

## Collaborative Strategies to Teach Literature in Two Specific Areas: Poetry and Short Stories

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### Abstract

According to Barnum's biography (2017), "Literature is one of the most interesting and significant expressions of humanity." Literature is also the foundations of teaching literacy, as it is an "Every-century skill" argued by Trilling and Fadel (2009). Literature is a chaotic cauldron of symbols, characters, themes, syntax, diction, tone, plots and counter plots, where each word, phrase, sentence has meanings that can be inferred. A number of systematic approaches are explored as they enable and empower students to think creatively yet systematically, making the task of teaching poetry and literature easier. The level of enjoyment and understanding by students improves exponentially, as they learn to think and connect information across the spectrum of learning.

Genres are intertwined. Each is an area of specialty, each with a specific strategy, and that is what we are here to share. Some of the genres that literature covers are poetry, fiction, non-fiction, novels, fables, short stories, epics, biographies, **autobiography, and legend**. After systematically following researched based strategies, and genre-specific strategies, we have found that the reading level of students as well as the interest in literature has improved exponentially. The students do better in their standardized tests and develop a positive attitude towards reading.

**Keywords:** *Literature, creative thinking, teaching strategies*

### Introduction

Poetry is an interesting blend of simple and complex, beauty and ugliness, paradoxes and similes, metaphors and juxtapositions. Why anyone would want to put all of the above mentioned into a few lines is not something students want nor understand. Poetry has always been there since time immemorial and it reinforces the other forms of literature, hence we see that just as we can have no tragedy without a comedy and vice versa, one can have no literature without poetry. Good literature gives birth to good poetry. This is a fact in the field of literature.

The English poet, Robert Frost, stated, "poetry is when emotion has found its thought and the thought has found words." That is the goal of every teacher who teaches poetry in a classroom. Poetry will help students in their reading, writing and understanding of any text they come across. When a teacher reads poetry to her/his students, it fosters trust and empathy among them; it also helps in speaking and listening skills that are often neglected in classes.

Students who dislike writing essays may like poetry and it could teach skills that will be necessary in other forms of writing, such as being precise. It also promotes literacy, builds community and emotional resilience. It allows students to paint sketches about their lives using metaphor, imagery and symbolic language. As stated by (Hanauer, 2004), "Poetry has particular value in promoting multiculturalism and the understanding of human diversity and can provide moments of contact among individuals living in diverse communities."

When we teach, Poetry for students who are struggling, it is easy to use SOAPS-TONE (refer to Appendix 1), as it is an acronym and it is easy for the student to break it down into edible size pieces. This strategy identifies the speaker, the occasion, the audience for which it is written, and the purpose for what it is written; the subject is identified, and it can be interchanged. The speaker is placed either at the beginning or at the end, depending on the level of the students. The tone words used in the poem are also called figurative language or literary terms. For figurative language, the authors give

examples first before making them proficient in the literary terms so that they can find and select the words in all genres of poetry and prose.

When poetry is read aloud on a regular basis to students, though they may not understand all the words and meanings, they will enjoy the rhythm and music depicted in the poem. Poetry is the concentrated expression of ideas and feelings through precise and imaginative words carefully selected for their sonorous and rhythmical effects (Arends, 2007).

A major problem that teachers face when teaching students to write creatively is the task of motivating them to write poetry. The researcher Lalita Kurian has found that the majority of her students coming from around South-east Asia to Asia-Pacific International University (AIU) have not been introduced to creative writing. They have not been exposed to poetry in their homes or the schools they attended so they have a list of complaints when they are faced with writing poetry. It all depends on us as teachers to help them overcome their negativity towards poetry. We need to offer them many opportunities to write creative prose and poetry, as it will become a lifetime skill essential for them. Kramsch's (1993) emphasizes that poetry teaching, must be a contextualization of the literary practices in the language classroom. Carter and McRae's (1996) comments, appraised in a discussion by Weinstein's (1999), state that it has been demonstrated that, when there is an integration of personal and professional responses to understanding poetry, it is extremely important in the study to build comprehension to construct meaning. Hanauer (2001) then goes on to analyze the importance of constructing meaning that cannot be taken with a pinch of salt but must be considered rather seriously. All these discussions in the world of education and literacy only add to the importance of teaching poetry and giving students many opportunities to express themselves creatively.

