

UNIVERSIDADE FEDERAL DE MINAS GERAIS
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Programa de Pós-graduação em Estudos Linguísticos — POSLIN
Curso de Especialização em Ensino de Inglês — CEI

Rúbia Pereira Porfírio

POETRY STUDY:
TEACHING IN ENGLISH THROUGH POEMS

Belo Horizonte
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TEACHING IN ENGLISH THROUGH POEMS**

Trabalho de Conclusão de Curso apresentado ao Curso de Especialização em Ensino de Inglês da Faculdade de Letras da Universidade Federal de Minas Gerais, como requisito parcial para a obtenção do título de Especialista em Ensino de Língua Inglesa.

Orientador: Ricardo Augusto de Souza

**Belo Horizonte
2023**



UNIVERSIDADE FEDERAL DE MINAS GERAIS
FACULDADE DE LETRAS DA UFMG
CURSO DE ESPECIALIZAÇÃO EM LÍNGUA INGLESA - CEI/ELI

ATA DE DEFESA DE TRABALHO DE CONCLUSÃO DE CURSO

Às 14:15 horas do dia 01 de dezembro de 2023, reuniu-se na Faculdade de Letras da UFMG a Comissão Examinadora indicada pela Coordenação do Curso de Especialização em Língua Inglesa -CEI/ELI , para julgar, em exame final, o trabalho intitulado Poetry Study: Teaching in English Through Poems, apresentado por **Rúbia Pereira Porfirio**, como requisito final para obtenção do Grau de Especialista em Língua Inglesa . Abrindo a sessão, a banca examinadora, após dar conhecimento aos presentes do teor das Normas Regulamentares do Trabalho Final, passou a palavra a(o) candidata(o) para apresentação de seu trabalho. Seguiu-se a arguição pelos examinadores com a respectiva defesa do(a) candidato(a). Em seguida, a Comissão se reuniu sem a presença da(o) candidata(o) e do público, para julgamento e expedição do resultado final. Foram atribuídas as seguintes indicações:

Prof(a). Dr(a). Marisa Mendonça Carneiro, indicou (X) **aprovação**/ () **reprovação** do(a) candidato(a);

Prof(a). Dr(a). Luciana de Oliveira Silva, indicou a (X) **aprovação**/ () **reprovação** do(a) candidato(a).

Pelas indicações, o(a) candidato(a) foi considerado(a) (X) **aprovado(a)**/ () **reprovado(a)**.

Nota: 83

O resultado final foi comunicado publicamente ao(à) candidato(a) pelo Presidente da Comissão. Nada mais havendo a tratar, este encerrou a sessão, da qual foi lavrada a presente ATA assinada eletronicamente por todos os membros participantes da Comissão Examinadora.



Documento assinado eletronicamente por **Marisa Mendonça Carneiro, Professor(a)**, em 06/12/2023, às 14:09, conforme horário oficial de Brasília, com fundamento no art. 5º do [Decreto nº 10.543, de 13 de novembro de 2020](#).



Documento assinado eletronicamente por **Luciana de Oliveira Silva, Professora do Magistério Superior**, em 06/12/2023, às 17:24, conforme horário oficial de Brasília, com fundamento no art. 5º do [Decreto nº 10.543, de 13 de novembro de 2020](#).



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RESUMO

Este projeto de pesquisa concentra-se na criação de duas unidades didáticas centradas em poemas de Shel Silverstein para estudantes do oitavo ano do ensino fundamental. O objetivo principal é abordar as dificuldades dos alunos em apreciar poesia, fornecendo atividades e recursos interessantes. As duas unidades, que abrangem os poemas 'Sarah Cynthia Sylvia Stout Would Not Take the Garbage Out' e 'No Difference', incluem atividades de leitura, gramática, escuta, escrita e fala. Juntamente com o guia do professor para auxiliar os instrutores a percorrer pelas unidades. O objetivo é demonstrar que o estudo da poesia vai além da rima, promovendo a criatividade e a compreensão. Objetivos específicos incluem melhorar a compreensão da leitura, promover a conscientização gramatical por meio de métodos indutivos, aprimorar as habilidades de escuta por meio de materiais autênticos e desenvolver a consciência de gênero e a proficiência na escrita. O projeto também busca elevar a percepção dos alunos sobre poesia, vinculando-a a outros gêneros, criando atividades envolventes e facilitando discussões significativas. A pesquisa emprega uma abordagem abrangente, incorporando atividades de leitura, gramática, escuta, escrita e fala em cada unidade. Os resultados esperados incluem habilidades aprimoradas de compreensão, maior conscientização gramatical, habilidades aprimoradas de escuta, consciência de gênero e proficiência aprimorada na escrita e na fala. A natureza interconectada das habilidades linguísticas é destacada, demonstrando que a poesia pode servir como uma porta de entrada para discussões diversas e exploração linguística. Como conclusão, as unidades didáticas projetadas oferecem uma estrutura progressiva e cativante para facilitar a apreciação da poesia pelos alunos. Ao conectar a poesia a várias habilidades linguísticas e gêneros, o projeto visa transformar a poesia de um desafio em uma experiência enriquecedora e agradável.

Palavras-chave: Unidades didáticas; Apreciação de poesia; Integração de habilidades linguísticas.

ABSTRACT

This research project focuses on the creation of two didactic units centered on poems by Shel Silverstein for eighth-grade middle school students. The primary aim is to address students' difficulties in appreciating poetry by providing interesting activities and resources. The two units, covering poems 'Sarah Cynthia Sylvia Stout Would Not Take the Garbage Out' and 'No Difference,' encompass reading, grammar, listening, writing, and speaking activities. Along with a teacher's guide to aid instructors in navigating through the units. The objective is to demonstrate that poetry study extends beyond rhyming, fostering creativity and understanding. Specific objectives involve improving reading comprehension, fostering grammar awareness through inductive methods, enhancing listening skills through authentic materials, and developing genre awareness and writing proficiency. The project also seeks to elevate students' perception of poetry by linking it to other genres, creating engaging activities, and facilitating meaningful discussions. The research employs a comprehensive approach, incorporating reading, grammar, listening, writing, and speaking activities in each unit. The expected outcomes include improved comprehension skills, heightened grammar awareness, enhanced listening abilities, genre awareness, and polished writing and speaking proficiency. The connection between language skills is highlighted, proving that poetry can open the door to different discussions and language exploration. The interconnected nature of language skills is highlighted, demonstrating that poetry can serve as a gateway to diverse discussions and linguistic exploration. As a conclusion, the designed didactic units provide a scaffolded and engaging framework to facilitate students' appreciation of poetry. By connecting poetry to various language skills and genres, the project aims to transform poetry from a challenge into an enriching and enjoyable experience.

Key words: Didactic units; Poetry appreciation; Language skills integration.

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INTRODUCTION

This project, the creation of two didactic units, focuses on two poems written by Shel Silverstein. The target audience is middle school students, eighth graders. The first unit covers the poem ‘Sarah Cynthia Sylvia Stout Would Not Take the Garbage Out’, while the second unit uses the poem ‘No Difference’. Each unit is equally divided into reading, grammar tips, listening, writing, and speaking activities. In addition, after each unit, there is a teacher’s guide to assist instructors to easily navigate through the units and explore with students every possibility the poems can offer for learning.

The inspiration to write these units came from my students' struggle to appreciate poetry and my own experience. They often saw it as difficult nonsense words, numerous descriptions, and hard to understand comprehension, rather than its magnificent array of interpretation, rich vocabulary and beauty. Every time a poetry unit began, I would hear a great amount of complaints and comments such as “I’m not creative enough to write deep stuff” or “Do I need to rhyme?” So my intention in developing these two units is to show students that the study of poems can go beyond writing “deep stuff” and using rhyming words.

To be fair to them, I used to feel the same about poems. It took me a couple of years teaching poetry units to deeply appreciate and think outside the box while reading a poem and planning classes about it. I came to learn that I would not like every poet, and that I would certainly not grasp every meaning of their words. However, I realized that the genre of poetry could be widely explored.

The reading section is divided into three parts: ‘Before reading,’ ‘Reading comprehension,’ and ‘After reading.’ In the ‘Before reading’ section, students are introduced to the poems with illustrations, images related to the poem and to new words. This helps students to get acquainted with the vocabulary used and have a glimpse of the author's uniqueness. In the ‘Reading comprehension’ section, students find the poems along with questions to test their understanding. Finally, the ‘After reading’ section allows students to put into practice some of their comprehension skills.

The grammar section is titled ‘Tip of grammar’. This section inductively brings a grammar topic used in the poem. Learners are required to spot the specific topic within the text presented and evaluate its use based on what the poem presents. Then it presents multiple choice questions, fill in the gaps, and open-ended questions targeting the grammar topic on focus in order to foster students' comprehension.



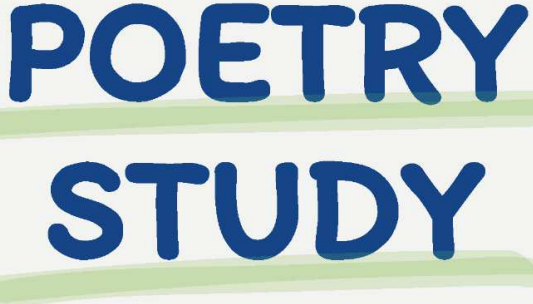



The listening section is divided into three parts: ‘Before listening,’ ‘Listening,’ and ‘After listening.’ In unit one, students will be introduced to the poet Shel Silverstein through an interview, and in unit two they will explore the famous TED talk titled “The Danger of a Single Story”. In the ‘Before Listening’ section, learners are presented with some key vocabulary and concepts. Next, in the ‘Listening’ section, students can access the interview and TED talk. They will then show understanding through comprehension exercises and a sharing session, where they can discuss their thoughts and reactions. Finally, in the ‘After listening’ section, learners can showcase their understanding and curiosity by posing questions to the author, as if they were interviewing him on unit one. While on unit two, they reflect on a quote from the author and their own experiences.

The writing section is divided into four parts: ‘Before writing,’ ‘Writing,’ and ‘After writing.’ In unit one, the selected genre is comic strip, while in unit two, the chosen genre is blackout poetry. The segment of ‘Before writing’ introduces the chosen text, so students can closely observe and learn its features. In the ‘writing’ section, learners are invited to create their own texts, fostering creative expression. Finally, the section ‘After writing’ provides a sharing and improvement opportunity.

The last section is the speaking one, which is divided into three sections: ‘Before speaking,’ ‘Speaking,’ and ‘After speaking.’ ‘Before speaking’, introduces words related to the topic to be covered, followed by questions to instigate and arouse students’ curiosity and interest on the topic to be discussed. ‘On Speaking’ students will have the opportunity to share their learnings through a school assembly during unit one and a story-telling or role play in unit Two.

