongly agree (6)	Improvement
6. EBS3	Slightly agree (4)	Agree (5)	Improvement
7. EBS10	Slightly agree (4)	Agree (5)	Improvement
8. EBS9	Slightly disagree (3)	Agree (5)	Improvement
9. EAS5	Agree (5)	Slightly agree (4)	Diminishment
10. EAS6	Agree (5)	Slightly agree (4)	Diminishment

11. EAS10	Agree (5)	Slightly agree (4)	Diminishment
12. EAS13	Agree (5)	Slightly agree (4)	Diminishment
13. EAS14	Agree (5)	Slightly agree (4)	Diminishment
14. EBS1	Agree (5)	Slightly agree (4)	Diminishment
15. EBS8	Agree (5)	Slightly agree (4)	Diminishment
16. EBS5	Agree (5)	Agree (5)	No change
17. EBS6	Agree (5)	Agree (5)	No change
18. EAS3	Agree (5)	Agree (5)	No change
19. EBS7	Strongly agree (6)	Strongly agree (6)	No change
20. EAS8	Strongly Agree (6)	Strongly Agree (6)	No change
21. EAS7	Slightly agree (4)	Slightly agree (4)	No change
22. EAS2	Slightly agree (4)	Slightly agree (4)	No change

Table 88. Questionnaire 1 & 2, question 2, I think studying poetry in English will be too difficult at my level. Pre- and post-project totals. EA + EB

EA + EB: Question 2: I think studying poetry in English will be too difficult at my level						
Key	Strongly disagree	Disagree	Slightly disagree	Slightly agree	Agree	Strongly agree
Code	1	2	3	4	5	6
Pre-project Total	2	6	4	6	3	

Post Project Total	6	5	7	3	1	

Table 89. Questionnaire 1 & 2, question 2, I think studying poetry in English will be too difficult at my level EA + EB. A comparison of pre-project opinion with post-project opinion. EA + EB

EA + EB: Question 2: I think studying poetry in English will be too difficult at my level			
Student	Pre-Project Opinion	Post-Project Opinion	Improvement, Diminishment or No change of opinion
1. EAS2	Agree (5)	Slightly disagree (3)	Improvement
2. EBS5	Agree (5)	Slightly disagree (3)	Improvement
3. EAS14	Agree (5)	Slightly disagree (3)	Improvement
4. EAS13	Slightly agree (4)	Slightly disagree (3)	Improvement
5. EBS8	Slightly agree (4)	Slightly disagree (3)	Improvement
6. EAS9	Disagree (2)	Strongly disagree (1)	Improvement
7. EAS4	Disagree (2)	Strongly disagree (1)	Improvement
8. EBS4	Disagree (2)	Strongly disagree (1)	Improvement
9. EAS5	Slightly agree (4)	Disagree (2)	Improvement
10. EAS7	Slightly disagree (3)	Disagree (2)	Improvement
11. EBS12	Slightly disagree (3)	Disagree (2)	Improvement
12. EAS6	Slightly agree (4)	Slightly agree (4)	No change

13. EBS1	Slightly agree (4)	Slightly agree (4)	No change
14. EAS8	Strongly disagree (1)	Strongly disagree (1)	No change
15. EBS7	Strongly disagree (1)	Strongly disagree (1)	No change
16. EBS2	Disagree (2)	Disagree (2)	No change
17. EBS10	Disagree (2)	Disagree (2)	No change
18. EBS9	Slightly disagree (3)	Slightly disagree (3)	No change
19. EAS3	Disagree (2)	Slightly disagree (3)	Diminishment
20. EAS10	Slightly agree (4)	Agree (5)	Diminishment
21. EBS3	Slightly disagree (3)	Slightly agree (4)	Diminishment
22. EBS6	NOT ANSWERED	Strongly disagree (1)	

Table 90. Questionnaire 1 & 2, question 3, I am really motivated about (looking forward to) studying poetry in the classroom. Pre- and post-project totals. EA + EB (EAS13 left blank in questionnaire 2)

EA + EB: Question 3: I am really motivated about (looking forward to) studying poetry in the classroom						
Key	Strongly disagree	Disagree	Slightly disagree	Slightly agree	Agree	Strongly agree
Code	1	2	3	4	5	6
Pre-Project Total		1	4	5	10	2

Post-Project Total			1	10	10	

Table 91. Questionnaire 1 & 2, question 3, I am really motivated about (looking forward to) studying poetry in the classroom. A comparison of pre-project opinion with post-project opinion. EA + EB

EA + EB: Question 3: I am really motivated about (looking forward to) studying poetry in the classroom			
Student	Pre-Project Opinion	Post-Project Opinion	Improvement, Diminishment or No change of opinion
EAS4	Agree (5)	Agree (5)	No change
EAS8	Agree (5)	Agree (5)	No change
EBS3	Agree (5)	Agree (5)	No change
EBS4	Agree (5)	Agree (5)	No change
EBS5	Agree (5)	Agree (5)	No change
EBS12	Agree (5)	Agree (5)	No change
EAS2	Slightly agree (4)	Slightly agree (4)	No change
EAS3	Slightly agree (4)	Slightly agree (4)	No change
EAS5	Slightly agree (4)	Slightly agree (4)	No change
EAS10	Slightly agree (4)	Slightly agree (4)	No change
EBS8	Slightly Agree (4)	Slightly Agree (4)	No change

EAS7	Slightly disagree (3)	Slightly disagree (3)	No change
EAS6	Slightly disagree (3)	Slightly agree (4)	Improvement
EBS10	Slightly disagree (3)	Slightly Agree (4)	Improvement
EBS9	Slightly disagree (3)	Agree (5)	Improvement
EBS6	Disagree (2)	Agree (5)	Improvement
EAS9	Strongly agree (6)	Agree (5)	Diminishment
EBS2	Strongly agree (6)	Agree (5)	Diminishment
EAS14	Agree (5)	Slightly agree (4)	Diminishment
EBS1	Agree (5)	Slightly Agree (4)	Diminishment
EBS7	Agree (5)	Slightly Agree (4)	Diminishment

Table 92. Questionnaire 1 & 2, question 4, I think I will become personally enriched by studying poetry in the classroom. Pre- and post-project totals. EA + EB

EA + EB: Question 4: I think I will become personally enriched by studying poetry in the classroom						
Key	Strongly disagree	Disagree	Slightly disagree	Slightly agree	Agree	Strongly agree
Code	1	2	3	4	5	6

Pre-project Total			1	4	10	6
Post Project Total				4	10	7

Table 93. Questionnaire 1 & 2, question 4, I think I will become personally enriched by studying poetry in the classroom. A comparison of pre-project opinion with post-project opinion. EA + EB

EA + EB: Question 4: I think I will become personally enriched by studying poetry in the classroom.			
Student	Pre-Project Opinion	Post-Project Opinion	Improvement, Diminishment or No change of opinion
1. EBS4	Agree (5)	Strongly agree (6)	Improvement
2. EBS7	Agree (5)	Strongly agree (6)	Improvement
3. EAS2	Slightly agree (4)	Agree (5)	Improvement
4. EBS9	Slightly agree (4)	Agree (5)	Improvement
5. EAS7	Slightly agree (4)	Agree (5)	Improvement
6. EAS3	Slightly disagree (3)	Agree (5)	Improvement
7. EBS2	Strongly agree (6)	Strongly agree (6)	No change
8. EAS4	Strongly agree (6)	Strongly agree (6)	No change

9. EAS9	Strongly agree (6)	Strongly agree (6)	No change
10. EAS14	Strongly agree (6)	Strongly agree (6)	No change
11. EAS6	Agree (5)	Agree (5)	No change
12. EBS1	Agree (5)	Agree (5)	No change
13. EBS3	Agree (5)	Agree (5)	No change
14. EBS10	Agree (5)	Agree (5)	No change
15. EBS12	Agree (5)	Agree (5)	No change
16. EAS10	Slightly agree (4)	Slightly agree (4)	No change
17. EBS6	Strongly agree (6)	Agree (5)	Diminishment
18. EAS8	Strongly agree (6)	Slightly agree (4)	Diminishment
19. EBS8	Agree (5)	Slightly agree (4)	Diminishment
20. EAS13	Agree (5)	Slightly agree (4)	Diminishment
21. EAS5	*Blank*	Strongly agree (6)	
22. EBS5	Agree (5)	NOT ANSWERED	

Table 94. Questionnaire 1 & 2, question 5, I think I will be closer to English speaking culture by the study of poetry in English. Pre- and post-project totals. EA + EB

EA + EB: Question 5: I think I will be closer to English speaking culture by the study of poetry in English						
Key	Strongly disagree	Disagree	Slightly disagree	Slightly agree	Agree	Strongly agree
Code	1	2	3	4	5	6

Pre-project Total			1	8	8	4
Post Project Total			1	3	13	5

Table 95. Questionnaire 1 & 2, question 5, I think I will be closer to English speaking culture by the study of poetry in English. A comparison of pre-project opinion with post-project opinion. EA + EB