Students will learn to enjoy and write poetry if they are actively participating in the process of writing. When teaching a new kind of poetry, our usual practice is to divide them into groups and let them compose together, and then read it to the rest of their classmates. This seems to take away the initial nervousness of composing a poem, besides it enhances their ability when interacting with others. After this, they can compose one by themselves.

Ancient poetry came with a lot of rules and regulations. However, in today's world the rule or the lack thereof assists the students to write better and more creative poems, without the stringent rules of medieval, Shakespearian or Miltonic poetry. As not every student adheres to the stringent rules, it is easy to get them started on something easier. To begin with, the students can be introduced to forms of poetry that do not need to rhyme, such as formula poems, which make it easy for every student to be a successful poet.

### **With Poetical Aplomb**

Examples of formula poems mentioned in the last paragraph are:

1. **Acrostic Poems:** A key word is chosen; it could be their name or any other word that is written vertically on a sheet of paper, and then the students use a word or words for each letter in their key word and write a poem. For example:

P- Patient

A-Always happy

T-Tolerant with her friends.

The greatness of the Acrostic Poem is its ease. It has some rules but not rigid ones, and the students who thought that poetry was only for the likes of Shakespeare now realize that it is not so. Tanella Bono, from the Côte d'Ivoire, said "poetry is the primordial utterance" and all of these are expressed and condensed in words, rhythms and images (Halperin, 2005). Likewise, the Acrostic Poem is a simple yet powerful description of a person. This in literature is seen in a narrative or descriptive essay.

2. **Color Poems:** A color is chosen, and each line or stanza begins with the color. For example, Koch (1996) illustrates what a seventh grader wrote about gray.

“Gray is the menacing clouds,  
Warning of a thunderstorm  
Set to strike as I am walking home  
Gray is my 70 year old granddad,  
Still driving his silver Mustang  
But slowly approaching death  
Gray is the color of coins,  
But not valuable enough to buy much  
Unless you have bags of them.”

A color that many of us are uncomfortable with, he takes it and creates a poem filled with juxtapositions, paradoxes and rich imagery. Koch, (1996), a man who is known as a “funny serious poet”, takes a simple thing like color and tantalizes the reader with the palate of colors.

3. **Five-Senses Poems:** This is a short poem that depicts one line for each sense. Below is a sixth grader’s poem, “Being Heartbroken”

“Sounds like thunder and lightening  
Looks like a tornado hit my house  
Tastes like bitter chocolate  
Feels like a splinter in your finger  
Smells like old kitty litter  
It’s horrible!”

Wow! What a way to help the students remember the five senses and build each one up.

4. **If I Were:** In these poems, students will write about being something or someone else. They can also write on a fictitious character. These are couplets and are so short that they hardly seem difficult. For example:

If I were a smile on your face I would stay  
Never to let sadness chase me too far away.

As the readers can see the researcher has moved from the basics of Bloom’s (Bloom, Engelhart, Furst, Hill, and Krathwohl, 1956) and Anderson and Krathwohl’s (2001) taxonomy of knowledge, or the familiar, and moved upwards in complexity and creativity. The writer does not even realize it and moves to a more difficult area.

This leads us to a more complex form of analysis called the TPCASTT (refer to Appendix 2). This strategy is used and applied after the students are comfortable with the previous strategy of SOAPSTONE (see Appendix 1). The TPCASTT is again a slow but a deeper understanding of a poem. T stands for the title as it stands, followed closely is P to paraphrase the poem or summarize it according to the level of the class. The next section is the C and represents the connotation where the words mean many things and have many more meanings other than the one that is written. The A stands for attitude, which describes the way that the author or the poet looks and defines the particular topic. S is the shift where the author changes the main idea of the poem as it moves from one topic to the next one. The T is again used for the title; it now has a much deeper and a newer meaning. The final T is the Theme or the main idea of the poem, which is much deeper, and the poet now allows you to see his main idea. The TPCASTT strategy is used in the Advanced Placement (AP) class by SB, which is

a college class in high school. LK uses the same strategy to teach education students so that they can enjoy and teach their students the same strategies, too.

