



Employing Poetry Painting as an Approach for Developing English Majors' Analytical Skills of Poetic Texts

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Abstract

The current research investigated the effectiveness of employing painting poetry as a teaching approach to develop analytical skills among students of the English Department when analyzing the poetic text. The research included the quasi-experimental design where the study sample was divided into a control group and an experimental group. The experimental group students received teaching using a visual representation of poems through painting them by students under the supervision of a specialist in fine art in workshops, while the control group received a traditional teaching course. The research conducted a pre-post test to measure the effectiveness of painting poetry on developing the second year, English majors' poetic texts analytical skills at Faculty of Education, October 6 University. The results showed a significant development for English majors' poetic texts analytical skills through the employment of poetry painting approach. Through painting, students not only visualize the imagery and themes within the poems but also symbolically represent abstract concepts and emotions, deepening their understanding of the text. Painting help students to deduce figurative language of the poem, determine the emotional state of the poet, write poetry in the form of prose, as well as provide a summary of poems, compared to the control group, which highlights the benefits of integrating fine-art- based learning approach. This research offers an innovative pedagogical strategy for developing analytical skills in the context of poetry analysis, enriching students' linguistic and analytical abilities.

Keywords: *Poetic texts, Poetry painting, Visual representation, Analytical skills*

توظيف رسم الشعر كمدخل لتنمية مهارات تحليل النصوص الشعرية لدى طلاب قسم اللغة الإنجليزية

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المستخلص:

أجري البحث الحالي لدراسة فاعلية توظيف رسم القصائد الشعرية كمدخل تدريسي لتنمية المهارات التحليلية لدى طلاب قسم اللغة الإنجليزية عند تحليل النص الشعري . شمل التصميم البحثي المنهج شبه التجريبي حيث تم تقسيم عينة الدراسة إلى مجموعتين، مجموعة تجريبية ومجموعة ضابطة، حيث إستقبلت المجموعة التجريبية تدريسا باستخدام تمثيل بصري للقصائد من خلال رسم هذه القصائد في ورش العمل ، بينما اتبعت المجموعة الضابطة أسلوب تدريس تقليدي. أجرى البحث إختبار قبلي -بعدي لقياس فاعلية مدخل رسم الشعر على تنمية مهارات طلاب الفرقة الثانية شعبة اللغة الإنجليزية - كلية التربية ، جامعة السادس من أكتوبر. حيث أظهرت النتائج تحسناً كبيراً في مهارات المجموعة التجريبية التحليلية من خلال تمكن الطلاب من تحديد الفكرة الرئيسية للقصائد وإستخلاص الصور البلاغية والفنية وتحديد الحالة الإنفعالية للشاعرو كتابة الشعر في صورة نثر وكذلك تقديم ملخص للقصائد يعبر عن التذوق الفني للنص الشعري ، مقارنة بالمجموعة الضابطة . إذ تقدم هذه الدراسة استراتيجية تربوية مبتكرة لتطوير المهارات التحليلية في سياق تحليل الشعر، مما يثري قدرات الطلاب اللغوية والتحليلية.

الكلمات الإفتاحية: رسم الشعر – المهارات التحليلية للقصائد الشعرية .

Employing Poetry Painting as an Approach for Developing English Majors' Analytical Skills of Poetic Texts

Introduction:

Art-based language learning is indeed an innovative approach that modernizes the traditional approach to teaching and acquiring languages. By integrating art into language learning, the process becomes reinforced with creativity, engagement, and enjoyment, enriching the learning journey for students. Through employing learners' creativity and interest, art-based language learning can help learners feel more participated in the language learning process, foster a deeper sense of involvement and assurance to mastering the language. Moreover, Art-based language learning enables learners in a multi-sensory experience, integrating visual and kinesthetic learning styles alongside language learning. This holistic approach not only reinforces linguistic concepts but also promotes forceful connections between visual stimuli and linguistic elements, enhancing comprehension and critical thinking skills. Art-based language learning transcends conventional boundaries, offering a dynamic and immersive educational experience that enables learners to expose their full linguistic prospective.

Using painting and drawing as types of art to understand and analyze poetic texts have become an area of interest in the field of English language education. The visual representation of poetic language through painting can help students develop a deeper understanding of the linguistic structures, symbols, and patterns used in poetry. By creating visual images of these elements, students can engage with the text in a more meaningful and memorable way. Research has shown that the use of painting in analyzing poetry can be particularly beneficial for English language learners and literature students. It can be a useful tool for developing creativity and critical thinking skills. In this context, the current study aimed to explore the effectiveness of using painting to help students understand and analyze poetic texts. By examining the impact of painting on students' comprehension of poetry, the research seeks to provide valuable insights into the potential benefits of incorporating visual arts into language education. Weitz, 2015, Sternberg, 2014, & Kress, 2010 assert the potential benefits of using painting as a tool for understanding and analyzing poetic texts. They also emphasize the importance of interdisciplinary

approaches in language education, which can help bridge the gap between language and culture and enhance students' critical thinking and creative skills.

Art-based language learning can help learners expand their vocabulary by visually representing words and concepts. Through art, learners can create mental associations between the visual representation and the language, reinforcing their understanding of the language. Art-based language learning can also provide learners with a means of expressing themselves in the language they are learning. Innovative approaches to language learning, such as art-based language learning, can help create a more engaging and effective learning experience for learners. By incorporating creative and multimodal elements, learners can develop a deeper understanding and appreciation of the language (Omura, 2018, & Cumming, 2013& Bagley, 2012& Lam, 2012& Hennessy, 2006 & Harper, 2004). Overall, this study seeks to illustrate the role of painting poetry in enhancing students' understanding and appreciation of poetic texts, and to provide practical recommendations for educators on how to incorporate painting into their language teaching practices. By creating visual representations of language concepts, learners can practice using the language in a meaningful and creative way.

Visual aids play a significant role in enhancing students' understanding of poetic texts by providing additional layers of meaning, stimulating imagination, and facilitating deeper engagement with the language and imagery used in poetry. Mandel, 2015, Housen, 2010, & Milner, 1993, displayed a few ways in which visual aids can help students understand poems. Firstly, Visual Representation of Imagery: poetry often employs rich imagery to convey emotions, ideas, and sensory experiences. Visual aids, such as drawings, paintings, or photographs, can visually represent these images, making them more tangible and accessible to students. By seeing a visual representation of the imagery, students can grasp the intended meaning more easily and relate it to their own experiences. Secondly, Visualization of Abstract Concepts: poems sometimes explore abstract concepts or complex ideas. Visual aids can help students visualize these concepts, making them more comprehensible. For example, using diagrams, charts, or symbols can help students grasp the underlying structure or relationships within a poem, enabling a deeper understanding of its themes and messages. Thirdly, engagement and emotional

Connection: visual aids can motivate emotional responses and attract students' attention, creating a more holistic experience with the poem. By using visual elements, students can connect with the poem on a sensory level, allowing them to better appreciate its beauty, rhythm, and emotional depth. Fourthly, Facilitating Interpretation and Analysis: visual aids can serve as stimulants for interpretation and analysis of poetic texts. Students can use visual cues to identify patterns, symbols, and metaphors in the poem, aiding in their analysis of the poet's intended meaning. Additionally, visual aids can help students identify the relationships between different elements within a poem, such as the structure, rhyme scheme, leading to a deeper understanding of its form and style. Fifthly, Fostering Creativity and Personal Expression: visual aids encourage students to engage with the poem creatively by visually representing their interpretations and responses. This process allows students to explore their own perspectives and express their understanding of the poem in a unique and personal way. Finally, by incorporating visual aids into the study of poetry, educators can create a more dynamic and interactive learning environment, promoting deeper comprehension, interpretation, and appreciation of poetic texts among students.

Context of the problem

A pilot study was conducted to identify students' difficulties in understanding poetry and the challenges they face. Results of the pilot constituted in the semi-structured interview, EFL students', second year, Faculty of Education revealed that the problem of understanding poetry for students is a common issue that many educators face. Students often struggle with interpreting the meanings of poems, identifying the literary devices used, and connecting with the emotions and themes expressed in the text. They construct a general view that poetry is a form of literary art that can be challenging to comprehend due to its complexity, ambiguity, and abstract language.

One of the main reasons why students find poetry difficult is that it requires a different mode of thinking than prose. Unlike prose, which tends to be more straightforward, poetry often employs complex metaphors, symbolism, and imagery that require a deeper level of interpretation. Additionally, poetry can be more abstract and open to multiple interpretations, making it more challenging

for students to identify a single meaning. Another factor that contributes to the problem of poetry understanding is the lack of exposure and familiarity with poetry. Students have not had enough exposure to different types of poetry and are not familiar with the conventions and structures of poetry. This lack of exposure leads to a lack of interest and engagement with the text, making it even more challenging to understand. Finally, students struggle with poetry due to a lack of confidence in their own analytical abilities. Poetry requires critical thinking skills, and students feel frightened by the thought of having to analyze and interpret a text that seems to outface easy explanation.

To address these issues, helping students better understand and appreciate poetry, teachers can take several steps to avoid traditional methods of teaching poetry, traditional methods like translating line by line in Arabic or giving students a summary of poems that they can memorize and write in final exam. The suggested steps include exposing students to a variety of poetry styles and structures, providing guidance on literary devices and how to interpret them, and encouraging students to engage with the text through discussion, creative projects, and personal reflection. Also, teachers can incorporate multimedia resources such as audio recordings or visual aids to supplement students' understanding of poetic techniques and imagery. Another valuable approach is to encourage collaborative learning through group discussions and peer feedback sessions, allowing students to share their interpretations and insights while learning from their peers. Additionally, integrating connections by exploring the historical and cultural contexts of poems can provide students with a richer understanding of the social influences on poetic expression. The current research suggests painting poetry based learning as an approach to help students overcome all the above mentioned difficulties they face while studying poetry.

Based on the topic of using poetry painting to develop English majors' analytical skills of poetic texts, the following are some potential study questions and areas of investigation:

What is the effectiveness of using visual aids, specifically poetry painting, on the development of English majors' analytical skills of poetic texts?

To answer the above central question, the following sub-questions were also answered.

- 1-What are the required analytical skills that students need to get to appreciate critically poetic texts?
- 2-What are the potential difficulties or challenges that students may face when using poetry painting to analyze poetry?
- 3-How can the use of poetry painting as a teaching approach be integrated into the larger curriculum and teaching strategies for English majors?

