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The Effects of Intensive Reading of Poetry on EFL

Students' Literary Competence.

The Case of First Year Licence Students at University of Mohamad Seddik
Ben Yahia, Jijel

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Declaration

We hereby declare that the dissertation entitled “The Effects of Intensive Reading of Poetry on EFL Students’ Literary Competence” is our own work and all the sources we have used have been acknowledged by means of references. We also certify that we have not copied or plagiarized the work of other students or researchers partially or fully. In case any material is not documented, we shall be responsible for the consequences.

Signature Date

Dedication

In the name of Allah, the most gracious, the most merciful, without whom this Work would have never been possible.

I dedicate this humble work:

To the queen and king of my world my mother “Zohra” and my father “AHCEN”. Thank you so much for your endless love, support, and encouragement;

To the role models of my life, my elder sisters “Assia” and “Ahlam” I’m deeply grateful for your unwavering support and unconditional love;

To my dear brothers “Amine” and “Salim” for their constant support;

To my lovely young sisters “Wissam”, “Nesrine”, “Ikram”;

To the best twin ever my little brothers “Moussa” and “Younes”;

To my little pumpkin and the source of my happiness my little brother “Bahaa”;

To my sweetie pie and the youngest person in our family my nephew “Anes”;

To my near-born nephew, wishing you a healthy and vibrant start to your journey in this world;

And to all my friends and relatives who sincerely supported me with their prayers, kindness and encouragement.

Rabab

Dedication

In the name of Allah, the most Gracious, the most compassionate, all praise is due to Allah, the sustainer of the entire world.

I lovingly dedicate this work to:

Myself;

*My support in life, my dear father “**Farid**” and My sunshine, my lovely mother “**Alia**”. Thank you for your endless love, care and encouragement to complete my studies, I am forever grateful for being your daughter;*

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Abstract

The present research attempts to examine the effects of intensive reading of poetry on English as a foreign language students' literary competence. In EFL settings, intensive reading holds great significance as it enables learners to engage with texts, understand deep meanings, and thoroughly analyze elements of language. Moreover, diction, imagery, figures of speech, and sound devices have an important role in learning English as they use figurative meanings besides their literary meaning, and create special rhythmic sounds. It was hypothesized that if EFL students read poetry intensively, they can develop their literary competence at the level of remembering, understanding, applying, and analysing different literary devices. To test the validity of the formulated hypothesis, a mixed method approach was employed, using a test to gather quantitative data from students and an interview to collect qualitative insights from teachers. The sample of the study was 30 first-year License students majoring in English as a foreign language during the academic year 2022-2023, and five teachers of English literature from the Department of English at the University Mohamed Seddik Ben Yahya, Jijel. The data collected indicates that to a great extent reading poetry intensively has a positive impact on students' literary competence. Based on the findings of this study, some pedagogical recommendations are suggested for reading poetry intensively in order to enhance the literary competence.

Keywords: Intensive reading, Literary competence, Poetry

List of Abbreviations and Symbols

EFL: English as a Foreign Language

FL: Foreign Language

MCQ: Multiple Choice Questions

Q: Question

%: Percentage

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Résumé

ملخص

General introduction

1. Background of the Study

In an English as a Foreign Language (EFL) context, developing reading skills does not only help students learn foreign languages (FL), but also opens doors to the world of literature. Vural (2013) claims that “a fundamental purpose of learning a foreign language is to be able to communicate in its oral and written forms, including reading its literature” (p. 16). As EFL learners engage with literature and particularly poems, they have the opportunity to practice decoding and understanding of English language structures, expand their vocabulary, and develop lasting sub-skills. Reading poetry in an EFL context also fosters a deeper appreciation of the language nuances, promotes creativity, and encourages personal expression through written and spoken forms.