The study of poetry is a one stop shop area where all the five skills are well integrated. The teacher can teach any student how to write, read, and understand any text. Poetry has a bad reputation. However, once that is shattered it gives the students a healthy outlet to showcase their surging emotions. Writing and then reading the poem aloud builds trust, empathy and showcases the idea of creativity. It also emphasizes the listening and the speaking skills. These skills are generally neglected in the rat-race of completing content. No literature class is considered complete if there is no poetry.

### **Shifting Genres to Short Stories**

Literature is a bed of quicksand filled with inferencing, changing moods framed by tone, symbolism with a lot of vivid imagery, not to mention diction, syntax, semantics, each of which has conflicting ideas, which seem to suck a person into a world of intellectual wonder. The development or the lack of character has a beguiling effect on the reader. The audience must not forget that the setting is a silent aspect of the active character. The unspoken, unspecific and unconventional are all there for a reason.

A critical reader thinks of the story in nine different ways: 1. Creative thinking, 2. Analytical thinking, 3. Critical thinking, 4. Concrete thinking, 5. Abstract thinking, 6. Divergent thinking, 7. Convergent thinking, 8. Sequential (linear) thinking, and 9. Holistic (nonlinear) thinking. (Appendix 3)

Robinson (1939), in his book *On Various Kinds of Thinking*, quoted in Bader and Wells, talks about how thinking was previously thought of by philosophers as a method only restricted to the mind. It was considered to consist of conscious thought. The philosophers stated that humans could perceive, remember, judge, reason, understand, and believe, as well as be willful in their thinking. When we use the above-mentioned thinking methods, we then begin to infer and find deeper meanings in the text, this then builds the greater part of thinking, which is then determined by what is not conscious thinking. It has been well researched that the unconscious psychic defines and determines the conscious thinking. The students in high school have to be trained to think and it is made possible only by linking the story and the thinking process. It is laborious in the beginning but then it becomes an unconscious process and the students begin to flow as they begin to understand the meaning of the story. They also begin to join the ideas and thoughts as well as themes and symbols. However, this happens only when students follow the same set of steps over and over again, with a variety of stories, and the difficulty is increased the students begin to get an idea. In the first reading, they are asked specific easy questions like (who, what, where, why and how). Then they are asked longer specific questions with the previous set of questions. This is then built upon in the third story using Bloom's/Anderson and Krathwohl's Taxonomy for Cognition (1956, 2001). In the fourth story, which is more difficult yet follows the same pattern, the students systematically go through each of the six hats by Edward De Bono (1985). The students find the details and information through the story to write it under the various hats. When this information is broken down, it is easier for students to get to the crux of the story, and that is when they begin to flow.

Classical literature has the ability to carry the reader off into its world of wonder, swirl the reader in circles of intellectual tension and then spit the reader out with more questions than answers. The shifting sands in the many layers of literary genres are a live and moving world.

Literature has a wide variety of genres, and none of them are as simple as they appear in the lower classes. The AP class is learning that English till now was easy, as it was grammar with unending lists of vocabulary words, plots, and characters with a lot of tongue-biting characterization, as well as settings with a lot of moodiness where the tone is toned to suit the mood. Now they are learning that a piece of literature has a lot more depth and its width is like the battlefield of the 'Iliad' or the diction does need to be an Apology, neither is 'Paradise Lost' as the intellect regains 'Paradise'. It is not done like 'John Donne' and a 'Hamlet' is not like 'King Lear'. Research was a 'once in a school year' activity until they met Mr. Allusion, who was no illusion. Literature is a play on words, where sentences can have multiple layers and then some. The stories are filled with promise to never let go of your intellect,

and the reader's determination to hold on to sanity with both hands, as arm chair travel swirls and swivels the reader deep into the book. All this is clubbed under the umbrella called literature, and though it is easily complex, yet it is amazingly mind boggling and an eye opener. Yes, they are great to read and to build bridges. However, students find reading difficult and, as Rasinski and Padak (1996) state, every child should be given that chance even though they find it difficult. Literature and reading should be taught in such a way that no child is deprived of the richness of literature.

