

Poetics of Teaching Poetry: Framework and Analysis Model Development in Literature Education

Mercedita M. Reyes¹, Lalaine Ann F. Manuel², Ma. Catalina D. Cadiz³, Cynthia Lyn P. Curada⁴, Lexter R. Natividad⁵

¹Department of English and Humanities, College of Arts and Social Sciences, Central Luzon State University, Science City of Muñoz, Nueva Ecija

<https://orcid.org/0000-0002-4058-806X>

²Department of Science Education, College of Education, Central Luzon State University, Science City of Muñoz, Nueva Ecija <https://orcid.org/0000-0002-3514-3824>

³Department of Technology, Livelihood, and Life Skills Education, College of Education, Central Luzon State University, Science City of Muñoz, Nueva Ecija

<https://orcid.org/0000-0001-6946-343>

⁴CLSU Laboratory for Teaching and Learning – University Science High School, College of Education, Central Luzon State University, Science City of Muñoz, Nueva Ecija <https://orcid.org/0000-0002-7387-6033>

⁵Department of Science Education, College of Education, Central Luzon State University, Science City of Muñoz, Nueva Ecija <https://orcid.org/0000-0002-5438-0884>

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ABSTRACT

The purpose of this work is to ensure that poetry teaching is anchored on pursuing higher-level thinking. The critical reading of the text, commencing with the poem's rudimentary elements such as the senses, images, sound, and diction. This work offers a framework by which poetry teaching can be done in the literature classroom, which is developed using qualitative research design. The data is collected through semi-structured interviews and open-ended questions. This results in the developed framework, which is composed of three underlying themes to guide teachers in poetry teaching, to wit, on poetry elements, senses and images, sound, and diction in poetry analysis. The poetry assessment emphasizes a suggested holistic approach for teachers. The RPIE model is the center of the analysis, where the text is situated between the poet and the reader, using the poem Spouse by Filipino poet Luiz G. Data as a frame. The process is the assessments employed, capturing lateral viewpoints of the poetics of teaching poetry. The paper posits that appreciating poetry while embarking on the rising level of critical thinking could well serve literature teaching implicating. A systematic approach to deriving meanings out of the metaphorical dialogism of the poetry text.

Keywords: Teaching poetry, Higher level thinking skills, Critical reading, Analyzing poetry, Literature education

INTRODUCTION

This is one challenging aspect of literature teaching (Sugandi, 2015; Syed & Wahas, 2020). how to make the students understand and appreciate poems. Literature teaching in itself poses inherent challenges. The complexity of the nuances of poetry and its positioning in an ever-changing and disruptive world, then we grasp the subdued but overarching concern among literature teachers. The sense of metaphors that people use in everyday life. The comparison between the concrete and tangible things we live with every day and the abstract representation of the world of ideas in our human experience: we already have the works of poetry in us waiting to take their form and to be profound in their own selves. The psychologies of individuals living in various eras have affected

literature (Madhusudana, 2018). This is manifested not only in the way literature is written, or poetry is written, but also in how people perceive and value literature and the role it plays in people's lives. Many important gleanings and realizations have been possible because there are poems that pave the way that bring people closer to these realities. Poetry has become the embodiment of society and the norms to which it has been attached. This very essence of poetry makes it a powerful vehicle in literature teaching to awaken consciousness and thereby embrace the poetics of teaching poetry in the context of text analysis. Poetry teaching can offer avenues for learning in a way that is enriching. It could take us away from our exact place through to the other world. It allows us to travel to distant corners of the world without leaving our own beds (Osan, 2015). It opens pathways for us to examine reality differently. Literary piece as it is, poetry comes from human creations, which are then developed by involving a touch of inspiration and imagination (Nurbaya, 2021).

1. Research objectives:

- Create an inclusive and adaptable framework for teaching poetry that incorporates various poetic forms, styles, and traditions.
- Equip students with effective analytical tools and models to critically engage with and interpret poetic texts.
- Cultivate a deeper appreciation and understanding of poetry among students, encouraging them to explore and enjoy diverse poetic works.
- Incorporate creative writing and performance elements into the curriculum to enrich students' engagement with poetry.
- Connect poetry education with other disciplines, such as history, culture, and philosophy, to provide a holistic learning experience.

