

Poetry in TESOL Teacher Preparation and Practice

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[Abstract]

Recently, second language (L2) researchers have shown an increased interest in the use of poetry that can apply to many learning situations (Hanauer, 2010; Zhao, 2015); however, poetry writing is often marginalized in L2 classrooms. This paper documents and showcases the interactions and experiences of fifteen pre-service TESOL (Teaching English to Speakers of Other Languages) educators in a poetry writing course where they actively engaged in studying, writing, critiquing, and revising poetry. The main purpose of the course was to immerse them in poetry-based learning, helping them grow as artists to create more creative and meaningful L2 instruction in their own classrooms. The experience of poetry writing illuminated the possibility of constructing TESOL teachers' identities through the metaphor of "poet-teachers," seeing L2 instruction as creative, unscripted, concise, and communicative teaching. Based on this finding, this paper sheds new light on the pedagogical implication of poetry-based learning to see L2 acquisition as both art and science as well as L2 learning as process, product, and performance.

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1. Why Arts Matters in Education

Over the past decades, many school teachers and administrators have found the arts and education as complementary partners (Daichendt, 2010). A number of literature emphasizes that art-making and teaching have many things in common. For example, Freedman and Stuhr (2004) relate that the arts are believed to teach students to foster critical thinking and acting constructively in an informed manner, and collaborating in the conscious formation of competencies. Sawyer (2004) articulates that teaching is an improvisational act. Specifically, he uses a metaphor of “teaching as performance” that stems from his own experience as an experienced musician member of a comedy improv troupe to connect to his work in teacher education. He states that “conceiving of teaching as improvisation highlights the collaborative and emergent nature of effective classroom practice, helps us to understand how curriculum materials relate to classroom practice, and shows why teaching is a creative art.” (p. 1). Beyond the curriculum itself, both arts and teaching bring multiple benefits by encouraging aesthetic development and facilitating open-ended inquiry and supporting social change (Charland, 2011).

Likewise, there is a renowned interest in making arts partnerships in education, and the field of L2 education is no exception. Recently, a considerable literature has grown up around this dynamic nature of arts that benefits language learners in many situations (Cahnmann-Taylor & Souto-Manning, 2010; Chappelle & Faltis, 2013).

For example, Davis (2008), a major advocate for arts education, examined why our schools and teacher preparation need the arts. She specifically identifies the unique features of learning in and through the arts that apply to learning to think creatively about second language (L2 hereafter) acquisition: “a tangible product resulting in imagination and agency, focus on emotion resulting in expression and empathy, privilege ambiguity resulting in interpretation and respect, embrace a process orientation resulting in inquiry and reflection and facilitate connection resulting in engagement and responsibility” (Rieger et al, p. 103). Under this consideration and movement, the current research seeks to examine the role poetry writing as a form of art-making can play and how it can impact EFL teaching and practice. Before proceeding to examine the connection between poetry and EFL, it is necessary to overview how poetry serves as possible application and assistance in L2 learning and offers a rich resource for qualitative research.

2. Why Poetry Matters in L2 Education and Research

In a move away from the grammar-oriented and rule-governed L2 instruction that neglect the importance of arts and literature, many language educators start to perceive the need for creative writing and the importance of authentic literary materials that can encompass social, cultural, psychological aspects of language learning (Andrade, 1990; Paran, 2008). Poetry, in particular, plays a crucial role in this paradigm shift because it bears the artistic process and educational potential coming from both genres: art and literature. Poetry not only

“presents unmediated expression like all works of art” (Hughes, 2009, p. 51), but also it represents a literary work written by an individual’s unique voice and subjectivity (Hanauer, 2010). In light of this, Schwandt (2007) argues that poetry can also act as an experimental text that refers to “a generic term for forms of writing qualitative studies that employ different literary and artistic genres” (p. 102).