Research Hypotheses

1. There are statistically significant differences between the mean scores of the experimental group and the control group on poetic texts analytical skills post-test on the overall analytical skills in favor of the experimental group.
2. There are statistically significant differences between the mean scores of the experimental group and the control group on poetic texts analytical skills post-test on each sub-skill of the analytical skills in favor of the experimental group.
3. There are statistically significant differences between the mean score of the experimental group on the pre-post-test on the overall poetic texts analytical skills in favor of the post-test.
4. There are statistically significant differences between the mean score of the experimental group on the pre-post-test on each sub-skill of the analytical skills in favor of the post-test.

Research Delimitation

A sample of second year EFL learners randomly was chosen from Faculty of Education, October Six University.

Six of poetic texts analytical skills as follow:

1. Identify (discern) the theme of the poem.
2. Extract the supporting details of the author's message.
3. Analyze the tone (authors' attitude) and the mood (emotional atmosphere) of the poem.
4. Deduce figurative language in the poem.

5. Convert the poem into prose.
6. Write a paraphrase of the poem.

Aim of the research

The main aim of the research is to investigate the effectiveness of employing poetry painting as a teaching tool to enhance the analytical skills of English majors when studying poetic texts. Specifically, the research aims to achieve the following objectives:

1. **Assessing Analytical Skills:** the primary aim is to evaluate the current analytical skills of English majors in their understanding and interpretation of poetic texts. This involves examining their ability to identify and analyze poetic devices, themes, symbolism, figurative language, and other elements commonly found in poetry.
2. **Evaluating the Impact of Poetry Painting:** the research aims to assess the effectiveness of using poetry painting as a pedagogical approach to develop students' analytical skills in poetry. It seeks to determine whether integrating visual representations with poetic texts enhance their comprehension, critical thinking, and ability to engage with the poems at a deeper level.
3. **Comparing Quasi-experimental Groups:** the research aims to compare the outcomes of the quasi-experimental groups, a group exposed to traditional methods of teaching poetic texts and the other group exposed to poetry painting. The goal is to determine if there are statistically significant differences in the development of analytical skills between the two groups.
4. **Understanding Student Perceptions:** the study aims to gather qualitative data by exploring students' perceptions, attitudes, and experiences with poetry painting as a teaching tool. This includes understanding their level of interest, engagement, and satisfaction with this approach compared to conventional methods.
5. **Identifying Challenges and Benefits:** the research seeks to identify any challenges or limitations faced by both students and instructors when implementing poetry painting in the classroom. Additionally, it aims to highlight the potential benefits and advantages of using this innovative approach.

6. **Providing Practical Recommendations:** based on the findings, the study aims to provide practical recommendations for educators and curriculum developers on how to effectively integrate poetry painting into English major programs to enhance students' analytical skills when analyzing poetic texts.

7. **Contributing to Educational Pedagogy:** the research aims to contribute to the broader field of educational pedagogy by exploring and promoting innovative teaching methods that can be used to develop critical and analytical thinking skills in students studying poetry. By achieving these research aims, the study can provide valuable insights into the impact of poetry painting as an instructional tool, contribute to the existing literature on poetry education, and offer practical recommendations for enhancing the analytical skills of English majors when engaging with poetic texts.

The Instruments of the Study

1. **Pre-Post-test:** this test was likely designed to measure the students' analytical skills in analyzing poetic texts before and after the intervention. The same test was administered to both the control and experimental groups to assess the effectiveness of the painting poetry approach.

2. **Interview:** a semi-structured interview that includes open-ended questions related to the research question. Here are some sample questions:

- Can you describe your experience with studying poetry in general?
- What difficulties or challenges do you typically encounter when analyzing poems?
- How do you feel about using painting as a tool to analyze poetry?
- What specific challenges have you faced when engaging in poetry painting workshops?
- Do you think poetry painting has helped you better understand and analyze poems? Why or why not?

3. **Workshops:** a structured workshop that introduces students to the concept of poetry painting. This workshop includes activities such as:

- Introduction to key concepts in poetry analysis (e.g., imagery, symbolism, metaphor).
- Guidance on how to translate poetic elements into visual representations.

- Hands-on painting sessions where students create visual interpretations of selected poems.
- Group discussions to reflect on the process and share insights.

The procedures of the Study

The procedures of the study, starting from stating the problem and ending with suggestions as follows:

1. Problem Statement:

The researcher identifies the need for enhancing analytical skills among students of the English Department, particularly in analyzing poetic texts and recognizes the potential benefits of incorporating visual arts, specifically painting, as a teaching approach to achieve this goal.

2. Literature Review:

The researcher reviews existing literature on teaching methods for poetry analysis and explores studies that integrate visual arts into language learning.

3. Research Objectives:

The researcher defines specific objectives for the study, as follows: assessing the effectiveness of painting poetry in developing analytical skills among English majors.

4. Study Question:

The researcher formulates the central question of the study, as follows: "What is the effectiveness of using visual aids, specifically poetry painting, on the development of English majors' analytical skills of poetic texts?"

5. Hypotheses Formulation:

Formulating hypotheses of the study regarding the expected outcomes of employing painting poetry as a teaching approach

6. Methodology:

Participants Selection: selecting students from the English Department at the Faculty of Education, October 6 University, as the study sample.

Experimental Design: implement a quasi-experimental design with a control group and an experimental group.

Intervention: experimental group students received teaching using visual representations of poems through painting in workshops supervised by a fine art specialist.

Control Group: control group students receive traditional teaching methods for poetry analysis.

Pre-Test Assessment: administering pre-test to both groups to measure baseline analytical skills.

Intervention Implementation: Conducting painting poetry workshops for the experimental group over a specified duration.

Post-Test Assessment: Administering post-tests to both groups to measure changes in analytical skills after the intervention.

Data Analysis: Analyze the pre-test and post-test scores to determine the effectiveness of the painting poetry approach.

Statistical Analysis: Employing appropriate statistical methods to assess the significance of the findings.

Results:

Presenting the findings of the study, including comparative analysis of pre-test and post-test scores between the control and experimental groups and highlighting statistically significant differences in analytical skills development between the two groups.

Discussion:

Interpreting the results in relation to the research objectives and hypotheses and discussing the implications of the findings for teaching poetry analysis and integrating visual arts into language education.

Conclusion:

Summarizing the key findings of the study and restating the significance of employing painting poetry as a pedagogical strategy for enhancing analytical skills among English majors.

Suggestions for Future Research:

The research identifies areas for further exploration and suggesting additional research methodologies or interventions to build upon the current study's findings.

Recommendations:

The research provides recommendations for educators and curriculum developers to integrate painting poetry into language teaching practices to enrich students' learning experiences.

Literature Review

The following section tackles the main variables of the study which are the suggested teaching strategy based on poetry painting as a visual aid product represented as an independent variable and enhancing poetic texts analytical skills as a dependent variable. The literature review will be divided into the following sections:

Section one: Poetry Painting

- a. Definition and Significance of poetry painting
- b. Poetry Painting Philosophy
- c. Types of Poetry
- d. Categories of Poetry Development
- e. Levels of Poetic Texts Analysis
- f. Elements of poetic texts
- g. Critical appreciation skills of poems

Section Two: Visual Aids

- a. Visual Aids definition and significance
- b. Visual aid's role in Teaching Poetry
- c. Steps of Painting Poetry

Section One:

A. Definition and Significance of poetry painting

Poetry is a form of literary expression characterized by using imaginative and visual language, rhythm, and sound to excite emotions, convey ideas, and create dramatic sensory experiences. It often employs various literary devices, such as metaphors, similes, and symbolism, to enhance its effect. At its core, poetry is a means of artistic communication that goes beyond sincere or literal expression. It explores themes of love, nature, beauty, loss, human experience, and numerous other subjects. "Poetry often challenges conventional language and structure, encouraging readers to engage with the text on multiple levels, monitoring their emotions and intellect. It can be deeply personal, thoughtful, or politically charged, offering insights into the human condition, and shedding light on different perspectives. Poetry can be found in many forms, including sonnets, haikus, free verse, and epic poems. It has been an integral part of human culture throughout history, with poets from various cultures and time periods leaving lasting heritages" (Elliot, 2002). Ultimately, the meaning of poetry lies in the eye of the percipient. It invites readers to interpret and engage with the words, allowing them to find their own personal connections, emotions, and understanding within the involved texture of poetic expression.

Poetry painting or visual poetry" typically refers to a creative mixture of poetry and painting, where the written word and visual art come together in a unified expression. In this approach, the poet may use language to call up clear imagery, emotions, or ideas, while the painter employs visual elements to complement or enhance the poetic themes. The result is an incorporation of two art forms, inviting audiences to engage with both the written and visual aspects of the work to draw a richer and more integrated artistic experience. The term can include various styles and techniques, airing the dynamic interplay between words and visual aesthetics (Bean, 2015). Painting is a form of visual art that aims to arouse the same emotional or intellectual responses as poetry does through words. It must do for the eyes what poetry does for the ears (Rogers, 1985). Poetry painting as a term refers to the parallel relationship between poetry and painting that painting is mute poetry , poetry speaking poetry (Barkan, 2013).

B. Poetry Painting Philosophy

The concept of poetry painting philosophy involves the connection between poetry, painting, and philosophical inquiry of their integration in the purpose of drawing a clear picture of poetic texts. It involves exploring the philosophical dimensions and implications of the relationship between poetry and painting, as well as the philosophical ideas and themes that emerge from their combination (Gibson, 2015). Poetry painting philosophy examines how poetry and painting, as distinct art forms, can complement and enhance each other's expressive power. It investigates questions regarding the nature of art, aesthetics, representation, perception, and the ways in which poetry and painting engage with and evoke emotional, intellectual, and philosophical responses. At its core, poetry painting philosophy explores the shared elements and techniques employed by both poetry and painting, such as metaphor, symbolism, imagery, rhythm, and composition. It investigates how these artistic devices shape our understanding of the world, evoke meaning, and provoke contemplation (Smith, & Johnson, (2022). Moreover, poetry painting philosophy considers the ways in which the combination of poetry and painting can exceed the boundaries of traditional classifications, challenging conventional notions and opening new avenues for artistic expression and interpretation. From a holistic and shortened perspective, an ancient Greek poet, Simonides said "Painting is silent poetry and poetry is painting that speaks". "In China too, there has been since long time ago a belief that painting is a silent poetry, and poem is written like drawing a painting". (Oh, Ja-Sung, 2014).