Hopefully, these units can inspire and be useful, so teachers can look at their next poetry unit with kinder eyes and realize that engaging resources can make teaching poetry more accessible and spark an interest in students. I hope that the poems and activities within these units will not only captivate teachers, like the one I used to be, but also ignite students' imagination and curiosity, making poetry an enjoyable and enriching experience for all.

1 UNIT 1



Sarah Cynthia
Stout Would Not
Take the Garbage
Out

1

Before Reading

- 1) Look at the image and share with a partner at least 3 things you have noticed.

Sarah Cynthia Stout Would Not Take the Garbage Out

Shel Silverstein



2) Look up the words listed below in a dictionary, and then write their definitions based on your understanding.

a) Curdled

b) Gristly

c) Rancid

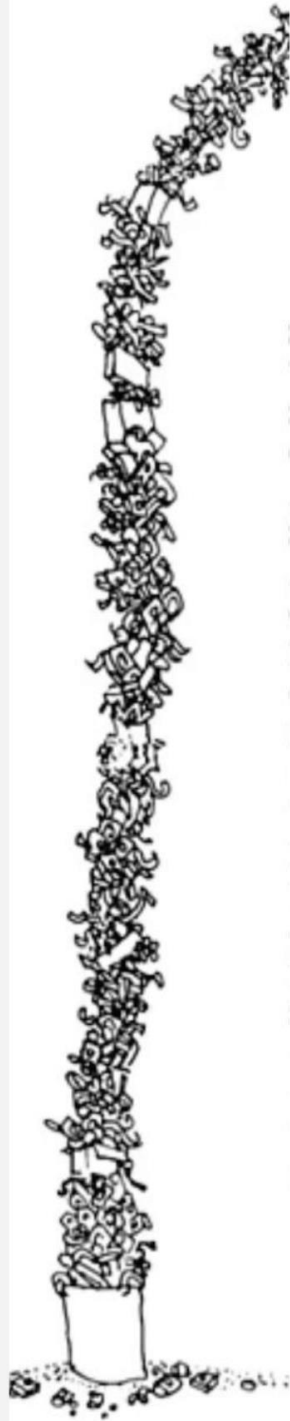
d) Scour

e) Scrape



Read the poem to answer the following questions.

Sarah Cynthia Stout Would Not Take the Garbage Out



Sarah Cynthia Sylvia Stout
 Would not take the garbage out!
 She'd scour the pots and scrape the pans,
 Candy the yams and spice the hams,
 5 And though her daddy would scream and shout,
 She simply would not take the garbage out.
 And so it piled up to the ceilings:
 Coffee grounds, potato peelings
 Brown bananas, rotten peas,
 10 Chunks of sour cottage cheese.
 It filled the can, it covered the floor,
 It cracked the window and blocked the door
 With bacon rinds and chicken bones,
 Drippy ends of ice cream cones,
 15 Prune pits, peach pits, orange peel,
 Gloppy glumps of cold oatmeal,
 Pizza crusts and withered greens,
 Soggy beans and tangerines,
 Crusts of black burned buttered toast,
 20 Gristly bits of beefy roasts. . .
 The garbage rolled on down the hall,
 It raised the roof, it broke the wall. . .
 Greasy napkins, cookie crumbs,
 Globbs of gooey bubble gum,
 25 Cellophane from green baloney,
 Rubbery blubbery macaroni,
 Peanut butter, caked and dry,
 Curdled milk and crusts of pie,
 Moldy melons, dried-up mustard,
 30 Eggshells mixed with lemon custard,
 Cold French fries and rancid meat,
 Yellow lumps of Cream of Wheat.
 At last the garbage reached so high
 That it finally touched the sky.
 35 And all the neighbors moved away,
 And none of her friends would come to play.
 And finally Sarah Cynthia Stout said,
 "OK, I'll take the garbage out!"
 But then, of course, it was too late. . .
 40 The garbage reached across the state,
 From New York to the Golden Gate.
 And there, in the garbage she did hate,
 Poor Sarah met an awful fate,
 That I cannot now relate
 45 Because the hour is much too late.
 But children, remember Sarah Stout
 And always take the garbage out!



Reading Comprehension

1) Refer to the poem to answer the questions.

a) What is Sarah Cynthia Sylvia Stout's main problem ?

b) What happened when Sarah Cynthia Sylvia Stout refused to take out the garbage?

c) How does the poem end? What happens to the garbage?

d) What type of figurative language is used in the title of the poem, "Sarah Cynthia Sylvia Stout"?

e) Can you find three more examples of this figurative language within the poem?

2) Choose the best answer



a) What work would Sarah Cynthia Sylvia Stout do?

- I. Watering plants
- II. Tide the bed
- III. Wash dishes
- IV. Wash cloths

b) According to the poem, which of the following should be Sarah Cynthia Sylvia Stout's habit?

- I. Love animals
- II. Very lazy
- III. Hard working
- IV. Be kindhearted

c) How did Sarah's father try to persuade her to take garbage out?

- I. Conducting her reasons
- II. Quiet and getting angry
- III. Screaming and shouting
- IV. Showing her how to do it

d) What did her neighbors do?

- I. Moved away
- II. Helped to clean her house
- III. Bought her garbage to reuse
- IV. Screamed and shouted





After Reading

What lesson or message about life can we learn from the poem "Sarah Cynthia Sylvia Stout" based on her decisions and actions? Use lines from the poem to support your answer.





Tip of grammar

- 1) What is the role of the modal verb **would not** in the sentence: "**Sarah Cynthia Stout Would Not Take the Garbage Out**"?
 - a) () The modal verb *would not* indicates Sarah's consistently refusal to take out the garbage.
 - b) () The modal verb *would not* indicates Sarah's enthusiasm to pile up trash.
 - c) () The modal verb *would not* describes Sarah's repeated obligation.
 - d) () The modal verb *would not* indicates that Sarah was allowed to leave the garbage at home.

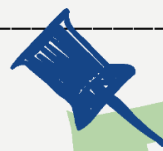
- 2) What is the role of the modal verb "would" in the line: "**She'd scour the pots and scrape the pans**".
 - a) () The word "would" shows that Sarah always said no when asked to take out the garbage, not just one time.
 - b) () The word "would" shows that Sarah strongly chose not to do something, like taking out the garbage.
 - c) () The word *would* implies she had the habit to perform these actions.





3) Refer back to the poem Sarah Cynthia Stout Would Not Take the Garbage Out. Identify and write the lines with the modal verb would.

4) Choose one line from the activity above and decide with your partner what the modal verb **would** indicates.



Note that **would** and **had** have the same short form 'd:
They'd gone = They **had** gone.
They'd play with you = They **would** play with you.

Answer the questions.

1) Sarah Cynthia Stout _____ the garbage out.

- a) () would take
- b) () would not take
- c) () would took

2) Friends _____ to play.

- a) () would not come
- b) () would come
- c) () would not came

3) Sarah _____ the pots and scrape the pans.

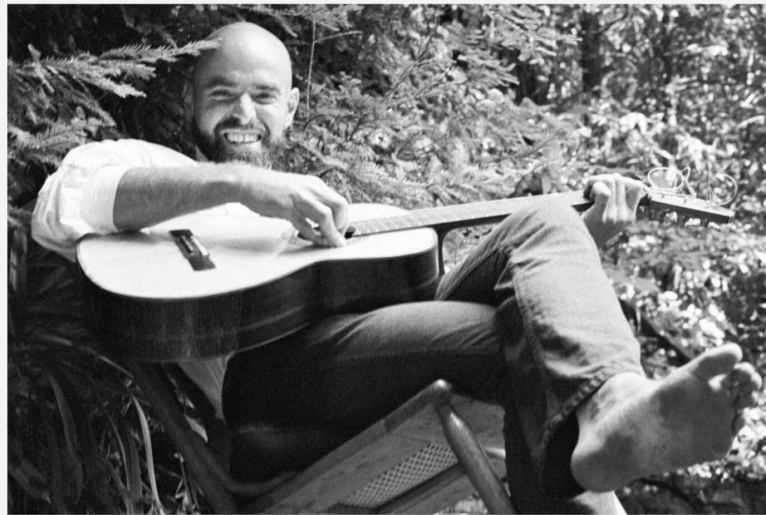
- a) () to would scour
- b) () would scour
- c) () Scour

4) **What would you do** if someone asked you to do something you do not want to or do not like to do?

Would can express
possibility,
willingness, and
repeated actions in
the past.

Before Listening

May I introduce you Shel Silverstein. He is the author of Sarah Cynthia Stout Would Not take the Garbage Out. Before listening to part of his interview, match the words with the definitions.



- a) Dearly () in a beautiful and expensive manner
- b) Blessed () an introduction to a book
- c) Richly () (in religious language) lucky
- d) Preface () the possibility of trouble
- e) Threat () very much
- f) Delighted () very pleased

Listening

- 1) Open the QR code and listen to the **first minute** of his interview. After listening, follow the activities below.



- a) Share with a classmate at least three things you grasped from the interview.
- b) Exchange partners. Share with another classmate.
- c) Finally, share your impressions about the listening with your teacher and the whole group.

- 2) Answer the questions.

- a) Shel Silverstein called himself _____.
- b) He dedicated his book to _____.
- c) Shel Silverstein is an author, _____, and _____.

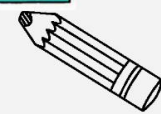
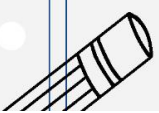
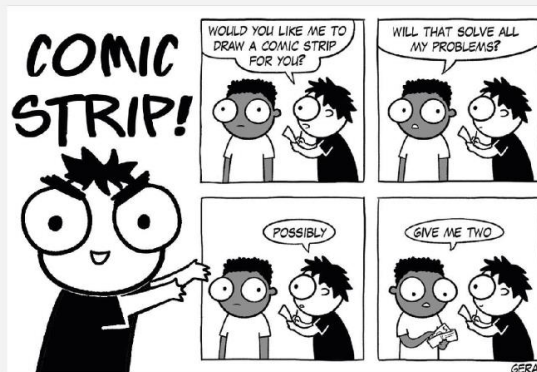
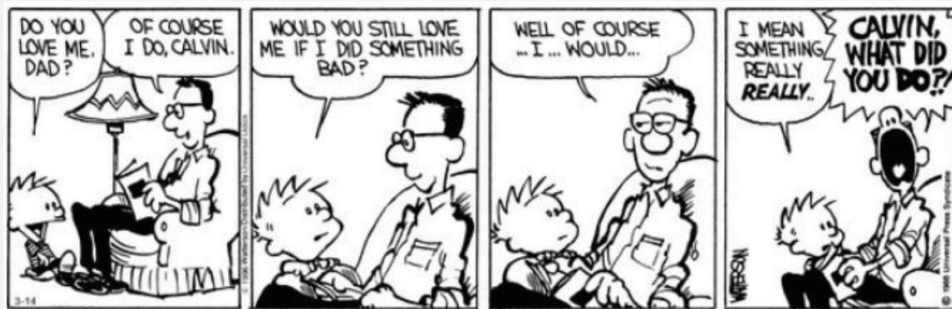
After Listening

If you could ask Shel Silverstein any question about his career and literary work what would you ask? Create at least three questions.