To date, the use of poetry in the classroom has been considered as canonical works in a broad sense; therefore, poetry was mostly read and studied in the context of national literatures (Chishtymujahid, 2012). However, poetry is now read, written and shared for various purposes from everyday discourse to social and educational research crossing disciplinary boundaries. Hanauer (2010), like many qualitative researchers, illustrates that the scope of using poetry is expanded to displaying the ideological underpinnings of our society as well as to understanding social actions of individuals, groups, and communities. This new direction of poetry is further signposted into four main roads depending on the focus of using poetry as 1) a mentor text in content-based learning (Heard, 1999; Holbrook, 2005), 2) a mode of social and cultural learning (Bizzaro, 1990; Cahnmann-Taylor & Preston, 2008; Ku, 2016), 3) a therapeutic practice through self-discovery and revealing emotion (Hiltunen, 2005; Leahy, 2005), and 4) an analytical tool in arts-based educational research (Cahnmann-Taylor & Siegesmund, 2008; Hanauer, 2010). Likewise, the dynamic nature of poetry could be a powerful resource in L2 education and research where looks for “practical strategies that are systematic, interesting, and innovative, yet at the same time appropriate, effective, and relevant to the ultimate goal.”(Kim, 2017, p. 46).

While there is a growing body of literature that recognizes the importance of poetry that can also apply to many L2 classrooms

(Hanauer, 2004, 2010; Zhao, 2015), poetry writing is often marginalized in monologic classroom that largely dwells in one-way transmission of linguistic knowledge. Therefore, there are not many empirical studies that examine the context where English learners or pre-service TESOL teachers engages in poetry writing and how this art-based learning experience influences the construction of their teacher identities. In order to fill this gap, the current study examines how and to what extent meaningful, both of the creative and aesthetic type of learning takes place in poetry writing classroom where prospective TESOL educators trained as creative language users and artist-teachers. Beyond reading and writing poetry, the procedural aspect of literacy, revision and reflection, is also sought as one of the integral parts of this research in order to examine how the participants experience poetry and L2 writing as artistic craft in terms of interactional, dialogic, and collective meaning-making process rather than individual text production.

3. Context of the Study

The current study is based on an active research agenda that I have had underway in the poetry writing classes offered as a component of TESOL teacher preparation curriculum in a southeastern United States university. To be specific, I participated in the courses as both a student in Fall 2012 and a researcher in several other iterations of the course (Summer 2013 & 2015, Fall 2014). The data for this study is focused on observations made in the Fall 2014 class where fourteen international and one US-born M.A. TESOL students registered. During

the fifteen week of the course, the prospective TESOL educators were asked to 1) study poetry-writing skills, 2) draft ten to twelve poems, 3) write a self-reflection and pedagogy essay about poetry as a L2 teaching and learning tool, 4) attend live poetry events, 5) have a conference with the living poets, and 5) also take poetic field trips. Most importantly, they were encouraged to create a poetry portfolio to record revision processes as they occurred through feedback from the instructor and poetry workshops so that participants could perform their best of four poems at a poetry reading event in the community bar at the end of the semester.

The international students came directly from China and Vietnam to seek TESOL certification in the United States of America and acquired English as their L2. All international participants held similarly novice experiences with poetry and advanced knowledge of English as they completed their second and final year in the Master's program. Some information about the L2 participants is summarized in the tables below.

<Table 1. Descriptive Information of International Participants¹⁾>

Name	Country	Educational Background
Chengyuan Cai	China	2 Year MA in TESOL
Kunjie Wang	China	2 Year MA in TESOL
Kexin Li	China	2 Year MA in TESOL
Zihan Lin	China	2 Year MA in TESOL
Xuanping Li	China	2 Year MA in TESOL
Xiaodan Gu	China	2 Year MA in TESOL
Qing Zhu	China	2 Year MA in TESOL
Xiao Liang	China	2 Year MA in TESOL

1) All names used in this study are actual names by the request of each participant.

Yi Guo	China	2 Year MA in TESOL
Hanpin Li	China	2 Year MA in TESOL
Weikang Li	China	2 Year MA in TESOL
Lu Jiang	China	2 Year MA in TESOL
Liyun He	China	2 Year MA in TESOL
Chau Nguyen	Vietnam	2 Year MA in TESOL

In the overall course of research, I interacted with these students as a participant-observer while recording classroom sessions. Even though I was not a member of the group of participants as a registered student, I undertook an in-depth analysis in all classes and outside activities as their peer and at times serving as co-instructor, which gave me membership in the participant group. While studying the participants' artistic and poetry productions, I also wrote poems alongside them as well as before and after them in a similar course as a fellow poet. As mentioned earlier, the current research collected multiple types of data analyzed them to identify participants' growth as a poet-teacher that is similar to an apprenticed artist to mean a prospective language teacher who recognizes the importance of creative inquiry, expression and manifestations in their future language classroom.