2. Research Questions:

The interview guide with open-ended questions was conceptualized by the researchers and includes general questions such as

- "How do you begin teaching poetry?"
- "Do you discuss elements of poetry?"
- If yes, what are the elements you discuss?"
- "What assessment strategies do you employ in teaching poetry."
- How do the students respond?

3. Literature Review:

It is reflective of life; we should continue to read literature and poetry in this case because it enlivens us to create and to have an imagined story line that mirrors our conscious and unconscious thoughts (Routledge, 2003). This is the beauty that the author likes our students to grasp whenever we have this piece of literature in the classroom. Literature, according to Meiliana (2020), is an area in which language is used to comprehend humans, their existence and culture, their personality, and individual attributes, all of which have long been examined. Literature teachers attempt to articulate those that unfold, the varying viewpoints and divergences, the euphonic sounds, According to Meiliana (2020), it is an area in which language is used to comprehend humans, their existence and culture, their personality, and individual attributes, all of which have long been examined. and the diction in the composition of the text. Poetry "is an example of a more intense use of language," says Khan sir (2012, p. 241). As a form of literature, it is a strong storytelling tool that connects us over time and distance. Human stories, suffice to claim, are chronicled and preserved via literature. It therefore stimulates us to think about our lives, communicate with others, and lend our voices to the exploration of everlasting human issues (Smith, 2019). Recognizably, poetry maintains its role to preserve ideas and unite us across time. The dissection of poetry is an engagement with text, which begins in reading and in being conscious of the bridges and nuanced meanings (Certo et al., 2012; Beymer & Jarvis, 2020). Poetry teaching can be more than just a way to share information and add to the world's knowledge. It inspires and steps into a person's imagination by touching our feelings, thoughts, and behavior (Osan, 2015). On the other hand, "Teaching English through poetry has many advantages, such as being authentic material, being a medium to express emotions and feelings, being a

wonderful carrier of culture, and being able to help improve students' linguistic knowledge and skills" (Syed et al., 2020, p. 189). We hope to give shape, shade, and meaning by transcending the literal to the figurative understanding of how things work with us and for us. Pedagogically framed, cultural movement is not well-defined for poetry per se. The lack or absence of movement speaks of a

passive experimental focus where baseline can be assessed. The linearity in progression paves the way for the streamlining of key concepts in the pedagogical frame (Presnal, 2019). This is in a manner we do poetics of teaching. Poetics deals with the artistry that is embedded in the verbal message, leading us to treat literary pieces as works of art that are worthy of study and investigation. This can be hinged further on the idea that a work of literature may describe, teach, and repair society's events (Widdowson, 2014). A poetics of teaching brings our attention to how teaching can enliven, give color, add aesthetics, and pronounce more hues to seemingly passive and dull palettes of human existence by bringing out new perspectives and opening up possibilities for deeper understanding of the world before our eyes (Hansen, 2004). We may probably consider poetry the most sophisticated genre of all literary forms. It is versatile, and it is a constant in the literature classroom. In Philippine literature, oral traditions, epics, proverbs, and riddles have been shared in poetic form through our ancestors, though traditionally with specific formal schemes that they strictly followed. Fundamentally, the journey to creating local poetic identity was undeniably transformed by the different colonizers who stayed with the Filipinos for a long period of time. This probably is one good point in history that involves one's being colonized, plus the continued fascination with the languages as we let them evolve, be it Filipino, Ilokano, Visayan, Bicolano, English, and others, giving beauty and richness to the Philippine literature. Vallejo (2019), in his dissection of Visayan poems, shares that in the aspect of interpretation of the poems in his language, how the poem is internalized is the key element. Understanding the message through the language paves the way for appreciation of the text. This translates to making poetry universal in its nature. The language transcends its inherent beauty, but that beauty remains in the poetry piece. With the many contributions from across the globe, the Philippine literature in the bigger picture has ripened to be rich and vibrant. It is now recognized as a vital element in the corpus of world literature. In context, Philippine literature may claim to serve as a mirror of Philippine societies, customs, and beliefs through time. An important mainstay in forms of literature, distinct yet popular and relatable, poetry functions as a window to an ideology that reflects reality and is predominantly an artistic creation. Philippine poetry has gone in diverse and interesting directions but at the same time found its niche in world literature. Poetry has its special place in this rich Philippine literature. Poetry is a mainstay in literature books and reference books that are being prescribed in pedagogy at all levels of education. Literary studies and investigations also have a remarkable volume dealing with poetry and its nuances. Philippine poetry over the years has been an interesting subject for study, discussion, and research endeavors. Our perspective on poetry is not much different from how it is viewed across the globe. Historically, in the 1900s, Filipino poetry celebrated romanticism, and so several love poems flourished. Then eventually, it became more formalist, and the emphasis rested on the forms and the language the poets used, not necessarily on the themes. Modern poetry sprouted, debunking the rigid form and style. The poets become more adventurous in their craft, giving a new blend to their artistry, but just the same, we call it our poetry. Poetry has been and still is the chosen genre for many writers, especially the budding ones. It offers uniqueness, the peculiarity that gives us relief, release, and appreciation; all may be possible in just a few words with a lot of musings and reflections; they sometimes go with tears, with smiles, with dreamy eyes, with hopeful thinking, though at times with creative full imagination, this may be the same assumption for our students. This is from this context that we can communicate with our students through, for, by, and with the teaching of poetry in our English or literature classrooms. It is probably at this point that we can no longer over-emphasize the teaching of rhyme, rhythm, and meter as the elements. For the purpose of this paper, these three are discussed: senses and images, diction, and sound. This hopes to draw more from poetry in