Before writing

Comic strips are short series of funny drawings with a small amount of writing.

- 1) Read the comics below with a partner and pay attention to their characteristics.



2) After reading, use the words to complete the paragraph below about the features of a comic strip.

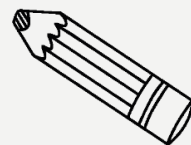
Comic strips are a special kind of storytelling that use (a) _____ instead of just words. They have a series of drawings that show what happens next, almost like a little movie on a page. But they also have words in (b) _____ bubbles and thought bubbles to help us understand what the characters are saying or (c) _____. In comic strips, we meet characters that show up in different stories and they have different places where their adventures take place. To make it all fit together, comic strips are divided into (d) _____ or sections. Each frame shows a different part of the story, like puzzle pieces that connect to tell the whole tale.

Thinking

Speech

Pictures

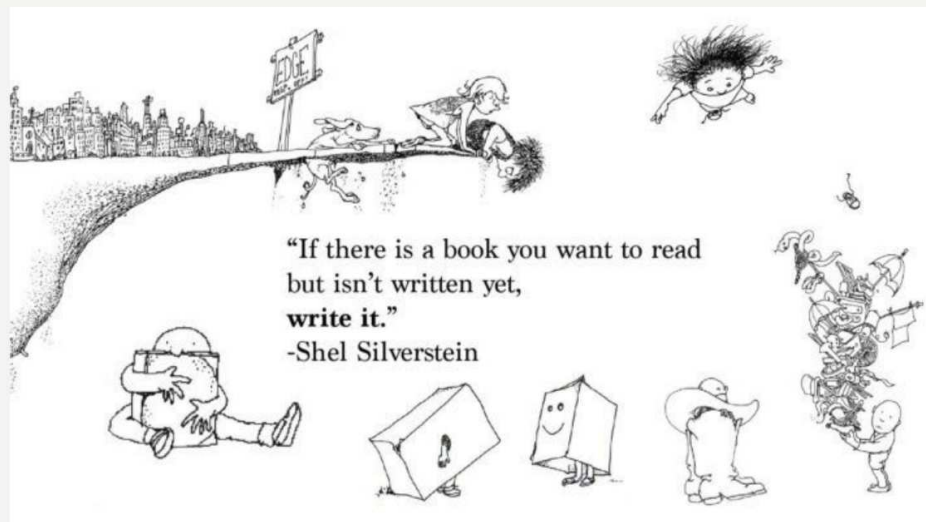
Frames



Writing

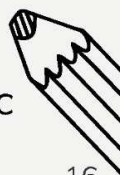
Comic strips

Create your own digital comic strips based on the poem read. You can use the poem as inspiration for the storyline, characters, and dialogue in your comic strip.



As you create think about these key elements :

- Plot: What is the main storyline or events that take place in your comic strip?
- Characters: Who are the characters involved, and what are their roles or personalities? Are they funny, serious, introverted?
- Setting: Where and when does your comic strip take place?
- Dialogue: What do the characters say in the comic strip?



After Writing

Find a friend and exchange comic strips. Take some time to review their comic strip and provide feedback based on the key elements (plot, characters, setting, and dialogue).

Consider the following points and take notes if needed.

1. Was the story exciting and did the characters make sense and grab attention?

2. Did the setting enhance the story or create a certain mood?

3. How well did the dialogue show the characters' personalities or advance the plot?

4. Were there any suggestions for improvement?

After talking with a friend and hearing their thoughts about your comic, go back and make changes to it if you need to. Think about ways you can improve your comic strip. Then, improve your work so your teacher can display it in the classroom.



Before Speaking

1) In the puzzle below look for words related to pollution. Words can go in any direction, and they can share letters as they cross over each other.

Air	Conservation	Contamination
Ecosystem	Environment	Gases
Management	Pollution	Quality
Recycling	Waste	Water

N O K M J A S A H J E T H S K Z E S L D F D U R I D U E W Q
 K O M J L E T D P S Q E L M C R Y C X J S T Y O B S K E U Q
 O Q I I L L Z R Y N P N R K H I Q E L P S N G R O N C A O D
 R Q K T B L F X Q R O I N S Y Z F I V W P V H O V S L C Z K
 E R F F A K E T C S T K N B Z A Y P R W W B O T K I J T I X
 T Q K H F N J Z D I D X X E J A T V P E U H P X T Q S X V M
 A F Q T T W I F J M C A A N I F Q W H K J O Y Y U E B N I Y
 W U V L E D X M R M O H C P P Y Z T X W W Z F U P Z Z H R E
 K W Q M X X J T A G N I L C Y C E R X G U S D A M E V A P K
 H Z H I N M V B S T I E C A R Q N R J W N D G M E B T Z F J
 X S W X G B K T I V N P O X V H E R V V T Q S W T L U S E W
 N D M D W Y G C B M A O G G E M S M C S Z A S B S C I I A R
 D N E E Q H U I J G U L C R T G A H R Y I A R K Y S X F T W
 J U K A R S J O B K K L X P O Z N N B R G A S B S Y Q N W I
 E W D W M L G A V Q Q U B H C S X G A T N I O D O P K R K W
 Z N Y J D J O C W L S T S I B E C C N G Q B X Y C Q S N D B
 Y Q M X B Y Y U U C J I C V H Q R E I E E K I E E J E R M K
 F U Y E A F N K R C K O E M D V M E Z H M M C B O M L Q M V
 B R D C M Q U X U W Z N K A G N W C E T T T E G O Z V Z K R
 R G Q H B S D R M H F V X G O N O R B V I Z H N O X Q L A J
 K R C K V A A H V G N W A R L F E V X S F W F F T B O G R N
 Z N S N M N W S S W B G I U R A R S L A E L V T E R I Y W E
 G M V R F H V F Q I E V Z D G D O D L C N M M Y Z Q K H U Q
 L D D I T D L U Z A N S P E B G X A T R H M W O T M M C X B
 X H Y E R I K Z J E G D X N X P H P E P L E S W Y O O O O O
 Q I U U B T H K W H O I J T I D N S V G A S E S N J O Z Z I
 B K I V A N O C Z P X C J K I Q U P Z O L W L T L P K I D I
 N O I T A V R E S N O C O C T L O M W N A G E Y M X J Z H E
 A Y K I P C G H B Q M C N D K F J T F O G H V C B H F B I O
 X B C P U D T W V L O B O M O I L R L H W K J O W L Q I B Y



Making a cleaner world

2) Sarah Cynthia Stout would not take the garbage out, so she made a pile of trash that reached across the state. She, unfortunately, made our world dirtier.
Answer.

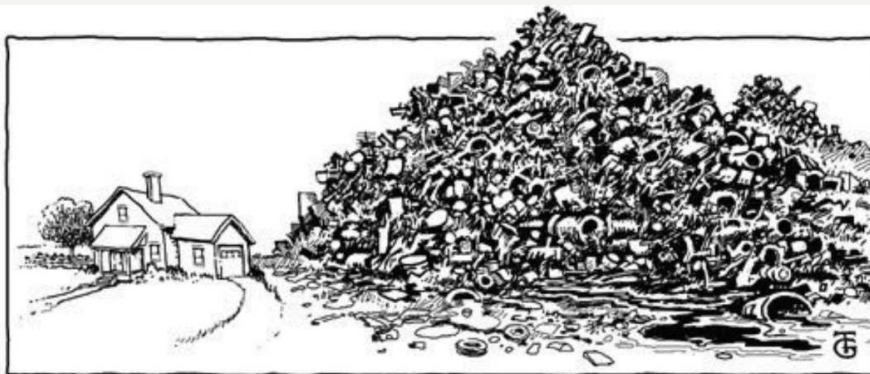
a) What is pollution?

b) How does pollution affect our environment and health?

c) Why is it important to reduce pollution?

3) In small groups brainstorm at least three actions that would reduce pollution. Consider air pollution, water pollution, and waste management.

Example: We would plant more trees to improve air quality.

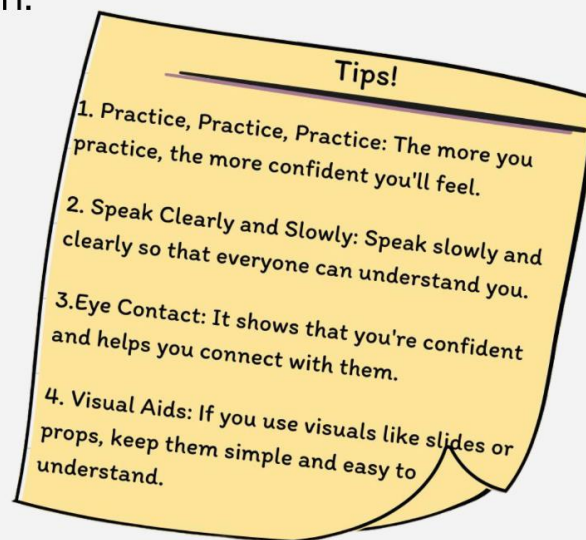


Speaking

Making a cleaner world assembly

After thinking and sharing in your groups you were invited to share your ideas during the school/class assembly.

You will share the idea (s) you find most fascinating and explain why it would make a significant impact on reducing pollution.



After speaking

Making a cleaner world assembly

After your presentation, the floor will be opened for questions from other students and teachers who will also provide feedback on the feasibility of your pollution-reduction idea.



1.1 TEACHER'S GUIDE

Note that after each unit there is a table with all digital resources mentioned.

Unit 1 - Sarah Cynthia Stout Would Not Take the Garbage Out:

"Sarah Cynthia Stout Would Not Take the Garbage Out" is a children's poem written by Shel Silverstein. It is the story of a little girl who refused to follow her dad's instructions on taking the trash out, so the trash piled out and Sarah suffered some consequences. This poem serves as a fun and humorous story that teaches kids through exaggeration and repetition about the importance of taking responsibility for their actions and so as their consequences.

1.2 READING

Materials: Unit One - pages 2 to 7, digitized illustration of Sarah Cynthia's poem, and dictionaries or online dictionaries.