Many studies attempted to cover the scope of reading. El Bakri (2019) conducted research in which she investigated the effectiveness of using poetry in developing English vocabulary, language proficiency, and motivation of EFL Palestinian students. In order to achieve the aim of her research she implemented a mixed method approach using post-test for 73 female tenth grade students, and a questionnaire for 214 English language teachers from Hebron University. The findings revealed that poetry has positive effects on developing Palestinian FL learners’ English vocabulary, language proficiency, and interest in dealing with literature. Furthermore, another study conducted by Khansir (2012) entitled “Teaching Poetry in the ELT Classroom” stressed the importance of reading poetry in EFL classrooms by investigating the effectiveness of reading poetry in EFL context on students’ language development. The results of his study showed that poetry has a positive impact on students’ knowledge of language in terms of structure, grammar, and vocabulary. In addition, Nair et al., (2012) maintained that literature reading and particularly poetry

reading have a positive effect on students' interests in learning the foreign language (FL) as well as developing their language proficiency. Arnold (2009) research entitled "Online Extensive Reading for Advanced Foreign Language Learners: An Evaluation Study." revealed that reading poetry extensively affects students in many aspects. It enhances learners' motivation and self-confidence, and makes them developed into skilled second language readers, making conscious decisions about reading strategy, and use dictionary affectively.

In light of the findings presented above, the present study aims at addressing an aspect that has not been covered in previous research in the Algerian context; thereby filling an important gap in the literature of research. By focusing on these unexplored areas, this study seeks to contribute to the existing body of knowledge and provide a more comprehensive understanding of the effectiveness of reading poetry intensively and the need to integrate it more in the Algerian EFL context.

2. Statement of the Problem

Reading poetry in EFL settings is a challenging process since it poses both linguistic and literary difficulties for non-native speakers of English. Poetry has special language sounds and uses unique words which for some students cause problems in understanding its figurative meaning and recognizing its value. Also, when reading poetry, it is hard for them to remember certain literary devices, or to understand them. So, it is crucial to highlight the importance of reading poetry in EFL classrooms. This study aims to fill this gap by exploring the effects of reading poetry intensively on students' literary competence, providing insights into the specific linguistic and literary gains that can be attained after engaging with poetic texts.

3. Aims of the Study

The present study conducted at the department of English of the University of Mohamed Seddik Ben Yahia Jijel aims to investigate the effects of reading poetry intensively on EFL students' literary competence with a specific focus on diction, imagery, figures of speech and sound devices. By examining the impact of poetry reading on students' literary competence development, this research aims to contribute to the existing literature and provide insights into the potential benefits of incorporating poetry in language learning area. Ultimately, the study aims to provide the Department of English at the University of Jijel with evidence-based recommendations for integrating poetry more in order to enhance students' literary competence.

4. Research Questions and Hypothesis

This research study seeks to answer the following questions:

- Does intensive reading of poetry affect EFL students' literary competence?
- To what extent does intensive reading of poetry affect EFL students' literary competence in terms of diction, imagery, figures of speech, and sound devices?

Based on the problem of the study and the research questions, it is hypothesized that if EFL students read poetry intensively, they will develop their literary competence at the levels of remembering and understanding different literary devices.

5. Means of Research

The study will adopt a descriptive research design involving a mixed-methods approach and combining both quantitative and qualitative data collection methods. The study will employ a test addressed to a randomly selected sample of 30 first-year students, in order to assess the impact of reading poetry intensively on their literary competence development, while also conducting structured interviews with 5 literature teachers to gain insights into their perspectives and

experiences regarding the integration of poetry in language teaching. The data analysis will be based on Bloom's taxonomy (1956) in order to investigate students' ability to recall and identify, elements of poetry. The study will draw conclusions based on the combined findings, providing recommendations for the effective integration of poetry in language teaching to enhance students' literary competence.

