Incorporating the Aesthetic
Approach in Teaching English Poetry in The Preparatory Stage

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Abstract

This study aims at investigating the impact of implementing the aesthetic Approach in teaching English poetry to preparatory students. The current study attempts to provide answers to the following main question: "What is the impact of using the aesthetic Approach in teaching English poetry to preparatory students? "The following sub-questions were derived from this main question: 1-What are the English poetry skills necessary for preparatory English language students? 2-How can poetry be taught in ways that engage students so that we can tap into its aesthetic -enhancing power? 3-What are the activities to be included in the proposed approach? Therefore, a group of 50 preparatory stage students were selected from one of Cairo language schools. The quasi-experimental design called the non-equivalent group design was employed in the present study where two intact classes were randomly selected to represent both groups.The experimental group received training through the proposed aesthetic approach to teach poetry. The control group received regular poetry instruction. A pre/post poetry test was given to the two groups before and after the treatment. The result of the t-tests proved to be statistically consistent with the hypotheses .The results revealed that the experimental group outperformed the control group in understanding and reflecting on poetry. Implementing the aesthetic Approach changed the classroom from a place where poetry was taught to one where opportunities for appreciating art, beauty and poetry were provided .This proved that the aesthetic Approach not only developed participants' understanding of English poetry, but also raised their aesthetic awareness.

Keywords : Aesthetic Approach , Poetry , Preparatory stage,

Introduction

Poetry's conciseness , its brevity , and its power to convey so much in such a limited space is its appeal. **Peacock** calls poetry " the screen-size art " that provides a " quick dive in a deep pool ," offering " depth in a moment , using the depth of a moment , using the depth of a moment "(**1999,13**)**.** Furthermore, poetry encourages an economy and precision in language that transfers to other types of oral and written communication. **Damico (2005**) suggests that poetry is more than a vehicle for expression ; it is also a way of knowing. Moreover, poetry both requires and facilitates a concentration of mind or sustained attention to which our hectic lives have unaccustomed us . The linking of the strange with the familiar through the image or even through well-placed line breaks is perhaps what makes poetry so powerful .

Poetry transforms the way we see the commonplace through new perspectives. **Michaels(1999,3)** maintains that," Reading and Writing poems can help us discover profound truths we did not realize we knew".**Collins (2001)** highlighted that children with well-developed oral skills are more likely to have higher achievement in reading and writing as well. It also helps evoke a sensorial response to the poem.

Acknowledging the critical impact that technology has on every aspect of life in the 21st century , the activities place great emphasis on integrating technology into the EFL curriculum . Learners are expected to read , listen to , critique , and develop multi-media poems. Although the English curriculum encourages learners to read , respond and appreciate literature ,yet the standard : (learners construct meaning from written text) , and the learning outcomes were : (- identify the central message , lesson or moral of the poem,- determine the theme of the poem from details in a text , and paraphrase the text).There were standards dealing with creativity , poetic devices and enhancing high order thinking skills in appreciating poetry.

The researcher performed a pilot study and interviewed 14 preparatory English language teachers and supervisors. These interviews aimed at identifying the methods and techniques currently employed in teaching poetry skills among preparatory students. In addition , the researcher asked 26 preparatory students to answer a poetry test . The results of the pilot study revealed that poetry is the least skill which preparatory students show real desire to carry out, which may be due to the prevailing traditional method of teaching poetry. More than other genres , poetry seemed to elicit the most groans from students. Often language arts teachers report feeling uncomfortable teaching poetry , either because they are not sure how to teach it effectively (owing to lack of pedagogical role models), or because they find it elusive themselves .

The dominant model of English poetry teaching, particularly for preparatory stage students , had been to teach through print text and to focus on finding one meaning to be dissected . In contrast , teachers should emphasize the importance of hearing the poem read aloud , engaging students with it , and probing for deeper meaning through discussion with others. In addition , students criticized their teachers' dull presentation, poor oral reading, lack of enthusiasm , and focus only on the rhyme scheme, three figures of speech " simile, metaphor and personification " ,and the message conveyed by the poet , and to paraphrase the stanzas ,which they considered tedious and pointless. They also recalled being frequently required to memorize lines without purpose. As a result , they spoke of being discouraged by poetry in school , dreading it , and actually cringing at its mere mention. Students

highlighted their sense of frustration with what they perceived as the ambiguous nature of poetry.Moreover, teachers' primary aims were to work within the confines of the exam and just prepare students for the exam by helping them understand the main theme , imagery , figures of speech and the rhyme scheme and paraphrase the stanzas. Teachers never asked students to illustrate poems through an alternate expressive art .Teachers never asked students to illustrate poems through an alternate expressive art ,as it will not be included in the exam . **Gulla (2007)** points out that poetry is a subject that teachers may be required to teach , but seldom experience in teacher education programs. Most Egyptian teachers complained that they did not receive any instructions about how to teach English poetry or a checklist of poetry skills suitable for preparatory stage students and that there were no rubrics for scoring .