EA + EB: Question 5: I think I will be closer to English speaking culture by the study of poetry in English			
Student	Pre-Project Opinion	Post-Project Opinion	Improvement, Diminishment or No change of opinion
1. EBS9	Slightly agree (4)	Strongly agree (6)	Improvement
2. EAS5	Agree (5)	Strongly agree (6)	Improvement
3. EBS4	Agree (5)	Strongly agree (6)	Improvement
4. EAS6	Slightly disagree (3)	Agree (5)	Improvement
5. EAS7	Slightly agree (4)	Agree (5)	Improvement
6. EAS10	Slightly agree (4)	Agree (5)	Improvement
7. EAS13	Slightly agree (4)	Agree (5)	Improvement
8. EBS1	Slightly agree (4)	Agree (5)	Improvement

9. EBS10	Slightly agree (4)	Agree (5)	Improvement
10. EBS12	Strongly agree (6)	Strongly agree (6)	No change
11. EAS9	Strongly agree (6)	Strongly agree (6)	No change
12. EBS3	Slightly agree (4)	Slightly agree (4)	No change
13. EAS14	Agree (5)	Agree (5)	No change
14. EAS8	Agree (5)	Agree (5)	No change
15. EAS4	Agree (5)	Agree (5)	No change
16. EBS5	Agree (5)	Agree (5)	No change
17. EBS6	Agree (5)	Agree (5)	No change
18. EBS2	Strongly agree (6)	Agree (5)	Diminishment
19. EBS7	Strongly agree (6)	Agree (5)	Diminishment
20. EAS2	Agree (5)	Slightly agree (4)	Diminishment
21. EBS8	Slightly agree (4)	Slightly disagree (3)	Diminishment
22. EAS3	*Blank*	Slightly agree (4)	

Table 96. Questionnaire 1 & 2, question 6, By imitating native recordings I think will improve my overall pronunciation and sound more like a native. EA + EB

EA + EB: Question 6: By imitating native recordings I think will improve my overall pronunciation and sound more like a native						
Key	Strongly disagree	Disagree	Slightly disagree	Slightly agree	Agree	Strongly agree
Code	1	2	3	4	5	6

Pre-Project Total				1	12	9
Post-Project Total				2	13	7

Table 97. Questionnaire 1 & 2, question 6, By imitating native recordings I think will improve my overall pronunciation and sound more like a native. A comparison of pre-project opinion with post-project opinion. EA + EB

EA + EB: Question 6: By imitating native recordings I think will improve my overall pronunciation and sound more like a native			
Student	Pre-Project Opinion	Post-Project Opinion	Improvement, Diminishment or No change of opinion
1. EAS2	Agree (5)	Agree (5)	No change
2. EAS5	Agree (5)	Agree (5)	No change
3. EAS6	Agree (5)	Agree (5)	No change
4. EAS7	Agree (5)	Agree (5)	No change
5. EAS10	Agree (5)	Agree (5)	No change
6. EAS13	Agree (5)	Agree (5)	No change
7. EBS1	Agree (5)	Agree (5)	No change
8. EBS3	Agree (5)	Agree (5)	No change
9. EBS4	Agree (5)	Agree (5)	No change
10. EBS5	Agree (5)	Agree (5)	No change

11. EAS9	Strongly agree (6)	Strongly agree (6)	No change
12. EBS2	Strongly agree (6)	Strongly agree (6)	No change
13. EBS7	Strongly agree (6)	Strongly agree (6)	No change
14. EBS8	Strongly agree (6)	Strongly agree (6)	No change
15. EBS12	Strongly agree (6)	Strongly agree (6)	No change
16. EAS3	Agree (5)	Strongly agree (6)	Improvement
17. EBS10	Agree (5)	Strongly agree (6)	Improvement
18. EBS9	Slightly agree (4)	Agree (5)	Improvement
19. EAS4	Strongly agree (6)	Agree (5)	Diminishment
20. EAS8	Strongly agree (6)	Agree (5)	Diminishment
21. EAS14	Strongly agree (6)	Slightly agree (4)	Diminishment
22. EBS6	Strongly agree (6)	Slightly agree (4)	Diminishment

Table 98. Questionnaire 1 & 2, question 7, I think memorising a poem is a valuable task. Pre- and post-project totals. EA + EB

EA + EB: Question 7: I think memorising a poem is a valuable task						
Key	Strongly disagree	Disagree	Slightly disagree	Slightly agree	Agree	Strongly agree
Code	1	2	3	4	5	6
Pre-Project Total		2	2	6	9	3

Post-Project Total		2	3	6	6	5

Table 99. Questionnaire 1 & 2, question 7, I think memorising a poem is a valuable task. Pre- and post-project totals. A comparison of pre-project opinion with post-project opinion. EA + EB

EA + EB : Question 7: I think memorising a poem is a valuable task			
Student	Pre-Project Opinion	Post-Project Opinion	Improvement, Diminishment or No change of opinion
1. EBS2	Strongly agree (6)	Strongly agree (6)	No change
2. EBS8	Strongly agree (6)	Strongly agree (6)	No change
3. EAS8	Strongly agree (6)	Strongly agree (6)	No change
4. EAS6	Agree (5)	Agree (5)	No change
5. EAS14	Agree (5)	Agree (5)	No change
6. EBS3	Agree (5)	Agree (5)	No change
7. EBS5	Agree (5)	Agree (5)	No change
8. EBS6	Slightly agree (4)	Slightly agree (4)	No change
9. EAS2	Slightly agree (4)	Slightly agree (4)	No change
10. EAS5	Slightly agree (4)	Slightly agree (4)	No change
11. EAS13	Slightly agree (4)	Slightly agree (4)	No change

12. EBS9	Slightly disagree (3)	Agree (5)	Improvement
13. EBS10	Agree (5)	Strongly agree (6)	Improvement
14. EBS7	Agree (5)	Strongly agree (6)	Improvement
15. EBS12	Slightly agree (4)	Agree (5)	Improvement
16. EAS3	Disagree (2)	Slightly agree (4)	Improvement
17. EBS1	Disagree (2)	Slightly disagree (3)	Improvement
18. EBS4	Agree (5)	Slightly agree (4)	Diminishment
19. EAS9	Agree (5)	disagree (2)	Diminishment
20. EAS10	Agree (5)	Slightly disagree (3)	Diminishment
21. EAS7	Slightly agree (4)	Slightly disagree (3)	Diminishment
22. EAS4	Slightly disagree (3)	Disagree (2)	Diminishment

Table 100. Questionnaire 1 & 2, question 8, I pay attention to pronunciation when I speak in English. Pre- and post-project totals. EA + EB

EA + EB: Question 8: I pay attention to pronunciation when I speak in English						
Key	Strongly disagree	Disagree	Slightly disagree	Slightly agree	Agree	Strongly agree
Code	1	2	3	4	5	6
Pre-project Total		2	3	3	12	2
Post Project Total		1	2	2	11	6

Table 101. Questionnaire 1 & 2, question 8, I pay attention to pronunciation when I speak in

English. A comparison of pre-project opinion with post-project opinion. EA + EB

EA + EB: Question 8: I pay attention to pronunciation when I speak in English			
Student	Pre-Project Opinion	Post-Project Opinion	Improvement, Diminishment or No change of opinion
1. EBS3	Agree (5)	Strongly agree (6)	Improvement
2. EBS4	Agree (5)	Strongly agree (6)	Improvement
3. EBS7	Agree (5)	Strongly agree (6)	Improvement
4. EBS10	Agree (5)	Strongly agree (6)	Improvement
5. EAS2	Slightly agree (4)	Agree (5)	Improvement
6. EBS1	Slightly agree (4)	Agree (5)	Improvement
7. EAS7	Slightly agree (4)	Agree (5)	Improvement
8. EAS3	Disagree (2)	Strongly agree (6)	Improvement
9. EAS5	Slightly disagree (3)	Agree (5)	Improvement
10. EAS8	Slightly disagree (3)	Slightly agree (4)	Improvement
11. EAS14	Disagree (2)	Slightly disagree (3)	Improvement
12. EBS12	Strongly agree (6)	Strongly agree (6)	No change
13. EAS4	Agree (5)	Agree (5)	No change
14. EAS10	Agree (5)	Agree (5)	No change
15. EBS2	Agree (5)	Agree (5)	No change

16. EBS5	Agree (5)	Agree (5)	No change
17. EBS6	Agree (5)	Agree (5)	No change
18. EBS8	Agree (5)	Agree (5)	No change
19. EAS9	Strongly agree (6)	Agree (5)	Diminishment
20. EAS13	Agree (5)	Slightly agree (4)	Diminishment
21. EBS9	Agree (5)	Slightly disagree (3)	Diminishment
22. EAS6	Slightly disagree (3)	Disagree (2)	Diminishment

Table 102. Questionnaire 1 & 2, question 9, I believe by listening to and imitating by reading aloud poetry (please underline as many of the options as you want): I can. Pre -project. EA

EA Pre-project: Question 9: I believe by listening to and imitating by reading aloud poetry (please underline as many of the options as you want): I can					
	A improve my pronunciation of specific words (e.g. '-ed' endings/silent letters….)	B enrich my vocabulary	C make myself aware of grammatical structures	D improve how native-like I sound (intonation, rhythm, stress)	E improve my cultural knowledge about English-speaking cultures	F something else (please specify)
	EAS6	EAS6	EAS13	EAS6	EAS13	
	EAS5	EAS13	EAS14	EAS5	EAS5	