6. Structure of the study

The study at hand consists of two chapters. The first part provides a theoretical background for this study which deals with the effects of intensive reading of poetry on EFL students' literary competence. This chapter was divided into two sections. Section one attempts to cover intensive reading of poetry by defining the concept of reading and its types. Then, it covers the different reading materials, with special focus on poetry, as well as its types, and finally the first-year poetry syllabus at the University of Jijel. The second section, on the other hand, deals with literary competence, its notion, and then it details on the definition of literary competence and its importance. Following that, section two discusses the different elements of literary competence, namely diction, tone, imagery, figures of speech, and sound devices. Finally, it relates the two variables of the study by shedding light on the effects of intensive reading of poetry on EFL students' literary competence. Meanwhile, the second chapter represents the field work detailing on this research's methodology, aims and description of instruments, and analysis of the collected data gathered from both students' test and teachers' interview. It ends with a section confirming or rejecting the previously stated hypothesis and research questions in discussion of the findings. Finally, this chapter lists some recommendations for both teachers and learners and mentioning the main limitations that were encountered during the accomplishment of the study.

1. Chapter One: Intensive Reading of Poetry and Literary Competence

Introduction

Learning English as a foreign language (EFL) requires the mastery of multiple skills, one of which is reading. The practice of reading in the classroom holds a special place when it comes to relating it to the world of literature. Intensive reading of poetry in particular allows language learners to gradually manipulate and master poetic language, imagery, and several poetic devices. By engaging in this form of reading, learners have the opportunity to understand the intended meaning and to enhance their language skills. Therefore, the purpose of this chapter is to provide a theoretical background for this study which deals with the effects of intensive reading of poetry on EFL students' literary competence. The second section, on the other hand, focuses on the notion of literary competence, its definition, importance, elements, and at the end it relates the variable of reading poetry intensively to literary competence development.

1.1. Section One: Intensive Reading of Poetry

The first chapter is divided into two sections; the first section is entitled "Intensive Reading of Poetry" while the second section is entitled "Literary Competence Development". The first section discusses the reading as a skill and a field of study as provided by different scholars along with its types. Then, it provides a synthesis on the definition of different reading materials, and at the end, it provides the syllabus of poetry of first year.

1.1.1. Definition of Reading

Reading is an important perceptive skill from the four skills of language. Many researchers and linguists face a problem to find a clear and direct definition of reading. Being an essential skill, researchers and linguists encounter difficulties in formulating a precise and straightforward

definition for reading. Sinatra and Broughton (1980) point out that reading is “a complex process” (p. 379). Harmer (2001), from another perspective, adds that reading is “a receptive skill which is a way in which people extract meaning from discourse they see. It is an exercise dominated by the eyes and the brain, the eyes receive and the brain then has to work out the significance of these messages” (p. 153). In other words, reading provides readers to actively engage with the text, apply reading strategies, and draw on their background knowledge and experiences to construct meaning. Moreover, reading is a way of understanding and making sense of written symbols; in which students read words on a written piece and then trying to figure out their meaning in order to gain knowledge and communicate effectively. Harmer (2009), then adds that “reading is a mental process that entails the use of vision to any written material for the sake of understanding the general meaning of these materials” (p. 15).

In light of these definitions, it seems rather crucial that students should have the ability to decipher and understand simple graphic symbols, and be able to recognize and interpret; however, it is not enough to only decode language, they also need to understand the structure of the text and grasp both the different meanings embedded in the text at the same time. Grabe (2009) states that “reading is also an interaction between the reader and the writer” (p. 15). Meaning, reading is an interactive process where the reader engages with the writer’s ideas and culture, actively constructs meaning using his/her prior knowledge, and forms connections between him/herself and the written words.

1.1.2. Types of Reading

There are two main types of reading: extensive reading and intensive reading. Students usually involve themselves with both extensive and intensive reading to get the maximum benefits (Harmer, 2007, p. 283).

1.1.2.1.Extensive Reading

Extensive reading is a main type that has much importance in reading proficiency development. It can be defined as reading outside the classroom with a large amount of reading pieces in many forms without restricts. Grabe (2009) has demonstrated that extensive reading for long time leads to language skills development such as grammar, spelling, and writing (p. 324). Furthermore, extensive reading can lead to students' fluent reading abilities (Grabe & Stoller, 2011, p. 265). So, reading for long periods of time contributes to enhancing students' language skills and comprehension (Mikulecky & Jeffries, 2007, p. 3). Moreover, Richard and Day (as cited in Mikulecky& Jeffries, 2007, p. 3) state that "extensive reading may play a role in developing the capacity for critical thinking so important for success in higher education". Overall, reading extensively contributes amply to the development of students' language abilities in its own manner given the very nature of this type of reading.