Statement of the problem

The study problem can be stated in preparatory stage students' poor mastery of the poetry skills and lack of creativity and poetry appreciation. This might be attributed to many factors such as the traditional methods of teaching poetry still adopted by most EFL preparatory stage teachers , the absence of creativity and aesthetic sense to poetry appreciation.

Questions of the study

The current study attempted to provide answers to the following main question : " What is the impact of using the Aesthetic approach on developing poetry , a genre that is often marginalized in the English language Arts classroom?"

The following sub-questions were derived from this main question:

1-What are the poetry skills necessary for preparatory English language students ?

2-How can poetry be taught in ways that engage students so that we can tap into its aesthetic -enhancing power ?

3-What are the activities to be included in the proposed approach?

4-How far is the proposed approach effective in developing the poetry skills among preparatory English language students?

Significance of the study

The significance of the study lies in the fact that : 1- It is an attempt to overcome the current short-comings in teaching poetry for preparatory language students .2-It attempts to investigate the impact of using the Aesthetic approach on developing the poetry skills.

Aesthetic approach and poetry

John Dewey (1900) suggested that if the eye is constantly greeted by harmonious objects having elegance of form and color , a standard of taste grows naturally . Every human being has the potential to develop sensitivity to what is beautiful. According to John Dewey the task of education is to endow ordinary human experience with intellectual , moral , and aesthetic significance . **Somers(1999)** maintains that poetry and art have a long and strong connection . The bond is most evident in the inspiration numerous poets have drawn from paintings and other works of art .

According to **Feeney and Moravick (1987 ,7)** aesthetics can refer to a wide range of responses and abilities. As most broadly defined , it is the awareness and appreciation of pleasant sensory experiences . More narrowly it means the ability to critically evaluate works of art according to criteria that are defined by the culture. Commonly, aesthetics refers to the love of beauty , to criteria for judging beauty , and to individual taste. Aesthetic means 'perception' in Greek (**Schirrmacher ,1998 ,178)** . Aesthetics includes art and other expressive arts like music and dance ; however , it goes beyond these and includes such things as an awareness and appreciation of the natural beauty found in nature and in one's surroundings , being connected with one's experiences and linking knowing and feeling , that is the cognitive and the effective.

Bates (2000) added that on the whole , art education has the power to develop multiple forms of literacy , encourage multiple solutions to problems and promote multiple forms of intelligence. **Duta (2001)** states that although revolutionary changes taken place in foreign language teaching methodology, most of our teachers , ignorant of these recent developments ,still follow traditional approaches in which the teacher , like the protagonist in a 'dramatic monologue' , is the only speaker and the students, being silent listeners , have practically got nothing to do other than listen to what the teacher says , no matter whether they enjoy it or not. Such approaches , pre-dominantly teacher-centered, neither can arouse student's genuine interest in the content being taught nor do they directly involve the students in the teaching-learning process.

Flood and Bamford (2007) explained that the tragedy of schooling presently, is that it mostly ignores the aesthetic or artistic literacy .Also, **De Cueller (2005)** noted that the century has transformed the entire planet from a finite world of certainties to an infinite world of questioning and doubt . So if ever there was a need to stimulate creative imagination and initiative on the part of individuals , communities and whole societies , that time is now ".

Rationale for using the Aesthetic Approach

Greiner (2003) argues that aesthetic education encourages teacher educators to move outside of their own isolation to collaborative teaching and learning that allows for personal exploration and social interaction. Involvement in aesthetic education elevates the status of teaching in general because aesthetic education accommodates different learning styles , promotes questioning , risk- taking , language skills , and critical thinking. **Csikzentmihali (1997,4)** maintains that there are certain dimensions that can only be developed through involvement with aesthetic education : the sensory, including the perception of beauty; the emotional, the depth and capacity of human feeling and interconnection; the cognitive, thinking and understanding ; and what he calls the "transcendent", or the transformation of consciousness. **Greene (2001),** Greiner (2003), and **Csikzentmihali (1997)** agree that the value of aesthetic education lies in its potential to enrich , and even change people's lives.

