TEACHING POETRY THROUGH THE APPLICATION OF THE STRATEGIES WHICH RESPOND TO STATEMENTS MADE IN THE COMMUNICATIVE, NATURAL AND MULTIPLE INTELLIGENCES APPROACHES

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ABSTRACT: The main objective of this study is to create guidelines towards a systematic teaching of poetry through the application of strategies which respond to statements made in the Communicative, Natural, and Multiple Intelligences approaches in the compulsory courses of 'Introduction to Literature and Culture of the English Speaking World' and 'British Literature' of the English Department at Universidad Pedagógica Experimental Libertador, Instituto Pedagógico de Barquisimeto, Venezuela. For the development of this research, a careful revision of the theoretical framework was carried out. Our theoretical framework comprises the Communicative, Multiple Intelligences and the Natural approaches; the concept of poetry; the teaching of Literature, and the revision of strategies that correspond to each approach. Due to what it is mentioned above allowed the author of this research to determine guidelines intended to systematize the teaching of poetry through the application of strategies, which respond to statements made in Communicative, Natural, and Multiple Intelligences approaches.

KEY WORDS: Poetry, Pedagogical Approaches, Strategies.

ENSEÑAR POESÍA A TRAVÉS DE LA APLICACIÓN DE LAS ESTRATEGIAS QUE CORRESPONDEN A LOS ENFOQUES INTELIGENCIAS MÚLTIPLES, COMUNICATIVO Y NATURAL.

Resumen: La presente investigación tiene como objetivo crear lineamientos para sistematizar la enseñanza de la poesía a través de las estrategias que corresponden a los enfoques Comunicativo, Natural e Inteligencias Múltiples en los cursos obligatorios de "Introducción a la Literatura y la Cultura del Mundo de Habla Inglesa" y "Literatura Británica" del Departamento de Idiomas Modernos de la Universidad Pedagógica Experimental Libertador - Instituto Pedagógico de Barquisimeto, Venezuela. Este artículo de investigación tiene su fundamentación teórica en los enfoques Comunicativo, Natural e Inteligencias Múltiples; la conceptualización de la poesía; la enseñanza de la literatura y la revisión de las estrategias que caracterizan cada enfoque. Lo anteriormente expuesto permitió determinar los lineamientos para

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sistematizar la enseñanza de la poesía a través de la aplicación de las estrategias que corresponden a los enfoques Comunicativo, Natural e Inteligencias Múltiples.

Palabras clave: *Poesía, Enfoques Pedagógicos, Estrategias*

THE RESEARCH PROBLEM

Description of the Problem

Defining literature has become a great challenge for those people involved in the teaching of Literature at university level. Many theorists have endeavored to produce a definition of literature; yet, not all of them respond thoroughly and satisfactorily to what literature is. The difficulties arise when we attempt to narrow down such a wide concept or to simplify what seems to be so complicated. Let us consider, then, a general definition of literature proposed by McRae (1991), it is "any text whose imaginative content will stimulate reaction and response in the receiver" (p. vii). There will always be a reaction when a literary text has been read. The literary text wakes up the receiver's mind and calls his/her attention. Mc Rae (op.cit) points out that literature as a representational language, a language that engages the imagination of the receiver. Because of this representational language, the reader has the opportunity to get involved with the literary text; he/she decodes the information and uses the imagination in order to assign a specific meaning to what has been read. Therefore, the representational language that the author uses, simultaneously involves the reader with the text generating emotions, feelings and pleasure, among several reactions in him/her

As we can see, literature is made of language. Moreover, language and literature cannot be separated from each other. Learners are in contact with many linguistic forms and conventions of the language. Collie and Slater (2004) claim that when reading a literary text, students cope with the language, and, of course, with many different linguistic uses, forms, and conventions of the written mode: irony, exposition, argument, narration, and so on. Literature is a collection of words, in which students can understand and appreciate language. In this sense, Mc Rae (1991, p. 47) also affirms "… literature is part of the language, when people experiment with literature they also are experimenting with the language." Students, while studying oral and written literature, besides appreciating different linguistic forms, they will be taught literary competence. The teaching of literary competence will develop students' conscience; thus, they will appreciate if the text might be featured by devices like rhythm, simile, alliteration, metaphors and so on. Moody (1980), for instance, states that the students are ready to recognize how language operates whether by rhythmic effects, by comparisons or by allusion.