1.1.2.2.Intensive Reading

Finding a clear and precise definition for intensive reading is not an easy process, but the latter is often referred to as the process of reading written texts in the classroom using different materials under the control of the teacher. Intensive reading is reading for a purpose. Carrell and Carson (1997, p. 50) outline that intensive reading refers to the rapid reading of large pieces of material with a specific focus on understanding the general meaning of what is being read rather than on the language. Likewise, Nation (2009) asserts that "intensive reading is an opportunity for

learners to understand how aspects of a text's lexical, grammatical, cohesive, format, and conceptual content work together to achieve the text's communicative purpose" (p. 47). These two definitions denote that intensive reading provides learners with the opportunity to comprehend and analyze different elements of texts, such as vocabulary, grammar, cohesion devices, format, and conceptual content and how they harmoniously contribute to achieving the text's intended social function.

In another context, Powell (2005) states that intensive reading is "the exercise of careful reading of short complex texts to develop detailed understanding and skills" (p. 28). Thus, intensive reading occurs when readers read short passages line by line or analyzing it line by line with the help of a teacher to deepen their understanding of the foreign language text (Bamford & Day, 2004, p. 99).

1.1.3. Reading Materials

Reading materials refers to anything that is produced with the purpose of being read and communicating certain ideas. Brown (1995) asserts that reading materials can help the teacher to transfer knowledge to his/her student (as cited in Andriani, 2018, p. 16). There are three main reading materials: prose, drama, and poetry.

1.1.3.1. Prose

Prose is considered as a reading material that differs from other materials. It is viewed as the simple spoken or written form of language. According to Abrams (1999), "prose is an inclusive term for all discourse, spoken or written, which is not patterned into the lines either of metric verse or of free verse" (p. 246). That is, prose does not typically follow a strict rhythmic pattern. Instead,

it relies on the natural flow of words and sentence structures. Thus, it affords readers with the intended meaning without the heightened musicality or rhythm that is often found in poetry.

Furthermore, prose is a form of written language that is organized into sentences and paragraphs rather than being structured in verse or line. It is the most common and widely used form of written expression in literature and everyday communication. Gale (2009), in the same line of thought asserts that “prose is usually grouped into paragraphs that form a cohesive whole such as an essay or a novel” (p. 333). Overall, prose is the ordinary form of written or spoken language, lacking a specific rhythmic or metrical pattern. It is characterized by sentences and paragraphs organized into coherent forms and follows natural patterns of speech.

1.1.3.2.Drama

The term drama means “action”; it also can be a synonym for the word play (Kennedy & Gioia, 1995, p. 1062). Drama as another reading material has an impact on students learning process inside classroom. According to Maley and Duff (1984) (as cited in Angelianawati, 2019), drama in classrooms is not just a performance but it is also a mean to foster the students’ language competence (p. 127). Furthermore, the main role of drama is teaching students how acquire language. Drama promotes knowledge sharing among the students and teaches them how to take their learning responsibility, and discover more language strategies by their own (Boudreault, 2010, para. 6). Wessels (1987) summarizes the benefits of drama in language teaching as follows:

- The acquisition of meaningful, fluent interaction in the target language;
- The assimilation of a whole range of pronunciation and prosodic features in a fully contextualized and interactional manner.

- The fully contextualized acquisition of new vocabulary and structure;
- An improved sense of confidence in the student in his or her ability to learn the target language” (p.13).