One of the dimensions of learning experiences , which is not often given much attention outside of the creative arts , is the aesthetic dimension . **Webster and Wolfe (2013,21)** believed that overt recognition and formal articulation of the aesthetic dimension in pedagogy could enhance the teaching ability of pre-service teachers through the ownership and reflective understanding of the importance of what they are actually getting students to "do" in the classroom as situated and embodied beings . The study asserted that rather than focusing exclusively on delivering the official curriculum in order to ' teach to the test ' .student-teachers should be encouraged to focus on educative pedagogies such as incorporating aesthetic experiences into their daily teaching routines . The emphasis was on the use of aesthetic experience in order to identify the potential positive affective impacts this might have on student engagement with learning and becoming a certain sort of inquirer .

The aesthetic experiences moves beyond the transmission of information into understanding and the creation of new knowledge in relation to the learner . Aesthetic pedagogy as Webster and Wolfesuggested , allowed students to create connections through imagining ideas and exploring how they relate to everything else one understands and feels. Such a ' scenic ' appreciation is not a luxury which teachers may indulge in as "an extra " but rather they contended that these aesthetic aspects are essential for learning experiences in order to help assist students to make important connections.

Schirrmacher (1998) offered some reasons for the importance of aesthetic education. First, aesthetic education provides for all facets of the

child's development. Research has revealed that Art has a major role to play in the education and total development of children. Secondly, it is believed that children who marvel at beauty in the world around them will be able to appreciate the beauty of letters, words, stories, poems and books. **Leketty(1995)** indicated that child art ensures the intellectual, psychomotor and affective development of the child. Thus, Art educates the child holistically since the intellectual, psychomotor and affective skills which the child acquires (in Art) sum up his entire personality.

Furthermore, **AduAgyem and Enti (2009)** - conducted a qualitative study which drew on the descriptive and case study methods to examine the link between learning, art, and the creative nature of children. It aimed at transmitting the value of art in enhancing creativity through aesthetics in children and consequently enhance their learning. Hence, the study through the use of document analysis (analyzing the art works of the children), what the children had to say about their works, interviews and the observation tools throws light on how effective learning could be when taken in the context of art to boost creativity in children; and also enable the teacher to identify some activities that should be incorporated in the teaching of children.

Abdurraheem (2015) investigated the effectiveness of an inquiry-based program in teaching poetry in developing poetry appreciation , creative reading and creative writing skills of faculty of Education English Majors. She concluded that teaching poetry through Inquiry-Based Learning helped to develop students' poetry appreciation , creative reading and creative writing skills. **Othman (2011)** conducted a study which aimed at developing some literary appreciation and literacy skills for freshman EFL students at the faculty of Specific Education. The results showed that the overall literary appreciation and literacy skills and sub-skills have been developed.

Moreover, Faulkner (2007) suggested criteria in her arspoetica(Art of Poetry) , artistic concentration , embodied experience , discovery and /or surprise , conditionality , narrative truth , and transformation . The idea of artistic concentration manifests itself in careful attention to details (titles , lines , punctuation , sound , rhyme , figurative language and word choice) and feeling (tone , mood). **Addonizino and Laux(1997,91)** pointed out that embodied experience recognizes the need for poetry to make audiences feel with , rather than about a poem , " The more you practice with imagery-recording it in as much vivid detail as you can the more likely it is that your poetry will become an experience for the reader , rather than simply talk about an experience ."

McNamara et.al (2010) endorsed the power of poetry as a means towards cultural elevation , emphasizing the responsibility of schools to

lead children to an appreciation of those works of literature that have been widely regarded as amongst the finest in the language. The research highlighted the need to support teachers in their attempts to foster enhanced potential for epistemological and affective development within the classroom.

Moreover, **Trigwet et al., (1999)** suggested that approaches to teaching are directly related to approaches to learning. The value systems espoused by teachers' through their pedagogies therefore afford the potential to significantly influence pupils' learning experiences. The importance then of providing an educational experience espouses a critical approach to learning and encourages pupils' to achieve a mature epistemological understanding cannot be underemphasized. Acknowledging this , the importance of incorporating both the cognitive and affective and the emotional and intellectual concurrently within the poetry classroom becomes evident. **Pike (2004)** asserted that the relationship between the emotional and intellectual is something which cannot be ignored if teaching in the arts is to be truly aesthetic. He also argued for an ' aesthetic approach' to the teaching of aesthetic subjects such as poetry where the development of personal growth super sides the transmission of knowledge.

Furthermore, **Whelan (2008)** discussed the value of achieving balance when engaging with poetry and the arts, arguing that balance should be sought between 'filiations' (that to which we are born) and 'affiliation' (that to which we aspire) in order to truly understand , create and engage with works of art , such as poetry. Drawing on the word of **Whelan**, it can be asserted that effective engagement with poetry in the classroom must acknowledge both a poem's affective and analytical attributes .