Today we delve into one of the many aspects of the genre called **short stories**. Literature is a complex web of information. The field of literature is not as easy as a walk in the park but is more 'Like the Road not Taken' (Robert Frost). It involves foraging into the deep undergrowth of mystery, inference and critical thinking. Students are taught to think laterally with De Bono's 'Six hats' and the twelve types of thinking. They are involving imaginative thinking, creative thinking, flexible thinking, judgmental thinking, investigative thinking, social thinking, humorous thinking, reflective thinking, comparative thinking, exploratory thinking, inferential thinking, and paradoxical thinking. Thinking makes them understand the *why?* along with the *how?*; it makes them go behind the mindset and dig. As Snowman and McCown (2012) state, in their *Psychology Applied to Teaching*, this is extremely essential. As the students go through each story, it is not as easy to question the questions. Neither is it easy to understand thinking. If that was not enough, they learn that a good question is definitely not the same as a great question.

The strategies listed below are only the tip of the iceberg, as the difficulty of the story unravels, and the complexity of the character develops. With every word meaning specifically something, it is essential to note that it is a never-ending unravelling of the mysteries filled with inference and subject matters. Some of these strategies are well known and others are not, but as Farris, Fuhler and Walther (2004) explain, the theory and the practical use for research-based strategies should go hand in glove with teaching. However, the researcher uses these strategies, which have been tried and tested in the classrooms, and they have brought tangible results.

1. **The Best Friends in English:** Who? What? Where? When? Why? Whose? Which? How? (Lyman, 1981).  
(This strategy is used for Grades K-12 for an easy revision of the story or any material previously taught.)
  - a. This strategy can be used by the teacher to check for overall comprehension for the entire class by calling out the names.
  - b. Think, pair, and share where these question words can be asked of the pair and then shared.
  - c. Each group is given a theme from the story and the other group members go around finding the answers to the other themes by asking the question words.
2. **The Nine Basic Questions and the K-W-L Charts**  
This is used for some classes as it is very basic, and yet it makes students look for information. The students are given a fable, a short story, a fairy tale or just a passage. After they read it, they must answer these questions on laminated sheets taped to a white board.

*What's this all about? What happened? Where did this happen? When did this occur? Who was involved? Why did this occur? What happened as a result? What other choices were possible? How does this affect others?*

For the kinetic learners, the researcher has had them use the questions to fill in a K-W-L (what do you **Know**, what do you **Want** to know, and what do you want to **Learn**—Ogle, 1986). Students who do not know how will collaboratively find all the answers and write them down. These questions move from the lower order of Bloom's/Anderson and Krathwohl's Taxonomy for Cognitive Development to the higher order thinking skills.

3. **Bloom's Taxonomy Questions: (Bloom et al., 1956; cf. Anderson & Krathwohl, 2001)**

These sets of question stems are for new teachers who are stuck to the book and need a 'crutch' as they negotiate the stressful waters of the first year of teaching. The duality of these questions is that they can be used for tests and assessments as well as tangible standards to reach in the grade level. These can be used at any time in the class to check for comprehension. They move right up to the top.

**Knowledge:** Who is the main character? Where was \_\_\_\_\_ going? List words in the story that are new to you.

**Comprehension:** Draw two scenes from the story. Why was \_\_\_\_\_? Write a paragraph using five of the new words from the story.

**Application:** Write a telephone conversation between \_\_\_\_\_ and \_\_\_\_\_. Describe a place that you have visited that is like the setting. Write a letter to \_\_\_\_\_ from \_\_\_\_\_.

**Analysis:** What parts of the story could not have actually happened?

Pick one character from the story. Write five questions from his/her point of view.