In addition, the author mentioned above establishes that literature can make its maximum contribution to students, contribution such as developing language skills, knowledge about facts and the development of principal abilities. First, literature

develops language skills because students will be involved in listening, speaking, reading and writing. Literature classes provide the space for students to read poems; to listen to literary texts; stimulate discussions; and literature courses provide opportunity for students to write too. Second, literature increases students' knowledge about arts, religion, customs, education, human achievements and so on. Literature is concerned with social development and the universe in their entirety; the more a person reads, the more knowledge he/she will acquire. Finally, there is the development of the skills associated with the language abilities. Literature is suitable material for the development of the senses: through the use of language in literature, students enhance the range of perception of senses: sight, hearing, taste, scent and touch; for the development of the intellect: literature teachers can encourage students to talk about what is certain and what is conjectural and to argument or to give a certain opinion; and for the development of feelings: the "training of the emotions" is associated with the study of literature. Literature shows students situations in which they are capable of exploring and developing their feelings.

However, literature is not just about developing language skills, knowing certain aspects of life and developing intellectual capacities. It is also about culture. When talking about literature, we cannot ignore culture altogether. Carter and Long (1991, p. 2) state three models for the study of literature. One of these models is the cultural model. These authors mention that the cultural model "enables the reader to understand and appreciate culture and ideologies different from their own." It means that the reader can discover customs, social backgrounds and life of a certain country or a place by reading a literary text.

Up to now, we have noticed that literature exposes students to language and knowledge, to the development of abilities and the study of culture. Consequently, Literature is valuable "authentic" material for students to gain exposure to culture and language. (Lazar 2004).

Literature embodies many works, which belong to major genres: prose, poetry and drama. For the purpose of this research, we will focus our attention on poetry. Poetry is a genre in which literature students can explore universal themes, life experiences and feelings, and they can study and analyze the literary devices within a poem. The field of poetry is wide and complex because there are many types of poems such as lyric poems, epic, narrative, and satirical poems.

The reading and the study of poetry may be enjoyable for some students, but despite the wide range of poetic forms and the endless amount of poems –which could guarantee satisfaction for every reader, the study of poetry may turn out boring to other students. Definitions as the one stated by Lazar (2004) states that poetry is a comprehensive genre, which cover any kind of metrical composition. This kind of definition is what makes the study of poetry boring. However, other poems do not have any metrical pattern, which could be perfectly included in the teaching of poetry. When teaching poetry, the idea is not just to use the type of poems suggested by a specific sector of literature but to use also the ones rejected by the canon.

When teaching poetry, teachers of literature may have to take into consideration the language of the poem. Sometimes students do not enjoy the study of poetry because they find the language traditionally used in poems difficult to understand. Lazar (2004) mentions that poetic language exposes students to an organized, unexpected, complex use of language. Moreover, Moody (1980, p. 29) states, "language of poetic texts has been chosen and organized with great care and skill." Often students find poems meaningless because the literary language may be different from other forms of discourse; it breaks the rules of syntax. Widdowson (1990) mentions that poetic texts have been characterized as deviating from the norms of language. They break the "rules" of language. Poetic language has an unusual syntax which contrasts with the commonly use of the standard language syntax. Poetic texts, in most of the cases, are linguistically different from the standard forms of the language. Lazar (2004, p. 98) points out "… poetic texts reorganize syntax, invent their own vocabulary, freely mix registers and create their own punctuation."

Due to the complex language that some poetic texts might have, the teaching of poetry has faced some difficulties. But sometimes the use of language within the poems or whether the poems have a metrical pattern or not, are not the major obstacle for students to enjoy the study of poetry. Another factor makes the teaching of poetry difficult such as, the selection of an adequate approach for the teaching of poetry.

Most of the time, teachers stick to just one approach, which we can call the traditional approach. For the purpose of this research, let us define 'traditional'. A traditional approach can be characterized by the absence of a systematic disciplined approach. It can also be accepted as the continuous deliberate use –and abuse- of a certain old-fashioned approach as the result of a personal choice on behalf of the teacher; we could say that a traditional approach is possibly represented by any of these three denominations: impressionism, neoclassicism and classicism. These denominations are considered part of a traditional approach since they either show a clear inclination for emotional personal responses before the literary text (leaving aside a more objective approach to the text), or an exaggerated emphasis on the formal aspects around a piece of literature. In consequence, they –traditional approaches to literary analysis or criticism- end up disregarding or even rejecting the use of any more recently created approach no matter how useful it might prove to be.

Literature teachers may use approaches in which he/she can design activities where the study of poems can be regarded as a potentially new experience; where poems can have a distinct effect and a meaningful impact on students. There is a proliferation of updated approaches. Approaches that can bring a variety of options for teachers. Richards & Rogers (2000) confirm that the invention of new classroom approaches provides teachers with more efficient and more effective ways of teaching. These authors also claim that present day teachers have a wider variety of methodological options to choose from in contrast to what they might have had before. Therefore, besides the traditional approach, teachers may use pedagogical approaches, which may prove particularly useful for the teaching of poetry. Some of these pedagogical approaches, which are useful for the teaching of poetry, will be mentioned below.