	EAS7	EAS7	EAS7	EAS7	EAS7	
	EAS8	EAS8	EAS10	EAS8	EAS8	
	EAS4	EAS4	EAS4	EAS4	EAS14	
	EAS9	EAS9	EAS9	EAS9	EAS9	
	EAS3	EAS3	EAS3	EAS3	EAS3	
	EAS10	EAS10		EAS10	EAS10	
	EAS2	EAS14		EAS2	EAS2	
	EAS14			EAS13		
				EAS14		
Total	10	9	7	11	9	

Table 103. Questionnaire 1 & 2, question 9, I believe by listening to and imitating by reading aloud poetry (please underline as many of the options as you want): I can. Pre -project. EB

EB Pre-project Question 9: I believe by listening to and imitating by reading aloud poetry (please underline as many of the options as you want): I can (Pre-project)					
improve my pronunciation of specific words (e.g. '-ed' endings/silent letters….)	enrich my vocabulary	make myself aware of grammatical structures	improve how native-like I sound (intonation, rhythm, stress)	improve my cultural knowledge about English-speaking cultures.	something else (please specify) *
A	B	C	D	E	F

EBS2	EBS2	EBS2	EBS2	EBS2	EBS7*
EBS9	EBS9	EBS9	EBS9	EBS9	EBS12*
EBS10	EBS10	EBS10	EBS10	EBS10	
EBS7	EBS7	EBS7	EBS7	EBS7	
EBS3	EBS3	EBS3	EBS3	EBS3	
EBS6	EBS6	EBS6	EBS6	EBS6	
EBS12	EBS12	EBS12	EBS12	EBS12	
EBS1	EBS1	EBS1	EBS1	EBS1	
EBS4	EBS4	EBS4	EBS4	EBS4	
EBS5	EBS5	EBS5	EBS5	EBS5	
EBS8	EBS8	EBS8			
11	11	11	10	10	3

Table 104. Questionnaire 1 & 2, question 9, I believe by listening to and imitating by reading aloud poetry (please underline as many of the options as you want): I can. Post -project. EA

EA Post Project: Question 9: I believe by listening to and imitating by reading aloud poetry (please underline as many of the options as you want): I can					
A	B	C	D	E	F
improve my pronunciation of specific words (e.g. '-	enrich my vocabulary	make myself aware of grammatical structures	improve how native-like I sound (intonation,	improve my cultural knowledge about	something else (please specify)

			rhythm, stress)	English- speaking cultures	
ed' endings/silent letters….)					
EAS3	EAS3	EAS3	EAS3	EAS3	EAS2*
EAS2	EAS2	EAS7	EAS2	EAS5	EAS9*
EAS4	EAS4	EAS8	EAS4	EAS7	
EAS5	EAS5	EAS9	EAS5	EAS9	
EAS6	EAS7	EAS13	EAS6	EAS13	
EAS7	EAS8		EAS7		
EAS8	EAS9		EAS9		
EAS9	EAS10		EAS10		
EAS10	EAS13		EAS13		
EAS13	EAS14		EAS14		
EAS14					
11	10	5	10	5	2

Table 105. Questionnaire 1 & 2, question 9, I believe by listening to and imitating by reading aloud poetry (please underline as many of the options as you want): I can. Post -project. EB

EB Post Project Question 9: I believe by listening to and imitating by reading aloud poetry (please underline as many of the options as you want): I can					
improve my pronunciation of specific	enrich my vocabulary	make myself aware of	improve how native-like I sound	improve my cultural knowledge	something else (please specify) *

words (e.g. '-ed' endings/silent letters….)		grammatical structures	(intonation, rhythm, stress)	about English-speaking cultures.	
A	B	C	D	E	F
EBS1	EBS1	EBS1	EBS1	EBS1	EBS5
EBS2	EBS2	EBS2	EBS2	EBS2	
EBS3	EBS3	EBS6	EBS3	EBS3	
EBS4	EBS4	EBS8	EBS4	EBS4	
EBS5	EBS5	EBS10	EBS6	EBS7	
EBS6	EBS6	EBS12	EBS8	EBS9	
EBS7	EBS7		EBS9	EBS12	
EBS8	EBS8		EBS10		
EBS10	EBS9		EBS12		
EBS12	EBS10				
	EBS12				
10	11	6	9	7	1

Part III: Post-Project Questionnaire (from Part 2 of Questionnaire 2: Questions 1 -31) (23 participants)

Table 106. Questionnaire 2, part 2, question 1, Did you like the experience of reading poems in English? EA

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
				EAS7	EAS3	EAS4
				EAS2	EAS5	EAS8
				EAS10	EAS6	EAS9
					EAS13	
					EAS14	
					EAS15	
Total				3	6	3

Table 107. Questionnaire 2, part 2, question 1, Did you like the experience of reading poems in English? EB

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
				EBS9	EBS1	EBS2
					EBS8	EBS3
					EBS10	EBS4
						EBS5
						EBS6
						EBS7
						EBS12

				1	3	7
Total						

Table 108. Questionnaire 2, part 2, question 2, Would you like to see more poetry in your English classes in the future? EA

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
				EAS3	EAS5	EAS4
				EAS2	EAS6	EAS8
				EAS7	EAS14	EAS9
				EAS10	EAS15	
				EAS13		
Total				5	4	3

Table 109. Questionnaire 2, part 2, question 2, Would you like to see more poetry in your English classes in the future? EB

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
				EBS1	EBS3	EBS2
				EBS8	EBS5	EBS4

				EBS9	EBS6	EBS7
					EBS10	
					EBS12	
Total				3	5	3

Table 110. Questionnaire 2, part 2, question 3, Would you like to see more literature in general in your English classes? EA

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
			EAS13	EAS3	EAS2	EAS4
				EAS14	EAS5	EAS8
					EAS6	EAS9
					EAS7	
					EAS10	
					EAS15	
Total			1	2	6	3

Table 111. Questionnaire 2, part 2, question 3, Would you like to see more literature in general in your English classes? EB

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
				EBS1	EBS2	EBS4
					EBS3	EBS6
					EBS5	EBS7
					EBS10	EBS8
					EBS12	EBS9
Total				1	5	5

Table 112. Questionnaire 2, part 2, question 4, Do you think you will always remember some of the lines (or even whole poems) that you have studied? EA

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
	EAS6	EAS7	EAS2	EAS4	EAS3	
		EAS15	EAS5	EAS8	EAS9	
				EAS13	EAS10	
				EAS14		
Total	1	2	2	4	3	

Table 113. Questionnaire 2, part 2, question 4, Do you think you will always remember some of the lines (or even whole poems) that you have studied? EB

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
	1	2	3	4	5	6
			EBS5	EBS3	EBS1	EBS2
			EBS8	EBS12	EBS4	EBS7
					EBS6	
					EBS9	
					EBS10	
Total			2	2	5	2

Table 114. Questionnaire 2, part 2, question 5, Did you like the teacher's in-class presentation of the poem (literary analysis), author's background and cultural context (which occurred in the first half of each class with the instructor using the PowerPoint)? EA

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
				EAS10	EAS6	EAS3
					EAS15	EAS2
						EAS4
						EAS5

						EAS7
						EAS8
						EAS9
						EAS13
						EAS14
Total				1	2	9

Table 115. Questionnaire 2, part 2, question 5, Did you like the teacher's in-class presentation of the poem (literary analysis), author's background and cultural context (which occurred in the first half of each class with the instructor using the PowerPoint)? EB

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
				EBS8	EBS1	EBS2
					EBS4	EBS3
					EBS5	EBS6
						EBS7
						EBS9
						EBS10
						EBS12
Total				1	3	7

Table 116. Questionnaire 2, part 2, question 6, Was it useful and interesting to receive each poem's PowerPoint presentation via email after class (which contained the author's biography, the poem's literary analysis and its cultural context)? EA

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
			EAS9		EAS4	EAS2
			EAS10		EAS5	EAS3
					EAS6	EAS8
					EAS7	EAS13
						EAS14
						EAS15
Total			2		4	6

Table 117. Questionnaire 2, part 2, question 6, Was it useful and interesting to receive each poem's PowerPoint presentation via email after class (which contained the author's biography, the poem's literary analysis and its cultural context)? EB

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
				EBS12	EBS1	EBS3
					EBS2	EBS5

					EBS4	EBS6
					EBS7	EBS8
						EBS9
						EBS10
Total				1	4	6

Table 118. Questionnaire 2, part 2, question 7, Did you like learning about the literary analysis of each poem? EA

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
		EAS5	EAS3	EAS2	EAS4	EAS8
			EAS9	EAS7	EAS6	
			EAS15	EAS10	EAS14	
				EAS13		
Total		1	3	4	3	1

Table 119. Questionnaire 2, part 2, question 7, Did you like learning about the literary analysis of each poem? EB

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much

Code	1	2	3	4	5	6
			EBS8	EBS3	EBS1	EBS5
			EBS12	EBS7	EBS2	EBS6
					EBS4	EBS9
						EBS10
Total			2	2	3	4

Table 120. Questionnaire 2, part 2, question 8, Did you like learning about the cultural and autobiographical background to each poem? EA

