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Connecting a Language Rich Environment with CLT and Creating a New Language
Experience Socially and Emotionally for Secondary Level Language Learners:

POETRY, INTERCONNECTIVITY and CLT Immersion

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<u>1. Introduction</u>

'One of the most important conditions for learning a foreign language, is the opportunity to play with it, to pull it this way and that, to test its elasticity, to test and explore its limits. Poetry is par excellence the medium in which this can be done.' (Maley and Duff 1989: 9)

Language learners at primary level are receiving the benefits of bilingualism and the emphasis of the competencies in achieving basic skills as well as functional, social English within the classroom. Undeniably, Cummins, (1999), emerged with a contentious but true to the word issue, that young learners in bilingual programmes acquired and developed the language in a pattern that should be apprehended immediately to counteract any immediate academic problems. The unforeseen circumstances of bilingual education, in which the learners learnt in a very communicative environments, was that their academic language proficiency was not given enough attention. Therefore, a conceptual distinction was made between conversational and academic language.

Recent acknowledgement of this, will demonstrate that this is happening now. Bilingualism in primary education is at the distinct stage of its development in BICS (basic interpersonal communicative skills). Learners in the final years of primary become competent in their communication activities at a social, functional and situational level, with knowledge in many themes and topics, that more often than not, are repeated in secondary level, although adjusted to the CEFR framework levels. As stated by Cummin (1999), such an instructional programme for students in the bilingual projects should also address cognitive skills, academic content and critical language awareness. This is known as CALP, cognitive academic language proficiency. The secondary levels need to follow this acquisition and developmental pattern as the levels of the primary learners day by day improve immensely in their conversational skills so by the secondary level they are ready for more stimulation academically. In turn, this will improve their engagement and self esteem.

2. Purpose and Objectives: The Face of CLT in Today's Education

The initial proposal is to reflect on the lack of concern that only CLT practises within the classroom in the secondary level language learners are sufficient to bring about communicative and linguistic competence. The concern that Cummins has laid out and a more proposed socially and culturally sensitive approach in CLT, in accordance to the blending of the 4 skills, is what will materialise as an objective for this paper. The objective in highlighting this phenomenon in more ways than one, is to establish a background of experiences in psychological, sociological, linguistic and pedagogical theories and practises that will create a more conscientious involvement and determine the fact that more sociocultural insight is needed and the learner, the teenagers mind, is to be viewed as a whole new direction that communicative language theory and practise needs to take.

The principles of CLT will be brought into a more realistic, faceted documentary of a work that is still in progress and through this observation of determining the failings and success, improvements and further promises to the field of CLT, then a better understanding can be made.

Literacy skills and development will also be taken from various experiences in countries that have tackled the ongoing questions of how literacy features and what role it may pose in CLT, then consequently reveal the next steps that CLT should aspire to for the successful language acquisition of the youth of today in the 21st century.

What are the learners needs in secondary level education really? At the stage in the life of an adolescent learning the English language, what psychological effects are placed on the learner? The expectations and aspirations and a more complex focus on skills, strategies and attitude are demanding more attention. A thorough collection of CLT experiences will create an almost 'whole class scaffolding' situation, in which CLT can be measured and classified to eventually establish a more prospective approach needed for the classroom. Therefore no limits will be raised, hopefully, only a more positive and reactive vision to

engage in what ideally would be the next professional movement and approach with respect to secondary level language learning.

We have arrived in the knowledge and experience that the processes and goals of CLT in the classroom learning include a wide range of pedagogical principles and strategies. Not only does the curriculum specify the linguistic criteria to be achieved but also the standards to reach, but how do we get there? What is the best way for this century and onwards? Despite these concerns, the CLT approach can determine effective interactive activities; themes and topics; areas of language use; authentic texts; tasks; contextualisation (situational and functional) and through various process orientation, then the learning outcomes are more or less achieved.

What will conclusively be questioned through an introspective study that has been taken by the writer, is if the learners needs as a secondary level student studying English as a foreign language and as an adolescent, are being met effectively for their life long learning skills.   Through the action research that has been conducted through working in the educational environment; an interventionist approach in lesson planning and experimenting; and an in depth focus on the lack of concern and failings in various areas, then new findings and credibility from the experience and reflections and proposals will enable us to see, for the benefit of the secondary level learner and hence shine a new light on the matter. A new attitude and belief would surmise from this but more importantly the limits of CLT in the classroom will reveal a new demand for a new pedagogically sensitive approach.

3. Justification, Theoretical/Curricular Framework, Methodology

It is apparent that in many countries in which second language acquisition is part and parcel of their life, the classroom has proven successful in the acquisition of a second language, especially in terms of grammar and vocabulary. Not only that, the principle of CLT has devoted its time in language institutions and education as an implementation in teaching

language learners the means to communicate. However, that is in fact the downside of CLT, to only associate CLT with teaching oral English or spoken English, or the ability to communicate orally is what is relevant, as propounded by Zhang, (2006) on his Singapore experience, during his reflection on the English Language syllabus in Singapore and CLT.

Without much ado, the learners appear to be cheated of one important aspect to language learning and that is the target language environment. Code breaking and dialogues in CLT fail to immerse the student in quality language learning. As Savignon, (2005), highlights that communication through method of CLT is not only what we see in group work, pair work, tasks, metalinguistic awareness, social appropriateness and textbook contents. What has significantly been revealed, as Savignon states is that 'CLT is not concerned exclusively with face to face oral communication.' (Savignon, 2005: 1164). So already, there are very strong cases, that CLT principles continually need to be questioned and examined in retrospect to the language learning process of an adolescent language learner.

So what is the classroom element for language learning, other than classroom face to face communication practise, and how do we address it? It appears that classroom effective communication activities and interaction for secondary school learners as addressed by Littlewood (2013), can be changed through the forms of learning to attention to form rather than focus on form. As well as collaborative grouping, scaffolding group work and more authentic material to enable learners to practise such functional and situational dialogues as 'going to the cinema'.

However, as many critics, Pennycook (1994), Gong and Halliday (2013), concluded in this context, the L1 is overused, students chat too much, real English within the classroom fails to interest students or give them a need to learn, difficulties arise between the importance of accuracy over fluency based activities or vica versa. So it appears that at the heart of the classroom, language learning and CLT is in a deeper need of exploration to deepen and personalize more the language learning experience in the classroom.

From very early on in the stages of CLT, Widdowson (1998), warned of the obsession with CLT and finding a meaning for language learning. Of course the 'meaning' became the contextual conditions and finding authentic reasons for communicating. But, as forfeited by Widdowson the focus on meaning is not pragmatic within the classroom. What is required is a new perspective and an adopted perspective to impound the fact that it is impossible to

replicate contextualised conditions in the classroom, instead, other types of language use should be sort after 'by contrivance, by artifice. And artifice, a careful crafting of appropriate language activities'. (Widdowson, 1998:715).

There is evidently a paradox in the target language environment and communication and it should be considered carefully in the implementation in educational syllabuses. In Zhang's (2013) reflective paper on CLT change of approach within Singapore's educational system, it was made clear that there needed to be this change of heart within CLT practise. As Zhang states, that grammar, speaking, reading and writing is to be taught within a syllabus that complements the ecology of communicative language teaching. This is where we can surmise that language use and communication are beneficial if working hand in hand and in which Zhang implores that 'the concept and practise of culturally appropriate pedagogy in classroom policy and process decisions' are essential. (Zhang, 2013, p10). The Singapore experience (MOE, 2001) is something in which the new approaches to CLT could surely gain an insight into, and take heed on its success and recommendations.