Some researchers such as Krashen and Larsen–Freeman, among others, have structured, improved and proposed a variety of approaches for teaching. We have to bear in mind that these approaches derive from a combination of theories in the fields of Linguistics and Psychology. For the purpose of this research, we will only refer to the Communicative Approach, Natural Approach and Multiple Intelligence Approach because these approaches provide teachers with a wide variety of strategies, just as they promote the use of authentic material in order for students to interact as they express ideas and opinions. Larsen-Freeman (1991) claims that these approaches are useful and teachers should use them because they integrate students in the teaching process. Besides, these approaches give teachers and students the opportunity to express their individuality by having them share their ideas and opinions. This author also claims that these approaches are methodological innovations. While using these approaches (Communicative, Natural and Multiple Intelligences) students' confidence in the learning process is enhanced by the many opportunities for cooperative interactions with their fellow students and teachers.

Let us first, briefly review important aspects regarding the Communicative Approach. This approach highlights the importance of providing students with guidelines to use language for communicative purposes. Students, while using the Communicative Approach, will have the opportunity to realize that language is acquired through communication. The Communicative Approach will give students the opportunity to interact with teachers and other students in order to share their ideas and opinions, to read and write, to learn how to use language forms appropriately, and above all to be the center of the learning process. Communicative Approach may be appropriate to use when teaching poetry because students can interact among themselves with/about the language of the poem, message, meaning or how grammar works within the text. Poems are samples of authentic text; therefore, they are also good samples to exemplify real life language. The necessary skills and abilities to study/analyze poetry can also be acquired through communication.

Krashen (1982) developed the second approach and it is called the Natural Approach. This author mentions two principal terms: "input" and "output." The first one refers to the reading and listening skills; whereas, "output" refers to writing and speaking. In addition, the Natural Approach points out, the "natural order". The "natural order" refers to the order children follow when learning their native language which is listening, speaking, reading and writing. Considering Krashen's "natural order", literature students may study poetry, first, by listening and speaking, and then by reading and writing.

Finally, the Multiple Intelligences Approach deals with students' different learning styles. Dr. Howard Gardner developed this approach. Gardner (1993) says that this approach divides the learning styles in seven distinct intelligences or forms of intelligence (each student must develop at least one). Some of the strategies that exemplify how this approach is put into practice are cooperative learning, social gatherings, simulations, board games and role-plays, among others.

We previously mentioned that a traditional approach seems to be the one most commonly used in a literature class. Obviously there is also a common use of the traditional approach when teaching of poetry; instead of that, the strategies that respond to the Communicative, Natural and Multiple Intelligences Approaches are likely to be used for the teaching of poetry because students far from labeling poems as meaningless text, will get the chance, through the strategies, to explore the potential meanings, the culture, and the language of poems. Mc Rae (1991) states that the language of poetry is important because it focuses on the senses, the places, the images, the sounds and so on. All of these aspects cannot be accessed by students while using a traditional approach solely. For a meaningful teaching of poems, teachers may use the strategies that respond to the statements made in the Communicative, Natural and Multiple Intelligences approaches.

The author of this research perceives the need for new strategies to be used in the teaching of poetry in order for literature students to really experience the rich and varied repertoire a poem can offer, systematically. Moreover, Maher (1982) claims that for the teaching of poetry, teachers may have to use approaches that develop students' creativity, cultural knowledge and linguistic competence.

Because of all the reasons mentioned above the purpose of this research is to determine guidelines intended to systematize the teaching of poetry by means of strategies directly derived from the Communicative, Natural, and Multiple Intelligences approaches, in an attempt to turn the study of literature into a discipline rather than just an academic activity. For a deeply understanding regarding the approaches, we will state the theoretical bases of the Communicative, Natural and Multiple Intelligences approaches below.

THEORETICAL BASES

Every research has to be supported on certain theories that give strength to the statements made by the researcher. From this perspective, the theoretical bases will be presented below.

COMMUNICATIVE APPROACH

The Communicative Approach is based on the theoretical framework of Constructivism and Systemic-Functional linguistics. And this idea is summarized by Widdowson (1990, p. 158) when he says, "The communicative approach reverses the emphasis of the structural. It concentrates on getting learners to do things with language, to express concepts and to carry out communicative acts of various kinds".

In this sense, the Communicative Approach proves to oppose other approaches as the Structural since the emphasis is not made on the teaching of the structures of the language but on the functions.