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
			EAS15	EAS2	EAS4	EAS3
				EAS10	EAS6	EAS5
					EAS7	EAS8
					EAS13	EAS9
						EAS14
Total			1	2	4	5

Table 121. Questionnaire 2, part 2, question 8, Did you like learning about the cultural and autobiographical background to each poem? EB

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
				EBS8	EBS1	EBS2
					EBS3	EBS4
					EBS5	EBS6
						EBS7
						EBS9
						EBS10
						EBS12
Total				1	3	7

Table 122. Questionnaire 2, part 2, question 9, Did you like talking about each poem in small groups with general and specific questions (which occurred in the second half of each class)?EA

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
			EAS7	EAS3	EAS2	EAS4
			EAS13	EAS5	EAS8	
				EAS6	EAS9	
				EAS10	EAS14	
					EAS15	

			2	4	5	1
Total						

Table 123. Questionnaire 2, part 2, question 9, Did you like talking about each poem in small groups with general and specific questions (which occurred in the second half of each class)?EB

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
				EBS9	EBS1	EBS3
				EBS12	EBS2	EBS8
					EBS4	
					EBS5	
					EBS6	
					EBS7	
					EBS10	
Total				2	7	2

Table 124. Questionnaire 2, part 2, question 10, Do you think learning poetry by heart (memorizing) is important/a valuable task? EA

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much

Code	1	2	3	4	5	6
		EAS7	EAS4	EAS2	EAS3	
		EAS9	EAS10	EAS5	EAS6	
		EAS15		EAS13	EAS8	
				EAS14		
Total		3	2	4	3	

Table 125. Questionnaire 2, part 2, question 10, Do you think learning poetry by heart (memorizing) is important/a valuable task? EB

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
	1	2	3	4	5	6
			EBS1	EBS4	EBS3	EBS2
			EBS5	EBS9	EBS8	EBS7
			EBS6	EBS12	EBS10	
Total			3	3	3	2

Table 126. Questionnaire 2, part 2, question 11, Do you think that poetry is a suitable and beneficial resource for the EFL classroom? EA

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much

Code	1	2	3	4	5	6
				EAS2	EAS3	EAS4
				EAS7	EAS5	EAS9
				EAS10	EAS6	
				EAS13	EAS8	
					EAS14	
					EAS15	
Total				4	6	2

Table 127. Questionnaire 2, part 2, question 11, Do you think that poetry is a suitable and beneficial resource for the EFL classroom? EB

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
				EBS1	EBS3	EBS2
				EBS6	EBS10	EBS4
				EBS8		EBS5
				EBS9		EBS7
						EBS12
Total				4	2	5

Table 128. Questionnaire 2, part 2, question 12, Do you think that studying poetry in English was too difficult at your level? EA

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
	EAS4	EAS5	EAS14	EAS3	EAS2	
	EAS8		EAS15	EAS6	EAS10	
	EAS9			EAS7		
				EAS13		
Total	3	1	2	4	2	

Table 129. Questionnaire 2, part 2, question 12, Do you think that studying poetry in English was too difficult at your level? EB

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
	EBS4	EBS2	EBS8	EBS1		
	EBS6	EBS10		EBS3		
	EBS7	EBS12		EBS5		
				EBS9		
Total	3	3	1	4		

Table 130. Questionnaire 2, part 2, question 13, Do you feel you have become personally enriched by studying poetry in the classroom? EA

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
			EAS6	EAS2	EAS3	EAS9
				EAS8	EAS4	
				EAS15	EAS5	
					EAS7	
					EAS10	
					EAS13	
					EAS14	
Total			1	3	7	1

Table 131. Questionnaire 2, part 2, question 13, Do you feel you have become personally enriched by studying poetry in the classroom? EB

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
			EBS8	EBS1	EBS3	EBS2
				EBS6	EBS7	EBS4
					EBS9	EBS5
					EBS10	
					EBS12	
Total			1	2	5	3

Table 132. Questionnaire 2, part 2, question 14, Do you think you have become closer to English speaking culture by the study of poetry in English? EA

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
			EAS6	EAS3	EAS4	EAS9
				EAS2	EAS5	
				EAS13	EAS8	
				EAS14	EAS10	
				EAS15		
Total			1	5	4	1

Table 133. Questionnaire 2, part 2, question 14, Do you think you have become closer to English speaking culture by the study of poetry in English? EB

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
			EBS8	EBS1	EBS2	EBS4
				EBS3	EBS5	EBS9
				EBS6	EBS7	EBS12
					EBS10	

Total			1	3	4	3

Table 134. Questionnaire 2, part 2, question 15, Do you think that your poetic imitations improved from the Day 1 recording to the Day 6 recording? EA

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
		EAS14	EAS6	EAS2	EAS3	EAS4
			EAS10	EAS5	EAS8	
				EAS7	EAS13	
				EAS9	EAS15	
Total		1	2	4	4	1

Table 135. Questionnaire 2, part 2, question 15, Do you think that your poetic imitations improved from the Day 1 recording to the Day 6 recording? EB (EBS2 marked two options)

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
				EBS1	EBS2	EBS2
				EBS3	EBS5	EBS4
				EBS6	EBS8	EBS10

				EBS7		EBS12
				EBS9		
Total				5	3	4

Table 136. Questionnaire 2, part 2, question 16, Do you think that by imitating native recordings you have improved your overall pronunciation and that you sound more like a native than you did before the project began? EA

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
		EAS7	EAS6	EAS5	EAS3	
				EAS8	EAS2	
				EAS9	EAS4	
				EAS10	EAS13	
				EAS14		
				EAS15		
Total		1	1	6	4	

Table 137. Questionnaire 2, part 2, question 16, Do you think that by imitating native recordings you have improved your overall pronunciation and that you sound more like a native than you did before the project began? EB (EBS2 marked two options)

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Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
			EBS1	EBS3	EBS2	EBS2
				EBS6	EBS4	EBS12
				EBS7	EBS5	
				EBS8	EBS10	
				EBS9		
Total			1	5	4	2

Table 138. Questionnaire 2, part 2, question 17, Do you think that now, after the project has ended, you will pay more attention to you pronunciation when you speak English? EA

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
			EAS6	EAS5	EAS2	EAS3
				EAS7	EAS4	EAS13
				EAS9	EAS8	
				EAS14	EAS10	
				EAS15		
Total			1	5	4	2

Table 139. Questionnaire 2, part 2, question 17, Do you think that now, after the project has ended, you will pay more attention to you pronunciation when you speak English? EB

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
				EBS7	EBS1	EBS4
				EBS9	EBS2	EBS6
					EBS3	EBS8
					EBS5	EBS12
					EBS10	
Total				2	5	4

Table 140. Questionnaire 2, part 2, question 18, Do you think pronunciation based activities should be a feature of future English classes? EA

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
				EAS6	EAS7	EAS3
				EAS10	EAS8	EAS2
					EAS13	EAS4
					EAS15	EAS5
						EAS9
						EAS14
Total				2	4	6

Table 141. Questionnaire 2, part 2, question 18, Do you think pronunciation based activities should be a feature of future English classes? EB

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
				EBS9	EBS1	EBS2
					EBS3	EBS4
					EBS5	EBS7
					EBS6	EBS8
					EBS10	EBS12
Total				1	5	5

Table 142. Questionnaire 2, part 2, question 19, Do you think that project was very interesting and a welcome change from textbook based classes? EA

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
			EAS7	EAS10	EAS2	EAS3
				EAS13	EAS8	EAS4
					EAS15	EAS5
						EAS6
						EAS9

						EAS14
Total			1	2	3	6

Table 143. Questionnaire 2, part 2, question 19, Do you think that project was very interesting and a welcome change from textbook based classes? EB (EBS2 marked two options)

Key	Not at all	Not so much	So-so	A little	Quite a lot	Very Much
Code	1	2	3	4	5	6
				EBS9	EBS1	EBS5
					EBS2	EBS2
					EBS3	EBS4
						EBS6
						EBS7
						EBS8
						EBS10
						EBS12
Total				1	3	8

Table 144. Questionnaire 2, part 2, question 20, If you had literature included as a part of the contents of your English classes, which things in the following list would you like to do EA (EAS15 wrote "with songs" on questionnaire)

More Poetry	Unabridged (original) short stories/novellas	Abridged (simplified) short stories/novellas	Unabridged (original) novels	Abridged (simplified) novels	Use of dramatic scripts from contemporary/classic theatrical plays	Use of screenplays from contemporary/classic films	Box-sets of current/classic T.V. series
EAS2: 2	EAS2: 1	EAS10: 4		EAS10: 5	EAS10: 3	EAS2: 3	EAS9: 5
EAS3: 6	EAS3: 2	EAS3: 7	EAS3: 5	EAS3: 8	EAS3: 1	EAS3: 3	EAS3: 4
EAS4: 2	EAS4: 1	EAS4: 3	EAS4: 5	EAS4: 4		EAS9: 4	EAS10: 2
EAS5: 5		EAS5: 3	EAS13: 5	EAS5: 3	EAS5: 2	EAS5: 1	
EAS6:3	EAS6:1	EAS6:4		EAS9:1		EAS10: 1	EAS6:2
	EAS7: 2	EAS9: 3			EAS7: 4	EAS7: 3	EAS7: 1
EAS8: 1	EAS9: 2	EAS8: 2				EAS14: 2	EAS13: 4
EAS13: 2	EAS13: 1	EAS13: 3					
EAS14: 3	EAS14: 1						
EAS15: 1							