Before Reading:

Before reading the poem, on task 1 page 2 students will look at the illustration of the poem Sarah Cynthia and describe at least three things they have noticed. As they share, walk around the class to grasp some of their thoughts. Encourage students to see beyond the mound of trash. Ask questions such as: What do you see? What do you think is happening? What does her facial expression convey? Challenge them to pay attention to the style of the drawing and the absence of color. This will also give them hints about the poet and illustrator's style to be studied.

Task 2. Previously, look up the definition of the words and provide students with an example. Students will look for the definition of the words (curdled, gristly, rancid, scour, and scrape) in the dictionary and write on page 3 the meaning according to what they understand.

You can also divide them in groups where each group is responsible for a word, then as a class check and/or correct each one.

Key Answers:

- a) curdled: If a liquid curdles, or you curdle it, it gets thicker and develops lumps. To become sour;
- b) gristly: full of gristle (= a solid white substance in meat that is difficult to eat);
- c) rancid: (of butter, oil, etc.) tasting or smelling unpleasant because of not being fresh;
- d) scour: to remove dirt from something by rubbing it hard with something rough;
- e) scrape: to remove an unwanted covering or a top layer from something, especially using a sharp edge or something rough.

Reading Comprehension:

Before reading the poem, ask students to read the questions on page 5 and try to guess some of the right answers. Ask them to read by themselves, and then if possible use the audio. There are several videos where Shel Silverstein recites his poems. Which is an opportunity to get acquainted with Shel's unique hoarse, but strong voice. As you reread the poem with students, stop to check vocabulary as needed. Afterward, review some poetic devices such as imagery (lines 12 and 21), alliteration (line 15), and hyperbole (lines 7 and 33). Finally, assign the questions on page 5 and 6, and then check students' answers.

Key answers:

1.
 - a) Sarah Cynthia Sylvia Stout's main problem was the fact she did not want to do her chores and put the trash out;
 - b) When Sarah Cynthia refused to take the garbage out, it started to pile up and get out of control;
 - c) Sarah Cynthia finally decided to take the garbage out, but it was too late. The poem ends with the mound of trash so tall that it crossed states and all her friends did not come to play anymore;
 - d) Alliteration (Repetition of the consonants);
 - e) Answers will vary. Line 5, line 15, line 24;
2. a. II, b. II, c. III, d. I.

After Reading:

Page 7. Read the task to students and wait for their questions.

Answers may vary, but you would want to draw students' attention to the importance of responsibility, and the consequences of procrastination and laziness in our lives. Most of the decisions made lead to consequences. Sarah simply did not want to do her chores as things were

escalating, she did not budge. However, when it was too late, she realized that she had much more to lose than just some minutes taking the trash out. As we can see, Sarah lost her neighbors and friends, as it says on lines 35 and 36.

1.3 GRAMMAR

Material: Unit One-pages 8 to 10.

Tip of Grammar.

These activities can be done with partners.

Introduce students to the use of the modal verb *would* and its negative form *would not*. The whole poem emphasizes that Sarah Cynthia **would not** take the garbage out. As students mark their answers on page 8 and 9 go around the classroom and check for understanding. After, correct the activity with the entire group. You may ask students to orally share about things they would and would not do at home. For task 3, read the questions with students and if necessary use lines 1 and 2 from the poem as a model.

Key answers:

1) a)

2) c)

3) Line 1 and 2: Sarah Cynthia Sylvia Stout Would Not Take the Garbage Out.

Line 3: She'd scour the pots and scrape the pants.

Line 6: She simply would not take the garbage out.

Line 36: And none of her friends would come to play.

4) Answers may vary.

The modal verb *would* is used to convey more than one meaning. However, for this unit, the main function of *would* is to talk about habitual past behavior (lines 3 and 36) and *would not* refer to refusals in the past (lines 1 and 2 and 6).

Page 10. Here, students will have the opportunity to reinforce their understanding of the modal verb. Allow them to work by themselves and after some minutes correct the activity.

Key answers:

1) b)

2) a)

3) b)

4) Answers will vary.

1.4 LISTENING

Material: Unit One - pages 11 to 13, Shel Silverstein's website/photo, interview - 1st minute, and dictionaries.

Before Listening:

Here, Shel Silverstein will be introduced to students. Start with a picture of the poet on page 12 and/ or browse through his website, you will find several photos. Present the activity to students by reading the words at first and then asking them to match with the meaning. Consider the use of dictionaries. After some minutes, check the answers.

Key answer:

c / d / b / e / a / f

Listening:

If there are enough devices for the whole class, students can listen to the interview on their own. However, if not, play the interview for the entire class at least three times.

Tell students you were to play a minute of an interview featuring Shel Silverstein talking to Studs Terkel a long time ago. Encourage students to take notes on the information as they listen to the audio. After listening, students will follow the instructions on page 12 (Think-Pair-Share). Allocate about 3–5 minutes for completing exercise 1 tasks a and b.

During the whole class sharing (task c) try to grasp students' knowledge and opinions about the author. Ask follow-up questions based on their comments and incite conversation.

Key answers:

2 a) uncle Shelby

b) to children

c) cartoonist and traveler

After Listening:

Page 14.

Answers will vary.

Inspire students to think like reporters who have only a short time to interview a superstar author, such as Shel Silverstein. What questions would they ask?

You can pretend to be Shel or ask any students to volunteer and answer the questions.

1.5 WRITING

Material: Unit One - pages 14 to 17, set of printed comic strips, papers, markers, tape, digital resources (tablets/ computers), printed comic strip frames, and the board.

Before Writing:

During task 1, students will be introduced to the genre of comic strips. Start with a conversation asking them about their favorite comic strip and least favorite comic strip and what makes them interesting or less interesting to them.

Next, conduct a carousel activity where they can share some of the features they have noticed in each comic strip. To prepare for this activity, have printed sets ready; you can find a vast selection on the internet, or use the ones presented in the book on page 14. Place each comic strip in different spots around the classroom.

Divide the class into teams, provide one marker per team, and assign each team a comic strip. Allow a measured amount of time for teams to write down the characteristics they find in that strip, and then ask them to move on to the next strip. Each team should contribute to the information the previous team overlooked or did not have time to include.

Task 2 on page 15 will help students develop their vocabulary, comprehension, and reading skills about the comic strip genre. Explain the task to the students. They will need to choose the appropriate words from the word bank and fill in the blanks to complete the paragraph. Emphasize that the words should make sense in the context of the paragraph. Circulate around the classroom to monitor the students' progress and be available to assist students. Once the time is up, review their answers together with the whole class or small groups. Use this opportunity for students to read the paragraph and review the features they have written during the carousel activity. And create a class poster with the most important features.

Key answer:

2.

a) pictures. b) speech. c) thinking. d) frames.

Writing:

On page 16, students will be creating their own comic strip, which can be inspired by the poem read. This activity can be assigned as homework. However, initial planning should be completed in class, so students can ask questions and solve any doubts.

The unit instructs the creation of a digital comic strip. Some online platforms such as Canva, Storyboard that, and Pixton provide pre-made frames and characters, making it a fun

way for students to express their imagination and creativity. In addition, it makes it easier for students to improve their work based on the feedback. However, if digital resources are unavailable, you can search for printable frames or ask students to create their own.

First, review the features' poster and the key elements provided in the book on page 16 and tell students they should refer to these as they plan their comic strip along with the class poster.

Instigate students to brainstorm ideas for their comic strip. They can work individually or in small groups, discussing their concepts and what they want to convey in their strips. Instruct students to create a rough outline, sketching the characters and key elements of their comic strip. Once the rough sketch is done, they are ready to start adding details, dialogues, and captions.

After Writing:

After students have completed their comic strips, they will exchange work and provide each other feedback based on the key elements (plot, character, setting, dialogue) along with features such as the bubbles, frame, and pictures.

Go over the points, found on page 17, students should consider for the feedback providing an example. You can use any comic strip here. The main objective is to model the type of behavior and comment students should offer to their peers.

After feedback, provide students with an opportunity to improve their work. Then you can assess their work based on creativity, storytelling, and the effective use of comic strip elements.

Finally, consider displaying the completed comic strips in the classroom or creating a class comic book.

1.6 SPEAKING

Material: Unit One - pages 18 – 20, board, notebooks, and sheet of paper.

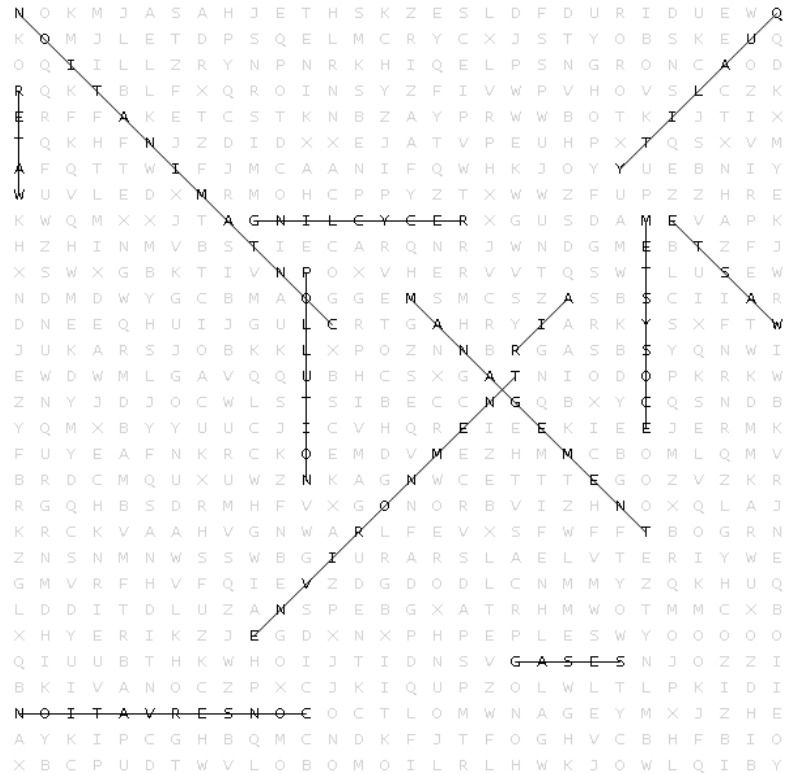
By the end of the following tasks, students should be ready for a class/ school assembly on “*Making the world cleaner/ better.*”

Before Speaking:

For task 1, begin writing down the words from page 18 on the board and instructing students to read them aloud as a group. Afterward, ask them to predict how the words might be related to each other and to the next activity. They will likely make the connection easily that the vocabulary is related to *pollution*. But in case they do not, you can play a hangman game to

help them guess the topic they will be working with. Then allocate some time to students to work on the word search.

Key Answer:



For task 2, students will use their notebooks and a sheet of paper. First, recall the poem Sarah Cynthia Stout Would Not Take the Garbage out. Read the statement on page 19 and ask students to answer the questions on their notebooks by themselves.