4. What It Means to be a Poet-teacher

The inductive and deductive coding analysis of 1) students' final portfolios (e.g., a pedagogy essay, self-reflection, annotation for revision process, and final version of their poems), 2) classroom discourse, and 3) interviews illustrated that the poet-teacher identity emerged, from distinctive angles (creative, unscripted, concise, and

communicative teaching) as a cyclical and never-ending process. In the remainder of this section, I will report on the promise of this finding based on each poet-teacher identity.

4.1. Creative Teaching: Cultivating Creativity

The first identity reveals that the experience of poetry writing helped the poet-teachers in training to recognize the importance of creative teaching in order to interact with their students in an unprecedented and a more inventive way than grammar and examination-oriented classrooms. The following excerpts show how they connected this unfolding poet-teacher identity to meaningful L2 instruction, especially in comparison with a traditional EFL (English as a Foreign Language) instruction.

(1) Lu: I realized that when composing a poem, we really need to be creative and imaginative. This is also important in teaching a second language. I would like my class to be full of creativity instead of the traditional rigid way of teaching rules of grammar and vocabulary. When teaching, I will shun the traditional EFL teaching method, which involves a teacher doing most of the talking while students are busy taking notes. I want them to write their own meaning.

(2) Hanpin: Think about EFL education in China, I feel our English classes are mostly grammar and vocabulary instruction, and this makes students bored to death. They have absolutely no interest in learning English because the textbooks are boring, the classes are boring, plus a lack of activities in class and mediocre teaching method. But with poetry, we can be imaginative and original and put our own ideas into our teaching by adjusting our traditional instruction.

In the same vein, as seen in Kexin's essay below, three of the poet-teachers in training perceived the potential of connecting poetry writing and L2 teaching as a way to liberate their students from the standardized testing culture in EFL education because poetry invites L2 learners into a practice of writing from their own experience, observation, and reflection.

(3) Kexin: Reading or writing poetry would have more positive and profound influence on the tired teenagers from exams. I believe that poetry writing would not only change their attitudes toward English language but also encourage them to have more sensitive feelings and critical reflection on their expressions and experiences. Thus, as a poet-teacher, I would like to help students focus on every triggering moment of their life, not about the scores on the test.

Importantly, the discussion about the positive influence of poetry did not dwell only on "why," but also looked for "how." Specifically, the analysis of the data revealed that the construction of the poet-teacher's identity was in accord with his or her recognition of the importance of the use of creative pedagogies and activities. Being mindful of the importance of creativity, the poet-teachers strived to find a way to make the L2 classroom more fun and engaging, where new things could be tried and risk-taking is encouraged, leading to a learning experience for their students that is possibly even exhilarating. For example, four of the poet-teachers illustrated how poetry expanded their perception of L2 teaching as a way to facilitate playful and interactive learning experiences by combining through other teaching methods. One of the poet-teachers, Zihan, made a connection in her essay between poetry and the use of another genre of literature,

Teaching Proficiency through Reading and Storytelling (TPRS) method.

(4) Zihan: Writing poetry is storytelling our feelings and is a long-term process necessary to taste the joy that poets find in playing with words to express ourselves. Like poetry, making a high-quality story is also a time-consuming work. Students should revise again and again to make sure the story meets the requirement of a TPRS class. The first story created usually has the worst- many things that need to be fixed. We need to go over the plot of the story and meaning of poetry and continue to think for new ideas and experiences.

Even though Zihan's argument of what else it is that poetry writing, story-telling and creation have in common was not fully developed, she started to feel that the nature of poetry writing and story-telling is somewhat connected in the addition of specific, personal, lived details to writing. In fact, any kind of craft issues to which the story teller attends (e.g., plot, character development, pacing as opposed to fresh diction, rhythm, and plaiting) are similar to the craft skills that poets deal with (Harjo & Leen, 1995). I was able to find more information on this connection by listening to her in an interview.

(5) Zihan: I realized that crafting poems is just like crafting your own stories. Both need to be focusing on the receiver. In poems it is like a reader, right? and story-telling is like listener. So based on the requirements, students need to craft them.. poetry and story.. to make them easier to be accepted as a second language. So, in my future classroom, I need to craft the teaching contents which definitely makes sense and I also need to craft activity through more repetition about some specific words or structures that I want to teach.