Table 145. Questionnaire 2, part 2, question 20, If you had literature included as a part of the contents of your English classes, which things in the following list would you like to do EB

More Poetry	Unabridged (original) short stories/novellas	Abridged (simplified) short stories/novellas	Unabridged (original) novels	Abridged (simplified) novels	Use of dramatic scripts from contemporary/classic theatrical plays	Use of screenplays from contemporary/classic films	Box-sets of current/classic T.V. series series
EBS4: 1	EBS1: 1	EBS6: 2	EBS4: 4	EBS6: 2	EBS1: 2	EBS2: 2	EBS1: 3
EBS5: 1	EBS2: 1	EBS8: 1	EBS5: 1	EBS8: 1	EBS5: 2	EBS5: 2	EBS3: 2

EBS3: 3	EBS3: 1	EBS10: 4	EBS6: 1		EBS6: 1	EBS6: 1	EBS4: 2
EBS6: 1	EBS4: 3		EBS9: 1		EBS10:5	EBS9: 2	EBS6: 1
EBS7: 2	EBS5: 1					EBS10: 1	EBS7: 3
EBS8: 2	EBS6: 1					EBS12: 3	EBS8: 2
EBS10:6	EBS7: 1						EBS9:3
	EBS10: 3						EBS10: 2
EBS12: 1							EBS12: 2

Table 146. Questionnaire 2, part 2, question 20, If you had literature included as a part of the contents of your English classes, which things in the following list would you like to do. Combined poetry preferences EA + EB

More Poetry			
Preference	EA	EB	Total
1st preference	2	4	6
2nd preference	3	2	5
3rd preference	2	1	3
4th preference			
5th preference	1		1
6th preference	1	1	2
7th preference			

8th preference			
Total Number of votes	9	8	17

Table 147. Questionnaire 2, part 2, question 20, If you had literature included as a part of the contents of your English classes, which things in the following list would you like to do. Combined unabridged (original) short stories/novellas preferences EA + EB

Unabridged (original) short stories/novellas			
Preference	EA	EB	Total
1st preference	5	6	11
2nd preference	3		3
3rd preference		2	2
4th preference			
5th preference			
6th preference			
7th preference			
8th preference			
Total Number of votes	8	8	16

Table 148. Questionnaire 2, part 2, question 20, If you had literature included as a part of the contents of your English classes, which things in the following list would you like to do. Combined abridged (simplified) short stories/novellas preferences. EA + EB

Abridged (simplified) short stories/novellas			
Preference	EA	EB	Total
1st preference		1	1
2nd preference	1	1	2
3rd preference	4		4
4th preference	2	1	3
5th preference			
6th preference			
7th preference	1		1
8th preference			
Total Number of votes	8	3	11

Table 149. Questionnaire 2, part 2, question 20, If you had literature included as a part of the contents of your English classes, which things in the following list would you like to do. Combined unabridged (original) novels preferences. EA + EB

Unabridged (original) novels			
Preference	EA	EB	Total
1st preference		3	3
2nd preference			
3rd preference			
4th preference		1	
5th preference	3		
6th preference			

7th preference			
8th preference			
Total Number of votes	3	4	7

Table 150. Questionnaire 2, part 2, question 20, If you had literature included as a part of the contents of your English classes, which things in the following list would you like to do. Combined abridged (simplified) novels preferences. EA + EB

Abridged (simplified) novels			
Preference	EA	EB	Total
1st preference	1	1	2
2nd preference		1	1
3rd preference	1		1
4th preference	1		1
5th preference	1		1
6th preference			
7th preference			
8th preference	1		1
Total Number of votes	5	2	7

Table 151. Questionnaire 2, part 2, question 20, If you had literature included as a part of the contents of your English classes, which things in the following list would you like to do. Combined use of dramatic scripts from contemporary/classic theatrical plays preferences. EA + EB

7th preference			
8th preference			
Total Number of votes	3	4	7

Table 150. Questionnaire 2, part 2, question 20, If you had literature included as a part of the contents of your English classes, which things in the following list would you like to do. Combined abridged (simplified) novels preferences. EA + EB

Abridged (simplified) novels			
Preference	EA	EB	Total
1st preference	1	1	2
2nd preference		1	1
3rd preference	1		1
4th preference	1		1
5th preference	1		1
6th preference			
7th preference			
8th preference	1		1
Total Number of votes	5	2	7

Table 151. Questionnaire 2, part 2, question 20, If you had literature included as a part of the contents of your English classes, which things in the following list would you like to do. Combined use of dramatic scripts from contemporary/classic theatrical plays preferences. EA + EB

Use of dramatic scripts from contemporary/classic theatrical plays			
Preference	EA	EB	Total
1st preference	1	1	2
2nd preference	1	2	3
3rd preference	1		1
4th preference	1		1
5th preference		1	1
6th preference			
7th preference			
8th preference			
Total Number of votes	4	4	8

Table 152. Questionnaire 2, part 2, question 20, If you had literature included as a part of the contents of your English classes, which things in the following list would you like to do. Combined use of screenplays from contemporary/classic films preferences. EA + EB

Use of screenplays from contemporary/classic films			
Preference	EA	EB	Total
1st preference	2	2	4
2nd preference	1	3	4
3rd preference	3	1	4
4th preference	1		1
5th preference			
6th preference			

7th preference			
8th preference			
Total Number of votes	7	6	13

Table 153. Questionnaire 2, part 2, question 20, If you had literature included as a part of the contents of your English classes, which things in the following list would you like to do. Combined box-sets of current/classic T.V. series preferences. EA + EB

Box-sets of current/classic T.V. series			
Preference	EA	EB	Total
1st preference	1	1	2
2nd preference	3	5	8
3rd preference		3	3
4th preference	2		2
5th preference	1		1
6th preference			
7th preference			
8th preference			
Total Number of votes	7	9	16

Table 154. Questionnaire 2, part 2, question 21, If your answer to question 4 ("Do you think you will always remember some of the lines (or even whole poems) that you have studied?") was 'yes,' which poem(s) have you memorised or can remember the most lines from. EA *

	Poem 1 (Henley's Invictus)	Poem 2 (Kipling's if)	Poem 3 (Angelou's Still I Rise)	Poem 4 (Yeats' The Lake Isle of Innisfree)	Poem 5 (Frost's Stopping by Woods)	Poem 6 (Wordsworth's The Daffodils)	Poem 7 (Duffy's Warning her Pearls)	Poem 8 (Shakespeare's *My Mistress' Eyes*)	Poem 9 (Auden's Funeral Blues)	Poem 10 (Heaney's Mid Term Break)
Lines	EAS10* EAS4: L EAS7: L EAS9: L EAS13: L EAS14: L	EAS10* EAS2: L EAS9: L EAS13: L EAS14: L	EAS10* EAS4: L EAS5: L EAS7: L EAS13: L EAS14: L	EAS4: L EAS7: L EAS13: L	EAS4: L	EAS2: L EAS14: L		EAS4: L EAS9: L	EAS2: L EAS4: L EAS7: L EAS9: L	EAS4: L
Lines Total	6	5	6	3	1	2		2	4	1
Poem	EAS3: P EAS5: P	EAS3: P			EAS3: P				EAS3: P	
Poem Total	2	1			1				1	
Overall Total	8	6	6	3	2	2		2	5	1

*EAS10: did not specify lines or poem (so I have included their options as lines as the most logical choice).

*L = lines; P = whole poem

Table 155. Questionnaire 2, part 2, question 21, If your answer to question 4 ("Do you think you will always remember some of the lines (or even whole poems) that you have studied?") was 'yes,' which poem(s) have you memorised or can remember the most lines from. EB*

	Poem 1 (Henley's Invictus)	Poem 2 (Kipling's if)	Poem 3 (Angelou's Still I Rise)	Poem 4 (Yeats' The Lake Isle of Innisfree)	Poem 5 (Frost's Stopping by Woods)	Poem 6 (Wordsworth's The Daffodils)	Poem 7 (Duffy's Warning her Pearls)	Poem 8 (Shakespeare's My Mistress' Eyes)	Poem 9 (Auden's Funeral Blues)	Poem 10 (Heaney's Mid Term Break)
Lines	EBS1: L	EBS3: L	EBS3: L	EBS3: L	EBS3: L	EBS3: L	EBS3: L	EBS1: L	EBS1: L	EBS1: L
	EBS3: L	EBS7: L	EBS4: L	EBS4: L	EBS5: 2	EBS7: L	EBS4: L	EBS5: 4	EBS3: L	EBS3: L
	EBS5: 1	EBS10: L	EBS5: 3	EBS7: L	EBS6: L		EBS6: L	EBS7: L	EBS7: L	EBS7: L
	EBS6: L		EBS6: L	EBS10: L	EBS7: L		EBS7: L	EBS9: L	EBS8: L	EBS8: L
	EBS7: L		EBS7: L		EBS8: L		EBS10: L			
	EBS9: L		EBS10: L		EBS10: L					
	EBS10: L									