Afterward, still for task 2, allocate students in small groups. Each person plays a role and has a responsibility. The roles are leader, time-keeper, recorder, and reporter.

The leader ensures that each person participates and that the group accomplishes its task. The time-keeper helps the group manage time, move from one task to another, and complete its goal. The recorder writes the answers. Finally, the reporter shares the group's answers with the entire class.

In their assigned groups, give students a sheet of paper and have them share the answers they came up with separately. Then, ask them to come up with one best answer for the whole group. After the discussion and recording the answers, the reporters share what each group determined for the entire class. As each reporter presents, provide feedback and ask follow-up questions.

For task 3, students will maintain the same group arrangement but rotate roles. Provide each group with another sheet of paper. This time, the group is tasked to brainstorm three

actions aimed at reducing pollution. Each proposed action should include an explanation of its impact and efficiency. After the discussion and recording the actions, the reporters share what each group determined for the whole class.

Speaking:

Page 20. The previous activity should have provided students with enough ideas to build a discussion topic for a school or class assembly. However, if you feel they need more inspiration or if you want to offer additional ideas, consider looking into activists and organizations dedicated to reducing pollution or providing alternatives to common daily practices, such as using paper straws.

Next, introduce the term assembly to the students. Rotate the groups again. Each group should choose one of the three ideas they had previously shared for use in the assembly. Encourage students to refine their chosen idea, to use the modal verb “would”, and to follow the tips on an efficient presentation on page 20. Designate at least three sessions for writing improvement, rehearsal and feedback, so they can confidently present their ideas.

After Speaking:

Before the assembly, inform students that they will be questioned and receive feedback on their ideas. While they should have been familiar with this, do not hesitate to rehearse the process. It will help them feel more prepared. After the assembly, get students together to praise their effort and work, but also to hear from them their opinion about the process and the experience.

Digital Resources:

Reading	Before Reading: Cambridge Dictionary Reading: Sarah Cynthia Sylvia Stout Would Not Take the Garbage Out
Listening	Before Listening: Shel Silverstein , Cambridge Dictionary Listening: Shel Silverstein discusses his books, children's literature, and art; part 1 The WFMT Studs Terkel Radio Archive
Writing	Before Writing : Comic strip Samples Writing: Create Comic Strips Online Canva , Comic Strip Maker — Make your Own Comic Book & Graphic Novel StoryboardThat , Pixton

2 UNIT 2

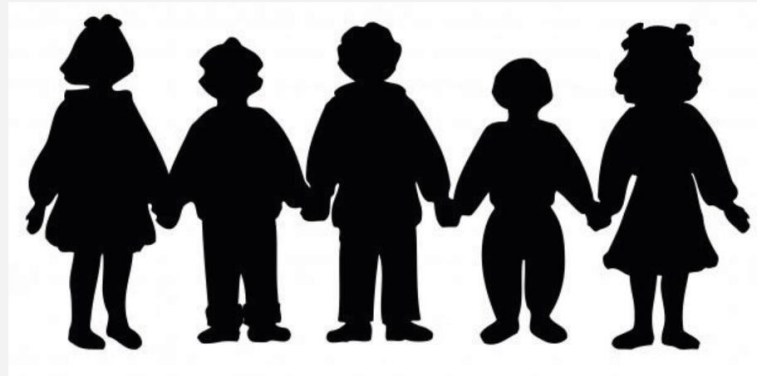
02

**POETRY
STUDY**

No Difference

Before Reading

- 1) Look at the images below and describe what you see and how they might connect with the poem “No Difference” written by Shel Silverstein.



- 2) Using a post-it note, write down words, sentences, or phrases that were most frequently mentioned during the previous activity.

Read the poem to answer the following questions.

No Difference

Shel Silverstein

Small as a peanut,
Big as a giant,
We're all the same size
When we turn off the light.

Rich as a sultan,
Poor as a mite,
We're all worth the same
When we turn off the light.

Red, black or orange,
Yellow or white,
We all look the same
When we turn off the light.

So maybe the way
To make everything right
Is for God to just reach out
And turn off the light!



Reading Comprehension

1) Which of the following messages is not conveyed by the poem "No Difference" regarding human equality and diversity?

a) () Differences in size and appearance don't matter in the dark.

b) () People are equally valuable regardless of their financial status.

c) () Our skin color defines our worth as individuals.

d) () Turning off the lights can help us see past our differences.

e) () The poem suggests that unity and equality are important goals.

2) How does the poem emphasize the equality of all people?

3) What is the solution suggested by the poem to make everything right? What does it mean?

4) Figurative language is used in this poem. Match each one with its corresponding example.

(1) Repetition (2) Metaphor

(3) Simile (4) Personification

() Small as a peanut,
Big as a giant

() Is for God to just reach out
And turn off the light!

() We all look the same
We're all the same size
When we turn off the light.
We're all worth the same
When we turn off the light.

() When we turn off the light.



After Reading

'No Difference' is a poem that teaches us a great lesson about equality and respect through unique comparisons.

Did you know that music can be a form of poetry? Choose a song that addresses these important themes or other ones you find worthy of discussion. Then, create a small poster sharing with your class the reasons for your choice.

Important: Do not write the title of your song!



Tip of grammar

- 1) Re-read the poem and follow the instructions.

Small as a peanut,
Big as a giant,
We're all the same size
When we turn off the light.

Rich as a sultan,
Poor as a mite,
We're all worth the same
When we turn off the light.

Red, black or orange,
Yellow or white,
We all look the same
When we turn off the light.

So maybe the way
To make everything right
Is for God to just reach out
And turn off the light!

- a) Look at the first two stanzas and identify with a circle the adjectives.
- b) What patterns or repetitions did you notice in these stanzas?

c) What was the poet's intention with these patterns?

2) Fill in the gaps with information about the poem.

According to Silverstein, it does not matter if we are as (a)_____ as a peanut, or if we are as b)_____ (c)_____ a giant we could even be (d)_____ (e)_____ as a sultan, or (f)_____ poor as a mite. He uses these comparisons to send a message of human equality and unity, regardless of differences in wealth or size.

3) Based on the paragraph above.

a) What differences have you noticed between the structure of the poem and the paragraph?



b))When do you think this comparison used ?



c) Walk around your class. What can you compare?
Create at least four examples.

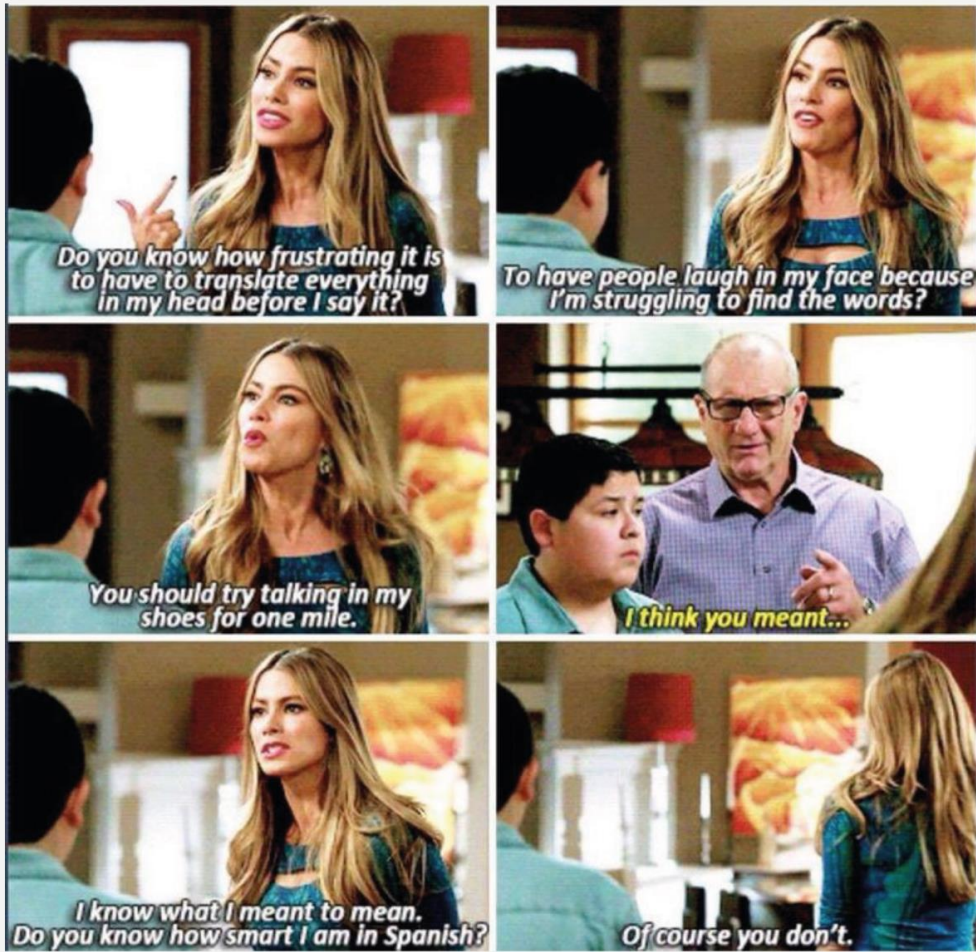
d) Create a poem about your classroom using the
comparisons you made before and new ones.

Before Listening

- 1) After watching the videos, write down and share with your classmates any single stories you were able to identify.



Scene from the show Brooklyn 99. Accessed on October 20, 2023.



Scene from the show Modern Family. Accessed on October 20, 2023.

2) Match the words with the definitions.

(1) Ginger beer (2) Foreigners (3) Kinky hair

(4) Yams (5) Raffia (6) Pity

() forms tight curls (= curving shapes)

() a feeling of sadness or sympathy for someone else's unhappiness or difficult situation

() a person who comes from another country

() It is a root vegetable which is like a potato, and grows in tropical regions

() Long, narrow pieces of pale yellow dried leaf, especially from a type of palm tree, used as string or for making hats, containers, etc.

() A British fizzy drink (= one with bubbles) containing ginger and a small amount of alcohol

Listening

You are about to watch part of a TED talk by Nigerian author Chimamanda Ngozi Adichie called "The Danger of a Single Story."



- 1) Take notes while watching the TED Talk. You can record unknown words/ expressions, main ideas, and/ or key points.



2) Answer the questions according to the TED Talk.

a) What does “The Danger of a Single Story” mean?

b) What were some of the firsts personal examples Chimamanda shared to illustrate the idea of a single story?

c) What was her roommate's single story about her?