In the same vein, another poet-teacher, Xiao, explained the benefit

of this artful partnership between poetry and creative L2 teaching strategies that engages learners with inventive and jointly productive language learning. She noted this quality in her essay in terms of improvisation and creativity.

(6) Xiao: We could create drama with poetry and teaching English through dramatization and improvisation. Teachers could choose poems with strong emotions, feelings, attitudes or ideas, and invite students to interpret the poems with non-verbal communicative aspects of language (body language, gestures, and facial expression). This process involves students physically, emotionally, and cognitively in the language learning process, and enables students to explore and feel the linguistic aspects of the text without concentrating on the mechanics of language.

Put together, by adopting various interactive activities from multiple genres and methods, the poet-teachers in training perceived the connection between poetry and L2 teaching as a necessarily creative way to make a classroom where a teacher can meet students' needs and increase their motivation. These findings may help L2 teachers understand why and how to stay away from a scripted banking approach where a teacher considers students "as empty containers to be 'filled' by deposits of information" (Lim, 2014, p. 133), and instead invite themselves to an improvisational and artistic practice of teaching as Qing stated in her essay:

(7) Qing: As poets play with words to make their poems more powerful and effective for the readers, teachers should play with different strategies to create an effective class for students. There is no one perfect teaching strategy. Teachers should try to find the creative strategy that can best serve their students goals and can benefit their

students the most.

4.2. Unscripted Teaching: Seeking Surprise

Another important feature of the new TESOL teacher identity that I found nourished by poetry writing was the importance of cultivating the moments of “surprise.” Cahnmann-Taylor and Hwang (submitted manuscript, 2017) argue that one of the integral parts of becoming an artist-teacher is learning to critically see “what is” and creatively imagine “what might be.” This has an important connection to L2 teaching as there is no way to predict everything that will occur in the classroom no matter how well teachers’ scripted plans and/or intentions are developed. Through the experiences of poetry writing, the poet-teachers learned about the importance of an unscripted lesson based mainly on two methods – developing creative meaning and contents and playing with a form/structure of poetry – in their attempt to surprise readers.

Firstly, the poetic habit of cultivating surprises frequently resulted from the process of searching for creative and fresh diction and avoiding clichés and familiar word couplings, when describing the ideas and subject matter that they were writing about. The effort to use fresh diction and stay away from clichéd language in poetry writing helped the poet-teachers in training realize the importance of surprising their students in the L2 classroom. Interestingly, the importance of seeking “surprise” was cultivated not only by the choice of language and subject matter but also by the act of playing with the structure of a poem. One of the poetry crafting skills frequently discussed in the classroom was enjambment that refers to a sentence without a pause beyond the end of a line (Boisseu, Bar-Nadav &

Wallace, 2012). The course instructor often pointed out the importance of enjambment in class; for example, she mentioned in the revision workshop that “I think each line ending and each line beginning is the opportunity to bring the reader’s attention in a new way, that’s why we need enjambment to think about off-rhyme and slant rhyme, even internal rhymes.” Many poet-teachers in training considered that they learned how to cultivate the moments of “surprises” for both readers and students by learning how to use enjambment to play with lines that freshen up the poem and open up multiple possibilities with unexpected ending words. Surprisingly, Elizabeth integrated this poet-teacher identity into the design of lesson plans and the school curriculum.

(8) Elizabeth: Writing lesson plans and teaching within the constraints of a school district’s curriculum and required state standards is very similar to writing poems with strict meter, or a poem that has end-stopped every line. You can feel stifled or frustrated by the difficulty of fitting the pattern, like you’re trying to force yourself into an unfamiliar contortion, and frustration can mount. There is such rigidity and predictability, making the poem or lesson seem old, worn, or boring. However, when you use enjambment, you weave in elements of flexibility and uniqueness. Strict requirements to teach specific standards and use specified curriculum could conjure those same feelings of confinement and boredom. However, when you weave in elements of surprise, novel resources and tools, and your unique teaching style, you find, like enjambment in poems of strict meter, that you can still find yourself in the midst of the constraints.

According to Kowit (2011), “poetry is too elusive and surprising to be plotted in advance” (p. 62). This idea is frequently applied to L2 teaching practice. Several poet-teachers made an explicit connection between poetry writing and L2 education in terms of cultivating

unexpected moments and surprising readers and students. The following interview excerpt shows how the poet-teachers in training learned to enrich their English classrooms by surprising one another and pursuing what is not yet known in order to accomplish something unexpected in their professional relationships.