Compare/Contrast \_\_\_\_\_ and \_\_\_\_\_.

**Synthesis:** How might the story have been different if \_\_\_\_\_? What if \_\_\_\_\_? What if you added another character to the story? Write a new ending from the new character's point of view.

**Evaluation:** What if you were \_\_\_\_\_ in the story. Defend your actions.

Would you rather live where the story takes place? Why or why not? Do you think \_\_\_\_\_? Why?

4. **Survey, Question, Read, Recite and Review Reading Method (SQ3R);** Robinson, 1970 detailed in Appendix 5; cf. Robinson, 1939 in Appendix 4)

The SQ3R method of reading has been around for a very long time and the researcher uses it as follows.

i. **Survey:** Record important titles and subtitles from the reading selection

a. The researcher has taught the students to skim and scan the article. This then helps them to record the important details like author's name and main characters, as well as the positive and negative aspects of the characters. When they skim and scan they also look for each of the details.

b. Then they take the 'Six Thinking Hats' of De Bono (1985; refer Appendix 6), and begin writing details as well as adding to it. Here the students are required to complete the information regarding the white, red, yellow, and the black hat. Which has been mentioned in number 1.

ii. **Question:** Write "Who, What, Where, When, How, and Why" questions for the main topics in the selection

Each of the six hats have the eight friends, noted above, as well as the following questions to answer. What's this all about? What happened? Where did this happen? When did this occur? Who was involved? Why did this occur? What happened as a result? What other choices were possible? How does this affect others?

iii(a). **Read:** As you read, write answers to your questions

The students now begin reading and writing using all the information. Depending on the difficulty of the class, the researcher makes them work on the Eight Approaches to Literature (Henderson, 1994).

The students in the senior and junior classes must incorporate the twelve thinking styles in their answers with references from the story justifying their choices. This section is also essential preparation for the students who are taking standardized exams as the AP class and they learn how to dig for information as well as apply it in their writing.

iii(b). **Recite:** Record the key facts or terms necessary to know for this section

The researcher finds it essential to keep reminding the students to connect the facts and to see how each piece of evidence supports the next one. They are also made aware of the preciseness of the diction and the importance of syntax. Students are asked to compare, discuss and exchange notes as well as to question the validity of the information found by their peers.

iii(c). **Review:** Create a summary for the selection

Again, depending on the level of the class, a summary is given for ESL students. However, the summary for the higher classes is evidence-based, with in-text citations and line references, literary terms, and jargon used in the piece of literature.

5. **The ‘Six Thinking Hats’ (De Bono, 1985)**

The six thinking hats use different kinds of hats and their functions change with each color. The six imaginary hats, which are put on and taken off as the work progresses represent flexibility of thinking. These thinking hats teach students to know what to do in a specific area and with what color. Different colors represent different thinking and, as the requirements of the story change, so does the thinking. As mentioned, with the twelve types of thinking, it is essential to teach students to think about the story as they read it. The students are required to follow the SQ3R method first. They are also required to think and write the answers using De Bono’s ‘Six Thinking Hats’ and, when they are done, they can go about their reading using the twelve types of thinking and supporting their answers. All this is done as they write notes and create graphic organizers that then provide students with visual information that complements the class discussion. Organizers come in many forms (see Wood, Lapp & Flood, 1992; Appendix 4).

This helps the students build critical thinking skills that hold them in good stead as they step out into the real world, as in high school the mind is still developing and questioning the conventional norms. It is therefore critical to build these skills and in various ways. In the experience of the authors, students who have used these two methods, over a period of 5-6 school years, have learnt to ‘think out of the box’ and have become critical readers. Because there has been no sustained and well documented research conducted by present writers, it represents a work in progress. However, the authors have seen the progress from struggling to grasp the basics in the first few lessons, to seeing students read complex AP material and excel in understanding it. The Six Thinking Hats developed by Edward De Bono teaches the students in grades 9 and 10 to think in a disciplined manner. When they do this for the first few times, they learn to maximize collaborative behavior and, by using parallel thinking, they generate better ideas. When they do this they consider issues, which then inversely reduce conflicts, builds teams who then go ‘above and beyond’ the line of duty to find feasible solutions. This then can lead to reciprocal teaching of peers (Carter, 1997; Palincsar, 1984). When they begin to use the Six Thinking Hats in discussion and research their egos are kept in check as they are forced to see all sides of a situation.