After Listening

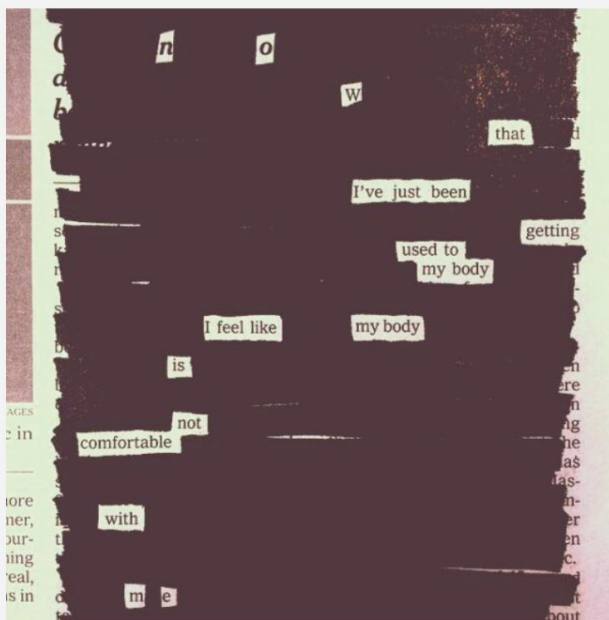
“...to insist on only these negative stories is to flatten my experience, and to overlook the many other stories that formed me...The single story creates stereotypes. And the problem with stereotypes is not that they are untrue, but that they are incomplete.”

Reflect on the quote above, then think about a time when you believed or heard a single story or stereotype about a person or a place. Explain what happened and how it affected the way you thought about that person or place. Share with your classmates.

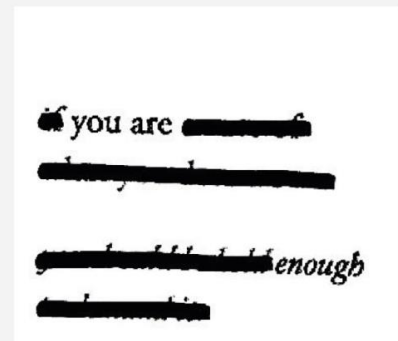
Before writing

A "blackout poetry is a type of "found poetry," which means that the authors do not write their words; rather, they find meaning in works that already exist.

- 1) Read the poems below and discuss with a partner what aspects called your attention. Take notes!



Source: <<<https://austinkleon.com/category/newspaper-blackout-poems/>>>
Accessed 24.Oct.2023



Source: <<<https://www.instagram.com/blackoutpoet/?hl=en>>>: Accessed 29.Oct.2023

2) Answer the questions based on the poem.



Source: <<<https://www.instagram.com/blackoutpoet/7hl=en>>>: Accessed 29.Oct.2023

a) What feelings were the author able to create? Explain.

b) Why do you think the writer chose a period rather than another punctuation after the word me ?



Writing

Create!

- a) Recall some of the themes covered during this unit.
- b) Go over the tips on creating a blackout poetry.
- c) Create a blackout poem that reflect your interpretation of the theme.

Here are some tips to get you started

- Skim the page instead of reading for meaning.
- Consider experimenting with punctuation and images .
- Read your poem in its entirety a few times before you begin blacking out. The creative process often involves changing your mind a bit.
- If you have a goal of writing about a specific topic or feeling, consider purposefully choosing a source that has added meaning. For example, maybe a page from a dieting cookbook for a poem about body positivity.

Source: <https://www.blackoutpoetry.co/blog/what-is-blackout-poetry-the-complete-guide-and-examples> Accessed 29.Oct.2023



After Writing

1) Exchange poems with a classmate and answer the following questions.

a) What is the poem about?

b) What feelings were the author able to create? Explain.

c) Pay attention to the punctuation chosen. Why do you think the writer chose it?



BLACKOUT WALL



Together with your classmates and teacher create a blackout poetry wall.

Before Speaking

1) Read the statements below, then discuss with a partner. What could these statements be about?

“It is an empowering affirmation of every girl’s unlimited potential.”
—Creators.com

“Girl power comes from life’s ordinary, daily routine.”
—Sacramento Book Review

“The message is important: girls can do and be anything, without wearing pink.”
—Sacramento Book Review

“A princess can be any girl doing anything...”
—Our Time in Juvie

Source: [Not All Princesses Dress in Pink – Jane Yolen](#). Accessed on October 24, 2023.

2) After looking at the image your teacher showed you. Write down some of the words and expressions that came to your mind while analyzing both image and quotes.



3) Read the book "Not All Princesses Dress in Pink", to answer the questions.

a) What is the main message or theme of the book "Not All Princesses Dress in Pink"?

b) How does the book change what we usually think about princesses?

c) Can you give an example of a princess from the book who breaks the traditional princess mold? What makes her unique?



Speaking

- 1) Follow the directions.
 - a) Choose and read a picture book.
 - b) What are the themes presented?
 - c) How are these relevant to nowadays society?
- 2) Complete the following task

Storytelling or Role-Play

- Create a storytelling or role-playing session
- Retell the story or act out key scenes
- You should highlight the themes covered on the book
- Engage your peers with questions and discussions related to the theme

TIPS

- Emphasize the themes by using props, expressive voices, and gestures to make them engaging and memorable
- Thoroughly prepare and practice your task. Familiarize yourself with the picture book and the questions you intend to ask during the presentation
- Guide a discussion that encourages the audience to understand different perspectives and emotions of the characters in the book

After speaking

Share your experience conducting this activity.

- How did your group work together to plan and execute the storytelling or role-play effectively?
- Did your group encounter any challenges during the storytelling or role-play? If so, how did you overcome them?
- Can you share a specific moment from your presentation where you believe the audience engaged most with the content? Why do you think that was?
- Did you learn anything new about the book's themes or about teaching through this activity? If so, please share.
- If you were to improve or modify your storytelling or role-play, what changes would you make to enhance its impact?



2.1 TEACHER'S GUIDE

Unit 2 - No Difference:

No Difference is a poem written by Shel Silverstein in which the author discusses important themes such as equality and respect using simple, but profound comparisons. This unit aims to encourage students to reflect on how they treat others and the potential consequences of their actions.

2.2 READING

Materials: Unit Two - pages 22 to 26, post-it notes, board, and videos.

Before reading:

During task 1, students will analyze two images related to the poem's themes of diversity and unity through a Think-Pair-Share activity. Begin by writing on the board the title of the poem or instructing students to open the books to page 21 to view the title of the unit. Next, on page 22 allow time for students to think about the possible connection between the images and the poem's title. Have pairs of students exchange ideas, and then have each pair share their thoughts with a small group or the entire class. Emphasize the importance of paying close attention to the most frequently used words and expressions during the sharing session.

For task 2, on the board or the wall, add the title of the poem. Then instruct students to write a word, sentence, or phrase on a post-it note. This should be something frequently mentioned during the previous activity or something that came to mind while participating in the activity or listening to their peers. You can provide one or two examples from your own experience.

Before reading the poem, introduce students to the meaning of the words 'sultan' and 'mite', or any other relevant words. Show them images or provide dictionary definitions. Note that the word 'mite' has multiple meanings, but they all refer to something small.

Reading Comprehension:

After the vocabulary introduction, students read the poem on page 23, or play the author's read aloud. Especially since students are familiar with Shel's voice. Refer back to the images and post-it notes and ask students how assertive their predictions were. Make sure they can draw a connection between the images and the poem.

If students are not familiar with the term 'theme' this is a great opportunity to introduce it to them. Use the previous poem as reference, or well known songs.

After reading and discussing the poem's ideas as a large group, students meet with their learning buddies to further reflect on the poem. This partner discussion allows students to clarify their understanding by sharing their thoughts, retelling personal experiences, and ensuring comprehension before moving on to the reading comprehension questions, particularly tasks number two and three.

After some minutes, students should answer the questions on page 24 and 25 by themselves. Read the questions aloud, but allow them to come up with their own answers. Allocate some minutes to answer questions and circulate to check on what they have written.

The poem contains several figures of speech such as simile, metaphor, personification, parallelism, and repetition. If students are not acquainted with these terms, you can conduct a small lesson on figurative language. After, ask students to reread the poem carefully and identify examples of figurative language within the poem. Explain to students that on page 25 they will match the lines from the poem with each correct figure of speech. This activity can be done in pairs or by themselves. When correcting the activity, you may ask students what effect the figurative language causes to the poem.

Key Answers:

1. c.

2. Answers may vary.

The poem emphasizes equality by using comparisons such as, “small as a peanut, big as a giant,” “rich as a sultan, poor as a mite,” and “red, black or orange, yellow or white”. They show that, despite these differences, we all look the same when the light is turned off.

3. Answers may vary.

The solution suggested by the poem is to God turn off the lights. This means that the absence of light prevents us from seeing differences and pointing them out. When the light is turned off, we are all equal, and our differences become irrelevant. In this way, the poem is proposing that the key to achieving true equality and unity is to remove the superficial distinctions that often divide people, and this can be symbolically represented by the act of turning off the light.

4. (3), (4), (1), (2).

After Reading:

Assign as homework.

Music is a form of poetry that everyone enjoys. Encourage students to think of a song that resonates in the themes expressed in the poem, or any song that has a personal significance to them, such as themes of self-love and respecting differences.

Ask students to choose a song and write a brief description of why they find it meaningful or important. These descriptions will be presented in the form of small posters that can be attached to a wall. Instruct them not to include the song title, but to focus on its themes and why it is worth listening to.

After students have completed their posters, organize a 'Gallery Walk.' Place the posters around the room, and invite students, either in pairs or small groups, to walk around and examine each poster. They should take notes on their favorite songs based on their classmates' descriptions.

After a set amount of time, play the most-voted songs to the class to further discuss their themes and messages.

2.3 GRAMMAR

Material: Unit Two - pages 27 to 29.

The poem 'No Difference' presents an incomplete comparison due to the author's use of poetic freedom. From a grammatical standpoint, the phrase 'rich as sultan' is incorrect, for example. However, this can serve as a starting point to introduce the correct usage: 'as rich as a sultan.'

Tip of Grammar:

Ask students to reread the poem and complete exercise 1 on page 27 and 28. Give students some time to answer this task. Then, as a whole group, go over the corrections.

Next, proceed to exercise 2 on page 28. Emphasize that the information needed can be found within the poem. After some minutes, review the answers with the entire group. Then, go through each question in exercise 3, pages 28 and 29, and instruct students to choose a partner to work with. This allows them to work on tasks a and b. After some time, correct tasks a and b as a group, and have each pair share their answers. Use this opportunity to write students' findings on the board. Encourage students to move around the classroom or the school to construct their own sentences for task c. Circulate and check for comprehension.

Finally, in task d, students will create a poem with their partners, using the comparisons they have made.