The Communicative Approach differs from others in several aspects, one of which is the importance of the learner within the class. Traditional approaches promote the focus on the teacher, who is considered the source of knowledge, thus the most important element in the teaching process. However, the Communicative Approach changes that assumption and considers the learner the center of the process. In addition, Cassany (1994) mentions that while using the Communicative Approach students are the center of the teaching process because they have the opportunity to express interact with other people, either in the flesh, through pair and group work, or in their writings. They are part of their own learning process. They are considered important. If they are considered important in the teaching process, they will be motivated and encouraged to learn even more.

Widdowson (1990) establishes a difference between the teaching of languages based on structures and the Communicative Approach. Although both seek communication, structural based approach focuses on structures as a means to get a goal (communication) and they choose to follow that structural path since they believe meaning is in the language itself (symbolic – semantic), while in the communicative approach view, meaning lies in the people who use the language and the context in which language is used (indexical – pragmatic).

In addition, Larsen–Freeman (1991) establishes "…the Communicative Approach is also known as the Communicative Language Teaching." The principle of this approach is to train students for real communication. In the process of teaching, texts, recordings, authentic material, poems and role plays are taken into account with the purpose of imitating a real life communication. But students not only work on the oral skill, they can work on the written skill as well**.**

Natural Approach

The Natural Approach was developed by the linguists Stephen Krashen and Tracy Terell. Some important underlying principles established by Krashen (1982) are that a) there should be a lot of language "acquisition", b) meaning is considered as the essence of language and c) vocabulary is the heart of language.

Krashen (1985) also states the difference between "acquisition" and "learning." Whereas "acquisition" refers to developing competence by using language for "real communication" and "learning" which he defines as "knowing about" or "formal knowledge" of a language. Krashen rejects the term "learning" in this approach.

The same author emphasizes his "Natural Order Hypothesis" where grammatical structures are learned in a predictable order, and that speech is more basic to language than the written form. The "natural order" focuses on the order children follow when learning their native language which is, first, listening, speaking, then, reading and writing.

Krashen mentions two principal terms called "input" and "output." The first one refers to eyes, and ears. Students acquire second language by reading and listening to the teacher using target language communicatively from the very beginning. "Output" refers to mouth and hands. After listening and reading, students are able to speak and write. In short, vocabulary and structural patterns are presented through poems, short stories, dialogues and examples, and after that students can write and speak.

MULTIPLE INTELLIGENCES

Constructivists say that, in order to teach well, teachers should know that students have different learning styles. When talking about learning styles, the Multiple Intelligence Approach can be taken into consideration. This approach was developed by Dr. Howard Gardner. Gardner (1993, p. 60) says that "teachers focus most of their attention on linguistic and logical-mathematical intelligence. However, they should also place equal attention on individuals who show gifts in the other intelligences: the artists, musicians, designers, dancers, therapists, and others who enrich the world in which we live.".

This approach suggests teachers train themselves to present their lessons in a wide variety of ways by using music, cooperative learning, art activities, role–play, inner reflection and much more. Larsen–Freeman (1991, p. 39) mentions, "teachers have always known that their students have different strengths."

Multiple Intelligences approach allows teachers to recognize those strengths in order to develop them in class. This approach gives students a completely new way to look at their lives, examining potentials that are useful for studying literature.

Garner (1983) has theorized that individuals have, at least, seven distinct intelligences. These intelligences can be developed over a lifetime. Some teachers feel that they need to create activities that draw on all the intelligences, to facilitate the teaching process. Armstrong (1996) gives examples of activities that fit each type of intelligence:

– **Logical / mathematical –** puzzles and games, logical, sequential presentation, classification and categorizations.
– **Visual / spatial –** charts and grids, videos, drawing.
– **Body / kinesthetic –** hands – on activities, field trips, pantomime.
– **Musical / rhythmic –** singing, playing music.
– **Iterpesonal – pairwork** project work, group problem solving.
– **Intrapersonal – self – evaluation** journal keeping, options for homework.
– **Verbal / linguistics –** note – taking, story telling, debates.

Up to now, we have defined important aspects regarding the approaches, but as this research focuses on poetry, we should take into consideration other theories such as, literature and poetry. Both will give strength to the statements made by the researcher.

LITERATURE

The main objective of this research is to determine guidelines intended to systematize the teaching of poetry by means of strategies directly derived from the Communicative, Natural, and Multiple Intelligences approaches; therefore, the concept of literature should be reviewed because poetry, defined simply, is a manifestation of literature. Then, it is important to determine what literature is.