De Bono’s (1985) Six Thinking Hats is used by many companies as its application is practical and it aids in problem solving and decision making. These skills are required at the leadership

level thereby building team productivity, project and product improvement and management. Students are taught to hone their skills so that they can become leaders in the future.

Edward De Bono's Hats can be used in the class room either with the teacher at the center or at the group level where each group of students has a set of Hats and they all brainstorm on a particular section and where each of them adds to the information the Hat decrees. As teachers, the authors have found that once the students are taught to think, read and write using the Six Hats, they tend to get hooked on reading. Out of a class of 25 in grade 9, at least 18-20 students remember using the Six Hats by grade 12. When asked, they said they remembered the method as it made reading not only fun but easy, too, as reading material was broken down into bite size pieces.

### **Concluding Comments**

To bring this paper to a close, it can be said that poetry is the soul of any good literature, and attracting children to the world of poetry is like painting. Plutarch (AD 46 – AD 120) said, "Painting is silent poetry, and poetry is painting that speaks." It has also been said that if a painting speaks a thousand words. From the present researchers' point-of-view, a poem brings out a thousand reasons, ideas and pictures. Teaching poetry builds imagination, teaches the subtle use of figurative language and paints a pretty or sad picture. Poetry is as essential to literature as breathing is to reading.

The present researchers totally agree with William Styron (in *Conversations with William Styron* by West, 1985) when he says, "A great book should leave you with many experiences, and slightly exhausted at the end. You live several lives while reading." This is the level the authors want to achieve with their students. As they read, they travel and another quote (from a movie) that comes to mind is "We read to know we are not alone" by William Nicholson. Some of the AP students are learning and sharing and they can now use these books along with all the above-mentioned strategies to get to the heart of the problem and should be able to make a difference in tomorrow's world. As the AP students read and share in Socratic discussions and enter debates, or have an argument to support their points-of-view, it is essential to allow them freedom to enjoy, take risks, and support their findings.

Though this paper covers high school and college students, it is essential to note that the methods can be used by anyone teaching reading. These strategies encourage teachers to enhance, inspire and encourage student learning. Excellent teachers who teach systematically and go into the depth of a story have an everlasting and positive impact on their students. This is then seen in the results that further strengthen the idea of the value of in-depth as well as comprehensive teaching. As high schools and universities partner in discussions and sharing of material, the administrators and students are guaranteed to succeed and do well. These strategies bring about the best in all the students. The thinking skills are instrumental in building critical skills for now and the future. Great thinkers have always used the best questioning techniques for thinking. Yes, the researchers are happy to say that if curiosity did kill the cat it could be said that it would have been one happy, educated cat.

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## Appendices

### Appendix 1

#### *Soapstone: SOAPS-Tone Graphic Organizer*

<b>Subject</b>	<b>The general topic, content, and ideas contained in the text. What is this piece about?</b>
<b>Occasion</b>	The time and place of the piece; the current situation or context that gave rise to the writing or speech.
<b>Audience</b>	The group of readers to whom this piece is directed. The audience may be one person, a small group, or a large group. What qualities, beliefs, or values do the audience members have in common?
<b>Purpose</b>	The reason behind the text. What does the speaker, writer, or filmmaker want the audience to do, feel, say or choose? In literature, we call this the theme of the piece.
<b>Speaker</b>	The voice that tells the story, or in nonfiction, the author. What do we know about the writer's life and views that shape this text?
<b>Tone</b>	What choice of words and use of rhetorical devices let you know the speaker's tone? Is the tone light-hearted or deadly serious? Mischievous or ironic?