What is very attractive as well, with respect to the Singapore experience, is the simple aspects of planning to guide teachers in its ecological communicative discourse. Text and grammar are of utmost importance, but grammar through text types and the choice of text types reveal a wide range of practical reading with themes and topics through a complete ecological hindsight, (MOE, Singapore 2001). This was promoted due to past experiences and practices by the Ministry of Education of Singapore, in which originally a project was invested to holistically bind the 4 skills, reading, writing, speaking and listening, through REAP (Reading and English Acquisition Programme). Better performances proved this programme to be a success but there was evidence that there was not enough grammar scope and the basing on themes, topics and texts created limited and controlled teacher centred practises. Therefore through various investigation in ecological approaches and literacy instruction, they adopted a genre and text based approach. Zhang (2006). Not only did this favour sociocultural interests but it also enriched CLT principles, literacy and the learners needs.

To reflect on such an impressive concern and action taken in an Asian country's language learning approach, syllabus, success and implementation has proven a very strong point that will evolve into an ongoing passionate proclamation within this innovative proposal. Hence, what is constantly being nudged into the limelight is the focus on reading and genre based

conceptions. Going back to Sauvignon, (2005) in which he claims that the principles of CLT lie in reading and writing activities and insists that an increased need to look further for developing materials that are concerned with literacy development, expression and interpretation are more beneficial than just bound-for-the-classroom, contextualised communication activities.

This leads us on to the ecological approach and where its interests lie. The students optimal learning process is a background of cultural and social contexts. It is important not to generalise but to be conscientious and concerned with local knowledge within a global perspective when it comes to basing a programme or syllabus for language learners. This further attains a stronger awareness on the limitations and exceptions of individual learners and learners as a community.   To improve the efficiency of classroom teaching, what is required is to undergo a prolific investigation into nuances of the values and meanings of things in the environment and its ultimate connection to language learning. Initially the classroom has demonstrated successful second language acquisition but to what means, to what end? As CLT is the principle cause of learners practising their communication skills, the success of acquiring a second language has also been established in that the target language environment is a crucial part in the acquisition. We have to leap into the value and meanings of things in the environment, which is a wonderful means of interaction, and will prove to be the core of more efficient classroom teaching and learning and very much aligned with extra curricular activity.

It all began with psychological reactions to visual perceptions within the environment. Gibson 1986, noted that relationships are perceived within the environment, animals and humans have an intrinsic and symbolic connection in which they both offer each other something. From this awareness the learning of languages therefore was also intrinsically and symbolically tied and each offered something of interest. Basically, the interaction of the environment to humans is so necessary that its affordances are equally as necessary in acquiring languages. Gibson, (1986), established the consequence of the Affordance Theory in what is offered from the environment, what relates to what and from that relationship, than what is given. However, the classroom cannot offer a target language environment, so as Ziglarli, Larsen and Freeman and Van Lier conduced, the Affordance Theory became the interactive relationship between the learner and the environment, the affordances in an ecological perspective. Their ecological approach insisted that the sensory, cognitive,

emotional, social and survival needs of a language learner were all bound together with respect to their learning goals.

Zeng and Zheng, (2015), studied this ecological phenomena, with the respect of the traditional Chinese classroom teaching, proposing that the target language environment could not exist in the classroom, but extra curricular activities could encourage better language learning. However, Zeng and Zheng expressed that if the classroom could not give such affordances, then the affordances would have to be established in the active learning ability of self exploration and language niche. The Affordance theory was accepted as a critically related phenomena for the ecological perspective and Van Lier, (2004), took it upon himself to relate with complete cohesion the fact that the language learner is part of an interconnected, consciousness raising movement with the environment, in which, there spans out a range of significant, determined areas for the learner to understand meanings, the semiotics. The environment poses a wide range of meanings, crucial meanings and impacts to potentially guide and teach the language learner, if these meanings are tapped into enough. The semiotics of language learning is literally found in the environment, where humans, animals and organisms are interrelated.

What is more, Gibson, spoke of the niche, where humans and animals have their niche in their environment. A place where they find their affordances from where their niche is in the world, therefore Van Lier in the language niche, referred the 'affordance is what is available to the person to do something with' (Van Lier, 2004, p 91). With this in mind, Van Lier went even further posing the language niche is the social perception and interests of the learner. Therefore, intentionally looking for these in the affordances, which are the individual interactions in the social practises.

In fact, the perspectives originates from individual ideas and interests which can then interact and become community, work, family, school interests, but right from the beginning, as Gibson 2006, first coined the concept, it is from individual perspectives that relationships and interaction occurs, when blending in with the environment, therefore social talk, opinions, thoughts, emotions, develop from the language niche.

This takes us on to another embedded sociocultural approach that the affordance is not part of the environment when it comes to individuals, as put forward by Menezes (2011), but individuals have different ideas of the world, different perceptions and look for different

things. The studies, concluded by Menezes of people in their social and cultural backgrounds learning a language and in their niche, were all looking for different things, all relating different things for themselves. Each individual niche reached out for something different. Menezes touched on the whole issue of meaning, pragmatic meaning, affordances, perceptions in language learning through the realisation that 'we perceive things in accordance with the way they relate to us, in accord with our identity. While one sees a teapot as a container to hold tea, another can see it as an ornament to hold flowers. The same happens with language.' (Menezes: 63)

Let us exemplify more on this concept, as Gibson, (1986), 'to perceive the world is to co-perceive oneself'. (Gibson, 1986: 141). This brings us back to Zeng and Zheng, (2015), again too, where they conceived the notion that the ecological perspective in language learning is to determine self exploration. Menezes, goes on to value and observe the individual self in the sociocultural aspect of language learning through observations in the which the language learners are experiencing their affordances and witnesses the fact that:

'we use language to think, to perceive and interpret the linguistic social actions around us and to act in our niches. In the case of foreign language learning, a kind of affordance, which has a great impact on the learners, is how they relate to that language, that is, how they perceive the language they learn. A second or other language can be seen as a dominating instrument, as a tool for communication, as a cultural production mediator, as an instrument which opens window for business, or something of high or low prestige, and so on.' (Menezes, V 2011: 63)

This takes us back to the 'target language environment' (Zeng and Zheng, 2015) and to the all encompassing issue of 'the classroom' and everything that it symbolises for a language learner. The classroom and all that it entails, fails to give a language learner the social and cultural practises that are needed to learn a language. Social practises or CLT can be dress rehearsed in the classroom, but with the unlikelihood of ever recreating the same thing outside of the classroom. What normally happens is that language learners, the youth making up for the majority of the age that learn languages, will look for their affordances outside the classroom. They do not want to describe or talk about something, as Menezes observed through accounts of teaching practises in the classroom and a personal student insight into the limits of language use. What they want is to speak, speak the language, absorb the language in the ways that they see fit, or it makes them feel. Not, unlike songs, the lyrics of songs, the youth culture love to read messages, listen to music and sing the lyrics, socialise, talk and write of things that belong to their niche, their language niche, their

experiences and individual perceptions. They will find this by many different means that the classroom fail to sufficiently cater for. Not only a thirst for knowledge, but a thirst for discovery, social and self exploration, learning to communicate, listen and speak words that help them to evolve in their own identity and culture.

This brings us onto another concept, that the classroom practises fails to give the language learners a choice. It has already been demonstrated that beyond the classroom there is more interest for the youth culture in communicating. Reality bites, the classroom is a fixed inanimate object with rules, strict syllabuses, exams, teacher instructed classes, no room for creativity or self expression. However, school is school and a big part of their life and abandoning is out of the question. They know they have no choice in this matter. Glasser, 1998, revels in a hugely successful theory for guiding people when it comes to behaviour, marriages, education and management, that of the Choice Theory. Glasser, speaks through his theoretical orientation that he finally adopted after beginning with more behavioural and therapeutic insight, that if we remove external, controlled psychology from our lives, personal and professional and gave way for more choice, the world would be a better place.