By integrating philosophical inquiry into the study of poetry painting, this field seeks to deepen our understanding of the relationship between art and philosophy, providing insights into the nature of creativity, representation, perception, and the human experience. It offers an innovative approach that invites contemplation, interpretation, and the exploration of the profound connections between visual and linguistic modes of expression. Art-based learning philosophy incorporates the belief that engaging with artistic practices and creative processes can enhance and enrich the learning experience across diverse subjects. It recognizes the innate value of art in fostering critical thinking, self-expression, imagination, and emotional intelligence (Yenawine & Housen 2013 & Wotton, 1999).

In essence, art-based learning philosophy emphasizes the integration of artistic practices, such as visual arts, music, drama, and poetry, into the educational field. It promotes a holistic approach to education that acknowledges the cognitive, emotional, and social domain of learning. According to (Anderson & White, 2000, Eisner, 2002, Davies, 2006, et al, Backos & DeJong) key principles within art-based learning philosophy often include:

1. Creativity and Expression: art-based learning encourages individuals to explore, develop their creativity and express their ideas, emotions, and perspectives through artistic mediums and approaches. It values the unique contributions and diverse forms of expression that arise from the creative process.

2. Multimodal Engagement: art-based learning recognizes the power of multiple senses and various types of learning for learners. It integrates visual, auditory, kinesthetic, and spatial experiences to enhance comprehension, retention, and engagement with subject matter.

3. Critical Thinking and Reflection: art-based learning encourages learners to engage in critical thinking by analyzing, interpreting, and evaluating artistic creations. It fosters reflection on personal experiences, cultural contexts, and societal issues through artistic exploration.

4. Collaboration and Communication: art-based learning promotes collaboration and communication skills by providing opportunities for individuals to work together, share ideas, and engage in dialogue through artistic projects. It encourages active listening, empathy, and understanding of diverse perspectives.

5. Personal Growth and Self-Discovery: art-based learning acknowledges the transformative power of the arts in personal growth and self-discovery. It supports individuals in developing self-awareness, confidence, resilience, and a sense of identity through artistic exploration.

C. Types of Poetry

Poetry is a diverse and expressive form of literature that comes in various styles, structures, and themes. Williams, 2018, Adams, 2020, Smith, 2022, display the most common types of poetry as follows:

- 1. Sonnet:** a 14-line poem with a specific rhyme scheme and meter. There are two main types of sonnets: the Shakespearean or English sonnet and the Petrarchan or Italian sonnet.
- 2. Elegy:** a mournful and reflective poem written to lament the dead or express feelings of loss and grief.
- 3. Free Verse:** poetry that doesn't follow a specific rhyme scheme or meter. It allows for greater flexibility and often focuses on the rhythm and flow of natural speech.
- 4. Epic:** a long narrative poem that typically recounts heroic deeds, adventures, and significant events. Epics often feature larger-than-life characters.
- 5. Ballad:** a narrative poem that tells a story often set to music. Ballads usually have a regular rhyme scheme and rhythm, making them easy to remember and recite.
- 6. Ode:** a lyrical poem that praises and celebrates a person, place, thing, or idea. Odes often express deep emotions and admiration.
- 7. Acrostic:** a poem in which the first letters of each line or stanza spell out a word or message.
- 8. Concrete Poetry:** also known as shape poetry, this type of poetry uses visual arrangements of words and lines to form a shape related to the poem's subject.
- 9. Ghazal:** a poetic form with rhyming couplets and a refrain, commonly exploring themes of love, loss, and longing. It originated in Arabic and Persian poetry.
- 10. Villanelle:** a 19-line poem with a specific rhyme scheme and repeating lines, often exploring themes of obsession or loss.
- 11. Sestina:** a complex poem with six stanzas of six lines each, followed by a final stanza of three lines. The same six words end the lines throughout the poem, but their order changes in each stanza.

12. Pastoral: poetry that idealizes rural life, often celebrating the beauty of nature and expressing nostalgia for a simpler, more innocent existence.

D. Categories of Poetry Development

Poetry has evolved over time, and different periods or movements in literature have given rise to diverse styles and themes. Johnson & Brown, 2019, Adams, 2020, Lee, 2020, Smith, 2022 mention the following types of poetry, categorized according to historical periods. In fact, these categories are not rigid, and many poets draw inspiration from various periods and styles, creating distinctive mixes and pushing the boundaries of poetic expression. These periods are broad categorizations, and poetry from each era is rich and diverse. Poets throughout history have contributed to the development and growth of poetic expression. The following are poetry categories.

1. Classical Poetry (Ancient Times to middle Ages).

Classical Poetry: classical poetry refers to the poetry of ancient civilizations, mainly from ancient Greece and Rome. It is often restricted to strict forms and meters, such as epic poems like Homer's "Iliad" and "Odyssey," and lyrical poems like those of Sappho and Catullus.

Epic Poetry: long narrative poems that tell the heroic accomplishments of famous figures. Examples include "The Iliad" and "The Odyssey" by Homer.

Lyrical Poetry: expressive and emotional poems that often focus on personal feelings and experiences. Sappho's poems are an early example of lyrical poetry.

Renaissance Poetry: this period appeared during the 14th to 17th centuries, marked by a revival of interest in classical Greek and Roman literature. Sonnets became popular during this time, with works like Shakespeare's sonnets and Petrarch's poetry.

Metaphysical Poetry: a style that appeared in the 17th century, characterized using complex metaphors and intellectual exploration of themes. Outstanding metaphysical poets include John Donne and Andrew Marvell.

2. Romantic Poetry (Late 18th to early 19th century).

Romantic Poetry: the romantic period, covering the late 18th to early 19th century, emphasized emotion, nature, and individualism. Poets like William Wordsworth, Samuel Taylor Coleridge, and Lord Byron are representative of this movement. It includes:

Nature Poetry: romantic poets celebrated nature's beauty and its impact on human emotions. William Wordsworth's "Lines Composed a Few Miles Above Tintern Abbey" is an example.

Emotional Expression: poets emphasized individualism, sensitivity, and deep emotional experiences. Works by William Blake and Samuel Taylor Coleridge reflect this style.

Supernatural and Gothic Themes: investigation of the mysterious, supernatural, and eerie elements, as seen in the works of Edgar Allan Poe.

3. Victorian Poetry (Mid-19th to early 20th century).

Victorian Poetry: the Victorian period, covering the 19th century, featured poets who often struggled with themes of industrialization, social issues, and morality. Famous Victorian poets include Alfred Lord Tennyson and Robert Browning. Victorian poetry includes:

Dramatic Monologue: poems in the form of a speech by a character, revealing their thoughts and feelings. Robert Browning was a prominent exponent of this style.

Social Commentary: poets addressed social issues, industrialization, and changes in society. Alfred Lord Tennyson's "The Charge of the Light Brigade" is an example.

4. Modernist Poetry (Late 19th to mid-20th century).

Modernist Poetry: emerging in the late 19th to early 20th century, modernist poetry experimented with new forms, fragmented language, and a focus on inner thoughts and feelings. T.S. Eliot and Ezra Pound are notable modernist poets. It includes:

Imagism: focused on brief, active imagery, and clear language. Ezra Pound and H.D. were key figures in this movement.

Stream of Consciousness: a style that presents the inner thoughts and feelings of characters as a continuous stream, pioneered by poets like T.S. Eliot.

Surrealism: embraced the irrational, dreamlike, and subconscious aspects of the human mind. The poetry of André Breton exemplifies this movement.

5. Contemporary Poetry (Mid-20th century to the present).

Contemporary Poetry: this category involves the varied range of poetry written from the mid-20th century to the present day. It includes various styles, themes, and movements, as poets continue to explore new approaches to the art form. It includes:

Confessional Poetry: poets wrote deeply personal and often autobiographical works. Sylvia Plath and Robert Lowell were prominent in this style.

Spoken Word Poetry: performance-based poetry that emphasizes spoken delivery, often addressing social and political issues

E .Levels of Poetic Texts Analysis

When it comes to analyzing poetic texts, there are several levels at which the reader can explore and interpret the content. These levels help to uncover the various elements and techniques employed by the poet, as well as the deeper meaning and themes present in the poem. The following are the common levels of poetic text analysis stated by (Orr, 2000, Wolosky, 2001, Deutsch & James 2006, Green & Stephen 2012):

1. Phonological Level: this level focuses on the sound aspects of the poem, including elements such as rhyme, rhythm, meter, and alliteration. Analyzing the phonological level helps to understand the musicality and oral qualities of the poem.

2. Lexical Level: The lexical level explores the word choices and vocabulary used in the poem. It examines the connotations, denotations, and figurative meanings of words, as well as any wordplay, metaphors, similes, or other figures of speech employed by the poet.

3. Syntactic Level: This level involves examining the arrangement and structure of words and phrases within the poem. It explores the use of syntax, sentence structure, punctuation, and the overall organization of the lines and stanzas. Understanding the syntactic level helps to analyze the rhythm, emphasis, and flow of the poem.

4. Semantic level: the semantic level involves analyzing the meaning and interpretation of the poem. It considers the literal and figurative meanings of the words and phrases used, as well as the themes, symbols, imagery, and topics present in the poem. This level helps to uncover the deeper layers of meaning and the message conveyed by the poet.

5. Pragmatic Level: The pragmatic level examines the social and cultural context in which the poem was written and the intended effect on the reader. It explores the historical, political, or personal circumstances that might have influenced the poet's choices and how the poem engages with its audience.

6. Stylistic Level: This level focuses on the unique style and techniques employed by the poet. It considers the use of literary devices, such as allusion, repetition and imagery, and how they contribute to the overall effect and visual quality of the poem. Analyzing the stylistic level helps to appreciate the poet's craft and artistic choices.

These levels of analysis are not necessarily distinct or sequential but rather overlapping and interconnected. A comprehensive analysis of a poetic text involves considering all these levels in conjunction to gain a deeper understanding of the poem's form, content, and meaning.

F. Elements of poetic texts

Poetic texts often include various elements to create rich experiences for readers. Pinsky, 1998, Stand& Eavan, 2001, Eagleton, 2006, Wolosky, 2012) indicate that there are some common elements found in poetic texts as follows:

1. Imagery: poets use rich and sensory language to create mental images and appeal to the reader's senses. They describe scenes, objects, and emotions in a way that engages the reader's imagination.