Zakin (2009) prepared his students to view a work of art by breaking down and translating aspects of the artwork into language , movement, or visual art exercises. He maintained that in an art education course, it is important to awaken the capacity to closely observe objects, works of art, the surrounding environment, as well as the child artists students encounter in their field work experience. This is a capacity that he believed is enhanced by the inclusion of poetry writing within the context of aesthetic education . He found that aesthetic education provided multiple avenues into a work of art and that poetry writing enhanced students' understanding of art. It was clear to students that extensive engagement with a work of art , particularly observing and notating their descriptions of the artwork provided them with a wealth of language to draw upon to create their poems. Moreover, while writing poetry in response to an artwork may not be unusual, the amount of

preparation beforehand probably is. Here , students worked together to produce an extensive repertory of descriptive imagery to enhance writing capacity. **Zakin** found that preliminary activities that enhanced sensory perception and conceptual understanding significantly increased students' ability to explore , discover, and decipher an artwork , further deepened by forming and notating thoughts in writing . It was the emphasis on observation and description , coupled with the investigative nature of the writing process , that created the richly layered reflection , not just the satisfying visual and written results.

Moreover, **Kellem (2009,4)** pointed out that while some researches feel that analysis of language forms and style is paramount to the study of poetry in the EFL context , other researches claim that it is the personal relationship with poetic themes that positively affects learning English . This dichotomy does not need to exist , and he proposed to combine both approaches into one. He coined the term foremeaning(form+ meaning) to represent stylistics , the language-centered approach to teaching poetry. Form and meaning are inseparable in a stylistic analysis . The Foremeaning Response approach's response component , which comes from Reader-Response theory , is based on recognizing that when students personally relate to literary themes, the subject matter becomes more relevant and that this relevance , in turn , assists the learning process. The combination of the stylistics and Reader-Response approaches makes poetry learning motivational and personally relevant to students . The foremeaning Response approach is designed to bridge the gap between aesthetics and stylistic reading approaches , and to coincide and feed off of each other **.**

Students are engaged and exercises such as : (alternative words exercises , listing cloze , listing discussion , drawing pictures and role play).in various activities .In addition , **Hall (2003)** argued that pleasure and understanding , not understanding alone , are equally important in reading poetry . It is the task of the teacher , he writes , to "motivate , to contextualize and to individualize often anxious to promote pleasure and understanding **Hall,(2003,398)**.

Alvermann (2002) questioned how might we help our students further develop their visual and digital literacy skills to think more critically about how images , sounds , and print text work together to communicate meaning? Poetry is meant to be lifted from the printed page and explored in multi-model ways (visually, gestural , aurally). The use of new digital media for reading , writing, and representing poetry encourages an exploration of the relationship between text and image and how images and sound might be used to mediate meaning-making.

Hughes (2007,3) maintains that new media have an immersive and per formative potential that encourages students to get inside a poem and play with it . Giving students opportunities to create poems or respond to and annotate existing poems using new media provides them with opportunities to use the technology in meaningful ways. Following are two examples of how teachers with even minimal technology skills might use new media to explore poetry: -Writing hyper media responses: students can use the hyper linking function in Power point to create links from key words or phrases in a poem. Students might create links that take their reader/viewer to a written personal response, to a definition of a poetic convention used in the poem, to an image that the student feels illuminates the poem or even to a video clip that shows a dramatic performance of the poem.

Moreover, adding visual or auditory components to poetry opens up new of using language and experiencing literature. -Creating digital poetry : students can use Photo Story 3 or Movie Maker to create their own digital poems or to represent an existing poem through multimedia. These programs are very simple to use and provide students with simple instructions through the creation process. Students can use scanned or downloaded images or , even better , take their own photos with a digital camera. They organize their images and use the voice recording feature to read the poem aloud. also , they can add some sound effects , a soundtrack of music , or clips of music . Most significantly for the study of poetry , those new media allow students to have oral readings linked with their print version of the poem , an approach that honors the multimodal nature of poetry and students' multiple literacies .

The emergence of new technologies allows us to expand our ideas about how poetry might be performed in the classroom .**Glota (2004)** argues that performance is what breathing new life into poetry in contemporary society . A poem accompanied by visual images and annotations can be seen as a new text a different way of performing the poem . Creating poetry using new media views performance as a vehicle for exploration and learning , rather than as a fixed product to be rehearsed and delivered as a final event. Furthermore, **Kress (2003)** maintains that very soon the screen (whether TV , computer , cell phone , or other emerging technology) will govern all our communication practices . Students will understand language use within an electronic medium . In the digital environments , different modes of expression or " modalities " - aural , visual , gestural , spatial , and linguistic - come together in one environment in ways that re-shape the relationship between printed word and image or sound . This change in the materiality

of text-that is , the media that are used to create the text- inevitably changes the way we read/receive the text and has important implications for the way we construct/write our own texts.