### Appendix 2

#### *Title, Paraphrase, Connotation, Attitude, Shift, Title Revisited, Theme Template*

**TPCASTT Poem Analysis Method:** Title, Paraphrase, Connotation, Attitude/Diction/Tone, Shift(s), Title Revisited, and Theme

- T** I think the Title of the poem means:
- P** Paraphrase parts of the poem
- C** Connotation of some of the words—changing literal meaning to implied or associated values
- A** Attitude—What is the attitude of the author, characters, or yourself?
- S** Shift—At first, we think or feel one way—then there is a shift: identify the shifts and explain them
- T** Title revisited—any new insights on meaning or significance of title
- T** Theme or author's purpose

### Appendix 3

#### *Eight Approaches to Teaching Literature*

1. **The Historical Approach:** The summary of what was happening at that time or era.
2. **The Biographical Approach:** The life of the author and what made him/her write the book.
3. **The Societal Approach:** The society and the character have a problem? What? How does the author solve and address the problem in the society?
4. **The Archetypal Approach:** It alludes to other literature, mythology, (Greek, Indian and Chinese), religion (biblical, or to other religious books), culture and country.
5. **The Philosophical Approach:** It focuses on the author's view of the world and personal moral principles.
6. **The Psychological Approach:** Describes the reason behind the characters' behavior, conflicts, and actions.
7. **The Feministic Approach:** The role or the lack of mention of the status of the women.
8. **Formalistic Approach.** The analysis of the literary structure.

### Appendix 4

#### *The Different Types of Thinking (H. J. Robinson, 1939)*

1. **Imaginative Thinking:** It involves the "not-yet-real" possibility of an existing idea.
2. **Creative Thinking:** The ability to take risks to formulate new ideas in a clever way to benefit humanity.
3. **Flexible Thinking:** The ability to have and to hold several possibilities at the same time for a situation to help bring about change.
4. **Judgmental Thinking:** Making decisions on how to make something socially and morally acceptable, based on the community, religion, and cultural views.
5. **Investigative Thinking:** To question the validity of something which if it is not based on facts, and then to go out and find answers to make it better.
6. **Social Thinking:** The ability to find ways to work together to achieve goals and tasks.
7. **Humorous Thinking:** To look for the "funny" side in any topic.
8. **Reflective Thinking:** To be able to look back and see how our thinking about the particular subject has changed.

9. **Comparative Thinking:** The ability to find the similarities and differences in any reading
10. **Exploratory Thinking:** Wanting to explore on our own and to create a self-opinion.
11. **Inferential Thinking,** Reading between the lines.
12. **Paradoxical Thinking:** When two different meanings can be understood due to “word play”.

#### Appendix 5

**Survey, Question, Read, Recite and Review Reading Method** (based on Robinson, 1970)

SQ3R Reading Worksheet

**Survey:** Record important titles and subtitles from the reading selection.

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**Question:** Write "Who, What, Where, When, How, and Why" questions for the main topics in the selection.

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**Read:** As you read, write answers to your questions.

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**Recite:** Record the key facts or terms necessary to know for this section.

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**Review:** Create a summary for the selection.

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#### Appendix 6

**The Six Thinking Hats by Edward De Bono (1985)**

1. **White Hat** - Objective, neutral thinking in terms of facts, numbers and information. With this thinking hat, you focus on the data available.
2. **Red Hat** – Emotional, with judgements, suspicions and intuitions. ‘Wearing’ the red hat, you look at problems using intuition, gut reaction and emotion.
3. **Black Hat** - Negative, sees risks and thinks about why something will not function. Using this hat, look cautiously and defensively at all the bad points of the decision. Try to see why it might not work.
4. **Yellow Hat** - Positive, optimistic, clear, effective and constructive. This hat helps you to think positively and to see all the benefits of the decision and the value in it.
5. **Green Hat** - Creative, seeks alternatives. The green hat is where you can develop creative solutions to a problem. It is a freewheeling way of thinking, in which there is little criticism of ideas.
6. **Blue Hat** - Or Meta hat - thinking about thinking. The blue thinker’s role is to keep an eye out for the students who get lost in the creative field. It helps them to focus, and also clarifies the Theme and main ideas of the project.