Again it seems that the ecological perspective, the affordances and language niche and the choice theory seem to rebel altogether with the system in which language learners learn. Total abandonment of communicative, classroom practices appear to be in need of a more 'let them do what they want'. But is this so? Glasser, puts forward an interesting concept in that if people are allowed more choice, or rather if people are given the right to have a more controlling entity taken away, then pro social behaviour and happiness will result. With this perspective, Glasser, worked very hard in remedying many a classroom, and improving educational relationships and management.

Similar to this, the affordance theory, where the language niche is where the learner will connect the relationship to the resource, support or need, then the choice theory revolves around what will appease those needs, give support or resources. To get those chosen needs then acting, thinking, feeling and bodily functions will create a means to get to that position or situation, whether it be survival, satisfaction, or pure interest.

Holistically, a classroom has to provide a learning environment that will encourage a language learner to think, feel, act and use their body (gestures, vocal, movement)..to meet their potential in communicating, interacting and acquiring a second language. Bearing all

this in mind, it is now time to look into the adolescent mind and capture their language learning potential.

Learning is often spoken about as an experience, a learning experience, as Kolb (1984) emphasised 'learning is a process whereby knowledge is created through the transformation of experience' (Kolb, 1984: 37). Not only does Kolb explore the realms of experience but also the holistic adaptations to the world. Kolb encompasses that,

'to learn is not the special province of a single specialized realm of human functioning such as cognition or perception. It involves the integrated functioning of the total organism - thinking, feeling, perceiving and behaving.' Kolb 1984: 28).

This also indeed echoes the ecological affordances and the language niche that the learners find their way in what they see as necessary, interesting or resourceful and find themselves in experiencing new things to get there, which we know as, a learning experience.

Siegel, (2014), enhanced the importance of the adolescents vital signs for life, like that of Kolb's thinking, feeling, perceiving and behaving, the integrated functional organism. Thus, the 4 vital features for the adolescents are as his acronym clearly renders ESSENCE, experiences in which they need to understand their emotions and feelings; social understanding, knowledge and engagement; novelty again another experience where risk taking, self exploration and discovery and creative exploration where they wish to experiment by not conforming but innovating. Teenagers are looking for explanations and to fathom the world within themselves, their identity and self exploration and this is achieved as Siegel states, through integration, connecting different parts to each other almost a brain remodelling, different to their other stages in life.

As well as the flexible learning process in which the environment shapes behaviour, equally behaviour shapes the environment. This is where Siegel, (2014), gleans all that affirms the need to respect the learning process of the teenagers to help keep their brain growing and healthy and to abandon the wrong cultural attitude towards them and instead concentrate on their learning process and an ongoing experience with no restricted outcome. This outcome as Kolb testifies is an unrealistic plot in education. Siegel, an expert in neuroscience, fostered the reality of the teenage brain in its neuroplasticity and the fact that the brain changes in response to experience.

Even more enlightening, is that Kolb too, reacted with a curiosity 'that strangely enough its implications seem to have been widely ignored in research on learning and practise in education, replaced instead by a person-centred psychological view of learning.' (Kolb, 1984: 29). The educational systems appear to ignore the wider ecological and experimental side of language learning and there we have the deeper conflict in secondary level education - that the environment shapes behaviour. So the classroom shapes the behaviour of the learners. This seriously affects the success of acquiring a language, especially to use and express themselves in a second language. Where in fact, what we need to see is that behaviour actually shapes the environment and Siegel is very positive in his expectations of the adolescents if they are empowered in their learning process, their behaviour, he believes will be full of potential in more ways than one, or as Siegel claims, 'inspire to rewire'. (Siegel 2014). Their behaviour, from what they have learnt and experienced could have a deep impact on life, rather than moods, misbehaviour and chaos.

Language learning may have been pushed to the side for a moment but not with any discrepancy, merely allowing for a completer picture. What still needs to be addressed even further is the continuous educational implications. Mainstream education functions like a learning outcome. Kolb, (1984) reflected that the learners learn in a ticking off what is done manner, along the lines of - I have learnt a given habit, so I will not continue with this anymore. Meanwhile language learning has always been stigmatised with the communication outcome, therefore language learners might have the same impression. Every linguistic product studied and known then the consequence is that the student fails to persist more in it. Experiential learning values learning as a process forever continuing in the life of experiences or the experiences of life.

So let us immerse in all these approaches that complement learning a second language and listen to Freire (1974) and honour exactly the point of all this, that 'knowing is a process not a product' (Friere, 1966: 72). With regards to the whole language learning experience and process, the learner will be seeing ways to transform those experiences into language and most importantly at first: words. As Freire, (1974), complements this process by engaging our minds into 'naming the world'. The choice of words and language to describe the world around us and what we are experiencing is met through dialogue, pursuing natural logic, arguments, reflection and inquiry. All of which are very active. Friere goes on to say that

'As we attempt to analyze dialogue as a human phenomenon, we discover something which is the essence of dialogue itself: the word. But the word is more than just an instrument which makes dialogue possible, accordingly, we must seek its constitutive elements. Within the word we find two dimensions, reflection and action, in such radical interaction that if one is sacrificed - even in part - the other immediately suffers.' (Friere 1974: 75, 76: Kolb 1984: 29-30)

Siegel (2014), in his profound research into the teenage mind, recognised that teenagers need to find a healthy expression. Through a combination of two very relevant dimensions to the teenage mind, creativity and playfulness on the one side, and pushing conformity to the limits and seeking identity and self expression, then there is a need for reflection and understanding. This goes hand in hand with an interconnectivity of a force that can engage teenage language learners in their learning process. Siegel, with his work in Mindsight, was determined to offer a fresh understanding of the youth of today. Along with the work of a famous actress, Goldie Hawn, projects emmanated in imploring that although it appears that the youth lack empathy, motivation and optimism, in reality they have these minds that just need to be tapped into to bring them out of their apathy, feelings of insecurity, fearful of failures, rebelliousness.

The teaching of mindfulness to teenagers is a complete field of intricate delvings, to which this paper will not go into, but as Dulak, (2011) has addressed and brought forward to the classroom, is the competence of Social and Emotional Learning. It is a more workable programme for mainstream education. Teaching of Mindfulness skills to teens is completely beyond this scope of introspection here. However, what comes out of it is very interesting as many educational mindfulness experts have proven that social and emotional development within the teenagers is of utmost importance, an integral part of their development and a mindful approach has a success rate. The youth culture of today appear to be more focused on external feelings and information due to quick satisfaction generated by technology among other things.

As Dulak (2011), proposed in his programme for social and emotional learning, teenagers can be part of and understand a safe community where positive learning thrives and they learn important skills. Durlak works on SAFE, an acronym for sequencing and connecting development skills; active ways of learning especially through learner centred activities; emphasis on personal and social skills; and explicit, in which deeper social and emotional skills are adapted. It is primarily focused on an integrated classroom experience. It is practically a new key competence, in which, the classroom is the focal point of implication.

What is not so harmonising is that the there are so many mentions of skills and competences to be obtained in the secondary level of education, that mind boggles even the most strictest of establishments, yet not one is a blend of the other when they really should be seen the same.

The teenage mind is a force to be reckoned with, not raging hormones, but seeking a myriad of deeper meaning, and to be more in touch with their self and the environment. Yet here they are in the classroom, yearning to chat, laugh, joke, feel, move, annoy, scream, cry, feel anger, confusion and where and how can they express all this not only in the L2 but the L1 too. Can they explore within themselves all these dimensions in a classroom while experiencing a learning process, a human learning process? Language learning is the ultimate pedestal where they can reach this, and second language learning, especially in the world of the English language is a huge incentive in society today. According to statistics 90% of the reading texts and listenings in the internet is in English and curiously 90% of song lyrics are stored in the teenagers brains and not to forget their world of messaging, tweeting, gaming and apping. Over half of the youth today listen to music in at least 2 languages, as the music industry is immersed more majorly in both English and Spanish.