order for us to bring the students closer to the theme of the poems. It is hoped that these three elements will be part of how we structure our teaching of poetry. But of course, there is no claim for the best method of attack or delivery. On this note, sustaining resilient literature education is sustaining the pursuit of higher-level thinking skills that are in a way methodical, hence framework-oriented.

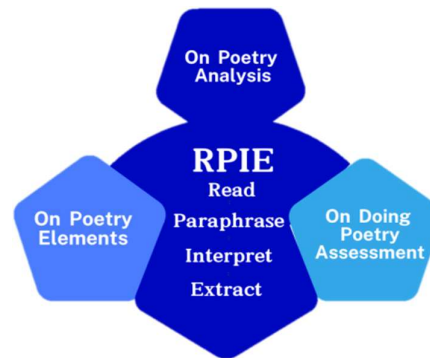
4. Methodology:

A qualitative analysis is conducted to elucidate how poetry teaching can be done in the literature classroom. Qualitative research offers better knowledge and examination of challenges in the actual world. Qualitative

research collects the views, behaviors, and experiences of people. The fundamental questions posed by qualitative research are open-ended, where solutions are difficult to quantify (Balansag et al., 2018). Phenomena like experiences, attitudes, and actions can be difficult to precisely and statistically represent. Consequently, a qualitative approach allows participants to elucidate what, why, and how they were experiencing, feeling, or thinking at a certain time or during an intriguing event. (Tenny et al., 2022). Specifically, a phenomenological approach was utilized. This methodology is employed in order to guarantee a thorough comprehension of the individual lenses of poetry teaching. Furthermore, phenomenology is concerned with experiences as seen from the viewpoint of the individual and is an effective tool for comprehending these subjective experiences and learning more about the reasons behind these behaviors and motives. It is an effective method for "illuminating the specific and in identifying the phenomena through how they are perceived by the actors in a situation," as Lester (1999) noted. The researchers thought that this is the most appropriate strategy for this study because it allows for a complete explanation and exploration of the poetic teaching strategy through the lens of teachers and experts. The participants are experts in literature and teachers who teach poetry. The teachers are invited to a webinar and were asked to participate in the study. A minimum of five years of teaching experience was required to serve as a participant. This is to ensure that the participants have rich experiences in poetry teaching that can be shared in the study. Participants are also asked to complete an informed consent form before the interview. There are nine female and eight male teachers who served as participants in the study. For the experts, two female and one male expert served as validators of the study. Data using semi-structured interviews is collected between April and May 2021. To preserve participant anonymity, the researchers substituted a pseudonym for each participant's name. With their consent, an audio recorder was used to record each 60- to 75-minute interview. When data saturation is reached, the interview for each participant is concluded. When there is duplication in the data and no new emergent concepts were detected, even with the use of probing queries, data saturation is attained. After being accurately transcribed, the interviews were translated into English. A language specialist validated the translations. After the translation, Colaizzi's (1978) seven-step phenomenological approach was utilized to analyze the collected data. The following are the seven steps: 1. The researchers studied every participant's transcript in order to have a thorough comprehension and interpretation of the description. 2. The researchers went over each transcript again and took out particular terms, like the experiences of teaching poetry. 3. Each key statement was given a formulated meaning. 4. After going through these procedures once more for every transcript, the researchers combined their developed interpretations into theme clusters. 5. An in-depth explanation was created once the topics were found. 6. It is determined what the fundamental framework of the experience description. 7. Lastly, the participants confirmed the fundamental framework. The researchers convened on a frequent basis to deliberate and confirm the precision of the arising themes and the significance of every topic. A theme is not considered approved unless the researchers unanimously agree upon it 100% of the time. Utilizing member verification helped to guarantee the analysis's rigor. Two interpreters are asked to confirm the generated themes. Member checking is also done to ensure the accuracy and reliability of the themes. All of the participants received emails with the themes that surfaced, summarizing their experiences of teaching poetry, to bolster the researchers' interpretation of their experiences. Every participant accepted the interpretation. Findings:

Foregrounding is the poetics of teaching poetry. This paper claims that pursuing higher-level thinking in the analysis of the text is procedural and systematic in the advancement of prior and background knowledge in order to progress sequentially in grasping the metaphorical meaning of the text. Analysis revealed three themes to wit: (1) elements of poetry, (2) analysis of poetry, and (3) assessment of poetry, which serve as the fundamentals of the generated framework depicted in Figure 1. On elements of poetry, three fundamentals are covered: (a) senses and images, (b) diction, and (c) sound. In analyzing poetry, the RPIE framework was introduced and employed using the poem "Spouse" by Luis G. Dato. In context, higher-level thinking skills are pursued through questioning and interactive discussion, which are expected in the literature classroom. On doing an assessment, varied alternative assessments are suggested. These are geared towards better comprehension and appreciation of the underlying meanings beneath the literal implications of the text.

Figure 1: The developed framework for teaching poetry



5. On poetry elements

Elements of poetry are matters of great importance to study before embarking on the analysis of the text. They are foundations for understanding that could pave the way for progressive higher-order thinking skills (Mounding et al., 2018; Vallejo, 2019). From the responses of the participants, three elements thematically emerged: senses and images, diction, and sound.

6. Senses and Images in Poetry

These are basically words and symbols that are used by writers or poets to describe their impressions, their appreciation, and their perspective of the topic, which may be the object of reading, of interpretation, and of literary analysis. In poetry, imagery is achieved through descriptions of sensory experiences that evoke feelings and imagination that foster nuanced appreciation of the power of words to convey emotion. Writers use carefully chosen words and

phrases to create sets of imagery that the readers grasp through their senses, bringing the sense impressions organic imagery, kinesthetic imagery, tactile imagery, gustatory imagery, olfactory imagery, auditory imagery, and visual imagery to name them. Almost all the participants mentioned pinpointing the specific lines in the text where they can deduce the images and the use of sensory experiences in the poem. In doing so, different kinds of imagery were brought forth. Not all and the same for the participants. The participants also shared that they have different strategies for emphasizing the sensory experiences evoked by the lines in the text. Participant 1 mentioned that students overlap in determining the senses involved in the sensory experience; the same line can evoke different appreciation from the students; one tapping on the tactile, the other student visualizing the image, thus two students anchoring their identification of line meaning in two different sensory experiences, hence recognizing both as valid imagery.

7. Diction in Poetry

In poetry, diction covers the choice of words by the author to be effective in conveying an idea or in making an abstract representation of an idea in the poem. The author has a distinct style in the selection of words and in coupling the vocabulary to come up with arrangements that are believed to be creative and hence artistic. In this sense, we say that “poems condense human experience” (Brown et al., 2021). This constitutes the author’s style, and it becomes the angle or the voice of the poem. In this light, we can say that analyzing the style leads to a better understanding of the diction that is employed by the author in his poetry. Filipino writers are said to be careful in the way they write poetry and the words they use for their poems. Diction embraces the denotative and connotative implications of the words that are put together to form poetry. Diction is the creative device that communicates, that transfers meaning, that lest the reader decode dialogism in the text, which in a way hinged on voice text or writing craftsmanship. Concise and sometimes complex or overlapping figurative speech can offer an array of meanings that vary from perspective to perspective. The use of figures of speech does not necessarily command using each one singly at a time, but that one or more is employed in one single line or verse. They can also notably overlap in terms of usage. This overlap is not unfounded, and it does not become a hindrance to confuse or mislead readers to its meaning; rather, the overlap may actually reinforce the emphasis on the idea that is developed. Naming the figurative language may be naming them as a powerful device in the creation of meaning, even in the context of finding the suitability of the given part of the poem to be fitted under many