Key answers:

1.

a) 1st stanza : small and big; 2nd stanza: rich and poor;

b) Answers may vary. Their lines start with a characteristic (adjective) followed by the word ‘as’ then by the name of an object or person (noun).

c) Answers may vary. The poet intends to emphasize there is no difference between people by building comparisons.

2.

a) small;

b) big;

c) as;

d) as;

e) rich;

f) as.

3.

a) Answers may vary. Students should notice that the first ‘No Difference’ represents a comparison without one of the words ‘as’ due to the author’s use of poetic freedom. On the other hand, the paragraph represents the words ‘as’ twice. One before the adjective and one after it;

b) Answers may vary. This comparison is used when equal qualities of two people, places or things are compared;

c) Answers may vary;

d) Answers may vary.

2.4 LISTENING

Materials: Unit Two pages 30 – 35, post-it notes, board, and videos.

This lesson covers part of the famous TED talk “The Danger of a Single Story” by Nigerian author Chimamanda Ngozi Adichie.

Before Listening:

For exercise 1, start by showing the concept of a “single story” to students first. This term was popularized by the author Chimamanda Adichie in her TED Talk “The Danger of a Single Story,” and according to Wikipedia “*single story (plural single stories) An overly simplistic and generalized perception of a person, place, or thing.*”

You can share some examples with students to make sure they understand the concept. After, show them a video from the Show Brooklyn nine-nine where a black officer is racially

profiled by another cop. Then ask students, “What did the cop assume as soon as he saw the black man? Ask them to write it down on their books, page 30.

Racism will probably come up. However, the focus is on what stereotypes this racism caused. Then go back and show them another video from the show *Modern Family*, where the character Gloria shows how upset she is that people disregard her because of her accent. Then ask students, “What single stories were created for Gloria? What did people assume about her?” Ask them to write it down on their books, page 31.

Then students may use a study buddy to share ideas and confirm their understanding. Open the discussion to the whole class.

Before exercise 2, tell students what a TED talk is and its goals. Next, present the activity on page 32 by reading the words at first and then asking them to match with the meaning. Consider the use of dictionaries. After some minutes, check the answers.

Key answers:

- 1) Answers may vary:

Brooklyn 99

The cop assumed the man was suspicious because he was in a wealthier neighborhood.

Modern Family

People assume Gloria is not intelligent enough because of English-speaking skills.

People assume she has only beauty to offer.

- 2) (3), (6), (2), (4), (5), (1).

Listening:

Students will listen to the first 5:20 minutes of the video. You might consider playing it twice or three times, watching the whole speech.

At first, ask students only to watch the video (consider living the transcripts on). Then play it a second time, here you can pause the video at certain points to give them a better opportunity to take notes on task 1, page 33, on words and expressions they did not understand or simply found interesting. Then in pairs they can share their findings and unknown words and expressions. Open this activity to the complete group.

On task number 2, page 34, start by reading the questions with students. Consider playing the video once more. Then ask them to answer the questions. For the correction, use the same group rotation they have worked before. Instead of finding the best answers and sharing them with the entire class, students will share within their small groups.

Key answers-Some answers may vary.

2.

a) The “Danger of a Single Story” means that having only one limited perspective about something or someone can be harmful. It can lead to creating stereotypes, misunderstandings and unfair judgments.

b) Chimamanda talked about her early reading experiences, where she read books primarily featuring white characters and American or British settings, and how this influenced her own writing. Besides, she mentioned the house boy Fide, who she thought was “only” poor and nothing else.

c) Chimamanda’s roommate had only a vision about what it was like to be an African. The roommate's single story was that all Africans were poor and uneducated.

After listening:

Through a talking circle method, students will reflect on the words of the author and share their own experience. On page 35 they will take notes to help them organize their thoughts for the sharing moment.

2.5 WRITING

Material: Unit Two -pages 36 to 39, printed selection of texts (songs, poems, articles, book pages, etc.)

Before Writing:

Before the class, please review the digital resources, where you can find information containing definitions, historical context, and examples of blackout poetry. In the classroom, start by introducing students to the concept of blackout poetry. Then, proceed to Activity 1 on page 36. Ask students to in pairs discuss their initial impressions of blackout poetry. This discussion should include aspects related to the visual presentation of blackout poetry, such as its layout and style.

Next, ask each pair to think about the theme of the poems. Encourage them by posing questions, such as “What do you think the poet is trying to communicate? ” How might these themes be relevant to nowadays issues or experiences?” Write down the questions on the board. After a few minutes, allow each pair to share their thoughts and insights with the class. This way, everyone can benefit from a variety of perspectives on blackout poetry and its themes. Besides, it will provide enough information to understand and answer activity 2, page 27. Allocate a few minutes for peer correction, then whole group sharing.

Key Answer:

1 Answers may vary.

Aspects such as the color of the background, the choice of letters and words, the length, and so on.

2 Answers may vary.

a) The author was able to evoke feelings of self-love, acceptance, and power. By accepting who you are and loving yourself just as you are, you will never feel the need to diminish yourself or try to fit in. We all should be loved for whom we truly are;

b) Students may mention that the period helps to emphasize the importance of that line, which conveys that the only thing that matters is being fully loved for who you are. The period serves to enhance the importance and gravity of the line.

Writing:

Explain to students that they will create a blackout poetry based on a specific theme. Ask them to remind you of the themes and texts worked throughout the unit, think about the poem, the song lyrics, and the Ted talk. Students will then choose a specific or some specific themes, such as respect, social justice, equality, self-love.

Next go over the tips on creating a blackout poetry on page 38. Finally, provide students with a selection of texts, such as poems, songs, or articles and have them begin their creation

After Writing:

Students will exchange poems with their peers, then answer the questions on page 39. These questions intend to encourage them to think about the author's intentions and how punctuation affects the text. Allocate some time for an author-reader conference, allowing authors and readers to discuss the provided answers.

Finally, select a classroom wall and expose all the poems there. Encourage students to think about possible layout for the wall. The idea is to create a blackout poetry wall.

2.6 SPEAKING

Material: Unit Two -pages 40 to 43, video, picture books, and electronic devices.

Students will be invited to present some themes discussed through the whole unit, but now facing another audience. The challenge is to approach themes such as equality, stereotypes, feminism, with young learners.

Before Speaking:

Ask students to open their books to page 40. Explain that all the quotes on task 1 are related to a specific text. In this task, students should read the quotes and try to guess and discuss what the possible content these quotes refer to. Give them some minutes to think individually,

and then to partner up and share some of their guesses with each other. Finally, open the discussion to the entire group and take notes on students' beliefs.

Afterward, display the book cover, found in the digital resources, and instruct students to connect the book cover with the provided quotes. By this point, students should have a general idea of the potential content of the story. Ask them to focus on the colors used, the actions depicted on the cover, and any possible themes. Then, on task 2, ask students to jot down words and expressions that come to mind while analyzing both the quotes and the cover.

Task 3 involves the book itself. If you have the access to the book, you can read it aloud with students. Alternatively, use the video available in the digital resources. Students will watch the video and answer the questions individually. At this stage, they should have a better comprehension of the story and its themes. Allocate some time to answer the questions, now for the correction revisit the group roles by rotating them or forming new groups. Students will work together to come up with the best answers within their groups, and then share their responses with the class.

Key Answer

- 1) Answers may vary;
- 2) Answers may vary;
- 3) Answers may vary.

a) The main message of the book is that princesses come in all kinds of personalities and preferences, and they are not limited to wearing pink or conforming to traditional gender stereotypes.

b) The book challenges traditional notions of princesses by showing them as strong, diverse, and independent individuals who pursue various interests and adventures. It highlights that they don't need to conform to stereotypical appearances or behaviors.

c) An example of a princess from the book who breaks the traditional mold is one who enjoys playing sports. She is unique because she values physical activity and shows that princesses can be athletic and strong, not just focused on beauty or fashion.

Teaching deep and challenging themes to little children through picture books can be accomplished through meaningful speaking activities that are engaging and age-appropriate.

Speaking:

Before this activity, gather a selection of picture books that address relevant themes such as the ones discussed over the unit, or have students find them on their own. In this stage, students will conduct a “Storytelling and/or Role-Play”. On page 42, working in their assigned

groups, students will first pick a picture book and analyze it, focusing on identifying the themes presented and discussing their relevance to today's society.

For the case of Storytelling and/or Role-Play, students should select a picture book and create a short storytelling or role-playing session. Their aim is to retell the story or act out key scenes while highlighting the themes of the story.

Go over the tips with students and allow ample preparation time, allocate at least three sessions for each group to work on their presentations. As they develop their task, provide opportunities to conference with each group, offering feedback and assistance as needed.

Finally, students will conduct their storytelling/ role-play to their classmates.

After Speaking:

After the presentations, lead a circle discussion where students can share their experiences during the task. You can stimulate conversation by using the questions provided on page 43 of the book.

Digital Resources:

Reading	Before Reading: Cambridge Dictionary Reading: No Difference
Listening	Before Listening: Brooklyn 99 -Stop on 3:42 Sergeant Faces Racial Profiling from a Fellow Officer Brooklyn Nine-Nine PD TV Modern Family - Begin in 0:31 – 1:04 Queer Eyes, Full Hearts (Excerpt) Cambridge Dictionary Listening: Stop on 5:20 Chimamanda Ngozi Adichie: The danger of a single story TED
Writing	Before Writing : What is Blackout Poetry? The Complete Guide + Examples
Speaking	Before Speaking: Not All Princesses Dress in Pink Not All Princesses Dress in Pink Speaking: Open Your Mind with These Picture Books about Gender Roles!

3 RATIONALE

Over the years, it is noticeable how students' experience with English boosts their confidence and expands their repertoire. "Learning *is* language use." (Myles, 2013, p. 67). Working with bilingual classes has given the opportunity to use English as a means to facilitate students' comprehension, interpretation, and worldview. It is amazing how much they can develop without full awareness of the progress. They have the opportunity to explore a wide range of themes and genres, with the language serving as a tool leading to new learning experiences. This is one of the reasons the focus of these two teaching units is poetry. Poems can offer a gateway to profound discussions and group work, allowing them to see beyond the rhyming patterns and figurative language.

However, most students do not look at poetry this way. One of the aspects that constitute L2 users is emotion and affect. "Negative emotional information can overload and obstruct working memory, deteriorating attention to cognitive issues" (The Douglas Fir Group, 2016, p. 36). Recognizing this, it is important to be more considerate of the potential challenges students might have faced on their learning journey.

Possibly, many of the experiences they had encountered in the past have likely shared similar frustrations and difficulties as for teachers facing poetry. The Douglas Fir Group (2016, p. 36) claims that, "language learning is an emotionally driven process". As teachers, it is known that if we do not believe in what is being taught, delivering a lesson that truly benefits students becomes a struggle. It is probable that they had encountered similar sentiments. Alas, learning English through poetry might have appeared more daunting and less engaging to them.