This takes us back to Friere, (1974) and the need to name the world with words through an interactive, social nature of learning. Here, is how the classroom, the principles of CLT, along with the ecological approach of human experiential learning, social and emotional concerns of the language learners can actually mold into life long learning, self-exploration, and become competent in the key communicative and linguistic competences. A perfect harmony. But through what channel? What CLT material could this be achieved through?

4.0 Innovation Proposal and Critical Analysis:

Through the studies by Hanauer (1999), the learners abilities were subjected to tests in recalling, reading time and self evaluation of levels of comprehension between poetry and encyclopedic texts. The results will encourage this course of lesson planning in adopting the ecological, social and emotional, genre based learning and CLT approach.

A further approach that is to be taken is to abandon all forms of topics, themes, texts for information or authentic material and replace with poetry through styles, content, structure and intended audiences. Hanauer in his investigation through the genre-specific hypothesis, revealed that ' reading poetry involves higher levels of surface information recall than encyclopedic texts; encyclopedic items are read at a faster rate than poems and poems are considered to be more difficult to understand than encyclopedic items. (Hanauer, (Poetics 26 (1998): 63-80). What was predicted was ' the precise wording of poems seem to be more highly recalled than the precise wording of encyclopedic items'.

Further to this, reading poetry did take longer because the reader found that 'as result of the non-linear reading process, explicit negotiation of the formal features of the poem, the search for additional meanings on various levels and the construction of multiple potential meanings for the whole poem' (Hanauer, 1999). So we see that, second language learning within poetry is an ideal setup to blend with the curriculum contents, criteria and standards. The learners need to negotiate meaning, learn to learn, involve themselves in active, communicative debates, presentations, dialogues, sharing and informing about the target language and the language in use. Genre based literacy skills according to Swales (1990) is a 'class of communication events, the members of which share some ethnographical communication , but typically need further validation set of communicative purposes'. (Swales 1990: Dirgeyasa, W 2016)

Poetry has become a force of nature in this new age society. It has leaped out of the literary, academic bonds and become a force all on its own. The youth culture today through social media such as tweeting, quoting with Twitter and instagram are starting to recognise poetry as a medium like that of lyrics that can play on their emotions, igniting emotional sparks. If you think back to the days when you were teenagers, the music of that era made you move to the rhythm and beat, but the words you really got lost into. The power of the words. The messaging revolution has become the reality now and where long prose or letter writing used to be the way to express, now it is short, tightly structured, and to the point just like poetry.

Words and the semiotics are what touch you, the structures where the words are placed then catch you, then the chunk of the verse or chorus for example, will pull you in and then before you know it, you can remember, feel, understand and sing the song. Not only that,

you connect with it. The youth culture can relate to poetry exactly the same, classic or modern or contemporary poetry. The words jump out so enhancement is the key. So how can this poetical perspective generate a classroom of equally poetically minded learners with different levels, personalities, backgrounds and needs?

This perfect harmony is to be called 'interconnectivity', in which, the classroom can have the power to interconnect every aspect of a successful learning environment and process. The problem itself is not in the classroom itself, the four walls, windows, ceiling, floor, furniture and board. The underlying issue is making the most of that classroom for the students to deconstruct, devise and develop their minds and body in learning a foreign language in order to put it together again and socialise with it. As Gibbons, 2006 states,

'a higher level of language development is not a simple linear process. Taking a sociocultural perspective on second language learning, we view language development as an ongoing process of participating in situated social language. Second language learners are to become part of a certain community in which they learn to understand and express the language belonging to that community.' (Gibbons, 2006: 159).

If you look into a classroom what challenges do you see? The first one is definitely the social context and secondly the academic. Once again as Gibbons (2006), instinctively sets the scene that learners are immersed in subjects that need to develop academic stages and register and therefore scaffolding is necessary to enable learners to learn the language, not just a short episode of discourse, or a small scale communicative activity but prolonged more through working together - whole class scaffolding. It goes without saying that the classroom can anticipate whole class interaction as Smit, Van Earde and Baker have determined 'scaffolding may be a powerful teaching strategy in whole class interaction due to its presumed strength of a group that underpins social mediation. (Smit, Van Earde, Baker, 2013: 817-834).

It is essential for inclusion to provide whole class scaffolding, and develop the interconnectivity of the self exploration and social participation within the classroom of adolescents. Empathy will be drawn out as they feel they are a learning community, helping each other in their difficulties and problems in understanding and the bases of the initial SEL programme (Dulak 2011) will be established.

On the path of social and emotional learning to get the best out of the adolescent learners, what authentic material paves the way for this? We could say that we are spoilt for choice. The teenage mind is subjected to a mass of social media, videos, subliminal and real information, films, documentary, applications and tools, information technology, gaming and video games that create their second language learning into a fun experience. The key competencies according the the CEFR European Framework have encouraged an array of digital learning within class time. The question is how can this be managed with the class, as well as fulfilling the criterias and standards for learning a second language and developing the 4 skills for each learner. Listening, speaking, writing and reading within the 4 walls of CLT is a mission when it comes to deciding what, how, when, and why? The responsibility of interconnecting all this is more often than not fobbed off by choosing the use of a textbook, adding CLT and end of unit CLIL activities and the learners spend their days in the classroom sitting going over repetitive exercises, reading short lived information only texts, the occasional digital experience and anticipating the well programmed immersion excursions or special events day organised so that they can practise and produce something of real meaning and social satisfaction, like singing a song and dancing, or celebrating book day by doing a little theatre and memorising some words.

Trying to involve CLT with focus on form and a high use of metalanguage explanations in the classroom fails on many dimensions. The learners have to deal with blocks of different linguistic challenges: social, grammar focus, vocabulary somewhere along the line, overcoming their inhibitions and perhaps not understanding clearly and then creating, under strict conditions, a communicative piece to demonstrate their learning and then finally testing.

An overview by Bradley and Bradley (2004), identified the relationship between grammar instruction and reading comprehension by practising grammar skills based on reading then students learn to employ more complex sentences like oral and written language, which in turn, helps the learners to make sense of more readings and untangle complex grammar. The use of graphics and visuals, as well as task on and collaborative grouping and teacher modeling and if need be simplifying the language and scaffolding the language until a higher level then taking the scaffolding away. The scaffolding needed will fall into the depth of knowledge approach to be explained further on. What is of utmost importance is the action of breaking up the learning, something that poetry can adapt to. Chunking, previewing and

vocabulary discussions enable teachers to modify the assignments, activities and tasks to differentiate with the ZDP in mind and the lower level students, or students repeating the year.

To get past the small scale, short term activities often seen in CLT, such as contextualising, IRF exchanges, (Initiation-Response. Feedback), triadic dialogue and stereotyped routines a more long term conceptualisation will suffice in which a routine will be established interconnecting with whole scale scaffolding and encouraging a deeper understanding of the language and finally developing a higher level in the second language. Learners will benefit from Webb's Depth of Knowledge for reasons that the 4 skills will benefit incredibly through this approach to class planning and learning.

Learners will be required to recollect, reproduce, apply their knowledge and think strategically to the point that with time they will feel confident to extend and critically think with the material and resources they will immerse with. The flexibility of each level for example will allow for learners to paraphrase quotes, lines, chunks of language and reproduce through questioning, then the next level will require reviewing, deepening understanding, more mindset and concept reinforcing, such as writing blogs, reviews, mind maps. Then onto strategic thinking in which different learning applications will help to link concepts and ask more questions in collaborative and problem based learning. Real world problems can be applied through writing, venn diagrams and debates. With a richer depth of understanding of the language through Webb's Depth of Knowledge then the learners can be rid of the feeling that they have just passed through an activity, practised some communicative functions and based some metalanguage into a dialogue only. They will feel a deeper connection with the language which will not only engage them but also help with their metacognitive processes.