	EBS12: L									
Lines Total	8	3	6	4	6	2	5	4	4	4
Poem	EBS2: P EBS4: P	EBS2: P	EBS2: P	EBS2: P	EBS2: P EBS4: P	EBS2: P EBS4: P	EBS2: P	EBS2: P	EBS2: P EBS4: P	EBS2: P
Poem Total	2	1	1	1	2	2	1	1	2	1
Overall Total	10	4	7	5	8	4	6	5	6	5

*L = lines; P = whole poem

Table 156. Questionnaire 2, part 2, question 21, If your answer to question 4 ("Do you think you will always remember some of the lines (or even whole poems) that you have studied?") was 'yes,' which poem(s) have you memorised or can remember the most lines from. EA + EB

Poem	Lines Total EB	Lines Total EA	Total Lines EA + EB	Poem Total EB	Poem Total EA	Total Poem
Poem 10 (Heaney's Mid Term Break)	4	1	5	1		1
Poem 9 (Auden's Funeral Blues)	4	4	8	2	1	3
Poem 8 (Shakespeare's My Mistress' Eyes)	4	2	6	1		1
Poem 7 (Duffy's Warming her Pearls)	5		5	1		1
Poem 6 (Wordsworth's The Daffodils)	2	2	4	2		2
Poem 5 (Frost's Stopping by Woods)	6	1	7	2	1	3
Poem 4 (Yeats' The Lake Isle of Innisfree)	4	3	7	1		1
Poem 3 (Angelou's Still I Rise)	6	6	12	1		1
Poem 2 (Kipling's if)	3	5	8	1	1	2
Poem 1 (Henley's Invictus)	8	6	14	2	2	4

EA + EB										
Overall Total EB	10	4	7	5	8	4	6	5	6	5
Overall Total EA	8	6	6	3	2	2		2	5	1
Overall Total EA +EB	18	10	13	8	10	6	6	7	11	6

Table 157. Questionnaire 2, part 2, question 23, Of the four general themes dealt with in the project which themes did you prefer?EA + EB

	Life and Living (poems 1 (Invictus), 2 (if) and 3 (Still I Rise))	**Wild World** (poems 4 (The Lake Isle of Innisfree) , 5 (Stopping by Woods) and 6 (The Daffodils))	**Love** (poems 7 (Warming her Pearls) and 8 (My Mistress' Eyes))	**Death** (poem 9 (Funeral Blues), poem 10 (Mid Term Break))
Number of first preference EA votes	9	0	2 (EAS2, EAS15)	0

	(EAS3, EAS4, EAS5, EAS7, EAS8, EAS9, EAS10, EAS13, EAS14)			
Number of first preference EB votes	8 (EBS1,EBS2,EBS3,EBS5, EBS7, EBS9,EBS10, EBS12)	2 (EBS4,EBS8)	0	0
Total	17	2	2	0
Number of second EA preference votes	2 (EAS15, EAS2)	2 (EAS3, EAS4)	5 (EAS5,EAS7,EAS8,EAS10, EAS13)	1 (EAS9)
Number of second EB preference votes	0	3 (EBS3, EBS5, EBS7)	4 (EBS4,EBS9,EBS10,EBS12)	3 (EBS1,EBS2,EBS8)
Total	2	5	9	4
Number of third preference EA votes	0	3 (EAS2, EAS7, EAS13)	3 (EAS3, EAS4, EAS9)	2 (EAS10,EAS5)

Number of third preference EB votes	0	2 (EBS1, EBS2)	3 (EBS3,EBS5,EBS7)	2 (EBS4, EBS12)
Total	0	5	6	4
Number of fourth preference EA votes	0	3 (EAS5, EAS9,EAS10)	0	5 (EAS2, EAS3, EAS4, EAS7, EAS13)
Number of fourth preference EB votes	1 (EBS4)	1 (EBS12)	2 (EBS1, EBS2)	3 (EBS3,EBS5,EBS7)
Total	1	4	2	8
Overall Total number of votes	20	16	19	16

Table 158. Questionnaire 2, part 2, question 24, What were your favourite poems? Student

codes EA + EB

Preference	1st		Total	2nd
Poem 10 (Heaney's Mid Term Break)				
Poem 9 (Auden's Funeral Blues)	1 (EAS9)	1 (EBS1)	2	
Poem 8 (Shakespeare's *My Mistress' Eyes*)				2
Poem 7 (Duffy's Warming her Pearls)	1 (EAS2)	1 (EBS4)	2	
Poem 6 (Wordsworth's The Daffodils)	1 (EAS15)		1	
Poem 5 (Frost's Stopping by Woods)		1 (EBS8)	1	
Poem 4 (Yeats' The Lake Isle of Innisfree)				2
Poem 3 (Angelou's Still I Rise)	2 (EAS7, EAS14)	3 (EBS6, EBS8, EBS10)	5	3
Poem 2 (Kipling's if)	1 (EAS3)		1	3
Poem 1 (Henley's Invictus)	5 (EAS5, EAS4, EAS8, EAS10, EAS13)	6 (EBS2, EBS3, EBS5, EBS7, EBS9, EBS12)	11	1

400

	(EAS14)	(EAS8, EAS10, EAS13)	(EAS3, EAS5, EAS2)	(EAS15, EAS4)				(EAS9, EAS7)		
	2 (EBS1, EBS10)	1 (EBS2)	3 (EBS3, EBS5, EBS12)		2 (EBS7, EBS4)		1 (EBS6)	2 (EBS8, EBS9)		
Total	3	4	6	2	2		1	4		
3rd		3 (EAS5 EAS9 EAS14)	1 (EAS15)		1 (EAS4)	1 (EAS3)	1 (EAS10)	1 (EAS8)	2 (EAS7, EAS2)	
		1 (EBS10)		1 (EBS5)	1 (EBS6)	4 (EBS1, EBS2, EBS3, EBS4)				1 (EBS12)
Total		4	1	1	2	5	1	1	2	1

4th	1 (EAS9)			1 (EAS2)		1 (EAS14)		1 (EAS4)	2 (EAS10, EAS5)	1 (EAS8)
	1 (EBS6)	1 (EBS5)			2 (EBS2, EBS3)				1 (EBS12)	1 (EBS1)
Total	2	1		1	2	1		1	3	2
5th						1 (EAS4)				
		1 (EBS6)			2 (EBS1, EBS10)	1 (EBS5)			1 (EBS2)	
Total		1			2	2			1	
6th			1 (EAS4)							
			1					2		1

			(EBS1)					(EBS5, EBS6)		(EBS2)
Total			2					2		1
7th							1 (EAS4)			
							2 (EBS2, EBS10)		1 (EBS6)	
Total							3		1	
8th									1 (EAS4)	
				1 (EBS6)				1 (EBS2)		
Total				1				1	1	
9th										1 (EAS4)

Preference	Poem 1 (Henley's Invictus)	Poem 2 (Kipling's if)	Poem 3 (Angelou's Still I Rise)	Poem 4 (Yeats' The Lake Isle of Innisfree)	Poem 5 (Frost's Stopping by Woods)	Poem 6 (Wordsworth's The Daffodils)	Poem 7 (Duffy's Warming her Pearls)	Poem 8 (Shakespeare's *My Mistress' Eyes*)	Poem 9 (Auden's Funeral Blues)	Poem 10 (Heaney's Mid Term Break)
10th	1	1 (EAS4)	1 (EBS2)	1 (EBS2)		1 (EBS6)				1 (EBS6)
Total	1	1	1	1		1				2
EA Total	7	8	7	3	1	4	3	4	6	2
EB Total	9	4	8	3	8	6	4	5	4	4
Overall Total	16	12	15	6	9	10	7	9	10	6

Table 159. Questionnaire 2, part 2, question 24, What were your favourite poems? Ranking without codes EA + EB

1st EA	5	1	2			1	1		1	
1st EB	6		3		1		1		1	
total	11	1	5		1	1	2		2	
2nd EA	1	3	3	2				2		
2nd EB	2	1	3		2		1	2		
total	3	4	6	2	2		1	4		
3rd EA		3	1		1	1	1	1	2	
3rd EB		1		1	1	4				1
total		4	1	1	2	5	1	1	2	1
4th EA	1			1		1		1	2	1
4th EB	1	1			2				1	1
total	2	1		1	2	1		1	3	2
5th EA						1				
5th EB		1			2	1			1	
total		1			2	2			1	
6th EA			1							
6th EB			1					2		1
total			2					2		1
7th EA							1			
7th EB							2		1	
total							3		1	
8th EA									1	
8th EB				1				1		
total				1				1	1	

	C1	C2	C3	C4	C5	C6	C7	C8	C9	C10
9th EA										1
9th EB			1							1
total			1							2
10th EA		1								
10th EB				1		1				
total		1		1		1				
EA Total	7	8	7	3	1	4	3	4	6	2
EB Total	9	4	8	3	8	6	4	5	4	4
Overall Total	16	12	15	6	9	10	7	9	10	6

Table 160. Questionnaire 2, part 2, question 25, What were your favourite lines? EA + EB