Hypotheses of the study

Hypothesis one: There will be statistically significant differences between the mean score of the experimental group and the control group in the post-test in the poetry skills (poetic devices , creativity and comprehension) in favor of the experimental group .

Hypothesis two: There will be statistically significant differences between the mean score of the experimental group on the poetry skills in the pre-and post tests in favor of the post test of the experimental group .

Method
Participants

A group of (50) preparatory students were selected from one of Cairo language schools , namely Canal school (Formal institution) , in the year 2015 - 2016 (25 students in the experimental group and 25 students in the control group). Students' age in both groups ranged from fifteen to sixteen years old . All students in the sample of the current study had been learning English as a foreign language for thirteen years .

Research Design

The quasi-experimental design called the non-equivalent group design was employed in the present study . This design is identical to the pre-posttest control/experimental group design in all aspects except that intact groups rather than randomly assigned ones are used , creating a control problem in terms of selection bias. This makes the use of a pre-test necessary for this particular design . In this study , two intact classes were randomly selected to represent the experimental and the control groups . The experimental group received training throughout the proposed aesthetic approach for developing the poetry skills.

On the other hand , students in the control group received regular instruction . A pre/post poetry test was given to the two groups before and after the treatment . The   independent variable was the suggested activities based on the aesthetic approach , and the dependent variables were the pre-post test , and the poetry skills.

Measures:

The present study made use of two main tools:

- A poetry skills checklist.
- A pre-post poetry test.

a- The poetry skills checklist

The checklist was meant to determine the most important poetry skills necessary for the preparatory stage. It was designed in light of the objectives included in the Ministry of Education document and the previous literature and related studies concerned with developing poetry skills at this stage for ESL/EFL students , the checklist was submitted to a panel of jury in the field of EFL methods of teaching to determine the degree of importance of each skill.

The poetry skills selected by the study according to their high percentages were as follows :

(1) **Poetic Devices**:

- Identify the figures of speech (metaphor , personification and simile) and sound devices such as alliteration and repetition.
- Explain how the respective structure of the poem impacts on meaning.
- Identify and describe the effect of poets' use of imagery and figurative language.

(2) **Creativity**:

- Respond to poetry describing the thoughts, feelings and contemplation a poem inspires in the students .
- Discuss features of a poem using the technical language of literary criticism.
- Analyze in evoking particular moods, the success of writing in evoking particular moods, such as, suspense.
- Explain how specific choices and combinations of form , layout and presentation create particular effects.
- Illustrate the poem.

(3) **Comprehension**:

- Paraphrase explicit meanings based on information at more than one point in the text.
- Explore how poets manipulate and play with words and their sounds.
- Articulate personal response to reading with close reference to the text.
- Comment on the poet's use of language, demonstrating awareness of its impact on the reader.

- Trace the development of a poet's viewpoint ,theme and ideas through a poem .
- Compare poems, showing awareness of poets' use of language and its intended impact on the reader.

b-**The poetry test**

Objectives of the test

A pre/post poetry test was constructed and administered by the researcher. It was used prior to the program implementation to make sure that students of both groups were at the same level before starting the experiment, and hence, the progress achieved by the experimental group would be attributed to the suggested activities based on the aesthetic approach they had been exposed to. As a post-test, it was used to investigate the effectiveness of the proposed aesthetic activities , on developing the selected poetry skills.

The equivalency of both the control and experimental groups was established through analyzing their pre-test results. The following table shows that there were no statistically significant differences between the control and the experimental groups on the pre-test in poetry.

Table (1)
T-test results of the pre-test of both the control and experimental groups

	Experimental group		Control group		t-value	Level of sig.
	means	SD	Means	SD		
Poetic Devices	8.6800	1.63223	8.1400	1.55134	1.199	Not sig. at 0.05
Creativity	1.1200	1.16619	1.5200	0.91833	1.347	Not sig. at 0.05
Comprehension	1.6400	00.44535	1.4800	0.48905	1.209	Not sig. at 0.05
Total	11.4400	2.35106	11.1400	2.23383	.463	Not sig. at 0.05

As shown in table (1) , t-values are (1.199) for poetic devices , and (1.347) for creativity , and (1.209) for comprehension , which are not

statistically significant at 0.05 level. Thus, it can be concluded that the two groups were almost at the same level of performance in poetry .