forms of figurative speech or language. While an idea, for instance, may be considered a personification, it can also be a metaphor. This presumed overlap should not come as a barrier to understanding the context of the poem. In fact, it can be the driving point to discuss its style. The style, once established, can then lead to a better appreciation of the diction it embodies—the words put together or separately to create an effect, a style; also, how they are arranged and sequenced to produce the sound. Poetic diction extrapolates the power of language through the very stylistic blending and play with words. In Aristotle's *Poetics* (350 BCE), "every word is either current, or strange, or metaphorical, or ornamental, or newly-coined, or lengthened, or contracted, or altered." Poetic style is poetic fashion. It is a poetic, peculiar arrangement that goes with the poet's license to arrange and rearrange according to the intended wordplay. In this element, Participant 3 cited how students were asked to act out the words that they take differently, then how successive words were able to unify one concept or human experience. Additionally, the use of binary opposites was identified by Participant 10, saying, "There is always the juxtaposition of meanings, sometimes oxymoron, sometimes antithesis."

8. Sound in Poetry

Early on, Carden (1991) explored the influence of sound in poetry and found that it "can be found both in the overall musical structure of a poem and in the internal sounds of rhythm and diction." This element encompasses the way the poet/writer arranges the words, meters, lines, and stanzas to create coherent sounds, especially when the poem is read or recited aloud. The way the poet, the writer, designs the lines, the stanzas, the whole verse. This has been the claim of Brown et al. (2021) that "the necessity of 'razor sharp' language in short poems can powerfully capture the human experience in fewer words than with traditional qualitative quote display." The poets organize rhyming words in a variety of patterns called rhyming schemes, which may be in the end rhyme or internal rhyme. The sound in poetry may also be achieved through its use of repetition. Now, under sound, teachers can be particular with the devices, especially for appreciation, so they really get to recognize the fashionable dimension that really sets poetry apart from other writing. For this element, Participant 4, for example, shared the given emphasis on onomatopoeia. Also, Participant 12 mentioned that words that are repeated were easily remembered by the students and that they were able to single out the repetition to mean emphasis.

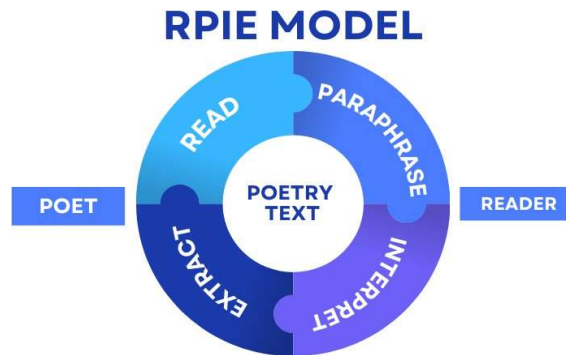
9. Sound Devices in Poetry

Sound devices in poetry are literary tools employed in verse. Sound devices allow authors and poets to magnify and streamline phonic and sonic elements through literary techniques that bring forth. The employment of sounds, within the units of rhythm, or by imitating naturalness in human and universal speech in the cacophonous side of text. Authors use varied types of sound devices in literary works. Sound devices in poetry include alliteration, assonance, consonance, and onomatopoeia, among others. Alliteration is usually for consonants. Assonance is for repeated vowel sounds; or the repetition of vowel sounds within a line in poetry. Consonance can be found anywhere within the text. Repeated consonant sounds that occur anywhere within nearby multiple words are also called consonance. Consonance is used very often to create a mood or tone. Onomatopoeia is being used in poetry for its sensory language and short, choppy lines; it is claimed to be a very powerful device in this sense. With these three elements in place as background knowledge of our students, teachers can already proceed with the study of poems. There would be that frame of perspective in terms of the possible interpretation and meaning. These can be the sources of the interpretation.