2. **Metaphor:** they are figures of speech that compare two seemingly unrelated things, often using "like" or "as." They help convey abstract ideas or emotions by relating them to concrete or familiar objects.
3. **Simile:** similar to metaphors, similes also compare two things, but they use "like" or "as" to establish the comparison explicitly. Similes can provide clarity or enhance the reader's understanding of a concept.
4. **Symbolism:** symbols are objects, images, or actions that represent deeper meanings or concepts. Poets use symbolism to imbue their work with layers of interpretation, allowing readers to engage with multiple levels of meaning.
5. **Tone:** it refers to the poet's attitude or emotional expression conveyed through the language and rhythm of the poem. It can be joyful, mournful, festive, gloomy, and more, shaping the overall mood and atmosphere of the poem.
6. **Rhythm and Meter:** poetic texts often have a distinct rhythmic quality created by the arrangement of stressed and unstressed syllables. Meter refers to the pattern of this rhythm, such as iambic pentameter or trochaic tetrameter. The use of rhythm and meter can enhance the musicality and flow of the poem.
7. **Rhyme:** it is the repetition of similar sounds, usually at the end of lines or within the lines of a poem. It can create a sense of harmony, musicality, and structure. Poets employ various rhyme schemes, such as AABB, ABAB, or ABCB, to achieve different effects.
8. **Alliteration:** it is the repetition of consonant sounds at the beginning of words within a line or stanza. It adds a musical quality to the poem and can create emphasis or enhance the overall rhythm.
9. **Assonance:** it is the repetition of vowel sounds within words, usually in close proximity. It contributes to the musicality of the poem and can create a sense of unity and harmony.

These elements are not exhaustive, and poets often employ a combination of techniques to create their unique style and voice. The use of these elements allows poets to convey complex emotions, explore abstract concepts, and invite readers to engage with their work on an intellectual and emotional level.

G. Critical appreciation skills of poems

Developing critical appreciation skills of poems is essential for students to analyze and interpret poetry effectively. Vendler, 1999, Hirsch, 2000, Hollander, 2000, Eagleton, 2007 refer that there are some key skills and approaches that can help students enhance their critical appreciation of poems:

1. **Close Reading:** encourage students to engage in close reading, which involves a careful examination of the poem's language, imagery, symbolism, and structure. They should pay attention to the choice of words, their connotations, and how words contribute to the overall meaning and impact of the poem.

2. **Understanding Poetic Devices:** teach students about common poetic devices such as metaphor, simile, personification, alliteration, assonance, rhyme, and rhythm. Help them recognize how these devices enhance the poem's meaning, create imagery, or establish a specific mood or tone.

3. **Analyzing Themes and Ideas:** guide students to identify the central themes or ideas explored in the poem. Encourage them to consider the poem's historical, cultural, or social context and how it may influence the themes or messages conveyed by the poet.

4. **Interpreting Symbolism:** encourage students to identify symbols and interpret their meanings and significance. Discuss how symbols contribute to the poem's depth and arouse emotions or provoke thoughts in the reader.

5. **Examining Tone and Mood:** help students discern the poet's attitude or tone towards the subject matter. Discuss how the choice of words, imagery, and other elements contribute to the poem's overall mood. Encourage students to explore how the tone and mood shape their interpretation of the poem.

6. **Considering Structure and Form:** guide students to analyze the poem's structure and form. Discuss the impact of stanza breaks, line breaks, and the overall organization of the poem. Explore different forms such as sonnets, haikus, or free verse, and discuss how these forms contribute to the poem's meaning and effect.

7. **Contextual Understanding:** encourage students to research and consider the poet's background, historical events, or literary movements that may have

influenced the poem. Understanding the context can provide valuable insights into the poet's intentions and the poem's significance.

8. **Comparing and contrasting:** encourage students to compare and contrast different poems by the same poet or different poets exploring similar themes. Discuss the similarities and differences in style, tone, imagery, or use of poetic devices. This exercise can deepen their understanding of individual poems and highlight unique qualities of each.

9. **Personal Response:** foster an environment where students feel comfortable expressing their personal responses to the poem. Encourage them to reflect on how the poem resonates with their own experiences, emotions, or beliefs. Discuss the validity of multiple interpretations and encourage diverse perspectives.

10. **Practice and Discussion:** engage students in regular practice of analyzing and discussing poems. Provide them with opportunities to share their interpretations, engage in group discussions, and receive constructive feedback. Encourage active participation and critical thinking.

By developing these critical appreciation skills, students can drill deeper into the world of poetry, uncover hidden meanings, and appreciate the tones and artistry of poems.

Section Two:

A. Visual Aids definitions and significance

Visual aids are any visual elements or tools used to enhance or support a presentation, speech, or communication. They are designed to provide visual representation of information to help convey a message more effectively and engage the audience. Visual aids can include a wide range of materials, such as slides, charts, graphs, diagrams, photographs, videos, props, posters, or handouts. Jesa, 2008, defines visual aid as “a term refers to graphs, maps, pictures, etc. used as aids in learning”. So, the primary purpose of visual aids is to enhance the understanding, retention, and impact of the information being presented for learners. They can help clarify complex concepts, illustrate data or statistics, provide visual examples or demonstrations, highlight key points, create visual interest, and make the content more memorable.

Visual aids are commonly used in various settings, including classrooms, business presentations, conferences, training sessions, public speeches, and marketing presentations. They are particularly effective in complementing verbal communication by providing a visual representation that reinforces the spoken message and improves overall comprehension. When designing visual aids, it is essential to consider their relevance, simplicity, and clarity. They should be easy to understand, visually appealing, and directly support the information being presented. They should not overwhelm or disturb the audience but rather enhance their engagement and understanding of the topic at hand (Mayer, 2009, LeFewer, 2012).

B. Visual aid's role in Teaching Poetry

Visual aids can play a significant role in teaching poetry by enhancing students' understanding, engagement, and appreciation of the poetic form. Frey & Fisher, 2008, Naylor, 2012, Chin, 2014) introduce some ways visuals such as photographs, artwork, or multimedia presentations, can be used to enhance students' comprehension, interpretation, and response to poetry as follows:

- 1. Visualizing poetic devices:** visual aids can help students visualize and understand various poetic devices such as metaphor, simile, imagery, alliteration, or personification. Using illustrations, diagrams, or charts, teachers can visually represent these devices, making them more concrete and easier for students to hold.
- 2. Analyzing poetic structure:** visual aids can assist students in analyzing the structure of a poem. Visual representations of stanza breaks, line lengths, rhyme schemes, or meter can help students identify and comprehend the poem's formal elements. This visual understanding allows students to explore deeper into the poem's structure and how it contributes to meaning and effect.
- 3. Depicting themes and symbols:** visual aids can help students identify and analyze themes and symbols in poetry. Teachers can use images or symbols that represent the poem's central ideas and discuss their significance. Visual cues can stimulate students' thinking and encourage them to discover the deeper layers of meaning in the poem.
- 4. Contextualizing the poet's life and era:** visual aids, such as photographs, paintings, or historical images, can provide a visual context for the poet's life

and the era in which they wrote. These visuals help students understand the cultural, social, or historical influences on the poet's work and the themes explored in their poetry.

5. **Visual interpretations:** students can create visual interpretations of poems through art, collages, or multimedia presentations. Encouraging students to visually represent their understanding and emotional response to a poem promotes creativity and critical thinking. It allows them to engage with the poem on a personal level and deepen their connection to the text.

6. **Performance and multimedia:** visual aids can be used to enhance poetry recitation or performance. Students can create slideshows, videos, or multimedia presentations to accompany their recitation, incorporating visual elements that strengthen the poem's emotional impact or emphasize key moments.

7. **Comparative analysis:** visual aids can facilitate comparative analysis of poems. Teachers can display multiple poems side by side, highlighting similarities and differences in theme, form, or style. This visual comparison allows students to make connections and gain a broader perspective on various poetic works.

8. Overall, visual aids provide a multi-sensory approach to teaching poetry, appealing to students' visual and creative faculties. They support the exploration of poetic devices, foster deeper analysis, and enhance students' understanding and appreciation of the complexities and beauty of poetry. Finally, Ereke et al, 2022, asserts that “the use of audio-visual materials seemed to be an innovation and radical approach in teaching poetry”.

C. Steps of Painting Poetry

Converting poetry into paintings or visual aids is a creative and artistic process that allows you to express the emotions, themes, and imagery of a poem through visual art. It is a highly personal process and can vary based on artistic style and preferences. Student should do it, and not be afraid to experiment, take creative liberties, and let his imagination guide him. Mitchell, 2015, Turner,2016, Collins,2017, Brown,2018, Turner,2018, David,2019, Johnson, 2020, Garcia,2020,& White ,2020 refer that there are some steps that can be followed :

1. **Choose a Poem:** start by selecting a poem that you find particularly inspiring. The poem should have vivid imagery and strong emotions, as these elements will translate well into visual art.
2. **Analyze the Poem:** carefully read and analyze the poem to understand its themes, emotions, and key imagery. Consider the mood, tone, and overall message of the poem. Identify specific lines or phrases that stand out and could be visualized effectively.
3. **Conceptualize:** brainstorm ideas for how you can represent the poem visually. Think about the colors, shapes, and symbols that could convey the essence of the poem. Consider whether you want to create a single painting or a series of artworks
4. **Visualize the Imagery:** think about the images, metaphors, and symbols present in the poem. Consider how you can translate these into visual elements, such as colors, shapes, and objects.
5. **Create Thumbnails:** start by sketching small thumbnail sketches to explore different composition and layout options. These rough sketches will help you refine your visual concept before committing to a larger artwork.
6. **Select Medium and Materials:** choose the medium you want to work with, such as watercolors, acrylics, oils, or mixed media. Select the appropriate canvas, paper, or surface for your artwork.
7. **Color Palette:** decide on a color palette that complements the poem's mood and theme. Colors can evoke specific emotions and enhance the visual impact of your artwork.
8. **Compose the Artwork:** use your thumbnail sketches as a guide to compose the main elements of your artwork. Consider the placement of key symbols, figures, or imagery from the poem. Pay attention to balance, rhythm, and focal points.
9. **Start Painting:** begin the process of translating the poem into visual artwork. Start with a loose under painting or initial layers, gradually building up the details and textures. Be open to experimentation and allow the artwork to evolve as you work.
10. **Incorporate Text:** depending on your artistic vision, you may choose to incorporate actual lines or excerpts from the poem into the

artwork. This can add a unique layer of meaning and connection between the visual and literary elements.

11. **Add Details and Emotion:** pay attention to the details that will bring the poem's emotions to life in your artwork. Focus on facial expressions, body language, and small touches that capture the essence of the poem.

12. **Review and Refine:** step back from your artwork periodically to assess its progress. Make any necessary adjustments to composition, colors, and details as you work towards your desired outcome.