The goal is to assist students in establishing strong connections with poetry, demonstrating that reading poems can also be used to reading to learn and lead to other genres and engaging and enriching discussions. To finally show them what is beyond the rhymes. In order to do that, each unit is opened with a reading activity.

According to Anderson (2014, p. 171), for students to become engaged readers, they need to understand the goals they are expected to achieve. As teachers, it is crucial to establish clear objectives to spark students' interest and keep them engaged during their reading activities. In both units, the goals are explicitly outlined at the beginning of each teacher's guide.

In the activities designed for 'before reading,' 'while reading,' and 'after reading,' students gradually build their comprehension skills. These tasks are intentionally structured to guide students into a deeper understanding of poems. According to Anderson (2014, p. 176), "With strong bottom-up reading skills, L2 readers can draw on top-down reading skills (i.e., building

meaning by making predictions or inferences and using background knowledge to understand a text) to integrate both in understanding text”.

The 'before reading' phase starts with peer sharing and vocabulary recognition. As vocabulary plays a significant role in comprehension, explicit vocabulary instruction is crucial for readers at all proficiency levels (Anderson, 2014, p. 182). This preparation helps students feel more confident while reading the poem and answering related comprehension questions.

During unit one, after getting acquainted with vocabulary and before reading the poem, students will first read the comprehension questions. In this initial step, they will try to guess the correct answers, to then read the poem. According to Harmer (2007, p. 314) this process helps activate their prior knowledge, allowing them to more effectively process and interpret the new information presented in the poems. It provides a sense of familiarity, enabling them to read the poems with a specific focus.

For unit two, after reading the poem but before answering the comprehension questions, students engage in group discussions. In which they can clarify understanding by expressing their thoughts, retelling personal experiences, and ensuring comprehension before moving on to the reading comprehension questions. This way, their active involvement is guaranteed with the text. This process will take them to the 'after reading' activity. Here, students will demonstrate the deep connection with their experiences and the poem.

Anderson (2014, p. 180) also emphasizes the importance of integrating reading skills with other language skills, including listening, speaking, writing, and grammar. In these units, each skill is interconnected. While the poems serve as the foundation, reading activities also support grammar learning by allowing students to inductively grasp the concepts to be learned.

Nunan (2002, p. 10), defines tasks as “classroom activities that engage learners in using the target language to comprehend, manipulate, produce, or interact, with their primary focus on meaning rather than form”. In this approach, the grammar sections in the units are constructed around tasks that build upon students' prior knowledge from the reading section.

The interpretation tasks during the reading section play a vital role in facilitating understanding. In addition to these tasks, the chosen grammar topics are closely tied to the content of the poems. This approach encourages students to induce their understanding of grammar from the poems' context, further reinforcing the connection between meaning and grammar.

These grammar tasks involve comprehension, where students identify the meaning and usage of specific grammar points, such as modal verbs like “would,” by analyzing it within the

context of the poem. Rather than isolated exercises on grammar form or structure, students engage with the poems, exploring various angles to understand the underlying structures.

Initially, students are guided to understand the grammar feature in the context of the topic. For instance, in the poem “Sarah Cynthia Stout Would Not Take the Garbage Out,” students grasp that this phrase means she refused to perform the task. Besides, in the poem “No Difference” they recognize that “small as a peanut” is a comparison. However, at this stage, they may not yet be aware that “would” is a modal verb or that the structure “as... as” is used for comparisons. Besides, they encounter structure-based activities where they have to produce, for instance, a description of the actions they would do within a given situation and create a poem using the same structure of comparison presented in the poem.

In summary, the choice to teach grammar inductively, relying on tasks that engage students with the content of the poems, allows them to discover and understand grammar points within a meaningful context.

Both units also explore genre awareness. Millar (2011, p. 2) points out that “Genre awareness is the ability to select and use an appropriate genre based on a number of factors, including the purpose of communication, the context, and the people involved”. Each chosen genre serves a purpose.

Unit one explores the genre of comic strip, which conveys a story through a combination of illustrations and text. Since it is concise and visually engaging, it was selected because it could be entertaining and humorous to students while associating with the poem read. The main purpose of unit one is to show that the study of poetry can be associated with other genres. While unit two chosen genre is a blackout poetry, the purpose is to explore the many possibilities a text can have, to convey new meanings and give different perspectives to words and punctuation.

Millar (2011, p. 6) also points out that understanding genres relies on the examination of real texts. Besides, if students can improve their ability to identify and articulate both commonalities and distinctions between different genres, they will be more prepared to write effectively in a diverse range of situations. In this manner, each ‘before writing’ task starts with students observing, sharing, listing and then analyzing the main features of each genre.

These units intend to focus on a process approach to writing. According to Harmer (2007, p. 364) this method focuses on the sequential steps that every written piece undergoes. By dedicating time to the students in the pre-writing stages, editing, revising, and ultimately creating a polished final version of their work, a process-oriented approach seeks to explore the various skills used by most writers.

Before the final version of each written piece, students are slowly guided to get to know more about their genre, they brainstorm ideas, complete rough sketches and receive feedback to refine their work. This process asks students to contemplate the steps involved in creating a high-quality piece of work. When we delve into various genres, we offer students a valuable opportunity to develop cultural and behavioral insights into the real world. Students do not only grasp the linguistic aspects but also acquire a deeper understanding of when and where to use their language skills. Hence, the listening tasks give students an opportunity to listen to authentic information from people with unique backgrounds and culture.

The listening section is structured into three parts: 'before listening,' 'listening,' and 'after listening.' In the 'before listening' tasks, students are introduced to essential vocabulary related to the listening activity. These tasks also prepare and motivate students to engage with the content they are about to listen to, which may include becoming acquainted with the main character or learning new concepts.

According to Nunan (2002, p. 239), it is vital to teach students a variety of listening strategies. One effective method is to use a consistent listening text, such as a TED talk, in unit two. During the listening tasks, students have the opportunity to listen to the audio multiple times. This repetition allows them to become familiar with the speaker's voice, speech speed, and the context of the listening material while following different instructions each time. Initially, they identify words and expressions that call their interest or that they did not understand, sharing these with a classmate for mutual assistance. Prior to the second listening, comprehension questions are provided, making it easier for students to answer them after listening to the audio. In the final listening round, students can review their answers with the entire class.

Furthermore, the 'after listening' tasks use the listening as a springboard for students to reflect on their own experiences and backgrounds. For example, in unit 1, students learn about the poet Shel Silverstein and his diverse body of work. They then create interview questions for him. As Nunan (2002, p. 240) suggests, the goal is to place students at the center of their learning process, actively involving them. In unit two, students listen to author Chimamanda sharing various single stories. During the 'after listening' activity, students share their own single stories or the ones they've encountered.”

The last part of the units are composed by the ‘Speaking’ section. Burns (2012, p. 168) states that “Speaking lessons are not just occasions for practicing or “doing” speaking. They need to be conceptualized as structured and supported learning opportunities for developing these various components of speaking competence.” The speaking sections included in this

material provide students with a sequential opportunity to develop their thoughts. They are encouraged to gather information from authentic texts, the teacher's guidance, their own knowledge, and peer sharing in order to increase their awareness.

The activities in the units are designed following the model created by Goh & Burns (2012, p. 171) for planning a holistic and sequenced series of speaking activities. They are 'Focus learners', 'Provide input and/or guide planning', 'Conduct speaking tasks', 'Focus on language/skills/strategies', 'Repeat speaking tasks', and 'Direct learners'.

The first stage of the cycle is 'Focus learners' attention on speaking'. This means providing students with ample opportunities through tasks to understand what is expected of them. The "before speaking" tasks introduce the topics for discussion and involve small group sharing sessions, where students can assist each other in the process.

The second stage is "Provide input and/or guide planning," which also occurs during the "before speaking" tasks. Here, students have the chance to gradually gather information about the topic, such as introducing useful vocabulary and terms that they may use during their speaking performances. Additionally, they continue exchanging information with their peers, which boosts their confidence in the process.

The third stage is "Conducting speaking tasks," where students share their findings. The focus at this stage is not on the form, but rather on the content they have to share. This usually takes place right before the "Speaking" section. For instance, in unit One, students are instructed to brainstorm ideas to reduce pollution, and as a group, they take turns sharing their ideas freely.

Stage four, 'Focus on language/skills/strategies occurs during the speaking section. Students choose one of the mentioned ideas to refine and improve. They are also advised on how to refine their ideas and maintain the use of the modal verb would.

Stage five, 'Repeat speaking tasks' is designed to provide students with more opportunities to enhance their performances. During this stage, some lessons are structured to expand the information to be shared, along with rehearsal and feedback, to boost students' confidence and repertoire.

Finally, stage six, 'Direct learners' reflection on learning' allows students to share their impressions about the process and evaluate their performance. This provides an excellent opportunity for self-assessment, enabling students to reflect on and acknowledge their efforts while identifying areas for improvement.

This approach not only fosters effective communication but also fosters self-assessment and continuous improvement. By integrating these elements into their speaking lessons,

educators can create a more robust and supportive learning environment that empowers students to become confident and competent speakers.

CONCLUSION

In summary, this academic project aims to go beyond conventional educational limits by presenting a carefully selected set of activities and tasks that go beyond basic instructional tools. These activities are intended as a purposeful and considerate invitation for students to explore the “complex” field of poetry, turning the learning process into a meaningful and captivating experience. The primary goal is to shift the perception of poetry from a mere study subject to a source of appreciation and personal connection.

The carefully planned activities in these units intend to challenge existing ideas about poetry, urging students to explore its details, value its depth, and reveal its multiple meanings. Through the coherent combination of reading, grammar, listening, writing, and speaking exercises, this project aims to offer a comprehensive and interconnected method of learning, promoting a deeper comprehension of both language and poetry.

According to Nunan (2002, p. 241) “(...) if learners are aware of what they are doing, if they are conscious of the processes underlying the learning they are involved in, learning will be more effective.” This consciousness is identified as crucial for realizing the complete potential of the educational experience. By involving students actively in the learning process, the project seeks to improve the efficiency of learning, transforming it into a deliberate and reflective adventure..

In essence, these instructional units aim to both educate and motivate a change in how students perceive poetry. The goal is to guide students in seeing poetry not as a challenging topic, but as an expansive domain with limitless opportunities for personal and intellectual development. The overall aim is to cultivate in learners a sense of responsibility for their educational journey, promoting a lasting appreciation for the aesthetic and profound aspects that poetry can provide. As this project concludes, it leaves behind not just a set of activities but a lasting invitation for students to persist in exploring, appreciating, and extracting meaning from the elaborated world of poetry.

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