10. The RPIE (Read-Paraphrase-Interpret-Extract) Model

This model is the output of the many inputs of literature teachers and literature experts who continuously find ways to make the poetics of teaching poetry helpful on the side. Realizing how challenging it is to engage students in a meaningful discussion of poetry in the English classroom, the model came to life. To make the students read and deliver may be one thing, and to guide them towards understanding, application, and appreciation is altogether another thing. The model emphasizes the process wherein the teacher and students may analyze the text (Figure 2).

Figure 2: RPIE Model on analyzing poetry



Reading the poem is a basic and fundamental piece of writing, for that matter. For short poems, this can be no problem. Maybe even for long ones if they really have an appreciation for reading; but at any rate, students can be asked to read. The students must be engaged in reading. For the printed module, teachers can simply provide that task in reading the text. The whole poem is part of the module for the students to read silently and aloud so they may appreciate the sound. Teachers can have the add-on about the poet or the writer so they may give due credit to the master craft. It is because of this genius that we have the piece to draw inspiration from. The author always deserves the mention.

THE SPOUSE

Luis G. Dato

*Rose in her hand, and moist eyes young with weeping, She stands upon the
threshold of her house,
Fragrant with scent that wakens love from sleeping, She looks far down to
where her husband plows.*

*Her hair disheveled in the night of passion, Her warm limbs humid with
the sacred strife,
What may she know but man and woman fashion?
Out of the clay of ire and sorrow, Life?*

*She holds no joys beyond the day's tomorrow, She finds no worlds beyond
his arm's embrace, She looks upon the Form behind the furrow, Who is
her Mind, her Motion, Time and Space?*

*Oh, somber mystery of eyes unspeaking, And dark enigma of Life's
loves forlorn,
The sphinx beside the river smiles with seeking, The secret answer since the
world was born.*

For the online module, teachers can have the video presentation (Bibi et al., 2024; Cadiz et al., 2024; Murtaza et al., 2024) or their own voice recorded so that students can hear how words are correctly pronounced. Then the class can go back to the poem and do the next -this is to paraphrase. Paraphrase

Paraphrasing in poetry analysis is rewriting the words of the author in one's vocabulary. To get it and do it right, you need skill. The poem has to be rephrased thought by thought, corollary to the fact that poems are read not really by line but by thought unit. The process will entail translating the poem by thought using simple and direct words while letting the students imagine the scenarios or scenes depicted in the lines. When doing the paraphrase,

unlocking difficult terms is already pursued, helping the students understand the context. Paraphrasing leads to understanding. It is getting into the ideas that are embedded in the text. This can be done in the form of prose and not anymore in verse. The students recognition of the senses and images, the diction, and the sound devices allows the grasping of some hypothetical meanings that are very essential in the analysis. But hold the meaning because it is for the interpretation part. The students write the paraphrased version for their understanding, but for the purposes of tracking their learning, this can be done as an activity, and therefore it can have weight in the assessment. If the class has a portfolio where all works are compiled, this can be a part.

For Spouse, it is in this part that the students imagine as follows:

There is a woman holding a rose, standing by the door, looking at the husband who is out there working in the field. Her eyes are still wet from crying.

She still feels the warmth of last night's passion with the man. By committing to that passion, there is the possibility of conceiving a life, a baby at that.

She considers the man, her motion, time and space, her everything, and that there is no other world apart from the world shared with the man.

But the eyes spell sadness and something seems mysterious.

11. Interpretation.

Interpretation is bringing to the fore the context of a poem that has been formed from the foundation of comprehension. It is crucial that the students know what the poem is about. The title to the senses and images, sound, and diction that have been investigated, if not thoroughly studied, the interpretation would come in as the conglomeration of these elements and some others that may come into play. Going back to the lines, to the thought units. The meaning relative to delving deep into the senses and images can be as follows:

*Rose in her hand – romantic affair, woman's weakness/power moist eyes young with weeping – woman's weapon/power to get things
fragrant with scent that wakens love from sleeping – spell binding fragrance husband plowing
– working, doing the labor
hair disheveled in the night of passion – sexuality, emotional entanglement warm limbs humid
with sacred strife – after effect of the night of passion form behind the furrow – status of the man
smiling Sphinx beside the river – mystery, riddle that besets human/spouse*

Note the diction and how it works, the operating language, the careful selection of words and so the figures of speech. From there, meanings can be derived.