Description of the test

The pre-post test consisted of a poem and 8 questions about it , and the poem included in the test was unseen by the students , because the poetry is a performance test and it aimed at assessing students' poetic ability rather than their achievement with respect to a certain content.

Test validity and reliability

To measure the test content validity , the first version of the test was given to 6 EFL supervisors and teachers to evaluate it in terms of content appropriateness , and suitability of the test to the students' level.

In order to establish the test reliability , the test-retest method was employed with an interval of two weeks on a sample of 25 preparatory students of the pilot study .The Pearson's correlation coefficients was used to calculate the reliability coefficient which was(0. 93) , and which was relatively high.

Piloting the test

The test was piloted on a group of 10 students to determine item difficulty, the suitable time for the poetry test , and the suitability of the task selected to extract the expected skills. Results revealed that the majority of students obtained low scores. Moreover, students reported that poetry was difficult. This may be due to the fact that they were accustomed to memorizing certain answers to a given and seen poem and also their lack of creativity was so obvious . In addition , it was estimated that a period of 45 minutes would provide ample time to complete the test . This time was estimated in the following way :

Time taken by the fastest student +time of the slowest student

$$\frac{30 + 60}{2} = 45 \text{ minutes}$$

The pre-test was administered to both groups in normal classroom conditions three days prior to the experiment . The post-rest was administered four days after the experiment ended.

Inter-rater Reliability

To insure reliability of scoring , analytical scoring was utilized to evaluate students' writing during the pre-post test , which was done by three raters based on the checklist of the poetry skills (poetry rubrics). It was assessed through Pearson's correlation coefficients , the following

table shows the correlation coefficients among individual raters of the pre-post test.

Table (2)
Summary of the correlation coefficients among individual raters

Test	Raters		
	1.11	1.111	11.111
Pre	0.831	0.937	0.782
Post	0.932	0.856	0.777

Through comparing the correlation coefficients extracted from the statistical table at 0.01 level , it was found that the estimated correlation coefficients were statistically significant at 0.01 level . This shows reliability of scoring .Hence , scores were pooled to get an average score for each poetry skill .

Suggested activities based on Aesthetic approach

Learning objectives

Students were expected to master the identified poetry skills by the end of the treatment.

Duration of the activities

The activities based on the aesthetic approach were taught in six weeks . The first classroom period was an introductory one aiming at introducing students to the aims of the tasks and aesthetic based learning activities they were going to do.

The activities' validity Sample activities were given to EFL specialists who approved them , and suggested some modifications. The panel of jury approved the activities as valid and suggested allocating more time to teaching the poetry activities .

Piloting the activities

A small pilot study was carried out, 22 students were selected from the preparatory stage and were asked to perform four activities , the pilot study aimed at determining the time taken by the students to do the activities and to what extent they enjoyed the activities and were enthusiastic about the poetry and aesthetic activities.

Description of the poetry activities based on the aesthetic Approach:

Turn poems into illustrations: Painting is silent poetry , and poetry is painting with the gift of speech. Have students select a favorite

poem and illustrate it. This can be done on paper , on a large sheet of paper on the ground. Students can use crayons, paint or markers. Get students talk about their poems while illustrating or just let them draw.

After this activity invite the class to do " poetry walk" around the room or drawing space to share their impressions of the illustrated poems. Take photos of the poetry art to archive for later discussion. This is an easy way to start exploring poems and poets while mixing the medium of art in the process.

Shape poems : As the name implies , shape poems have to do with the physical form of the words on the paper. While the words , writing style and literary devices all impact the meaning of the poem , the physical shape that the poem takes is also of significance. Combining content and form helps to create one powerful effect in the field of poetry.

Concrete poetry: Concrete poetry is a type of poetry that uses some sort of visual presentation to enhance the effect of the poem on the reader. It is difficult to design questions that shape but do not limit discussion . The teacher as orchestrator wants involvement and thoughtful consideration and welcomes productive diversion , selects the poem for discussion , decides the initial focus and the direction of the talks , and orchestrates the interplay. With concrete poems , the shape dramatically reinforces the meaning .

Creating digital poetry : Students can use Movie maker program to create their own poems or represent an existing poem through multimedia. Students can use scanned or downloaded images and use the voice recording feature to read the poem aloud. Also, they can add sound effects , a sound track or clips of music .It is noteworthy that for the study of poetry , these new media allow students to have oral readings linked with their print version of the poem , an approach that honors the multimodal nature of poetry and students' multiple literacies.