According to Project Zero, the focus on visible learning in social groupings and the routines as mentioned as above in Webb's Depth of Knowledge and scaffolding will establish poetry as the internal language, the language in use, the target language, the affordance from the language niche of the classroom. Project Zero have explored and designed 8 forces that shape group culture. These are the expectations that will arise, beliefs, shaping the learners culture and devising action theories to get their desired goals. The hidden power of words, structures that mean deeper associations and connections within the classroom of

secondary level learners will enhance group affinity that will engage and create more communicative energy.

Many approaches taken in CLT lacks the spontaneity that is required to help learners in their inhibitions to talk. Scaffolding will work on the language development and visible learning will work on opening up the language to every learner. Both will play an integral role in routines and interactions, that will establish patterns of behaviour to minimise confusion and reduce uncertainty when directing activities along new paths. Equally as well, modelling lets the learners see the language in action such as in displays, demonstrations, drawing attention, following or imitating. Poetry readings, reading aloud, dramatisations, improv, slams. Visible learning is effective too, with poetry in mind, in writing too. Seeing the poetry through writing and art, such as storyboarding, sticky notes, poetry brainwriting. Write ideas and pass around, adding and drafting and visual text enhancement such as typography. Many of which are found in the wonderful world of Edtech too.

Poetry is visible language learning that offers opportunities for all the learners. It is a crafting vehicle that will bring out the language in context through thinking, observing, paying attention to the forms and structures and vocabulary. They will not have to learn random, inconsequential metalanguage that obviously has a function but the student then has to try and fit it in laboriously to equip themselves for the communicative activity. What has been highlighted at the beginning of the paper is that there is no outcome. The learning outcome is not a set achievement and then be done with it. It is a learning process that will not stop and a process of movement and literacy for life. The teachers assessing this learning will create a mindset of language progress evaluation that will be finely tuned to the curriculum's criteria evaluation focus. What is needed is a second language learning literacy programme.

A Poetry Communication and Projection Programme, would be an integrated syllabus that encaptures poetry for second language learners in a more realistic, humanistic means of learning encouraging better metacognitive and creative thinking processes. Poetry brings up critical and philosophical thinking and playing with poetry through drama, role plays, songs and art, IT, visual, communication workshops in the 4 skills community contacts creating communication pools, sensory outputs and creative cascades. All within the classroom, the learners will take messages and new language out of the class, in their thoughts and lives and home with them, like they do with their latest song lyrics, which will in turn bring learning success to secondary level students.

4.1 Learning Activities and Unit Sessions

When contemplating this programme of class sessions it is important to apprehend situations that could arise. Equally as important to is to anticipate and predict. The class, contextually, involves ESO 1. Generally up to 25 learners have come from the primary sector with a content based learning background; and have established basic interpersonal communicative skills BICS (Cummins 1999), therefore they are ready to start with more cognitive academic language proficiency, facilitating dialogue through reading and writing. The principles of CLT will always be abided by but set in new approach to be known as CCLT, Connecting and Communication Language teaching. The fours skills, key competencies, including SEL (social and emotional learning) and the criteria focus content will interconnect through genre based literacy learning, integrated through a humanistic learning path in the class.

The characteristics of the group involve learners from low to middle income backgrounds with sociocultural backgrounds that range from 5 first generation students born in Spain but their parents not born of Spanish descent but from different countries and cultural background; two students learning to integrate after 2 years settling in Spain and moving from China and Brazil, one learner with Attention Deficit Disorder (Article 14, ACNEAE) and another with behavioural problems that have manifested into bullying. The students from China and Brazil have had previous English language learning classes in their country of origin and maintain a good level communicatively and linguistically. The Chinese student is following the PDA, (Plan de Acogida Programme). Two more students with irregular absenteeism are from ethnic minority origin, Gypsies, and have low levels much to do with their rate of assistance and their family working environment and expectations.

The diversity of the class will be nurtured through tutorials, action tutorials and the ecological and experiential approach adopted in the class to encourage sharing, working together, communicating, understanding each others talents and limits and coexisting together socially and emotionally.

The genre based literacy learning through poetry will give each student an equal grounding, not a personalised, textbook learning in which some students finish faster or slower than others. Or the quality of the work judged by repetitive gap filling, multiple choice, connecting or numbering. The class will adopt a collaborative routine grouping in which higher level students to lower level students will work together in face to face, shoulder pairs, generally in a variety of Kagan (1992) collaborative grouping movements. The learners have to learn to associate their role in the classroom in their positive interdependence or social participation and individual responsibility through CCLT. This will be one of the criteria in their continual evaluation.

Finally, the learners interests should be taken into account, however, while abandoning working with themes and topics, the learners will experience another kind of self discovery through genre. One poem could involve so many different experiences, thoughts, ideas, and grammatical noticing and vocabulary enhancement, that Siegel's ESSENCE will become reality.

This 3 tier model comprises of three strategies to establish effective lesson planning. If a model is established for lesson planning then CCLT can succeed by taking into account different levels, styles, strengths and weaknesses and backgrounds of the learner in learning a second language. In principle, the lesson plan model is adapted from Oxford (1990), in which indirect and direct learning strategies influence second language learning. They are significantly blended together for reasons that all learners learn in different ways and can benefit from experiencing learning in different ways.

Taking into consideration level of the secondary level learners have, this 3 Tier model ensures learners of all levels benefit. Every learner has their unique way of learning, possessing their own rhythm and also depending on their three main sensory receptors - visual, auditory, reading/writing and kinesthetic. The classes are consistent in presenting comprehensible output in using all 3 styles (VARK system, Fleming 1987)) to allow for learners to have the opportunity to become involved, no matter what their preferred style may be.

Not only this, the teenage mind, is open to suggestion and what better way than placing poetry (their literacy and social experience) as the new product, like in advertising and like

all advertising strategies, placing the product in an aesthetically pleasing way. Like advertising: response to jargon, headlines, jingles, slogans, captions, messages, visual images, rhyming, captions. Adverts and pop culture, dramatic reality shows and talent contests are teenagers viewing and suggestive input..words, lyrics, quotes, poetry can become the same too. This ideas was generated by Powtoon educational tool. Again we are working on the 'interconnectivity' of language learning and its focus on ecological, experiential, social and emotional learning and whole class scaffolding.

The lessons start off by lowering the learners anxiety; the target language is manipulated and transformed by messaging, receiving, practising, analysing, reasoning and creating; then linking through mental connections, applying images and sound, recalling and follow a procedure or action; after that communicating, cooperating, showing interest and understanding in others; leading on to focusing on personal skills, arranging and planning own learning such as error monitoring and evaluation; and lastly more independent learning in which the learner guesses in reading and writing, inquires more about the learning process. (Oxford, 1990)

To ultimately achieve a successful model of the learning process then not only is the differentiation of the class important with respect to inclusion and multiple intelligences or learning styles but evidence in the evaluation of the depth of knowledge achieved to. This model combines a holistic concentration of regular CCLT strategies with the flexibility of incorporating collaborative, talk circle and shoulder pair grouping, use of Edtech; including social, civic, cultural and entrepreneurial competences depending on how the genre based learning takes the class by the use of the chosen poems. Learners through learner centred activities are to develop their social and autonomous learning, learn to learn, in various settings.

Here is the model of the Poetry Communication and Projection Programme, that will begin at the beginning of the course through to the end of the course. Each section is up to 55 minutes of class time. The school has 4 hours a week of English language, therefore either the programme is integrated in all 4 sessions, with 5 collaborative groups working on one poem at a time. Attention will be paid too, in an increased zone of development, as the learners get more confident and comfortable in the routine, as well as enjoying the opportunities of reading and expression, then each new session of the unit can have more poems added to each collaborative group. The unit programme is planned and developed to

proceed with the first term of the new course. The learners are allocated with google chrome books to work with the Classroom educational platform and associated tools. Inclusion is adhered to and all the students are included in every aspect of the class and provided with personalized scaffolding if needed.