13. **Final Touches:** once you're satisfied with your artwork, make any final touches and refinements. Ensure that the visual representation effectively captures the essence of the poem.

14. **Title and Presentation:** give your artwork an appropriate title that reflects both the poem and your artistic interpretation. Consider how you want to present your artwork, whether as a standalone piece, a series, or part of a larger project.

15. **Reflect and Share:** take a moment to reflect on the creative process and the connection between the poem and your artwork. Share your creation with others to draw their interpretations and reactions.

METHODOLOGY

Research Design

The present study is a descriptive, analytical, and quasi- experimental study. It is partially analytical and partially experimental. It uses a pre-post to assess the participants' analytical skills of poetic texts; two groups experimental design.

Participants

The study involved (70) 2nd year English majors at October Six university, faculty of education. Participants have been randomly assigned to two groups: the experimental group (35) and the control group (35), English majors in the experimental group participated in poetry painting workshops where they have created visual art inspired by selected poems. They also received guidance on how to analyze the poetic texts and connect them with their artwork in Spring 2022/2023 semester. English majors in the control group received the same

instruction on analyzing the same poems through traditional textual analysis methods.

Instruments

Instruments used in the study are tools or methods for data collection and assessment. For the research design "Using Poetry Painting to Develop English Majors' Analytical Skills of Poetic Texts," several instruments have been employed to gather data and measure the effectiveness of the poetry painting intervention:

(1).Interview

A. Aims of the interview

1. Obtain detailed responses from 2nd-year English majors to identify their specific challenges and perceptions regarding studying poetry.
2. Use the insights gained to inform possible interventions or improvements in teaching and learning poetry.
3. Identify any specific challenges students face when reading or analyzing poems, including aspects of poetry they find confusing or difficult to grasp.
4. State the elements of poetry that students find most challenging to interpret or understand, including obstacles in identifying main themes or messages.
5. Identify ways to make studying poetry more engaging and enjoyable for students, potentially through innovative teaching methods or content selection.
6. Determine if students have explored alternative methods or resources outside the classroom to enhance their understanding of poetry and assess their impact.
7. Determine what support or resources students believe would be beneficial in addressing their difficulties with poetry.

B. Description of the interview

The interviewees have attended an organized meeting to provide detailed responses and consider asking follow-up questions to express their perspectives and experiences. The goal is to gain valuable insights into the students' specific challenges and perceptions related to studying poetry, which can help inform possible interventions or improvements in teaching and learning poetry. The interview included 13 open-ended questions that encourage participants to express their thoughts and feelings honestly, asked to 2nd year English majors

(the study group) at the beginning of the study and before the implementation of the suggested course. What comes to mind when you think about studying poetry, how do you feel about it, have you encountered any specific challenges when reading or analyzing poems, can you describe some of these challenges, are there any aspects of poetry that you find confusing or difficult to grasp. Have you ever felt intimidated by certain poetic forms or literary devices, if so, which ones, and why, when analyzing a poem, what specific elements do you find most challenging to interpret or understand, do you face any obstacles in identifying the main themes or messages of a poem? How do you approach this process, how do you usually approach the language and imagery used in poetry, do you find it easy to connect with the poet's intended meaning. Do you feel that your prior educational experiences have adequately prepared you to analyze poetry effectively, why, or why not, Have you ever tried using different strategies or approaches to improve your understanding of poetry, If so, which ones have been more or less helpful, How do you think studying poetry could be made more engaging and enjoyable for you, Are there any specific topics or themes in poetry that you find particularly challenging or unappealing ,Have you ever explored alternative methods or resources outside of the classroom to enhance your understanding of poetry? If yes, what were they, and did they make a difference, how do you feel about integrating visual arts (like poetry painting) into the study of poetry, do you think it could be helpful in overcoming certain challenges, What support or resources do you believe would be beneficial in addressing your difficulties with poetry, Is there anything else you would like to share about your experiences or feelings when studying poetry.

Pre-test and Post-test

To assess the participants' analytical skills of poetic texts, a pre-test and post-test was conducted in Spring 2022/2023 semester. The tests consist of 12 questions that require the participants to analyze and interpret selected poems (see appendix3) .The same two poems were used for both groups to ensure consistency and comparability between the experimental and control groups.

Validity of the poetic texts' analytical skills test

The validity of pre-post analytical skills assessment for poetic texts refers that the assessment accurately measures the changes in students' analytical abilities before and after participating in program focused on developing those skills. The test (Appendix 2) was presented to a panel of jury members and experts in the field of poetry analysis to ensure that the test used is well-designed and their comments were as follows:

- The test items accurately reflect the skills and concepts taught in the program.
- The questions associate with the specific objectives of the program and the types of analysis students are expected to perform.
- The assessment is measuring the intended construct (analytical skills for poetic texts) and not other unrelated skills or factors.

Reliability of the test

To establish the reliability of the poetic texts' analytical skills test included in the current study, it was administered to a randomly selected group of 25 students. Those students were excluded from the whole experiment. Two weeks later, the test was administered to the same group one more time. The researcher used the test-retest results method, then, the person correlation coefficient between the test-retest results was calculated. The reliability coefficient was 0.87, which is relatively high. Therefore, the test could be considered a reliable one for the purpose of the current study.

Poetry Painting Workshops

Aim of the workshop

1. Employ workshops as instruments for data collection.
2. Observe engagement levels, depth of interpretation in artwork, and creativity in connecting visual representations to poetic themes and imagery.
3. Guide students to identify how visual elements complement and enhance poetic themes and emotions.
4. Provide technical guidance from a painting specialist on using various painting techniques to convey emotions or concepts.

5. Translate abstract concepts of poetry into concrete visual representations.
6. Encourage critical thinking about the impact of color, composition, and style on interpreting poetry.
7. Enhance engagement and excitement for students through active involvement to achieve learning outcomes of analyzing poems.

Description of the workshop

The workshops themselves are considered as instruments. During these workshops, data were collected through observation, the level of engagement, the depth of interpretation reflected in the artwork, and the creativity in connecting the visual representations to the poetic themes and imagery. These workshops have implemented in Spring 2022/2023 semester, Dr. Ghadeer Al Miaah, a specialist in painting guide students in understanding how visual elements can complement and enhance the themes and emotions expressed in the poems. A painting specialist provides technical guidance on how to use various painting techniques to convey different emotions or concepts. S helped students to translate the abstract concepts of poetry into concrete visual representations and think critically about how color, composition, and style can impact the interpretation of a poem. Having an expert in painting involved in the workshop can make the experience more engaging and exciting for students, which can lead to better participation and learning outcomes.

The pre-test

Analytical statistics were used in testing the equivalence of the experimental and control groups on the pre-test. As shown in table (1):

Comparing between the control and experimental groups on poetic texts analytical skills, pre-test

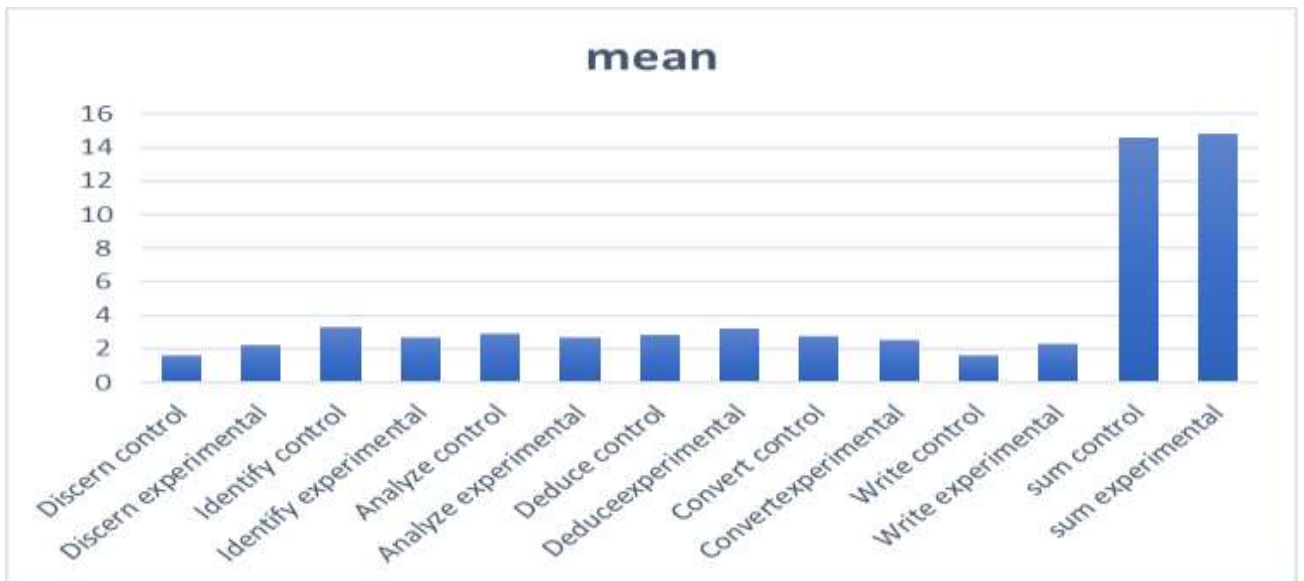
group	skill	N	mean	std	df	t	sig
control	Identify	35	1.6286	.54695	68	2.639	.006
experimental		35	2.2286	.80753			
control	Identify	35	3.2857	.51856	68	2.639	.813
experimental		35	2.7143	.57248			

Employing Poetry Painting as an Approach for Developing English Majors' Analytical Skills of Poetic Texts

control	Analyze	35		2.8857	.52979	68	1.589	.079
experimental		35		2.6571	.53922			
control	Deduce	35		2.8571	.80961	68	1.789	.989
experimental		35		3.2286	.80753			
control	Convert	35		2.7429	.50543	68	1.922	.058
experimental		35		2.5143	.56211			
control	Write	35		1.63	.54	68	1.789	.087
experimental		35		2.26	.80			
control	sum	35		14.5714	1.39928	68	.623	.354
experimental		35		14.8000	1.65920			

Table (1) shows that the experimental and control groups were equivalent in the poetic texts' analytical skills pre-test. There was no statistically significant difference between the mean scores. So, the differences between the two groups could be attributed to the effect of using the suggested approach.

Figure (1) Comparing between control and experimental in Poetic Texts' Analytical pre-test



The Treatment

An example Poetry painting Session

The poem: POISON TREE, William Blake

1-Objective of the session

By the end of the session, students should be able to:

Discern the theme of the poem.