Role play and drama : Students dramatize the poem**.**

Missing words activity :Teachers take out the most 'poetic" words of a poem , and leave blanks in their place . Students must fill in the blanks . Share their poems , and then share the original.

Results
Results of the study are presented in terms of the study hypotheses .
Hypothesis one:

There are statistically significant differences between the mean scores of the experimental group exposed to the suggested   aesthetic

activities and the control group receiving regular instruction on the post test in poetry in favor of the experimental group.

T-tests for independent samples were conducted in order to compare the post-test scores of the experimental and control groups in poetry skills (poetic devices ' figures of speech' , creativity , and comprehension).   The results of the T-test proved to be statistically consistent with the above stated hypothesis. Therefore , the first hypothesis was supported . Table (3) shows this statistical significance.

To investigate the differences between both the experimental and control groups with respect to each determined poetry sub-skills , t-tests for independent samples were used and   they   revealed   statistically significant differences at 0.05 level .

Table (3)

T-test results of the post-test of both the control and experimental groups in poetry skills.

	Experimental group		Control group		t-value	Level of sig.	Effect size
	means	SD	Means	SD			
Poetic Devices	11.3000	0.81650	9.640	1.55134	4.734	sig. at 0.05	1.36
creativity	2.7800	0.66270	1.6800	0.69041	5.747	sig. at 0.05	1.65
Comprehension	2.200	0.25000	1.5600	0.48563	5.859	sig. at 0.05	1.69
Total	16.2800	1.0083	12.8800	2.18556	7.072	sig. at 0.05	2.04

The above table shows that there were statistically significant differences at   0.05 level between the mean scores of the control and experimental groups on the post - test in each poetry skills in favor of the experimental group , since the estimated t-values were (4.734) for the poetic devices ' figures of speech ' , and (5.747) for the creativity , and (5.859) for the comprehension . Moreover , the effect size values (1.36) , (1.65   ) and (1.69   ) for the first , second and third poetry skills respectively reveal that the proposed activities based on the aesthetic approach had a large effect on the experimental group students' poetry skills on the post-test as compared to those of the control group receiving regular instruction .

Hypothesis two :

There are statistically significant differences between the mean scores of the experimental group on the poetry pre-post- tests in poetry skills in favor of the post-test scores.

In order to verify the validity of this hypothesis , t-tests for paired samples were used . The t-test results proved that there were statistically significant differences between the pre-posttests mean scores of the experimental group in poetry skills (poetic devices ' figures of speech ' , creativity and comprehension). In other words , the results of the t-tests proved to be statistically consistent with the above stated hypothesis . Hence, the second hypothesis was accepted.

To investigate the differences between the experimental group students' poetry skills before and after being exposed to the activities base on the aesthetic approach , t-tests for paired samples were used for each determined poetry skill. The following table shows the existence of statistically significant differences at 0.05 level in this respect.

Table (4)
T-test results comparing the pre-test vs. post-test means for the experimental
group in each poetry skill.

Organization	Administration	N	M	S.D	Paired differences		D.F	't' value	Level of sig.	Effect size
					M	s				
Poetic Devices	post	25	11.3000	0.81650	2.62000	1.739	24	7.530	Sig. at 0.05	3.07
	pre	25	8.6800	1.62323						
creativity	post	25	2.7800	0.66270	1.66000	1.256	24	6.608	Sig. at 0.05	2.69
	pre	25	1.12000	1.16619						
comprehension	post	25	2.2000	0.25000	.56000	.66646	24	4.201	Sig. at 0.05	1.71
	pre	25	1.6400	0.44535						
Total	post	25	16.2800	1.00083	4.84000	2.5154	24	9.621	Sig. at 0.05	3.92
	pre	25	11.4400	2.35106						

The above table shows that there were statistically significant differences at 0.05 level between the mean scores of the experimental group on the pre-post tests in favor of the post-test in the three poetry

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skills , since the estimated t-values were (7.530   ) for the poetic devices , (6.608   ) for the creativity and   (4.201   ) for the comprehension. Moreover, the calculated effect size values (3.07) ,(2.69) and (1.71) for the first , second and third poetry skills respectively reveal that the proposed activities had a large effect on the experimental group students' poetry skills on the post-test as compared to the pre-test.

Discussion

Delimitations of the study:
This study was confined to :
1) Developing poetry skills necessary for preparatory students : poetic devices , creativity and comprehension.
2) Two intact preparatory classes in Canal School (formal Institution) in Cairo governorate.
3) Some poetry activities based on the Aesthetic approach.