Each lesson plan model, contains 8 classes, one to 7, the eighth being teacher and self assessment for Criteria Focus. With this in mind, the contents, criteria and standards will wholeheartedly be achieved.   Following the lesson plan model, objectives and goals for the secondary one level of students are to be carefully considered and in alignment with the legal framework established in the CEFR (European framework 2001) and the LOMCE educational system for state, charter and public schools within the autonomous regions of Spain.

4.2 Table 1: Lesson Plan Model, 2018, ESO 1

(Each session entails up to 55 minutes, in which one poem will be integrated then studied in the next 5-6 sessions; the 7th session is autonomous work, the 8th session is assessment and exit ticket time.

Lesson Plan Model (Oxford 1990) (Webb DOK) (strategies)	Poetry Communication Projection (Barrett 2018) (strategies)	Powtoon Ploy (Sherbill@Powtoon) (strategies)
Session 1 **Affective** (social/emotional) Talk circle grouping Activating sketch, (think, hear) **DOK 1** (Recall/Reproduction)	**Poetry Plug**: dramatic reading/project poem (just listen) **Poetry Pointers:** grammatical/vocab enhancement	**The Desired Method.**..show a benefit so create a desire, a headline or hook, a WOW for attention.
Session 2 **Cognitive (message)**	**Poetry Purpose:** listen with reading; establish the	**Feel the Pain.**..knowing the content they will lean with

Passive moment (hear,think) **DOK 2** (Skills, concepts, basic reasoning)	importance of the words, individual enhancement, social inclusion and participate (Bernstein, 2000)	that impact on their life.,give proof for specific purposes.
Session 3 **Memory** (personally meaningful) Primary Activation (feel) (wonder) (think) **DOK 3** (Strategic thinking/complex reasoning)	**Poetry Play:** students read and reread target language etc individually, 1-1 or in groups and read in a particular manner eg sad, happy angry. Playing with emotions. Apply, reason and plan	**The Previous Strategy..**how to create anticipation for the lessons..a build up of benefit, lacking, pain, value and preview..like spoilers, trailers, coming soon.
Session 4 **Compensation** (guessing) **DOK 3** (Evidence, conclusions from observations)	**Poetry Role :** collaborative groups justify their conclusions, understandings, concepts of the poem by solving problems together in their roles.	**Phenomena:** through observations in the language used in the poem, share their linguistic and non linguistic knowledge. If unknown then 'guess'.
Session 5 **Social** (communication/empathy) Creative Adaptation ESSENCE (Siegel's Mindsight) (move and act) **DOK 4** (Extended thinking/reasoning)	**Poetry Playslam:** students engage in various activities, help them learn new materials through drama and the arts, IMPROV, dramatisation etc, elaborating techniques	**The Wild Secret:** effective teaching, teach with VAK - 3 types of learners visual, auditory, kinesthetic

Session 6 Express, Create, Write DOK 4 (Extended..)	Poetry Generator: authentic writing; designing and conducting poems, projects and projections.	Creativity, Culture and Community..connecting their experience.
Session 7 Metacognitive (centring) DOK 4 Extended thinking/ reasoning -	Poetry in Motion (Emotion): active participation in the community through social goals and self exploration	The Real Thing: authentic connections and interactions with the real world...the 'got it' feeling.
Session 8 Criteria Content/Evaluation Focus	LOMCE: Bloque 1-4 Crit.IN1.1,1.2,1.3,2.1,2.2,2.3 ,3.1,3.2,3.3,4.1,4.2,4.3	KEY COMPETENCES CCL-CMCT-CD-CAA-GSC- CCEC

4.3 Curriculum Objectives:

Through careful analysis of the contents: understanding oral texts; producing oral texts, with particular attention to expression and interaction; the understanding of written texts; and lastly producing written texts with appropriate expression and interaction then each session will involve the established criterias in the curriculum as part of the objective to involve the language in use within the target language environment. Oral messages will be given as instructions and interactive dialogues will be created as and when required. Interviewing and talking about people and places will talk about experience, and engage previous knowledge, and listening and speaking skills will be tested through poetry reading, reading aloud and multimedia.

The learners will become familiar with non verbal and verbal language and ways of expressing through practise and awareness in their pronunciation, self expression and public speaking. The language in use will notice and classify vocabulary in nationalities, cooking and instructions in recipes (ingredients), linkers, quantifiers, verb+ing, comparisons, will for intentions, verb collocations, gerund phrases with modifiers/objects eg Treating one ingredient. They will also work on sentence and word transformation. Finding alternative ways to communicate, developing a higher level of language through secondary level progression.

As they read and produce language the learners will need to be conscientious in their expression with their paralinguistic and body language through their cultural understanding and practise their use of their voice, tones, volumes and registers.

Through the genre based learning the learners are required to be familiar with other forms of genre such as comics, adverts, magazines, articles, **cross cultural or historical** and descriptions, social media content. During the stages of Depth of Knowledge 4 in their extended thinking and reasoning then more material will be integrated in the learning process. Producing written work, will involve providing cheat sheets, with stem sentences, dragon dictations, creative poetry writing workshops for self expression and social participation. The drafting technique, language therapy time and blogging will be adapted to their Session 8 assessment time, allowing learners of all levels to improve on their work and to revise and reflect on their output and store on their google drive for their final exam.

Session one: will create an affective filter, in which students will sit in a talking circle, all included and arranged in 5s together like that of the their collaborative groups, one a higher level, 2 medium levels and 1 a lower level. The routine method will begin in which the teacher reads aloud with a little of dramatisation. The learners will benefit in their listening skills with connected speech, rhythm, intonation and stress (non core/suprasegmental features) with a little dramatisation or music in the background, and the learners listen in the talking circle.
The Poem: Benjamin Zephaniah..The British (nationalities, history and metaphor 'Ingredients'. This activates seeing, thinking and hearing. The inquiry circle is all part and parcel of the curiosity, engagement and understanding. (Harvey and Daniels 2015). In the circle the teacher is obliged to ask 'posing' questions to solicit the students opinions and conjecture and basically encourage more dialogue after the poem is read. Therefore, the teacher can assess the initial response and the learners understanding. The learners are given the poem through their G suite platform. They will then go into their collaborative groups and in their routine method they need to recognise patterns, enhance any vocabulary and recognise or notice previous or new grammar structures. Learners in their collaborative groups are expected to create **a MIND MAP...RECALLING** (mindmup google tool) all the poetry language and content. Teacher modelling of a mindmap on interactive screen through the mindmup google tool will benefit and help scaffold the poem and its' language. Creativity is allowed or based on the teacher model. (For example, a map pointing out the countries

and the nationalities that went to live in the UK..) Their mind maps will be posted through the google drive for the teacher to assess their understanding ready for the next session.

Session Two: The beginning of class time the students in their collaborative groups will benefit from whole class scaffolding. Poetry Mind Map Understanding. The mind maps will be projected onto the screen, and all the students will learn from each other and share their understandings from the mind maps about the historical genre of the poem. Then the teacher reads the poem again, the learners are to listen and read at the same time, making observations in the grammar structures and vocabulary. The teacher will model an example 'fishbowl model activity' in which the learners are required to do **text enhancement**, therapy activity, stick philosophy, blackout or fingerprint poetry to enhance the language.(Schmidt, 1990). The teacher is to provide a **KSD chart f**or the vocabulary with 'know it, sort of know it, don't know it'.   In shoulder pairs, the learners can classify and organise all the language into a **bulletin board or 'a cluster'**. (Bradley and Bradley, 2004). Higher level learners will be obliged to find more meanings for example sentence/word transformations, synonyms and antonyms. Meanwhile the lower level learners (ACNEAE + Newly Integrated) working together in their collaborative groups will work on a '**scaffolded language bulletin board'.** But most importantly, the collaborative groups work together and help each other. The higher level students will be responsible in guiding the lower level students as part of their evolution of becoming 'language natives'. The learners are playing with the language and allowing the vocabulary and structures to become more than just one step and they can be encouraged through edtech visible thinking to use Booksnaps (as a home activity).