Identify the supporting details.

Analyze the tone (authors' attitude) and the mood (emotional atmosphere) of the poem.

Deduce figurative language in the poem.

Convert the poem into prose.

Write a paraphrase of the poem.

2. The teaching procedures

A.Introduction (5-10 minutes): The instructor begins by introducing the concept of poetry painting and explaining that it involves creating visual art inspired by a poem.

2.Select a Poem (5 minutes): The instructor Chooses a poem that is suitable for the age group and skill level of students then, Read the poem aloud, and encourage students to listen carefully and imagine the scenes described.

3.Discuss Imagery (5-10 minutes): The instructor leads a discussion on the imagery in the poem and asks students to identify descriptive words and phrases that paint rich pictures in their minds.

4.Materials Preparation (5 minutes): The instructor Sets up the painting materials, including paints, brushes, paper, and any other tools that will be used.

5.Painting Session (30-45 minutes): The instructor gives students time to create their paintings inspired by the poem. Encourage them to use colors, shapes, and textures to convey the mood and imagery of the poem.

6.Reflection (5-10 minutes): After the painting session, the instructor motivates students reflect on their work, asks them to share how they interpreted the poem through their paintings.

7. Discussion and Sharing (10-15 minutes): The instructor allows students to share their paintings with the class, encourages them to explain their artistic choices and how they relate to the poem.

8. Wrap-Up (5 minutes): The instructor shares students to conclude the session by summarizing the key points and highlighting the connection between poetry and visual art.

3. The teacher and learners' roles

In a poetry painting session, the roles of the teacher and students are distinct but interconnected, each playing a crucial part in the creative process as follows:

Teacher's Role:

A. Facilitator: the teacher serves as a facilitator, guiding students through the poetry painting session. They set the tone, provide instructions, and create a supportive environment for artistic exploration.

B. Source of Inspiration: the teacher selects the poem and introduces it to the students, sparking their imagination and creativity. They may also provide background information about the poet or the context of the poem to deepen students' understanding.

C. Demonstrator: the teacher demonstrates various painting techniques, provides examples, and offers guidance on how to translate the imagery and emotions of the poem into visual art.

D. Observer and Feedback Provider: throughout the session, the teacher observes students' progress, offering encouragement, constructive feedback, and guidance as needed. They help students refine their artistic skills and express their ideas effectively.

E. Facilitator of Reflection and Discussion: after the painting session, the teacher leads a reflection and discussion about the students' artwork. They encourage students to articulate their interpretations, share their experiences, and learn from one another.

Students' Role:

A. Active Participants: students actively engage in the poetry painting session, listening attentively to the poem, visualizing its imagery, and translating it into their artwork. They bring their unique perspectives and creativity to the process.

B. Interpreters: students interpret the poem through their paintings, using colors, shapes, and symbols to convey the mood, themes, and emotions evoked by the poem. They make artistic choices based on their personal responses and interpretations.

C. Creators: students take ownership of their artwork, experimenting with different techniques and materials to bring their ideas to life. They explore their artistic abilities, express themselves authentically, and take pride in their creative achievements.

D. Collaborators: While each student works independently on their painting, they also collaborate with their peers through sharing ideas, providing feedback, and engaging in group discussions. They learn from one another's perspectives and support each other's artistic growth.

E. Reflective Learners: Students reflect on their artistic process and the connections between poetry and visual art. They articulate their thoughts, evaluate their artwork, and consider how their interpretations of the poem influenced their creative decisions.

4-presentation

The researcher helped students express their understanding of William Blake's poem "A Poison Tree" through critical analysis and drawing; He provides them with a brief orientation, helps students to deduce and focus on key themes, emotions, and imagery as follows:

Theme: Suppressed Emotions

A. The poem explores the consequences of suppressing negative emotions like anger and deceit.

B. The idea that keeping these emotions hidden can lead to destructive outcomes.

Emotion: Anger

A. The poem intensely portrays anger as a growing tree.

B. The importance of capturing the intensity and transformation of this emotion in their drawings.

Emotion: Deceit

A. The concept of secrecy and deceit in the poem.

B. Encourage students to consider how to depict deceitful actions or intentions through their art.

Imagery: Poisonous Fruit

- A. The poem features a powerful image of "a poison tree" bearing "a deadly fruit.
- B. Ask students to think about how to convey this image visually in their drawings.

Imagery: Sun vs. Night

- A. Point out the contrast between the speaker's openness with their friend during the day and their hidden anger at night.
- B. Encourage students to explore this contrast in their artwork.

Metaphor: The Watered Garden

Discuss the metaphor of the "watered garden" representing a healthy relationship.

Ask students to consider how to illustrate this metaphor in their drawings, perhaps contrasting it with the poison tree.

Color and Symbolism

Suggest using colors symbolically to represent emotions (e.g., red for anger, green for growth).

Encourage students to think about how color choices can convey mood and meaning.

5. Practice

The researcher reminds students that their drawings don't need to be literal representations but can reflect their personal interpretation of the poem. He encourage them to incorporate their own emotions and experiences into their artwork.

6. Evaluation and Reflection

After the drawing exercise, the researcher holds a discussion where students share their drawings and explain their artistic choices. He asks them to reflect on how their drawings capture the themes and emotions of the poem, then,

stress the importance of creativity and individual expression in their drawings. The researcher reminds students that there is no "right" or "wrong" way to interpret the poem through art. By providing this brief orientation, the researcher helps students to connect with the poem's themes and emotions, empowering them to express their understanding through their drawings during the workshop.

Results and Discussion

This section discusses the results of the analytical skills of poetic texts test and the effectiveness of the proposed program based on employing the painting poetry as a teaching approach in developing these skills, in addition to proving the validity of the hypotheses or not.

Testing the First Hypothesis of the Study

Hypothesis one states that " There are statistically significant differences between the mean scores of the experimental group and the control group on poetic texts analytical skills post-test on the overall analytical skills in favor of the experimental group.

The t-test for independent sample was used to find if there were statistically significant differences between the experimental group and the control group on overall poetic texts analytical skills, as shown in table (2) and Figure (2):

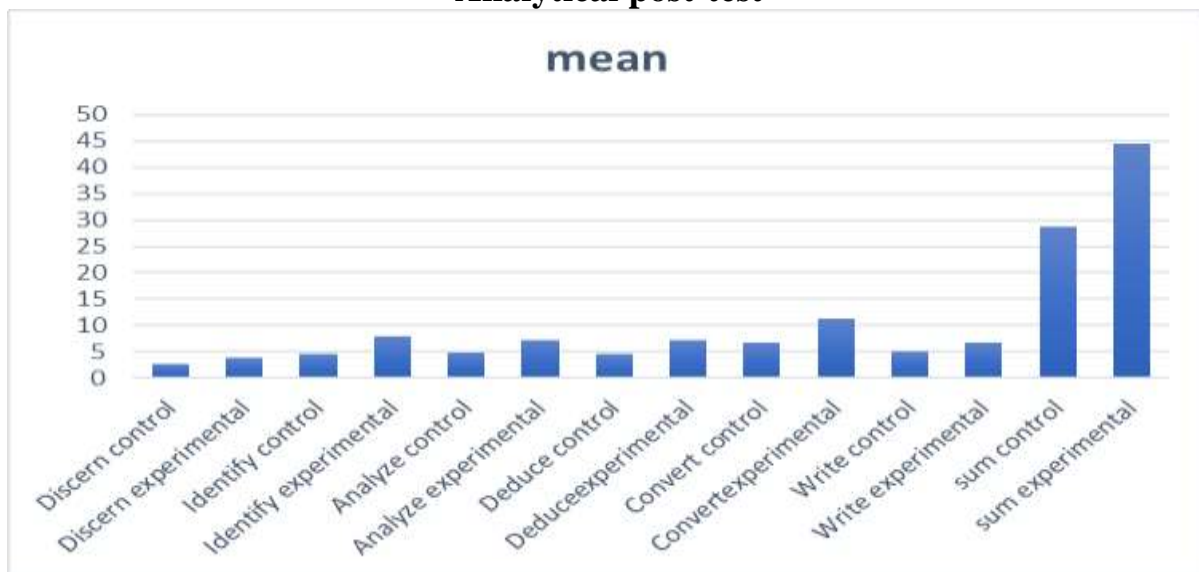
Table (2) Comparing between control and experimental on overall Poetic Texts' Analytical post-test

Group	skill	N	Mean	std	df	t	Sig
Control	Total	35	28.7714	2.28918	68	25.360	.001
Experimental		35	44.4857	2.86327			

1. Overall Analytical Skills of Poetic Texts

Participants in the experimental group showcased a comprehensive improvement in their analytical skills, likely due to the holistic approach of poetry painting and related workshops. The significantly higher mean total score (44.4857) compared to the control group's mean total score of 28.7714 quantitatively underscores their overall progress. Qualitatively, it indicates that participants in the experimental group may have joined their enhanced skills in theme discernment, detail identification, tone and mood analysis, figurative language interpretation, paraphrasing, and prose conversion to create a more enriched and many-sided understanding of poetic texts, driven by their visual and artistic considerations in poetry painting.

Figure (2) Comparing between control and experimental in Poetic Texts' Analytical post-test



Testing The Second Hypothesis of The study

Hypothesis two states that “There are statistically significant differences between the mean scores of the experimental group and the control group on poetic texts analytical skills post-test on each sub-skill of the analytical skills in favor of the experimental group.

The t-test for independent sample was used to find if there were statistically significant differences between the experimental group and the control group on overall poetic texts analytical skills, as shown in tables (3, 4, 5, 6, 7, and 8) and Figure (2):

1. Identify the theme of the poem.

Quantitatively, the experimental group exhibited a significantly higher mean score (4.0000) compared to the control group (2.7714) with a p-value of 0.001, indicating a highly significant difference, as shown in table (3). This quantitative data strongly suggests that the experimental group outperformed the control group in discerning the theme of the poem. Through the poetry painting approach and workshops, participants in the experimental group likely engaged in creative exercises where they visually described the themes of poems, fostering a deeper connection between imagery and thematic content. Qualitatively, this indicates that the involvement employed with the experimental group likely enhanced their ability to identify and understand the central themes within poems, showing a qualitative improvement in this specific skill. Participants in the experimental group have benefited from the visual and artistic elements of poetry painting, enhancing their ability to discern and appreciate the underlying themes of poems on a more profound level.