1.1.3.3.Poetry

Poetry is closely tied to drama as it is a literary genre meant to be read, listened to, and enjoyed. The word poetry derives its origins from the word “ποίησις, ποιῆσις”, which means “making” or “creating” referring to the act of creating or composing a poem (Ferber, 2019, para. 4). Being the center of many pieces of research, poetry has several definitions. Mittal (2014) defines it as “a beautifully written and rhythmically arranged script” (p. 21). In other words, poetry refers to the musically arranged words that make the reader enjoy the harmony of sounds through series of stressed and unstressed syllables. Moreover, poetry is referred to as the type of writing that allows readers to experience certain feelings the poet wants to share through his/her words; it enables the reader to deeply understand new ideas and even imagine new feelings that he/she would have never experienced in real life as Sage (1987) asserts that poetry is “an experience of language” (p. 22). In same line of thought, Wordsworth agrees with Sage and defines poetry as “the spontaneous overflow of powerful feelings” (as cited in Green 1989, p. 57). All in all, poetry has a unique language including figures of speech, imagery, and sound devices; these poetic devices convey thoughts in a unique and aesthetic manner. Spinnelli and Williams (1981) assure that poetry is “a fertile source of figurative language” (as cited in Sage, 1987, p. 22). In addition to figurative language and musicality, poems have much specificity that other types of writing do not such as imagery and sound devices.

Poetry is a genre of literature that encompasses various types. Kennedy and Gioia (1995) maintain that there are three main types of poetry: lyric poetry, narrative poetry, and dramatic poetry (p.588). Each type carries its own unique characteristics allowing poets to convey their thoughts, emotions, and experiences in distinct ways.

1.1.3.3.1. Lyric Poetry

Abrams (1999) defines lyric poetry as “any fairly short poem, consisting of the utterance by a single speaker, who expresses a state of mind or a process of perception, thought, and feeling. Many lyric speakers are represented as musing in solitude” (p. 146). In other words, a lyric is a short poem written by only one speaker who focuses on feelings rather than patterns. There are three types of lyric poetry: sonnet, ode, and elegy.

A. Sonnet

According to Abrams (1999, p. 290), a sonnet is a lyric poem that is written in one single stanza. It contains fourteen iambic pentameter lines. Usually, the poet coordinates these lines using an intricate rhyme scheme. Moreover, Kennedy and Gioia (1995, p. 376) believe that there are two main types of sonnets: First, the Italian or Petrarchan sonnet which is divided into two parts; the first part follows the rhyme scheme of *abba, abba* in the first eight lines (also known as the octave), and then adds new rhyme scheme in the last six lines (also known as the sestet) as *cdcdcd* or *cdecde*. Second, English sonnet or as it is known as Shakespearean sonnet is the type of poems in which rhyme occur in four clusters: *abab, cdcd, efef, gg* making three quartets and a couplet.

B. The Ode

Abrams (1999) claims that ode poem is similar to the lyric poetry except that they have different sizes; the former tends to be longer than the latter. Moreover, ode poems usually cover serious issues and are written in “an elevated style and elaborate in its stanzaic structure” (p. 198).

C. Elegy

According to Abrams (1999) an elegy poem is a type of lyric poem that is written in “elegiac meter” meaning “alternating hexameter and pentameter lines”. The latter refers to a combination of two verses one is hexameter (containing six feet), and the other is pentameter (which contains 5 feet). Moreover, this type of lyrical poems is used by poets in order to express a state of loss, change, or to complain about love (p. 72).

Thus, each subgenre of lyric poetry has its main characteristics. Sonnets are 14-line poems with structured rhyme schemes, while odes express intense emotions and admiration using formal language and metaphors. Elegies are poems that reflect on loss and convey a sense of sadness. Each subgenre offers a distinct way for poets to convey their emotions and engage with their subjects.

1.1.3.3.2. Narrative poetry

Narrative poetry is a type of poetry that allows poets to convey stories, events, and experiences through pieces of narrative poems. The latter offer the opportunity to explore characters, conflicts, and settings in a poetic form capturing the reader’s imagination and emotions. This genre allows poets to convey stories, events, and experiences through verse engaging readers in an immersive narrative journey (Gale, 2009, p. 330). So, is important for students to have the ability to imagine the details of the narrated poem in order to develop their creative thinking. Benton (1990) believes that “the narrative imagination is our common human property; it is the way we

make sense of experience” (p. 28). This process of imagination is what distinguishes literary writing with its different sub-types from other writings.