Aesthetic experience in poetry class should be of central interest to literature and poetry educators. The kind of attention to the rhythms of a poem helped evoke a sensorial response to the poem. Students   were encouraged to express the kinds of connections to feelings and senses that they experienced, ideally in small or large groups where they were able to discuss these responses   among   themselves. The   students combined sound/music , text , and images to synthesize their ideas . In one student's words , not only were the activities "fun" but students were able to " see poetry differently " when they created their poems on screen. The use of new media added multiple layers of meaning and interpretation of a poem in ways that are not available with a conventional and traditional textual format .Teachers should always ask how might they help their students further develop their visual and digital literacy skills to think more critically about how images , sounds , and print text work together to communicate meaning ?

Remarkably ,both the aesthetic and affective responses that engaged students were of particular interest as was the classroom ambience. Students commented that poetry evoked their feelings and provoked their thoughts   and that was due to the aesthetic activities that transformed them to be positive and interactive learners instead of passive listeners .The researcher suggested that greater use of the terms " creative " and " imagination " ought to be encouraged to enable students to grow through the aesthetic dimension. It was also evident that the students believed that their teacher cared about them and their learning and made an effort to

make lessons engaging , in turn , they trusted and showed respect to their teacher for her diligence.

Furthermore ,it is important for students to be able to read and write or construct texts in multiple genres. Moving beyond pen and paper and using a variety of representing strategies (including visual arts or drama , for example) provide students opportunities to express themselves and demonstrate their understanding in alternate ways . A focus on oral language development through the reading and performing of poetry acknowledges that sound is meaning. Teachers can involve students in the dramatic exploration of poems in a variety of ways , including choral reading , readers' theatre , dance drama , shared reading , or role play . Activities like role playing , gap-filling , created a challenging classroom situation in which students tried to put , with a competitive spirit , all their available resources in action . They also achieved a dramatic effect created by sounds and intonation . Such approaches provide opportunities for students to play with the words of a poem and to experience it lifted from the page. Hence , by involving students in such performances and discussions, as well as in the reading and writing of poetry , teachers can support the multiple goal of literacy development including making inferences , identifying the main idea , making judgments and drawing conclusions , clarifying and developing points of view , and making connections . This is consistent with **Greiner (2003), McNamara et. al (2010),Adu Agyem & Enti (2009).**

 It is noteworthy to remark that some students are naturally gifted . Many are born with the interest reading poetry , writing or both . However , the teacher may help or hinder the student's interest or otherwise provoke an unknown , hidden interest . Very few children will become adult artists , but given encouragement and experience they can learn to work with many media , enjoy beauty , and discriminate with aesthetic understanding .

Our arts heritage is open to anyone who can appreciate it . A person naturally responds to a lovely sunrise , painting , or piece of music - these aesthetic experiences help us live fully in the moment . Such responses do need to be taught , but education and exposure may be needed for full appreciation .

Remarkably, students felt so proud of themselves when they created digital poems .Creating poetry using new media viewed performance as a vehicle for exploration and learning , rather than a fixed product to be rehearsed and delivered as a final event. This is consistent with **Glota (2004) ,Hughes (2007) , and Alvermann (2002).**

Appreciation for poetry grows when students have direct and positive experience with art and artistic activities .Therefore , the way students are introduced to aesthetic experiences may be as important as the experiences themselves. Thus , aesthetic development is supported when teachers provide students with many kinds of creative art experiences.

Recommendations and suggestions for further research :

- Fostering aesthetic awareness and developing an aesthetic sense should be a part of early childhood educators' commitment to helping children move toward using their fullest potential.
- Since creativity is increasingly gaining recognition as a human characteristic that can be (and should be) developed through education , there is the need to make conscious efforts to develop children's creativity and learning through art education . Hence , teachers do not necessarily produce children who would by all means become artists but rather creative children who can transfer the skills they have learnt through art to other subject areas and in effect to all other facets of their lives.
- Teachers should play a vital role in encouraging aesthetic education to enhance learning , and must create an atmosphere that encourages creativity as well as aesthetic development in the classroom . Therefore, teachers must prepare conditions or settings that enhance creative and aesthetic development.
- For Aesthetic development to occur students need experience with beautiful environments within the school and outside of it , exposure to fine art , and opportunities to discuss art and beauty with thoughtful adults.
- In order to foster an aesthetic pedagogy in the classroom , students must develop an awareness of their own responses , affective , imaginative , and intellectual , to aesthetic texts.
- Teaching poetry must be engaging as well as challenging.
- More studies are needed to compare the relative efficacy of using the aesthetic approach to address different genres and other language skills
- Further research is necessary to explore and investigate the effectiveness of applying similar aesthetic activities with different stages and student populations over a longer period of time on students' skills especially on writing sub-skills.

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