Many theorists have endeavored to produce a definition of literature; yet, the resulting definitions do not match all individuals concerned with the matter, nor do they lead to the satisfaction of all personal demands, and –even less- the fulfillment of all necessities. The difficulties arise when there is an attempt to narrow down something so wide or to simplify something, which seems to be so complicated. Let us consider, then, a wide definition of literature proposed by McRae (op.cit, p. vii), it is "any text whose imaginative content will stimulate reaction and response in the receiver". Literature is made of language. Students of literature have the chance to explore the language; while doing that, they can interact with teachers and other students about the content of the literary text.

Literature is the ideal vehicle for literature students to recognize their own and other points of view and values. Students can develop academic skills by focusing on point of view and multiple perspectives through reading poems and by completing related writing assignments. Langer (1997) states that the use of literature permits students to know what they know and who they are, literature is a particularly inviting context for learning about social context, culture and language. This author also claims, "…literature gives students the opportunity to share feelings and emotion, it opens horizons of possibility, allowing students to question, interpret, connect, and explore a literary text" (p. 607).

Fitzgerald (cited by Shang 2006, p. XX) claims that "literature can be the vehicle to improve students' overall language skills." Literature and language will always be related because literature is made of language. They are inseparable. Literature is language in use; it is a great tool because students through the analysis of language know how this one has developed over the years. Language provides a rich context where students can study the functions of the written and oral language to be used in a class because students will be in contact with the language they are learning. The more students read literary texts the more involved they will be with language. Short (in Brumfit and Johnson, 1979, p. 34) states that "there are three main reasons for the teaching of literature. These are: The cultural model, the language model, and the personal growth." These main reasons allow students of literature to achieve culture and ideology from a different place within a text. By using literature, students, through

language, have the opportunity to read, listen, write and speak, to access a text in a systematic and methodical way in order to exemplify specific linguistic features (e.g. literal and figurative language, direct and indirect speech). And, of course, while knowing about language and culture a student can engage himself/herself with the literary text. The engagement with the text encourages students to express their opinions and feelings and make connections between their own personal and cultural experiences and those expressed in the text. This is what personal growth is about.

Poetry

Poetic texts have certain aspects that make them different from other texts. Talens, Tordera, and Hernández (1995) state these texts are appropriate for the teaching of a language. They are useful for practicing the semantics, syntax, and phonology of a text.

In 1974, Martínez (mentioned by Mendoza, 2002, p. 14) has concluded that for him poetry is: a) reality (content); b) communication; c) it has a special language; and d) a mean of knowledge, an internal sensation. This last property is the most important one because it will allow students explore, interpret, and ask questions when studying poetry.

Booth and Moore (1998, p. 18) mention "…poetry cultivates in the students creativity and imagination." Poems will allow students to seek and to interpret the message and meaning of the poetic text. By doing this, students will be motivated to study poems and to create new verses or new poems.

It is also important to point out that Widdowson (quoted by Mendoza, 2002, p. 3) state that a poem is organized in a pattern of sounds, structure and meaning, which are not rigidly determined by the phonology, syntax, and semantics of the standard language. Some authors have the ability to write verses without taking into account grammar rules proposed by the English language. This is due to the fact that they have the intention of highlighting certain kinds of sounds, vocabulary or function words in order to express a specific message, within poems. Students, when analyzing poems are exposed to a variety of sounds and different grammar structures, they can have the opportunity to learn, interact with, manipulate and know how the language of poetic texts work.

The paragraphs that follows are dedicated to the strategies that belong to each approach, the difference between a strategy and a technique, and the way the strategies can be used in different kinds of procedures.

Strategies that respond to the Communicative and Natural Approaches

Hancok (1994) states there are certain strategies whose main purpose is to develop communicative competence in students. These strategies are called *Book Discussion Groups* and *Conferencing*, when bringing them to a class students have the opportunity

to get in groups to express, discuss, interpret and interact about any poetic text. These strategies can be used for information sharing, and to provide positive feedback among students and teacher. Other strategies such as *Academic Controversy* and *Group Discussion* are mentioned by Bennett (1991). Teachers when using *Academic Controversy* and *Group Discussion* arrange students in small groups for them to be exposed to "authentic language".

The main goal of the strategies mentioned above is to communicate or to promote communication in class. Because of this, *Discussion Groups, Conferencing*, *Controversy* and *Group Discussion* are strategies that belong to the Communicative Approach. Larsen–Freeman (1991) states that when using the Communicative Approach in a class there should be a lot of communicative interactions, encouragement of cooperative relationships among students.