There are two types of narrative poetry: epic and ballad

A. The Epic

The epic, also called ‘heroic poem’, is a long narrative poem that celebrates heroic deeds and often encompasses the adventures of a central protagonist (Abrams, 1999, p. 76). This type of narrative poems is known for its elevated language and formal structure, which leave an impact on the reader’s imagination and makes him/her imagine the characters especially the protagonist, the settings, and everything related to story being told.

B. The Ballad

According to Abrams (1999, p. 18), the ballad is a type of poem resembling a song designed to tell a story to its listeners. This type of narrative poetry requires the poet to use four-line stanzas, where the lines alternate between tetrameter and trimeter (rhythm pattern where there are four or three feet in the line of poetry), and they are meant to be performed orally. Folk ballads, also referred to as early ballads were transmitted across generations orally, resulting in their authors who are often unknown. On the other hand, literary ballads are composed by known authors and emerged after the folk ballads (Gale, 2009, p. 321).

1.1.3.3.3. Dramatic poetry

Dramatic poetry is another type of poetry which “presents the voice of an imaginary character (or characters) speaking directly, without any additional narration by the author”

(Kennedy & Gioia, 1995, p. 593). In other words, the poet presents the voice of an imaginary character or characters speaking directly to the reader, without any additional narration or commentary from the author. In the same line of thought, Abrams (1999, p. 70) agrees with the previous definition and instead calls this type of poetry ‘dramatic monologue’. It occurs when the characters reveal their thoughts, feelings, and experiences through their words without a direct intervention of the poet.

Based on our research’s aim, it is evident that different types of poems hold great significance in the world of literature. They can provide EFL students with the opportunity to engage with language, imagination, and deeper levels of meaning. Particularly, they allow readers to delve into language patterns that only occur in this type of writing and not others.

1.1.4. First-Year Poetry Syllabus at the University of Jijel

The first-year syllabus of literary texts at English department of the University of Jijel is devoted entirely to poetry. Even if it starts with an introduction to the different types of literary writing, it centers entirely on the different part of poem, which are ten parts. The first lesson is devoted to the three first parts, namely the speaker, the audience and the subject. In the lesson, teachers shed light on the idea of themes, then diction, tone, and then mood. The subject and the themes are closely related and so are diction, tone, and mood and teachers work hard to highlight the relation between these parts. The third lesson is devoted to the seventh part of poem which is imagery with its types: olfactory, tactile, visual, auditory and gustatory. Next, the teacher in the fourth lesson defines and explains the different types of figures of speech to students. The fifth lesson highlights sound devices in poetry, which are onomatopoeia, alliteration, assonance, consonance, refrain, repetition, and rhyme. The last lesson is devoted to the last part of poem which

is rhythm, including the process of identifying meter (also known as scansion) and the types of metrical lines in poems. Evidently, each lesson is conducted using a workbook allowing plenty of practice for each part of the poem. From the lectures of first year syllabus, it is obvious that the syllabus seeks to make the students familiar with the different parts of the poem. In light of this study, the aim is to notice the effects of the instruction of this syllabus on first year students' literary competence.

Conclusion

The central aim of this section is to provide a definition to the reading skill and its types. It also covers the different reading materials, and focuses on poetry and its types since it is the focus of this study. Finally, the section details on the literary text module syllabus of first-year students of English at the University of Jijel.

1.2.Section Two: Literary Competence

Introduction

The aim of this section is to shed light on the concept of literary competence. The section also presents a synthesis of definitions of LC, and highlights its elements most relevant to poetry, namely diction, tone, figures of speech, sound devices, and imagery with its types. Finally, the section relates intensive reading of poetry to EFL students' literary competence development.