11.1 Hyperbole:

No joy beyond the day's tomorrow No worlds beyond his arm's embrace

Personification:

The sphinx beside the river smiles with seeking=

11.2 Metonymy/Metaphor:

Husband - Who is her Mind, her Motion, Time and Space

11.3 Irony:

Sacred strife Epithet/Transferred Epithet

Oh, somber mystery of eyes unspeaking The secret answer since the world was born

Teachers can be guided by asking questions like, How do all these fashionably work together to produce the euphonious sound? What sound devices are there? Do they contribute to the general point? By doing so, the interpretation can be personal yet valid and text-based, therefore analytical and systematically pursued, which is the very essence of literary analysis and criticism. The students have to be guided to the general understanding of the poem. The meaning should be derived from the words and phrases and how they go together. Important consideration also is to localize the context.

11.4 Internal Rhyme

*moist eyes young with weeping
what may she know but man and woman fashion?*

11.5 Consonance

*She holds no joys beyond the day's tomorrow,
She finds no worlds beyond his arm's embrace*

11.6 Alliteration

*The sphinx beside the river smiles with seeking, Assonance
Out of the clay of ire and sorrow, Life?*

Extracting the message entails paying critical attention to the underlying concept that has become central in the unfolding of the verse. It is to recognize the literariness of the piece. In poetry, "words could share contexts in a non-conventional way: they are often used in contexts that are different from those that are generally used in non-literary texts," (Navarro-Colorado, 2018). At this point, the message can be deduced and related to life situations. The message of the poem can walk through the personal context of the students and make it part of their growing perspective. Then, the main idea must be extracted accordingly. From there, the theme of the poem can be proposed. Main Idea and Theme of the Poem

The main idea drives home the very essence of the whole text, of the whole genre, regardless of its length, of its peculiarity and distinctiveness. The theme is the lesson or message of the poem.

This capitalizes on whether the poem has something to say about life or human nature or about the subject that the author/the poet finds interesting and worthy to write about.

In the given poem, Spouse, by Luis G. Dato, the following may be abstracted:

11.7 Main Idea of the poem:

Women have power over men.

11.8 Theme of the poem:

Being married is not a guarantee in the absence of intervening circumstances that may overpower the passion inherent to being obligated in the nuance of love.

12. Higher Order Thinking Skills

It is the point of analysis that teachers tap into the higher-level thinking skills of students, guiding them to see beyond the literal without being overboard. "It is easy to assume that students who appear to move through tasks quickly have all the skills they need. A teacher may also think these students have little more to develop. Yet, the development of cognitive and meta-cognitive skills has no ceiling. There is always more for high-ability students to learn and room for them to grow. If students exceed curriculum-level outcomes, tasks can be made more challenging by targeting higher-order thinking. This will set the conditions for students to extend their learning" (Department of Education, Higher Order Thinking Skills, 2011). Allow them to think critically. According to Brookhart (2010, 2011), "teachers who plan to teach and extend students' higher-order thinking skills promote growth for their high-ability students. Higher-order thinking is often used to refer to 'transfer', 'critical thinking', and 'problem solving.' These can be defined as:

- transfer - the student's ability to apply knowledge and skills to new contexts
- critical thinking - the ability to reason, reflect, and decide what to believe or do next
- problem-solving - meeting a goal that cannot be met with a memorized solution."

To this end, the following questions may be given:

1. Who is speaking in the poem?
2. From whose context is the poem written?
3. How does the woman view/see the husband?
4. Is she happy with her relationship with the husband? Why do you think so?
5. Given the situation in the poem, how are husband and wife supposed to feel for each other in today's context?
6. What did you realize from the poem?