Session Three: To encourage a more meaningful, memorable moment then the learners need to activate the poem and read aloud, but reading to each other. They can chunk the poem within their collaborative group. Nowadays there are recorded poems, or readings either the poet's own poems or famous people reading or even videos. Literacy moment can turn to a Videoacy moment to help them with the modeling and imitating of reading aloud the poem. Practise time. BBC British Poetry Season
https://www.youtube.com/watch?v=dZ1yYOAwvvo Then they need to apply, reason and plan how they can change the 'recipe metaphor' into a an international cuisine recipe. They are given autonomy to decide on what vocabulary to change and vocabulary to keep, vocabulary to add, grammatical structures to use, change, adapt defend why they change or keep the language BUT they have to maintain the spirit of the poem, like a recipe.

Session Four: is to be continued so in their collaborative groups they 'google' ideas they can make connection with the content area and to reapply it with another food recipe justifying their choice for this particular recipe. **RETELL and REDRAFT.** Each student will have a role within the collaborative grouping. Their roles can be the speaker, the writer, the defender, the demonstrator eg TPR activity and the reporter. (Role cards are an excellent way of making sure all level students participate and each student is recognised for their capabilities and strengths in the roles)

Each group can give their alternative recipe and justifying their reasons in their roles and sharing them with the other group. To check listening and understanding with the other groups **a KWL chart** for each student can be given out for them to fill in as they listen, think and share what they understand. This helps with class management too, when groups need to listen to each other. This acts as an effective peer assessment for the teacher too. **(see appendices: session 3 and 4 for summative assessment: Active Learning)**

Session 5: This session will enable the learner to 'move and act' and socially register the language and words in the poem and recreate something of their choice. It is the moment where, in their collaborative groups, they reason, plan and develop, make connections with the content; select and approach, and perform. The world of **IMPROV** (improvisational theatre) will be theirs and engage and allow for autonomy and creativity, giving them a chance to work on CHEEV (choice, hands on task, expression, exploration and voice). The learners are to create their own poem with these choices:

Recipe of Love
Recipe of Sport
Recipe of Friends
Recipe of Family
(or their own choice)

The teacher will **flip the classroom**; giving the instructions on a video posted to their google drive; or instructions on an email with a video. Each student has to email an idea back in 100 words. In the collaborative groupings they will compromise and write one poem together.

Using the same style as the poem (but not obliged to conform) the learners not only need to write together the poem with all their ideas put together **IDEAS CATCH**, but also improvise their short IMPROV sketch. The **preparation is to be assessed through Google docs**

when the poem has been written. The students have to practise recording either their voice or video. The teacher will be available to make comments and work on error correction and their performance skills; voice, intonation, gestures, register and pronunciation. This class will be a pressurised to work within Session 5 and Session 6.

Session 6: continued from session 5, Poetry Slam/Writing.

Each group will perform their poem as they see fit in POETRY SLAM session; live or in video from or recorded. Each group can make their own decision on how they want to present it. It can be presented in various ways: audio and google slides, wevideo google maker, or live performance.

The **assessment (Google Drive Self Evaluation) will comprise questions about their extended learning: known vocabulary/new vocabulary; known grammar structures and verbs; new grammar structures and words; expressions and collocations; performance; quality of collaborative work; vocabulary in context, creativity and generally spontaneous language produced. (see appendices for assessment sheets: Active Learning)**

Session 7: This session is to take their class out of their class. A range of activities can be organised through the school with this respect. Social and community participation such as poetry readings; workshops; reading to the primary school kids, translating fun, and so much more. In this particular session, as it is the beginning of the first term in 1 ESO, the learners will be encouraged to explore the world of poetry and poetry slams and what place poetry has in the world. Their own discovery. Firstly, a **youtube video** will be shown '**Favourite Poem Project' the US,** young people from their community, choose a favourite poem and tell us why. Before the video, they will receive a **KWL sheet**: to check with teacher what they know first; what they need to learn; and what they have learnt after the video. The poems will be projected on screen too: *(Emily Dickinson, I'm Nobody, Who are you? and Gwendolyn Brooks, We Real Cool'.* The teacher will provide a **guideline** to start off with and through their interests and inspirations they can blog on their google Classroom blog site. **(1) first discover a poem they like (2) put it on the blog with comments (why did they choose this, what language do they like about it, what is their favourite words and expressions; how does it make them feel, how did they find it, who would they read it to in class?)** They can practise reading it and then share it with the other class and read it to their shared partner.

<u>Session 8:</u> Share the poems through poetry reading workshop. Then priority is made to do **an exit ticket/google forms** given through **google Classroom,** in which the students have to write 2-6 questions about their chosen poem and it's content. This idea has been taken from Neruda, 1974's Book of Questions in which he questions many of the lines of the poem and its content. The teacher will model an example quoted from Neruda's Forest poem 'as if suddenly the roots I had left behind' in which the learner needs to ask a relevant question to the others for example? What does roots mean here? As the learners listen to the poem, they discuss in their groups the questions and answers them. In the beginning of the course the questions can be fewer, but as they learn to question more and explore more the world of questioning and finding the answers the curiosity can be peeked more and error awareness therapy can be observed and tackled on a regular basis through Google Classroom. Empower the learner through building up confidence through questioning. As Neruda testifies in his book Extravagaria, 'You don't want to answer me, but the questions do not die'.

<u>5. Conclusion</u>

The integral success of this programme not only relies on scaffolding, assessment, learner enthusiasm, engagement, time and routine management, but also teacher involvement in encouraging a motion towards poetry as a form of literary progression in an educational system for language learning that unfortunately only offers informational texts. Such informational texts fail to engage the students in the wonderful world of language. Of course information building is close to our hearts and of great use to everybody in the world but what about the intricacies of learning a second language. If students are subjected to more readings, in which language is being played with, then think of how they will immerse in that and experience those words, expressions, sounds, mixed up grammar structures and tenses.

Teachers, as well as students, need a well tuned and simple programme to follow that allows for adaptations, creativity and to make room for new edtech, but no stress or pressure of not knowing what is going on, what to expect, what not to expect. Classrooms of today are constantly being subjected to either one extreme of indefinite activity or the other extreme of monotonous, uncommunicative and theme or topic overuse. The curriculum is the

foundation to base a well tuned programme and with the principle of CCLT and genre based learning that complements this, then the classroom will not feel like the confines of a classroom. The teenagers mind is taken out into another learning experience which allows them to succeed in learning and paves the way for high level language development as well as in other genre based learning such as film, cartoons and even youtubing! Teachers and learners need to experience the wonders of learning and speaking a second language together, the *connection*, that is the true key to the heart of CCLT.