(9) Kunji: How bland and boring our job would be as a poet and teacher if everything was plotted, calculated, and predictable! The unpredictability of precisely how students will interact with the content is what is so refreshing and enlightening.

Overall, the analysis of poet-teachers' interviews and essays revealed that the practice of playing with words and lines in poetry writing helped the poet-teachers cultivate the moments of "surprise" not only in the finished poems but also in their future L2 classrooms. "No surprise for the writer, no surprise for the reader," said one of the famous American poet, Robert Frost. If it is a famous saying in the field of creative writing, then why not for English language learning? No surprise for the TESOL teacher, no surprise for the ESOL students.

4.3. Concise Teaching: Applying Less is More

Another significant finding of the emerging poet-teacher identities was the importance of concise teaching. This identity was fundamentally evolved from two of the poetic techniques: 1) "less is more," a popular and powerful idea for teaching with short and provocative text and 2) "show, don't tell," often employed in various literary texts to enable the reader to experience a writer's emotions and feelings rather than just reading the writer's detailed exposition or

full description (Warren, 2011). When it comes to poetry writing, the first technique helps writers use deliberate word choices in a limited poetic format and space, and the latter helps writers not say too much in a poem, encouraging them to conserve energy while delivering meaning that can still be fully appreciated.

During the poetry workshop, one poet-teacher in training, Chengyuan, asked the course instructor about the difference between telling and showing in poetry: “I know we are trying to write a poem by showing not telling, but when I’m writing this poem, I’m telling a story, not to show a poem. So, how make the difference between the two?” The instructor responded: “That definition has plagued writers for centuries. But I think poetry is just the absolute compression of language, so it’s weighing every word.” In fact, throughout the fifteen weeks of the course, the poet-teachers were trained in how to compress their thoughts and meanings into fewer words and more condensed expressions. Qing reported the benefit of this practice in her essay as seen in the following excerpt:

(11) Qing: Using succinct and refined words, a poet leads his readers to look, listen, smell, and feel everything in the world that he created. On this journey, too many words can be a big distraction, which weakens readers’ spirit of exploration and sense of achievement. A refined way of showing our expression contributes to both a challenging and interesting adventure. Only a few words are adequate to guide readers’ to follow the poet’s footprints.

As seen above, the poet-teachers realized the importance of “less is more” that is to not state the obvious, but to show enough that readers can gather a strong impression of their poems’ meanings. Several poet-teachers discussed what they learned from “less is more” in

relation to the practice of concise teaching in their future L2 classrooms in their essays.

(12) Weikang: Students are readers for teachers' instructions. It is not wise to tell students all the information they ask for. First, students may become so dependent on the information from their teachers that they forget they have enough information to solve problems on their own, which would not foster their independent thinking and critical thinking.

(13) Zihan: Giving too much information may cause confusion and misunderstanding. Students have limited attention spans, especially younger kids. A class without clear and succinct instructions will end up increasing students' Affective Filter and decreasing their motivations. Therefore, to build an efficient class, teachers are expected to give more concise instructions and provide more opportunities for students to explore and work on their own.

In addition, while another poet-teacher, Xiao, argued in her essay that the power of this habit of "less is more" can even be applied specifically to the grammar lessons, Xuanping applied this lesson to the practice of EFL teaching as a whole, focusing on the current situation in her home country, China, as shown in the following excerpts:

(14) Xiao: Like poetry writing, teachers do not necessarily use a wordy explanation to persuade students of the importance of grammatical structures. They can just simply provide students with sufficient input and examples, students will work out the significance of grammatical structures themselves. Indeed, less is more.

(15) Xaunping: Learning to write poems is the process of using less words to convey more meaning. The short condensed lines could better

express event, emotion, and meaning than long explanatory articles. From this process, I learnt less content could convey more things. As a future EFL teacher in China, I would strongly insist on this teaching belief. Chinese students' lives are totally disasters. They are fed with all kinds of knowledge in the classroom. They spent almost every minute remembering knowledge, even though they do not fully understand it and it always keep students being "hungry" about knowledge. I think this is the best illustration of "less is more."