Poem	Lines	Student	Number
Poem 1 (Henley's *Invictus*)	"I am the master of my fate, I am the captain of	EBS1 EBS2	12

	my soul"/"I'm the master of my fate"	EBS3	
		EBS5	
		EBS6	
		EBS9	
		EBS10	
		EBS12	
		EAS10	
		EAS7	
		EAS3	
		EAS4	
	"I thank whatever gods may be for my unconquerable soul"	EAS5	1
	"My head is bloody, but unbowed"	*EAS7*	1
Total			13
Poem 2 (Kipling's if)	"meet triumph with disaster"	EBS2	1

	"if you can keep your head when all about you"	EAS3	1
	"Yours is the earth and what's in it and what is more, you'll be a man, my son!"	EBS7	1
Total			3
Poem 3 (Angelou's Still I Rise)	"But still like dust I'll rise" /"Still I'll rise"	EBS1 EBS5 EBS12 EAS3 EAS7	5
	"You may shoot me with your words You may cut me with your eyes"	EAS14	1

	You may hate me with your hatefulness But still, like air I'll rise"		
Total			6
Poem 4 (Yeats' The Lake Isle of Innisfree)	"I will arise and go to the lake isle of Innisfree"	EAS4	
Total			1
Poem 5 (Frost's Stopping by Woods)	"Whose woods these are I think I know"	EBS7	
	"(But I have promises to keep) And miles to go before I sleep"	EBS2 EBS5 EBS10	
Total			4
Poem 6 (Wordsworth's The Daffodils	"I wandered lonely as a cloud"	EAS3 EAS4	
Total			2

Poem 9 (Auden's Funeral Blues)	"He was my north, my south, my east and west. He was my work week and Sunday rest. "	EBS3 *EBS4*	
	He was my north my south	*EBS9*	
	He was my north, my south, my east and west. He was my work week and Sunday rest.		
	My noon my midnight my talk my song, I thought that love would last forever, I was wrong		

	Lines	Student	Number
	I though love would last forever, I was wrong	EBS2 *EBS4*	
	Stop all the clocks	*EBS9*	
	The stars are not wanted now, put out every one. Pack up the moon and dismantle the sun. Pour away the oceans and sweep up the wood for nothing now can come to any good"	EAS9	
Total			5

Table 161. Questionnaire 2, part 2, question 26, Which lines do you think you'll always remember (favourite lines or not)? EA + EB

	Lines	Student	Number

Poem			
Poem 1 (Henley's *Invictus*)	"I am the master of my fate I am the captain of my soul"	EAS9 EAS3 EAS5 EAS8 EAS10 EAS14 EAS4 EBS3 EBS4 EBS7 EBS12	11
	I am the master of my fate		
	Out of the night that covers me Black as the pit from pole to pole I thank whatever gods may be For my uncomfortable soul	EBS10	1
Poem 2 (Kipling's *if)*	And risk it on turn of pitch and toss and lose and start again at your beginnings	EBS7	1

Poem 4 (Yeats' The Lake Isle of Innisfree)	"I will arise and go to the lake isle of Innisfree"	EAS4	1
Poem 6 (Wordsworth's The Daffodils)	"I wandered lonely as a cloud	EAS4 EBS4	2
Poem 7 (Duffy's Warming her Pearls)	"Slack on my neck, her pearls"	EAS2	1
Poem 8 (Shakespeare's My Mistress' Eyes)	My Mistress'' eyes are nothing like the sun	EAS7	1
Poem 9 (Auden's Funeral Blues)	"I thought love would last forever, I was wrong"	EAS2	1
	Stop all the clocks	EBS1 EBS4	2
	He was my north, my south, my east, my west	EBS1	1
Poem 10 (Heaney's Mid Term Break)	Four foot box, one foot for every year	EBS1	1

EAS4 mentioned "The same as question 25 but I'm not sure about my ability to remember lines for always" and similarly EAS10 said "(the same as) my favourite lines".

EBS2: Most of them (I try to repeat all the poems every day)

EBS5: Más que determinados verses es el conjunto de lo que se expresa en cada poema, y como quede claro (por lo cual que he trasmito los versos) mas que versos enteros, son algunas palabras las que traen el recuerdo del sentido del poema.

EBS12: The previous ones *[I am the master of my fate, I am the captian of my soul]* (maybe not "but still, like dust, I'll rise), even I like it.

Table 162. Questionnaire 2, part 2, question 27, To improve my pronunciation in the future you will (please underline as many of the options as you want) EA

	A	B	C	D	E	F	G
	EAS2	EAS2	EAS2	EAS2	EAS3	EAS9	EAS7*
	EAS3	EAS3	EAS3	EAS3		EAS3	EAS9*
	EAS4	EAS4	EAS8	EAS4		EAS4	EAS10*
	EAS5	EAS5	EAS13	EAS5		EAS10	
	EAS6	EAS6		EAS6		EAS14	
	EAS9	EAS7		EAS9		EAS7	
	EAS10	EAS8		EAS13		EAS15	
	EAS13	EAS9					
	EAS14	EAS10					
	EAS15	EAS13					
		EAS14					
		EAS15					
Total	10	12	4	7	1	7	3

*EAS7 "watch TV series on streaming"

* EAS9 "listen (to) podcast (s)"

*EAS10 "like watch English channels on TV"

Table 163. Questionnaire 2, part 2, question 27, To improve my pronunciation in the future you will (please underline as many of the options as you want) EB

	A	B	C	D	E	F	G
	EBS1	EBS1	EBS2	EBS1		EBS4	EBS1*
	EBS2	EBS2	EBS5	EBS5		EBS5	EBS4*
	EBS3	EBS4	EBS3	EBS6		EBS3	EBS3*
	EBS4	EBS5:		EBS12		EBS6	EBS5*
	EBS5	EBS6				EBS9	EBS8*
	EBS6	EBS7				EBS12	EBS12*
	EBS7	EBS8					
	EBS8	EBS9					
	EBS9	EBS10					
	EBS10	EBS12					
	EBS12						
Total	11	10	3	4	0	6	6

*EBS1: Listen news on radio

***EBS3**: learn by 'coeur' some frases and imitate several times.

***EBS4**: Listen to audiobooks

***EBS5**: Try to speak English when I have occasion.

*__EBS8__: Read recorded short stories.

__EBS12:__ Listen to the radio

Table 164. Questionnaire 2, part 2, question 27, To improve my pronunciation in the future you will (please underline as many of the options as you want) EA +EB without student code

	A	B	C	D	E	F	G
EA Total	10	12	4	7	1	7	3
EB Total	11	10	3	4	0	6	6
EA + EB	21	22	7	11	1	13	9

Table 165. Questionnaire 2, part 2, question 28, I believe by listening to and imitating by reading aloud poetry (please underline as many of the options as you want) EA

	A	B	C	D	E	F

	improve how native-like I sound (intonation, rhythm, stress)	enrich my vocabulary	make myself aware of grammatical structures	improve my cultural knowledge about English-speaking cultures.	improve my pronunciation of specific words (e.g. '-ed' endings/silent letters….)	something else
	EAS2	EAS3	EAS9	EAS9	EAS2	EAS2*
	EAS3	EAS4	EAS3	EAS3	EAS3	EAS9*
	EAS4	EAS5	EAS13	EAS4	EAS4	
	EAS5	EAS7	EAS14	EAS5	EAS5	
	EAS6	EAS8	EAS15	EAS13	EAS7	
	EAS7	EAS9		EAS14	EAS9	
	EAS8	EAS10			EAS13	
	EAS9	EAS13			EAS14	
	EAS10	EAS14				
	EAS13	EAS15				
	EAS15					
EA Total	11	10	5	6	8	2

* EAS2 "Put in my own situation a very big BREAK to understand my own situation of pronunciation and my deaf ear."EAS9 "Enjoy(ment) (of the) English language."

Table 166. Questionnaire 2, part 2, question 28, I believe by listening to and imitating by reading aloud poetry (please underline as many of the options as you want) EB

	A improve how native-like I sound (intonation, rhythm, stress)	B enrich my vocabulary	C make myself aware of grammatical structures	D improve my cultural knowledge about English-speaking cultures.	E improve my pronunciation of specific words (e.g. '-ed' endings/silent letters….)	F something else
	EBS1	EBS1	EBS1	EBS1	EBS1	EBS6*
	EBS2	EBS2	EBS2	EBS2	EBS2	EBS8*
	EBS3	EBS3	EBS3	EBS3	EBS3	
	EBS4	EBS4	EBS8	EBS4	EBS7	
	EBS5	EBS5	EBS10	EBS5	EBS5	
	EBS7	EBS8	EBS12	EBS9	EBS8	
	EBS8	EBS10		EBS12	EBS9	
	EBS9	EBS12			EBS10	
	EBS10				EBS12	
	EBS12					
EB Total	10	8	6	7	9	2

*EBS6: "I believe I can improve, I don't know if I've got it. I hope so" EBS8: "Having to record myself has made me more aware of my pronunciation and I think it's the first time."