Up to now, we have situated some strategies in the Communicative Approach, but, according to Larsen–Freeman (1991) in her book *Techniques and Principles in Language Teaching,* there are others such as "role-play", "dictation", "questions and answer exercises", "scrambled sentences", among others to be considered when using Communicative and Natural approaches. But for Larsen–Freeman, they are not called 'strategies', instead of that, she calls them 'techniques'. Before labeling them as techniques, as Larsen–Freeman did, let us first define what a technique and a strategy are.

According to the *Language Teaching & Applied Linguistics Dictionary* (1997) a technique "… is an activity brought to any class." (p.20). Strategy "… is an activity which is used in different kind of procedures. They are used in teaching, learning and thinking, etc., which serve as a way of reaching a goal." (p. 355).

For the purpose of this study, "role play", "dictation", "question and answer exercises", "scrambled sentences", among others, will be called strategies because, when bringing them to a literature class, they can be used in different kinds of procedures.

For example the strategies mentioned above respond to statements made in Communicative Approach. They may be used as follows:

Role plays: students are asked to imagine that they are in different situations and they should act accordingly. Different types of uses for role-plays in a class: 1) After dividing the class into groups, the teacher decides the particular role each student may have in each group, then the teacher hands out cards with questions in order to develop the role play. 2) After dividing the class in groups, students are asked to decide by themselves the particular role each student may have in each group in order to carry out the role play. In short, students are asked to modify situations and/or dialogs to create a variation of an original role-play given by the teacher. 3) Groups are given topics by the teacher, and then they are asked to create the characters according to the topic given. 4) After groups have played the roles students chose or were assigned (within the role play), they can exchange roles (among the members of each group) and add new information to the role play.

Picture strip stories: Different types of procedures when using picture strip story: 1) Students are divided in groups; they are given pictures, which tell a story. While one of the students in each group is showing a picture and covering the others, the rest of the students are told to predict what they think will happen in the second picture. The same procedure can be used with the following pictures. 2) A group is given the same pictures or different ones, then students are asked to memorize everything they can about the pictures (who's in them, what's happening, what people are doing, etc.). After that, students have the opportunity to comment and talk about details. 3) Another procedure could be to ask students to tell a story with the pictures given.

Scrambled sentences. Different types of procedures when using scrambled sentences: 1) Students form groups are asked to unscramble and discuss the correct order of the sentences in a paragraph. 2) Students get in groups to unscramble and to discuss the correct order of the words of a sentence. After students finish doing the exercise, the teacher will give them the original sentences in order for them to compare what they have done.

In a literature class, the teacher can use the strategies mentioned above. They stimulate authentic conversation about the text; they are suitable for students to talk about which words or sentences are related to the sound, movement, or senses, which statements provokes in the receiver a negative or positive reaction or simply to discuss whether the language that is being used in the poem is typical of daily life or it has other type of linguistic structure.

For the Natural Approach the strategies such as reading aloud, questions and answer exercises, and dictation can be used in different ways. For example:

Reading aloud. Different types of procedures when using reading aloud: 1) Each student in a group will get a sentence from a written text. Then each student reads it aloud, and, then, they put the sentences of the text in order. When the students finish putting them in order, the teacher reads the text aloud for them to check their versions. 2) Students will have the chance to read aloud a narrative with the end missing. In groups, they will have to supply the ending, and then read it aloud. 3) Students can read aloud extracts from plays or dialogs. 4) Students get into groups then they are given a text. After that, they are told to read the title of the text and to predict what kind of text they are going to read. Then they read aloud the text to see if their predictions were correct. **Questions and answer exercises.** Different types of procedures when using questions and answer exercises: 1) Teacher asks. 2) Students ask among themselves. 3) Students get together in order to make questions for the teacher to answer. 4) Students pose questions one at a time to which the class replies.

Fill in the blanks. Different types of procedures when using fill in the blanks: 1) Students read sentences and supply the missing word as they are reading. 2) Students read sentences and write the missing word. 3) Students read an extract from a text, and they are given contextual clues in order to write the missing word.

Dictation. Different types of procedures when using dictation: 1) Teacher dictates to students. 2) Students dictate among themselves. 3) Teacher dictates statements which students have to alter to suit their own preferences and priorities. 4) Teacher dictates a text to the class. In each sentence there will be a word that does not fit, students should write the appropriate word.

These strategies belong to the Natural Approach. When they are used in the teaching of poetry, students are able to read poems, listen to others' reading; they can discuss poem analysis and they can write, rewrite other poems.

STRATEGIES FOR MULTIPLE INTELLIGENCES APPROACH

Literature teachers should first know students learning styles. After knowing the styles that are there in a class, they can apply the Multiple Intelligences Approach and of course their strategies.

Spencer **(**2000**)** claims there are certain strategies for each intelligence. By taking into consideration level, content, and interest of the participants, teacher may use the strategies for each intelligence in the teaching of poetry.