7. How do you want to view/see the husband-wife relationship?

13. Assessment:

A wide range of assessment tools is required to effectively teach poetry (Xerri, 2016). This can help educators evaluate students' understanding and appreciation of the different poetic elements. "In education, the term assessment refers to the wide variety of methods or tools that educators use to evaluate, measure, and document the academic readiness, learning progress, skill acquisition, or educational needs of students." The Glossary of Education Reform, Assessment. The focus of assessment is on learning, making it integral to teaching and learning activities in school and mediating the interaction between teachers and students in the classroom (Amua-Seki, 2016; Yambio, 2023). The different assessment tools employed may help both teachers and

students to address various aspects of poetry, including comprehension, analysis, interpretation, and creative engagement. Rather than employing traditional paper-pencil or objective types of assessments, alternative assessments are encouraged in assessing learners' understanding of poetry (Samanik, 2018). Four participants (P1, P3, P6, and P8) shared that they employed meaningful alternative assessment tools like artwork, rap/song, tableau, interpretive reading of the poem, or a poem/composition in response to the poem. According to them, they employ such activities in pairs or in groups depending on the necessity of the specific task, making the students share and think collaboratively about the meaning of the poem. Participant 7 particularly utilized closed reading exercises, making students engaged deeply with the poem text through annotating the poem. In doing so, Participant 7 directed the students to highlight key literary devices such as metaphors, similes, imagery, and symbolism, allowing students to provide explanations for each annotation and demonstrate students' understanding of the contributions of each identified device to the meaning of the poem. This practice coincides with the contention made by Fisher and Frey (2014) that closed reading practices enhance students' analytical skills and deepen their comprehension. For instance, when analyzing Robert Frost's "The Road Not Taken," students might annotate the line "I doubted if I should ever come back" (Frost, 1916), discussing how this reflects the theme of irrevocable choices. Meanwhile, Participant 2 ensured to have an in-depth discussion and critical thinking about the poem through facilitating Socratic seminars. In these seminars, students engaged in guided dialogue, posing and answering questions about the text, promoting critical thinking and collaborative learning (Lam, 2011). According to Participant 2, she let her students prepare a series of open-ended questions about a poem to be discussed in a group setting, exploring the poem's themes, language, and structure. A common practice among all participants of the study is the use of performance and recitation of poems in class. Apart from merely memorizing and performing the poem, the participants are after how the students emphasize the oral auditory qualities of poetry, helping students appreciate rhythm, sound, and emotion. From their experience, they were able to witness how students understand the poem's emotionality and other rhythmic elements of the poem. This assessment highlights the students' engagement ability with the poem and the audience as well as their interpretive skills (Wilfong, 2008). These forms have been some options for this researcher over the years. They depend on the nature of learners and the situations that command suitability. We can have an array of choices: artwork as an interpretation of a poem, rap/song as meaning-making of a poem, interpretive reading of a poem/verse choir, poem/composition in response to a poem, annotating a poem, among others. Hence, effective assessment tools in teaching poetry should address various learning objectives, from comprehension and analysis to creative expression and performance. By incorporating these diverse assessment tools, educators can enhance students' appreciation and understanding of poetry, fostering a deeper engagement with the art form.

14. Discussion

Poetry in the classroom does not only require students, who are appreciative of the lessons offered before them. The framework addresses the challenges faced by teachers in teaching poetry and students' understanding of poetry. The poetics of teaching poetry can pave the way for the intended outcome to be realized. Since the lesson delivery has an impact on how students perceive the poetry being dissected in class, the developed framework could serve as a guide in the holistic teaching of poetry in the literature or English classroom. This can be done best by foregrounding the background knowledge of elements such as senses and images, diction, and sound in poetry. In doing the analysis, the RPIE (Read-Paraphrase-Interpret-Extract) model offers an avenue by which

the text can be subjected to a procedure that would entail the poetics of a teacher. To complete the process, doing an assessment has to be in conjunction with the intended lateral perspective of getting meanings out of the dialogism of the text.

15. Conclusion

To sum up the whole discussion, we conclude that, recognizing the value of a systematic approach to the teaching of poetry, the study recommends the developed framework and the use of the RPIE model to pursue higher-level thinking in the analysis of poetry. The inquiry for its scholarly worth, further validation of the framework and the model is warranted. Additionally, more gleanings and sharing of experiences as regards poetry teaching can be done in the context of continuous improvement in the pedagogy of literature. This is one way of sustaining resilient literature education in a world of ever-changing landscapes.

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