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7.0 Appendix:

Session 1: ESO 1 - Term 1

Activity	Description	Time/materials
Talking Circle LL-ML-HL	Talk Time - Social Teacher/Student	5 mins
Inquiry Circle T-S Students Listening	Poetry Plug - Poem - Reading Aloud -Dramatisation	5 mins
'Posing' questions T-S-T-S	Poetry Pointers - 1st Comprehension Facilitation - Poem	10 mins
Collaborative grps 5's = LL, ML, ML, HL	Poetry Pointers (continued) - Create Mind Map of Understanding (language/content of poem)	30 mins Laptops **www.Mindmup.com** google tool

Session 2:

Activity	Description	Time/materials
Mind map projection Teacher Assesses	Poetry Purpose - collaborative group Mind Maps of understanding are projected onto Interactive Board (Shared, Assessed, Improved)	15 minutes Classroom Platform/ Interactive

Poem - Teacher Read/Learners read and listen	Text Enhancement Time - drawing, highlighting, picture imaging..(paperless or on paper)	KDS sheet 20 mins
Shoulder pairs HL/ML ML/LL Activity	Scaffolding Bulletin Board (2 tables HL/LL) - language 'noticing' (see appendix Bulletin Board)	15 m Bulletin Board

Session 3:

Activity	Description	Time/materials
Literacy to Videocy shoulder pairs S-S-S-S-S-T	Poetry Play - reading to watching video https://www.youtube.com/watch?v=dZ1yYOAwvvo - model/immitate practise reading the poem + present CHUNK POEM in collaborative groups..Teacher video for assessment. Faster group finished video first, then that group video and organise other groups	30 mins laptops between 2
Collaborative groups	Poetry Play - language in use. Change the 'recipe metaphor' to an international cuisine recipe.. Look for other recipes - google search	20 mins Laptops

Session 4: continued from session 3

Activity	Description	Time/materials
Redraft	Finish up redrafting (poem to international dish)	20 mins
Retell	Poetry Roles - each have a role card to present their retold and redrafted poem (international cuisine recipe)	30 mins

S fill in (other groups LTS	KWL chart (before and after activity) Listen, think and share. (other groups understanding)	KWL chart
T (students post their work in Classroom platform)	Assessment - collaborative group mark: Check DOK 3 and Criteria Content Focus has been achieved Teacher is to Assess after Session 3 and 4	Teacher assessment

Session 5:

Activity	Description	Time/materials
Writing collaborative Express, Create Write...autonomy	Poetry Generator - flipped classroom, teacher posts message to students IDEAS CATCH..then in group discuss and choose one idea or mix ideas 'Recipe of…..'	10 minutes
Write together:	Follow poetry frame and max number of words..students can work in L1-L2 translating and L2-L2. Final product L2.	30 mins Laptops for dictionary
Roles:	typist, grammar checker, vocab checker, pronunciation checker	15 minutes
Post google drive	Teacher checks and comments for next class	

Session 6:

Activity	Description	Time/materials
Move and Act	Poetry Slam - preparation and practise (decide on	30 minutes

	their own how they present it..rap style, choose the emotion, with props, microphone, live or recorded..	
	5 poems - 5 consecutive acts (5 minutes each)	25 minutes
Teacher	Active Learning Assessment	
Students	Publication on School Web	

Session 7:

Activity	Description	Time/materials
Centring	Poetry in Motion (Emotion) Favourite Poem Project US..We Real Cool and I'm Nobody Who are You? Gwendolyn Brooks and Emily Dickinson https://www.youtube.com/watch?v=_t_kkjAhDNw https://www.youtube.com/watch?v=iujuCP3Mkn8	KWL sheet 10 mins
Blog It!! (4 skills) shoulder partners/or with friends	Classroom blog site: review a poem they have chosen and liked (home activity) ..CHEEV Follow steps in teacher guideline..blog it..writing, recording, speaking/voice only or reading aloud live	40 minutes Laptops Teacher Guideline
Type of Assessment	Extra points - better their mark	finish home activity

Session 8:

Activity	Description	Time/materials
	Blog share - poems chosen (read or watch)	10 mins

Peer Assessment	Exit ticket (google forms for google classroom) Student prepares 'questions' to their peers exploring content and understanding of poem.	40 mins
Criteria Focus Criteria Focus (LOMCE ESO 1 Bloque 1-4)	Question forming; learning to learn; ITC, vocabulary 3 Formative and Summative Assessments (Marks Collected and presented on Google Classroom: TEACHER TIME: discuss results NOT IN CLASS	

Session 4 - Collaborative Group/Summative/Criterion-Referenced Assessment

Poem -THE BRITISH by Benjamin Zephaniah

Task: Adapt the poem to an 'international dish' a different type of cuisine, following the typical format of a recipe and its ingredients. In your collaborative groups (of 5) with your 'Roles' research, redraft, retell the poem with your chosen 'international dish'.

Collaborative Group Number:.............................

Names:.../...……/………………………………

……………………………………./……………………………………./………………………………….

…….

Activity/Task:	DOK 3 and 4 (Strategic Thinking)	Mark /20	Criteria content used or adapted:	Mark /20
Poem adaptation: international dish of choice.	● Is deeper knowledge focused? ● Is going beyond understanding the poem achieved?		● linkers, ● quantifiers, ● verb+ing, ● comparisons,	

Group Roles: speaker, the writer, the defender, the demonstrator eg TPR activity the reporter.	● Is the role of explaining, generalising and connecting ideas achieved? ● Are ideas supported with evidence? ● Is reasoning, planning and using evidence achieved at a higher level of thinking than the previous 2 levels? ● Is there more than one possible response? ● Was their task explained and justified? ● Were conclusions drawn, a developed and logical argument for concept, evidence cited and phenomena explained? ● Was their cohesion within the roles? ● Was it organised and justified well?		● will for intentions, ● verb collocations, gerund phrases with modifiers/obje cts eg Treating one ingredient. ● New vocabulary ● (High frequency/low frequency) ● Word transformation ● Sentence transformation	
	Total:		Total:	

Extra Marks for Effort…..…/5, Extra mark for higher level language use:...../5…………..Total Mark……….…/50

Session 6: Google Drive Self Evaluation Assessment:
Factors to be taken into account and questions.

Poetry Generator and Poetry Slam:	DOK 4 Extended Thinking/Learning
Questions to be asked: Assessment (Google Drive Group Self Evaluation)	**Depth of knowledge to be achieved:**

● known vocabulary/new vocabulary; ● known grammar structures and verbs; ● new grammar structures and words; ● expressions and collocations; ● performance; ● quality of collaborative work; ● vocabulary in context, creativity and generally what spontaneous language has been produced.	● Is high level thinking needed at the core of the task? ● Does it require additional time? ● Is more analysis and exploration needed? ● Are connections to be made to the content area and the chosen option to enable this to be solved? ● Is performance, designing, combining and synthesising involved to relate the concepts? ● Is the work more complex and demanding cognitively.

Resource:

Using Webb's Depth of Knowledge to Assess Questions, Assignments, Projects, and Tests Created by Dr. Barbara Blackburn, Ph.D. 2014, Based on Webb's Depth of Knowledge Level Definitions

The Poem -THE BRITISH

Take some Picts, Celts and Silures
And let them settle,
Then overrun them with Roman conquerors.

Remove the Romans after approximately 400 years
Add lots of Norman French to some
Angles, Saxons, Jutes and Vikings, then stir vigorously.

Mix some hot Chileans, cool Jamaicans, Dominicans,
Trinidadians and Bajans with some Ethiopians, Chinese,
Vietnamese and Sudanese.

Then take a blend of Somalians, Sri Lankans, Nigerians
And Pakistanis,
Combine with some Guyanese
And turn up the heat.

Sprinkle some fresh Indians, Malaysians, Bosnians,
Iraqis and Bangladeshis together with some

Afghans, Spanish, Turkish, Kurdish, Japanese
And Palestinians
Then add to the melting pot.

Leave the ingredients to simmer.

As they mix and blend allow their languages to flourish
Binding them together with English.

Allow time to be cool.

Add some unity, understanding, and respect for the future,
Serve with justice
And enjoy.

Note: All the ingredients are equally important. Treating one ingredient better than another will leave a bitter unpleasant taste.

Warning: An unequal spread of justice will damage the people and cause pain. Give justice and equality to all.

Benjamin Zephaniah