Table (3)

Group	skill	N	Mean	std	df	t	Sig
Control	Identify the theme of the poem	35	2.7714	.42604	68	9.436	.001
experimental		35	4.0000	.64169			

2. Identify the supporting details.

Quantitatively, the Experimental group displayed a substantially higher mean score (7.8571) in the Identify skill in contrast to the Control group (4.5429), with a p-value of 0.001, indicating statistical significance as shown in table (4). Qualitatively, this implies that individuals in the Experimental group exhibited a more proficient capacity to identify and recognize specific elements within poetic texts, marking a clear advantage over the Control group, aligning with the research hypothesis. Poetry painting workshops have encouraged participants in the experimental group to pay closer attention to details and hints in poems, as these are essential for creating rich visual representations. Qualitatively, it implies that participants in the experimental group might have

developed a more particular and detail-oriented approach to poetry analysis, enabling them to identify and visualize supporting details more effectively.

Table (4)

Group	skill	N	Mean	std	df	t	Sig
Control	Identify the supporting details	35	4.5429	1.12047	68	14.642	.001
Experimental		35	7.8571	.73336			

3. Analyze the tone (authors' attitude) and the mood (emotional atmosphere) of the poem.

In quantitative terms, the Experimental group achieved a significantly greater mean score (7.3429) for the Analyze skill, surpassing the Control group's mean (4.9143) with a p-value of 0.001, establishing statistical significance as shown in table (5). Qualitatively, this indicates that the Experimental group displayed a superior ability to critically analyze and interpret poetic texts, implying a deeper understanding and proficiency compared to the Control group, consistent with the hypothesis. Poetry painting workshops likely prompted participants in the experimental group to explore how color, brushstrokes, and artistic techniques can convey the tone and mood of a poem visually. The experimental group may have attached the power of artistic expression to hold the emotional and stylistic aspects of poems, enhancing their ability to interpret the author's tone and the poem's mood.

Table (5)

Group	skill	N	Mean	std	df	t	Sig
Control	3. Analyze the tone (authors' attitude) and the mood (emotional atmosphere) of the poem.	35	4.9143	.61220	68	16.235	.001
Experimental		35	7.3429	.63906			

4. Deduce figurative language in the poem.

Quantitatively, the Experimental group scored significantly higher (7.3143) in the Deduce skill compared to the Control group (4.6857) with a p-value of 0.001, signifying statistical significance as shown in table (6). Qualitatively, this asserts that the Experimental group exhibited a notable aptitude for deducing meaning and drawing logical inferences from poetic texts, reflecting a substantial advantage over the Control group, in line with the research hypothesis. The poetry painting approach has led participants in the experimental group to represent figurative language, such as metaphors and symbolism, in their visual interpretations. The experimental group may have cultivated a deeper understanding of figurative elements in poetry by visualizing and expressing them, thus improving their skills in deducing figurative language in poems.

Table (6)

Group	skill	N	Mean	std	df	t	Sig
Control	Deduce figurative language in the poem.	35	4.6857	.52979	68	18.104	.001
Experimental		35	7.3143	.67612			

5. Convert the poem into prose.

Quantitatively, the Experimental group achieved a considerably higher mean score (11.3143) for the Convert skill compared to the Control group (6.8000), with a p-value of 0.001, indicating statistical significance as shown table (7). Qualitatively, this implies that members of the Experimental group were proficient in converting and transforming elements within poetic texts, showing a significant advantage over the Control group, supporting the hypothesis. Participants in the experimental group likely refined their ability to convert poems into prose by integrating the insights gained from their poetry painting experiences. Participants have learned to extract the essential content of poems and express it more clearly through written prose, utilizing the visualization and artistic skills acquired in poetry painting.

Table (7)

Group	skill	N	Mean	std	df	t	Sig
Control	Convert the poem into prose.	35	6.8000	.79705	68	20.971	.001
experimental		35	11.3143	.99325			

6. Write a paraphrase of the poem.

In quantitative terms, the Experimental group obtained a significantly higher mean score (6.6571) for “Write a paraphrase of the poem” skill compared to the Control group (5.0571) with a p-value of 0.001, confirming statistical significance as shown in table (8). The experimental group have used the visualization and artistic skills developed through the poetry painting approach to create more brilliant and expressive paraphrases. Their significantly higher mean score (6.6571) compared to the control group (5.0571) quantitatively indicates their proficiency in this regard. Qualitatively, it indicates that participants in the experimental group may have translated their heightened sensitivity to imagery and symbolism into their paraphrasing, resulting in more creative and detailed rephrasing of poem content.

Table (8)

Group	skill	N	Mean	std	df	t	Sig
Control	Write a paraphrase of the poem.	35	5.0571	.63906	68	5.418	.001
experimental		35	6.6571	1.62595			

Testing the Third Hypothesis of The study

Hypothesis three states that “There are statistically significant differences between the mean score of the experimental group on the pre-post-test on the overall poetic texts analytical skills in favor of the post-test.

The t-test for independent sample was used to find if there are statistically significant differences between the mean score of the experimental group on the pre-post-test on the overall poetic texts analytical skills, as shown in Table (9) and Figure (3):

Table (9) Comparing between Pre-Post Test of Experimental Group on the overall Poetic Texts' Analytical Skills

Experimental group	skill	N	Mean	std	t	Sig
Bre	sum	35	14.8000	1.65920	63.2	0.000
Post			44.4857	2.86327		

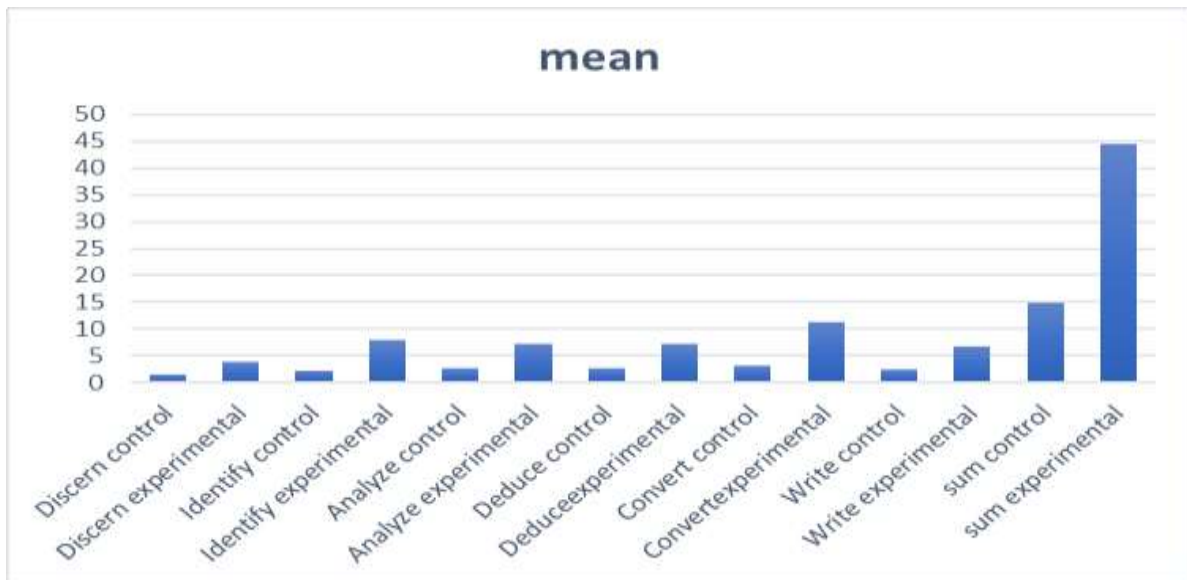
Overall Analytical Skills of Poetic Texts

The overall analytical skills of the experimental group in the realm of poetic texts exhibited a noteworthy transformation when comparing their pre-test and post-test results. At the outset, the pre-test revealed a mean score of 1.65920, indicating a baseline level of analytical proficiency that varied across different skills. However, following the intervention, the post-test results demonstrated a substantial and highly statistically significant improvement, with a mean score of 14.8000. This dramatic increase, coupled with a considerable effect size (Cohen's $d \approx 13.14$), underscored the comprehensive impact of the intervention. It is evident that the participants not only developed individual skills such as discerning themes, identifying supporting details, and deducing figurative language but also integrated these abilities into a more sophisticated and holistic understanding of poetic texts. Their post-test scores signify an elevated capacity to appreciate, analyze, and articulate the nuances and complexities of poetry, reflecting a substantial enhancement in their overall analytical skills in this domain.

Poetry painting is effective in developing poetic texts analytical skills for the experimental group students," is strongly supported by the data. The substantial effect size, with an Eta Squared of .904, signifies a large effect and underscores the significant impact of the Poetry painting intervention on the

development of poetic text analytical skills within the experimental group. The quantitative data provided earlier, which showed remarkable improvements in various skills, such as discerning themes, identifying supporting details, analyzing tone and mood, deducing figurative language, converting poems into prose, and writing paraphrases, aligns perfectly with this hypothesis. These enhancements in the post-test scores, coupled with a highly statistically significant p-value, demonstrate that Poetry painting had a profound and beneficial effect on the students' ability to analyze and appreciate poetic texts. This result underscores the effectiveness of the intervention in fostering the growth of analytical skills in the context of poetry.

Figure (3) Comparing between Pre-Post Test for Experimental Group in Poetic Texts' Analytical Skills



Testing the Fourth Hypothesis of the Study

Hypothesis four states that “There are statistically significant differences between the mean score of the experimental group on the pre-post-test on each sub-skill of the analytical skills in favor of the post-test.

The t-test for independent sample was used to find if there are statistically significant differences between the mean score of the experimental group on the pre-post-test on each skill on each sub-skill of the analytical skills, as shown in Table (10) and Figure (3):

1. Identify the Theme of the Poem:

Quantitatively, there was a notable increase in performance from a mean pre-test score of 0.50543 to a significantly higher post-test score of 1.4571. This difference was highly statistically significant ($p= 0.000$), with an impressive effect size (Cohen's $d \approx 0.95$) as reflected in table (11). Qualitatively, this indicates that the intervention substantially enhanced the participants' ability to identify and understand the underlying themes in poetic texts, reflecting their improved comprehension and analytical skills in this area. Visual representation of poem helps students to identify the theme of poems .By engaging both visual and verbal senses. It allows students to explore the emotional and thematic depths of a poem more fully. Students observed the colors, shapes, and scenes in the painting and relate them back to the texts to identify the theme expressed in the poem.