– **Verbal – Linguistic Intelligence Strategies:** these strategies are for learners who enjoy reading and writing, like playing games, and telling stories. Narration and journals are strategies for students to write about a content given, about ideas, experiences and reflections**.** Students while writing are able to share or read to the teacher or other students what they have written. These strategies are useful for all subjects.
– **Logical – Mathematical Intelligence Strategies:** these strategies are: problem solving, science experiments, mental calculations and number games.
– **Spatial – Visual Intelligence Strategies:** these learners benefit from ocular stimulation. They like to draw, read, look at pictures, see movies and they are very good at imagining things. Teachers can use strategies like visualization: telling students to close their eyes in order for them to create images of what they have studied; visual metaphor: students express ideas in visual images; and indications of colors: using highlighters to identify important information.
– **Bodily – Kinesthetic or Tactile Intelligence Strategies:** Students tend to increase their learning potential when they are given the opportunity to do something for themselves. These learners like to move around, touch and talk, and use body language; they are good at physical activities such as sports, dance, acting and crafts and learn best by touching, moving and interacting. So sample strategies for this intelligence are: drama and tactile activities.

– **Musical Strategies:** Most of these learners enjoy singing, rapping or playing a musical instrument. There is a possibility that they may have musical skills, but if they don't, they still respond extremely well to music. According to Garner, the strategy within this Intelligence is musical concepts (e.g. using music to express concepts) and different kinds of music to be used while learning is occurring.

– **Interpersonal Intelligence Strategies: the strategies implied in this intelligence are:** cooperative learning, social gatherings, simulations, board games and role plays.

– **Intrapersonal Intelligence Strategies:** Intrapersonal learners are thoughtful, caring and reflective souls. These individuals have the ability to reflect upon many different ideas, issues and perspectives. The strategies are: individualized instruction, connect it to your personal life and independent study.

As it was mentioned before, the author of this research perceives the need for new strategies in order to use them in the teaching of poetry in order for literature students to really experience the rich and varied repertoire a poem can offer. Due to this, and taking into consideration the strategies that belong to the approaches, guidelines towards a systematic teaching of poetry will be presented.

GUIDELINES TOWARDS A SYSTEMATIC TEACHING OF POETRY THROUGH THE APPLICATION OF STRATEGIES, WHICH RESPOND TO STATEMENTS, MADE IN THE COMMUNICATIVE, NATURAL, AND MULTIPLE INTELLIGENCES APPROACHES

Literature teachers often ask themselves questions either on how to teach a poetic text in a simple, creative way in order for students not to have problems when studying poems or how to create and facilitate a cheerful appropriate environment to involve students when doing so. Because of this, teachers should always revise the programs and contents so as to come to changes regarding not only syllabuses but also activities, strategies and techniques which will result in and guarantee a clear and effective achievement of the central objectives proposed in those Literature programs. Then, teachers should be aware of selecting appropriate approaches and strategies in order for students to be the center of the learning process. Richards & Rogers (2000) state that teachers may constantly revise, vary, and modify teaching/learning procedures. Therefore the objective if this research is to determine guidelines intended to systematize the teaching of poetry through the application of strategies which respond to statements made in Communicative, Natural, and Multiple Intelligences Approaches in order for teachers to vary and modify the teaching/learning process when teaching poetry. The guidelines are as follows:

- − Revision of programs.
- − Revision of contents in order to achieve the objectives.
- − Approaches: Natural, Multiple Intelligences, and Communicative.
- − Strategies: Reading aloud, scrambled sentences, picture strip story and role plays among others.
- − Activities.

Teaching poetry through some strategies, which respond to the Communicative Approach:

Book Discussion Groups, Conferencing Academic Controversy and **Group Discussion: 1)** These strategies can be used for information sharing, and to provide positive feedback among students and teacher. When using these strategies in a literature class students can have the opportunity to get in groups to express, discuss, interpret and interact about any poetic text. **2)** Students can get together in groups in order to write literary essays or to discuss about literary devices, feelings, emotions, cultural or social facts that are depicted in the poem.

Scrambled Sentences: 1) Teacher divides the class into small groups and tells students to unscramble and to write what they consider should be the proper order of verses in a poem. **2)** Students can work individually to unscramble just verses, which they consider especially appealing to the senses, to the culture and to the message within the poems. **3)** Instead of unscrambling verses from poem, teachers can ask students to unscrambled stanzas of a poem, after that, students can compare with other students and discuss which one goes first, second and so on.