In conclusion, Robert Browning, a famous English poet and playwright, argues that we need to summarize what we intend to say in writing poems and make our poems as concise as possible (Mock, 1998). The findings discussed in this section support his argument in that the poetic habit of "less is more" and "show, don't tell" can help L2 teachers to choose concise ways of creatively presenting their teaching ideas and contents in order to avoid ambiguities that may confuse and overwhelm students, possibly leading them to get bored and/or lost on the long and never-ending road of L2 learning.

4.4. Communicative Teaching: Connecting Writing with Speaking

In developing a poetic craft, poet-teachers in training studied the writing devices designed to create special music and sound (e.g., rhyme, repetition/patterns, alliteration, line-breaks, onomatopoeia, assonance, and consonance). Trained by this writing practice that makes rhythm, six of poet-teachers pointed out the potential of poetry as a communicative and performative way of L2 learning and teaching. The following excerpts from their essays show how they connected the power of the rhythmic devices of poetry to their future practice of L2 teaching, especially focusing on how it could be employed to

challenge the traditional EFL context that lacks opportunities to practice oral and communicative English.

(16) Liyun: Involving poetry-related activities in EFL classrooms is a good way to improve L2 learners' oral competence. In traditional language classes, students' development of oral competence is usually in a *laissez-faire* condition. Therefore, in EFL settings, learners have limited access to expose to authentic English conversation. However, poetry is a language art that applies those natural rhythms of spoken language. Teaching poems not only requires learners to read those poems, it also requires students to read them aloud.

(17) Kexin: For intermediate and advanced L2 learners, what weakens their oral competence is not the pronunciation of English phonemes, but is their intonation, stress, rhythm, syllables, and voice pacing. Traditional L2 oral activities pay more attention to the accuracy of the pronunciation of each word. But involving poem-related activities in EFL classrooms permits teachers and learners to notice those forgotten aspects. Teachers can teach the idea of stressed and unstressed syllables as reading aloud poems can let the learners experience a regular pattern alternating between stressed and unstressed syllables, which makes the sound more natural and rhythmic.

This finding suggests that the musical aspects of poetry writing can be a powerful literacy teaching tool in L2 classrooms because it reinforces learners' attention to the sound of language and patterning of linguistic elements, which cannot be found as easily in other literary genres (Cahnmann-Taylor, 2014; Reilly, 2012). In the same vein, Cahnmann-Taylor et al (2017) show the example of how Chinese students in a poetry course changed their understanding of the English word "Morning" as the two syllables and two different words

(Mor-Ning) to one sound system by stressing the word correctly while studying meter in English poetry. The following three excerpts provide a more persuasive illustration of how the musical nature of poetry writing and reading aloud changed the essence of the teacher identity as an artist for the TESOL educators.

(18) Xiao: In order to create sonic dancing in poems or in the classroom, creativity and conscious attention to sound must be made by the poet and teacher. Both good poems and quality teaching require an artistic hand, allowing meter, end stopped lines, rhymes, rhythm, and enjambment to work together to create something incredible and enjoyable to those who experience and feel it.

(19) Xiaoping: Chinese EFL learners sometimes still sounds having a strong accent not because of the inaccurate pronunciation. They just transfer the Chinese intonation and stressed pattern to English. The pause in the poems is also a great opportunity for learners to experience the pacing of spoken English. End-stopped lines, enjambed lines, and caesura let learners to experience different rhythm of language to convey the feeling and build the mood. Different from other reading activities that only require students to do silent readings in class, reading aloud those lines and hearing the resonance of those sounds enables learners to experience the beauty of the spoken language.

(20) Chau: Although giving students lots of freedom to learn by themselves, language educators should keep in mind that we should control the rhythm of their learning. Maybe the rhythm here is not exact the same it in a poetry, it means language educators should pay more attention on their reflection on the certain kind of knowledge.

In conclusion, the practice of using musical devices in poetry writing helped the poet-teachers in training to recognize the importance of

making a connection between writing, reading and speaking in English language learning. They also grew to believe that this connection can help L2 learners understand writing as an essential product of their interaction with the readers and audience at large. Many prospective TESOL educators in this study reported in their essays that this was a different impression from the one she got from the traditional writing experience in EFL classrooms where the students' target audience is only limited to a professor who assigns a grade. Therefore, it can be suggested that immersing L2 learners in poetry writing may gradually and intrinsically shape their artistic perception toward L2 writing as a communication tool through a newly acquired sensitivity to the continuum of writing, reading, and speaking.