Table 167. Questionnaire 2, part 2, question 28, I believe by listening to and imitating by reading aloud poetry (please underline as many of the options as you want) EA +EB without student code

	A improve how native-like I sound (intonation, rhythm, stress)	B enrich my vocabulary	C make myself aware of grammatical structures	D improve my cultural knowledge about English-speaking cultures.	E improve my pronunciation of specific words (e.g. '-ed' endings/silent letters….)	F something else
EA Total	11	10	5	6	8	2
EB Total	10	8	6	7	9	2
EA +EB	21	18	11	13	17	4

Appendix 3 Evaluators Handout

Evaluators' handout

Please fill in all of the following eight fields:

1. **Name**:

    …………………………………………………………………………………

2. **Age**:

    …………………………………………………………………………………

3. **Nationality**:

    …………………………………………………………………………………

4. **Mother Tongue** (L1): If your L1 is English, which (regional) variety of English do you

    speak (e.g. *General British (R.P.), Hiberno☐English, Standard Scottish English,*

    Liverpool English, Northern English, New Zealand English etc.):

    …………………………………………………………………………………

5. **Other/Foreign Languages spoken (L2s)**:

    …………………………………………………………………………………

6. **Education** (certificates/diplomas /degrees etc.):

    …………………………………………………………………………………

    …………………………………………………………………………………

7. **Profession**:

    …………………………………………………………………………………

8. **What   (if   any)   teaching   experience   do   you   have?**:

    …………………………………………………………………………………

....

....

Instructions:

You will hear three[10] different recordings of the same poem/free speech sample by 33 students divided into 4 groups (A, B, C & D). For each of the three recordings give a mark between 1 and 9 based on two criteria:

Accentedness: the extent to which you judge how the sample would differ from a native speaker norm. A low mark would signify the speaker has a strong Spanish accent and intonation, whereas a high mark indicates that they sound quite 'native-like').

Comprehensibility: how much you understand the speaker without making an effort. A low mark would signify that the speaker is difficult to understand, whereas a high mark indicates that there is no difficulty in understanding what they are saying)

Remember I: Each set of marks is specific to each student (thus, there is no comparison of inter-student pronunciation, only intra-student pronunciation is considered i.e. whether there is there a discernible improvement/worsening in the individual student in question's own pronunciation. It is irrelevant how each student compares to their classmates).

Remember II: The quality of the recordings differ greatly. Only consider the quality of the content NOT the quality of the particular recording.

---

[10] *Due to absences on the day of recording a small number of students have 2 rather than 3 samples of the poem and/or the free speech*

The Poem

Do not stand at my grave and weep

By Mary Elizabeth Frye

Do not stand at my grave and weep

I am not there. I do not sleep.

I am a thousand winds that blow.

I am the diamond glints on snow.

I am the sunlight on ripened grain.

I am the gentle autumn rain.

When you awaken in the morning's hush

I am the swift uplifting rush

of quiet birds in circled flight. [11]

~~I am the soft stars that shine at night.~~

~~Do not stand at my grave and cry;~~

~~I am not there. I did not die.~~

The Poem's Evaluation

Example:

Listen and evaluate the following Poem on a 1-9 scale based on Accentedness and Comprehensibility. In this example you will only hear two versions of the poem and not three (the latter being the norm).

---

[11] *The highlighted section is the part of the poem which is read out by the students.*

Test Poem 0 Student 11 Group D	Recording 1 (Grade from 1 to 9)	Recording 2 (Grade from 1 to 9)
Accentedness (influence of Spanish accent and intonation on how 'native like ' the student sounds): **1 = very strong Spanish accent and intonation**)		
Comprehensibility (how easy it is to understand him/her without making an effort) **1 = speaker is difficult to understand**)		

Poem Group A (7 Students)

Student 1 Group A	Recording 1 (Grade from 1 to 9)	Recording 2 (Grade from 1 to 9)	Recording 3 (Grade from 1 to 9)
Accentedness (influence of Spanish accent and intonation on how 'native like ' the student sounds): **1 = very strong Spanish accent and intonation**)			
Comprehensibility (how easy it is to understand him/her without making an effort) **1 =**			

speaker is difficult to understand)			

Student 2 Group A	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 3 Group A	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 4 Group A	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 5 Group A	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 6 Group A	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 7 Group A	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Poem Group B (8 Students)

Student 1 Group B	Recording 1 (Grade from 1 to 9)	Recording 2 (Grade from 1 to 9)	Recording 3 (Grade from 1 to 9)
Accentedness (influence of Spanish accent and intonation on how 'native like ' the student sounds): **1 = very strong Spanish accent and intonation**)			
Comprehensibility (how easy it is to understand him/her without making an effort) **1 = speaker is difficult to understand**)			

Student 2 Group B	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 3 Group B	Recording 1	Recording 2
Accentedness		
Comprehensibility		

Student 4 Group B	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 5 Group B	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 6 Group B	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 7 Group B	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 8 Group B	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Poem Group C (10 Students)

Student 1 Group C	Recording 1 (Grade from 1 to 9)	Recording 2 (Grade from 1 to 9)	Recording 3 (Grade from 1 to 9)
Accentedness (influence of Spanish accent and intonation on how 'native like ' the student sounds): **1 = very strong Spanish accent and intonation)**			
Comprehensibility (how easy it is to understand him/her without making an effort) **1 = speaker is difficult to understand)**			

Student 2 Group C	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 3 Group C	Recording 1	Recording 2
Accentedness		

Comprehensibility		

Student 4 Group C	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 5 Group C	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 6 Group C	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 7 Group C	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 8 Group C	Recording 1	Recording 2
Accentedness		
Comprehensibility		

Student 9 Group C	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 10 Group C	Recording 1	Recording 2
Accentedness		
Comprehensibility		

Poem Group D (8 Students)

Student 1 Group D	Recording 1 (Grade from 1 to 9)	Recording 2 (Grade from 1 to 9)	Recording 3 (Grade from 1 to 9)
Accentedness (influence of Spanish accent and intonation on how 'native like ' the student sounds): **1 = very strong Spanish accent and intonation)**			
Comprehensibility (how easy it is to understand him/her without making an effort) **1 = speaker is difficult to understand)**			

Student 2 Group D	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 3 Group D	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 4 Group D	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 5 Group D	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 6 Group D	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 7 Group D	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 8 Group D	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

The Free Speech Evaluation

The students were asked to choose and talk about a variety of questions related to the theme of death. You will hear a 20 -35 second sample of a longer recording.

Example:

Listen and evaluate the following Free Speech on a 1-9 scale based on Accentedness and Comprehensibility.

In this example you will only hear two versions of the Free Speech and not three (the latter being the norm).

Test Free Speech 0 Student 11 Group D	Recording 1 (answering question 5) (Grade from 1 to 9)	Recording 2 (answering question 9) (Grade from 1 to 9)
Accentedness (influence of Spanish accent and intonation on how 'native like ' the student sounds): **1 = very strong Spanish accent and intonation**)		
Comprehensibility (how easy it is to understand him/her without making an effort) **1 = speaker is difficult to understand**)		

Free Speech Group A (7 Students)

Student 1 Group A	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 2 Group A	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 3 Group A	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 4 Group A	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 5 Group A	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 6 Group A	Recording 1	Recording 2	Recording 3
Accentedness			

Comprehensibility			

Student 7 Group A	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Free Speech Group B (8 Students)

Student 1 Group B	Recording 1 (Grade from 1 to 9)	Recording 2 (Grade from 1 to 9)	Recording 3 (Grade from 1 to 9)
Accentedness (influence of Spanish accent and intonation on how 'native like ' the student sounds): **1 = very strong Spanish accent and intonation)**			
Comprehensibility (how easy it is to understand him/her without making an effort) **1 = speaker is difficult to understand)**			

Student 2 Group B	Recording 1	Recording 2	Recording 3
Accentedness			

Comprehensibility			

Student 3 Group B	Recording 1	Recording 2
Accentedness		
Comprehensibility		

Student 4 Group B	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 5 Group B	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 6 Group B	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 7 Group B	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 8 Group B	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Free Speech Group C (10 Students)

Student 1 Group C	Recording 1 (Grade from 1 to 9)	Recording 2 (Grade from 1 to 9)	Recording 3 (Grade from 1 to 9)
Accentedness (influence of Spanish accent and intonation on how 'native like ' the student sounds): **1 = very strong Spanish accent and intonation**)			
Comprehensibility (how easy it is to understand him/her without making an effort) **1 = speaker is difficult to understand**)			

Student 2 Group C	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 3 Group C	Recording 1	Recording 2
Accentedness		

Comprehensibility		

Student 4 Group C	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 5 Group C	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 6 Group C	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 7 Group C	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 8 Group C	Recording 1	Recording 2
Accentedness		
Comprehensibility		

Student 9 Group C	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 10 Group C	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Free Speech Group D (8 Students)

Student 1 Group D	Recording 1 (Grade from 1 to 9)	Recording 2 (Grade from 1 to 9)	Recording 3 (Grade from 1 to 9)
Accentedness (influence of Spanish accent and intonation on how 'native like' the student sounds): **1 = very strong Spanish accent and intonation)**			
Comprehensibility (how easy it is to understand him/her without making an effort) **1 = speaker is difficult to understand)**			

Student 2 Group D	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 3 Group D	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 4 Group D	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 5 Group D	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 6 Group D	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 7 Group D	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

Student 8 Group D	Recording 1	Recording 2	Recording 3
Accentedness			
Comprehensibility			

One Final Question:

On a 1-9 scale, how difficult did you find comparing the recordings? (1=extremely difficult; 9=extremely easy). Please add some comments if you wish:

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