Picture strip story: 1) students are gathered in groups while the teacher shows them pictures. Teachers ask students to create poems from pictures. **2)** Students look at pictures related to/derived from ideas in poems. Using the pictures as a reference, they may talk about the possible language, culture, social aspects, messages they will find in the poem. **3)** While one of the students in each group is showing pictures of a poem, the rest of the students predict what the poem would be about. **4)** While one of the students in each group is showing pictures derived from a poem, the rest of the students are told to predict or to say, if there can be some specific devices such as metaphors or similes among others.

Role-plays: 1) After reading a poem, students imagine they are the characters within the poem and they have to act accordingly. **2)** The first part of a poem is given to a group of students, and then he/she is asked to carry out a role-play and to create the end of the given poem. **3)** Titles of poems are given to students, and then they are asked to create characters and a setting according to the topic given. After doing role plays, teachers can show students the original poems in order for students to compare what they have done. While studying poetry through role plays students practice the intonation, rhythm, rhyme of poems.

Teaching poetry through some strategies which respond to the Natural Approach:

Fill in the blanks: 1) Students read verses of poems and supply the missing word. **2)** Students read extracts of poems, and contextual cues are given in order to write the missing word. **3)** Students read poems where there are many words missing and teachers give a list options in order to supply the missing word.

Dictation: 1) Teacher dictates verses that deal with important aspects of the poem; for example, culture, social issues and possible message among others. After this, students will get the opportunity to discuss among them what the poem is about. **2)** The teacher dictates a poem then students discuss about the literary devices within the poem; specially, if possible, those dealing with sounds as central elements of poetry.

Teaching poetry through some strategies which respond to the Multiple Intelligences approaches:

– Visual/Spatial Intelligence: ability to perceive the visual. If a teacher has in class visual learners, he or she can bring to the class poems that may have visual images (pertaining to the eye), olfactory (smell), tactile (touch), auditory (hearing) and gustatory (taste). Teachers can also help create visual metaphors to help students retain information, and they can bring pictures, movies, and videos related to poems.

– Verbal/Linguistic Intelligence: ability to use words and language. These students *think* in words rather than speaking. When a poem is brought to class, teachers work along with students to analyze language usage, they try to understand syntax and meaning of words, and they can also focus on the form of the poem. Students can have the opportunity to develop the written skill by writing a poem.

– Bodily/Kinesthetic: ability to control body movement. These learners express themselves through movements. Teachers can bring poems where the kinesthetic image is involved (pertaining the sense of movement and bodily effort). Students can also participate in plays and dialogues.

– Finally, teachers can use Musical/ Rhythmic Intelligence: ability to produce and appreciate music. These learners think in sounds, rhythms and patterns. Teachers can bring to the class poems with rhyme, assonance, alliteration and rhythm.

According to Garner, students may perfectly fit in the strategies that respond to Multiple Intelligence Approach, but teachers should consider those students that do not follow any multiple intelligence pattern. If that is so, the approaches such as Communicative and Natural Approaches can be useful for the teaching, reading, and study of poems. Mc Rae (1991) points out that when studying poems, teachers should use approaches that allow students to communicate. They can discuss meaning, images, theme, and, what is most important, the message within the poem. In short, while talking about the poem, students can develop literary competence.

Within the present research, all of the strategies & techniques studied have been modified or adapted to be used in the teaching of poetry and, in consequence, yield more effective and interesting –if possible- literature classes. However, such central goal makes absolutely no sense unless we view literature teaching as a *DISCIPLINE*. Teaching Literature is much more than exposing students to texts for the sake of enjoyment and aesthetic appreciation. Just as it happens with the teaching of language for academic purposes (as opposed to its use for purely colloquial communicative needs), the study/analysis of literature imposes certain procedures, methods, systems, theories. Then it becomes an intellectual enterprise rather than just a speculative and arbitrary human activity. Disciplines and sciences respond to human necessity of organizing thoughts, concepts, ideas, and terms for their collective use, for *SHARING*! Therefore, even if literary phenomena are individual from the authors' and readers' perspectives –each and every one of them experiencing an intimate relationship with the text in isolation- it is *UNIVERSALITY* which makes literature transcend the individual's place, time and life itself.

Literature can be the perfect vehicle to improve students' overall language skills." Literature is made of language, culture and personal growth. This last aspect enables students to go beyond words, to comprehend that a literary text is not meaningless. A poem provides a rich context for students to study the functions of the written and oral language to be used in class. A poem is waiting to be discovered and literature students can do it by taking into account the Communicative, Natural and Multiple Intelligences Approaches. The aim of this research is to turn the study of literature into a discipline rather than just an academic activity and to demonstrate the teaching poetry through the application of strategies, which respond to statements, made in the Communicative, Natural, and Multiple Intelligences Approaches

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