Table (11)

Experimental group	skill	N	Mean	std	t	Sig
Bre	Identify the theme of the poem	35	1.4571	.50543	21.4	0.000
Post			4.0000	.64169		

2. Identify the Supporting Details:

Quantitatively, there was a notable increase in performance from a mean pre-test score of 0.80753 to a post-test score of 2.2286. The increase was statistically significant ($p = 0.000$), with a sizable effect size (Cohen's $d \approx 1.42$) as reflected in table (12). Qualitatively, this indicates that the intervention was highly effective in helping participants recognize and articulate the supporting details that contribute to a deeper understanding of poetic texts, showcasing their enhanced analytical skills. Poetry painting serves as an invaluable tool for aiding students in identifying the supporting details of a poem through its multi-dimensional approach. Through visual representation of poems Students managed to analyze the visual elements in the painting, such as symbolism and imagery, to gain deeper insights into the supporting details of the poem. Additionally, the contextual understanding provided by the painting enhances students' comprehension of the poem's setting, atmosphere, and cultural context, further aiding in the identification of supporting details. Through engagement with the visual representation, students are encouraged to critically analyze the

relationship between the painting and the poem, fostering both creativity and critical thinking skills. Poetry painting provides students with a dynamic and effective experience that enriches their understanding of the poem's supporting details, leading to a deeper appreciation of its thematic complexity.

Table (12)

Experimental group	skill	N	Mean	std	t	Sig
Bre	Identify the supporting details	35	2.2286	.80753	32.8	0.000
Post			7.8571	.73336		

3. Analyze the Tone and Mood of the Poem:

Quantitatively, participants exhibited significant growth, with the mean pre-test score of 0.57248 rising to 2.7143 in the post-test. This improvement was highly statistically significant ($p = 0.000$), and the effect size was substantial (Cohen's $d \approx 2.14$) as reflected in table (13). Qualitatively, this shows that the intervention led to a remarkable development in participants' capacity to perceive and interpret the emotional and stylistic nuances of poetic texts, underscoring their heightened sensitivity to tone and mood. Poetry painting serves as a powerful aid for students in analyzing the tone and mood of a poem by visually representing the emotions and atmosphere conveyed in the text. Through the use of color, composition, and imagery, the painting captures the essence of the poem's tone and mood, providing students with a real entry point for interpretation. By observing the visual elements of the painting, such as the choice of colors, lighting, and facial expressions represented, students can recognize the emotional feelings and atmosphere submitted by the poem. Additionally, the symbolism and visual metaphors present in the painting offer insights into the deeper levels of meaning inserted within the poem's tone and mood. Engaging with the painting prompts students to consider how these visual cues support with their interpretation of the poem's tone and mood, fostering critical thinking and analytical skills. Through this innovative approach, poetry painting enables students to develop a deeper understanding of the complex emotional landscape of the poem, enhancing their appreciation for its artistic value and thematic depth.

Table (13)

Experimental group	skill	N	Mean	Std	t	Sig
Bre	3. Analyze the tone (authors' attitude) and the mood (emotional atmosphere) of the poem.	35	2.7143	.57248	39.	0.000
Post			7.3429	.63906		

4. Deduce Figurative Language in the Poem:

Quantitatively, participants made substantial progress, with the mean pre-test score of 0.53922 increasing to 2.6571 in the post-test. This improvement was statistically significant ($p = 0.000$), and the effect size was substantial (Cohen's $d \approx 2.12$). as reflected in table (14) Qualitatively, this demonstrates that the intervention effectively improved participants' skill in recognizing and understanding figurative language in poems, highlighting their increased proficiency in deciphering metaphorical and symbolic elements. Poetry painting offers a dynamic and innovative approach to understanding and deducing figurative language in a poem, enriching students' appreciation for its linguistic complexity and artistic expression. By translating the figurative language of the poem into visual form, the painting offers concrete examples that aid in comprehension and analysis. Students can examine the visual elements of the painting, such as symbols, metaphors, and similes, to identify and interpret the figurative language used in the poem. For example, In a poem describes a sunset as "a blanket of gold spread across the sky," students looked for similar imagery in the painting, such as warm hues and soft, flowing lines, to deduce the use of metaphorical language. By engaging with the painting, students are encouraged to explore the deeper meaning behind the figurative language of the poem, fostering critical thinking and analytical skills.

Table (14)

Experimental group	skill	N	Mean	std	t	Sig
Bre	Deduce figurative language in the poem.	35	2.6571	.53922	30.4	0.000
Post			7.3143	.67612		

5. Convert the Poem into Prose:

Quantitatively, participants' performance surged significantly, with the mean pre-test score of 0.80753 soaring to 3.2286 in the post-test. This increase was highly statistically significant ($p = 0.000$), and the effect size was substantial (Cohen's $d \approx 2.42$) as reflected in table (15). Qualitatively, this indicates that the intervention greatly enhanced participants' ability to transform poetic texts into prose, showcasing their improved ability to extract the core meaning from poetic language and express it in a more straightforward manner. Poetry painting aids students in converting a poem into prose by providing a visual representation that captures the narrative essence and thematic elements of the text. By observing the visual elements of the painting, such as characters, settings, and events depicted, students can identify the key components of the poem's storyline and thematic content. Through engagement with the painting, students are encouraged to translate the poetic language of the poem into a more straightforward narrative form, fostering their comprehension and analytical skills.

Table (15)

Experimental group	skill	N	Mean	std	t	Sig
Bre	Convert the poem into prose.	35	3.2286	.80753	40.7	0.000
Post			11.3143	.99325		

6. Write a Paraphrase of the Poem:

Quantitatively, participants demonstrated substantial growth, with the mean pre-test score of 0.56211 rising to 2.5143 in the post-test. This increase was statistically significant ($p = 0.000$), with a considerable effect size (Cohen's $d \approx 1.95$) as reflected in table (16). Qualitatively, this showed that the intervention effectively developed participants' skill in crafting concise and accurate paraphrases of poems, reflecting their refined ability to restate the essence of poetic content in their own words. Poetry painting facilitates the process of writing a paraphrase of a poem by offering a visual representation that summarizes the key themes and imagery of the text. By observing the visual elements of the painting, such as symbols, colors, and scenes described, students can discern the underlying message and narrative of the poem. Through engagement with the painting, students are encouraged to interpret the poem's meaning in their own words, fostering creativity and critical thinking skills.

Table (16)

Experimental group	skill	N	Mean	std	t	Sig
Bre	Write a paraphrase of the poem.	35	2.5143	.56211	14.8	0.000
Post			6.6571	1.62595		

Research Findings

- 1. Immediate Effectiveness:** the Poetry Painting approach demonstrated direct effectiveness in enhancing English majors' analytical skills in the context of poetic texts.
- 2. Significant Skill Improvement:** participants showed significant improvement in different skills, including discerning themes, identifying and supporting details, analyzing tone and mood, deducing figurative language, converting poems into prose, and writing paraphrases.
- 3. Statistically Significant Results:** post-test scores exhibited highly statistically significant increases across all assessed skills, indicating the effectiveness of the approach.
- 4. Large Effect Size:** the study revealed a large effect size (Eta Squared = 0.904), emphasizing the substantial impact of the Poetry Painting approach on skill development.
- 5. Holistic Skill Enhancement:** the Poetry Painting approach not only improved individual skills but also contributed to an overall heightened capacity to engage with and understand poetic texts.
- 6. Relevance for English Majors:** the findings suggest that this approach is particularly relevant and beneficial for English majors, aligning with their academic needs and objectives.
- 7. Strong Foundation for Further Research:** the research provides a strong base for future studies, including long-term impact assessments, comparative analyses with other teaching methods, and adaptation for different skill levels.
- 8. Positive Participant Feedback:** qualitative data showed positive feedback from participants, highlighting their appreciation of the approach and its impact on their learning experiences especially language learning.

Conclusion, Recommendation and Suggestions

Conclusion of the study

This experimental study explores the effectiveness of utilizing poetry painting as a pedagogical tool to enhance the analytical skills of English majors when engaging with poetic texts. The aim of the research is to investigate whether the integration of visual art forms, specifically painting, can facilitate a deeper

understanding and interpretation of poetry, thereby improving students' ability to analyze and appreciate the involved levels of meaning within poetic works. The study adopts a mixed-methods approach, combining quantitative and qualitative measures to assess the impact of poetry painting on participants' analytical skills. A total of 60 English majors from a university were randomly assigned to two groups: an experimental group, where students received instruction on analyzing poetic texts through poetry painting, and a control group, where traditional analytical methods were employed. The experimental group participated in a series of interactive sessions where they were exposed to various poetic texts alongside accompanying visual representations in the form of paintings. These sessions focused on guiding students to explore the interplay between visual and linguistic elements in poetry, encouraging them to identify and interpret symbolic representations, metaphors, and themes through the lens of both art forms. In contrast, the control group submits to traditional instruction involving close reading and textual analysis techniques. Quantitative data were collected through pre- and post-test assessments, evaluating participants' analytical skills and comprehension of poetic texts. The qualitative data were obtained through students' reflective discussion and semi-structured interviews, experiences, and insights regarding the impact of poetry painting on their learning process.

Recommendations of the Study

The current research offers several of recommendations as follows:

1. **Diverse Participants:** expand the participant group to include a diverse range of English majors to determine if the approach is equally effective for a broader demographic.
2. **Comparison with Other Methods:** conduct comparative studies to evaluate the Poetry Painting approach against traditional and innovative teaching methods.
3. **Integration of Technology:** explore the use of technology to enhance and modernize the Poetry Painting approach.
4. **Teacher Training Programs:** develop training programs for educators to effectively implement the approach in English courses.

5. **Publication and Sharing:** share study results through publications and conference presentations to encourage adoption and collaboration with other institutions.

6. **Developing poetry course specification:** by adding poetry painting strategy within the course strategies matrix as well as within the teaching, learning and evaluation strategy of Faculty of Education.

Suggestions for Further Research

It would be worthwhile for further research to:

1. Compare the effectiveness of poetry painting with other forms of visual arts, such as photography or sculpture, in enhancing analytical skills when engaging with poetic texts.
2. Explore how cultural background influences students' interpretation and appreciation of poetry when using poetry painting as a pedagogical tool, considering diverse cultural perspectives.
3. Examine the impact of providing training and professional development to educators on effectively integrating poetry painting into the curriculum to enhance critical speaking skills.
4. Investigate the use of digital platforms or virtual reality technology to enhance the integration of visual art forms with poetic texts and its impact on students' analytical skills.
5. Investigate teachers' perspectives on the challenges and opportunities associated with integrating poetry painting into the curriculum and its impact on students' learning outcomes.

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