5. Poetry for Creative L2 Education

This paper examined the varied contributions of poetry writing made toward the (re)construction of TESOL teacher identities as poet-teachers, and its influence on their L2 teaching. A few poet-teachers sometimes affirmed that poetry was small, trivial, and unimportant compared to “real” courses, but all of them reaffirmed in interviews and essays that poetry is unique, unprecedented, and important for creating a different learning environment, which is categorized into four salient features of poet-teacher's identity: creative, unscripted, concise, and communicative teaching. Importantly, the prospective TESOL educators did not perceive each poet-teacher identity as a separate entity. Instead, they conceived the poet-teacher as someone who has multiple identities by giving each a voice and

letting those voices harmonize to make L2 instruction meaningful, in particular by breaking out of the traditional grammar and examination-oriented pedagogies in many EFL contexts. In fact, having this kind of teacher identity plays a crucial role as an initial step in breaking down the wall of standardization and skillization that the traditional EFL system of instruction has unwittingly created. The poet-teachers in training did not argue that they can fully change the EFL education system with poetry. However, they started to feel that poetry can impact on the improvement and refinement of EFL students' English knowledge and ability in many ways, collaboratively and creatively engaging in learning processes where both teachers and learners experience mutual growth and artistic development. In other words, those who acknowledge this significance of creative and artistic engagement in L2 classroom may assist their students in developing the same positive attitudes. One of the participants, Chau, wrote the message below after she came back to her home country, Vietnam, in a post-course interview conducted via email:

(21) Chau: I'm currently part-time English teacher at a junior – senior high school and part-time English lecture at a university in Vietnam. I think the creative training strongly affects my teaching methodology. Besides traditional teaching periods, I frequently involve students in creative projects and activities. For example, my high school students are currently incorporated in a Project Management Online project. They have to decide the minor theme and devise a story for their own arts. Creativity is super important here since I'm not the one who provides students with any restricted ideas. What I did is to provide them with extra reading, with class discussions, and also time for group discussion. I encouraged original and impressive messages as well as call for actions in their arts. I never put too much emphasis on the language itself but

through creative learning activities, I want to enhance their participations and also motivations.

[국문초록]

시 기반 학습을 통한 영어 예비 교사들의 창의적인 정체성 확립

황요한

최근 들어 제 2외국어 교육은 문법과 시험에 초점을 맞춘 교수법에서 벗어나 사회 문화적 맥락을 보여 줄 수 있는 다양한 문학작품을 이용한 수업이 활발하게 이루어지고 있는 추세이다. 시를 이용한 영어 수업 또한 예외는 아닌데 많은 선행 연구들은 영어 학습자들의 시, 즉 결과물만 분석하는 것에만 집중되어 진행되어 졌다. 그로 인해 영어 수업에 시를 사용하기 원하는 교수자들에게 시를 왜 사용해야 하는지, 어떤 식으로 이용해야 하는지, 어떠한 과정을 통해서 시의 효과를 극대화 시킬 수 있는지에 대한 연구는 부족한 현실이다. 이를 위해 본 연구는 영어를 제2외국어로 배우고 훗날 직접 영어를 가르치게 될 예비 교사들이 시를 기반으로 한 시 수업에서 영어 교수자로서의 정체성이 어떠한 식으로 변화하는지를 조사 하였다. 15명의 외국인 영어 예비 교사들이 15주 동안 시를 쓰는 방법에 대해서 배우고, 직접 쓰고, 워크샵을 통해 수정, 시 최종본 낭송, 시와 영어 교육의 연관성 토론 등 모든 과정을 질적 연구를 기반으로 체계적으로 분석하였는데 그 결과에 따르면 시 기반 학습을 통해 창의적이고, 예측 가능하지 않고, 간결하며, 의사소통에 초점을 둔 언어 교육 교실을 만들 수 있다는 장점이 부각되었다. 이를 바탕으로 본 논문은 학생들에게 단순히 문법적이고 과학적인 언어적 정보를 일방적으로 주는 전달자의 역할이 아니라 창의적이고 양방향 의사소통이 가능한 영어 교실을 만들기 위한 초석을 제시한다.

주제어 : 영어교육, 영어교사, 문학, 시, 예술가, 교사 정체성, 창의성

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