1.2.1. The Notion of Literary Competence

It is believed by different scholars that reading literary work is different from reading other types of discourse since the latter requires the readers to be exposed to certain information without any symbolism or rhythmical choice of words while the former needs to be interpreted and analyzed at different levels. In light of this idea, Culler (2002) asserts that in order to read literary text readers must have an “implicit understanding of the operations of literary discourse which tells one what to look for”. In other words, readers need what is known as ‘literary competence’ which for him refers to the ability to convert the meaning beyond what it is written in the text (p. 132).

Literary competencies generally defined as the ability to understand the general and the specific meanings from literary works. According to Brumfit and Carter (1986, p. 18) literary competence refers to the “interesting combination of linguistic, socio-cultural, historical, and semiotic awareness”. Meaning, one needs not only to understand a literary text at the linguistic level, but also needs to make connections between the language, the social, cultural, and historical background of the text and the author in order to achieve full understanding. Moreover, Culler

(2002, p. 140) states that literary competence can tell the difference between skillful reader and non-skillful readers. These two definitions denote that, literary competence is the learners' ability to combine the explicit and the implicit meanings from literary texts, applying it to new situations, and developing the linguistic ability to intuit the theme of the given text (Paran et al., 2020, p. 327).

1.2.2. The Importance of Literary Competence

It is generally believed that foreign language learners face some problems when learning literary text because it usually uses both fact and fiction in order to convey the intended meaning. However, it is important for both teachers and learners to know that the key for understanding literary works is to recognize that a balance between the two is required (Carter & Long, 1991, p. 16). Meaning, in learning literature, students must have certain abilities which make up literary competence (Lazar, 1993, p. 13). Coenen (1992) introduces some of these skills:

A reader who is literary competent is able to communicate with and about literature. The content of this communication may be varied, but at least shows that the reader is able to construct coherence. This might regard coherence within a text to enhance comprehension and interpretation, describing similarity and variation between texts, relating text and world, relating personal judgment about the literary work to that of other readers. The literary competent reader's attitude to literature is defined by a certain willingness to invest in reading and a certain open mind regarding to deviant perspectives and frames of reference. (As cited in Witte et al., 2006, p. 5)

In other words, literary competence helps readers to understand different forms of genres like poetry, prose, and drama, identify literary devices such as Diction, figures of speech, imagery, and sound devices, and use their comprehension in order to analyze texts. Thus, the aim of this

section is to stress the importance of literary competence in EFL settings, introduce its elements and delve into the effects of reading poetry intensively the students' overall literary competence.

1.2.3. Elements of Literary Competence

The aim of the first chapter is to examine the relevant research on whether students develop their literary competency thanks to reading poetry intensively or not. For this purpose, it is worth mentioning the elements that separate literary competent learners from incompetent ones. These elements are diction, tone, imagery, figures of speech, and sound devices. These elements are mostly relevant to poetry more; nonetheless, it does not mean that other types of literary texts do not use them. They do but with varying degrees.

1.2.3.1.Diction

According Richards and Schmidt (2010) diction refers to the ability of readers to understand certain words used by the writer in order to convey a particular idea, it is also “the extent to which the words the writer uses are thought suitable and effective for different kinds of writing” (p. 179). Diction is also defined as the word choice of the writer or the poet and the accuracy of word choices. Widjono (2007) asserts “the use of the accuracy of the choice of words is influenced by the ability to use language associated with the ability to know, understand, master, and use a number of vocabularies actively that can express ideas accurately to be able to communicate effectively to readers or the listener” (as cited in Zauquny, 2020, p. 11). Because the poet makes sure to use words accurately to express ideas effectively, teaching about diction is important for EFL learners so as they are able to identify the exact intended meaning in literary text, as well as being competent differentiating between different written forms.

1.2.3.2.Tone

Tone is represented as the reflection of the attitude of the writer; it shows his/her method, attitude, and moral viewpoint as well as the way his/her personality infuses the work (Cuddon, 2013, p. 726). It also means that a specific quality of sound used by the poet is in fact associated with a specific emotion or experience (Wales, 2011, p. 425). In addition to that, tone also refers to the pitch level of a syllable in phonetics and is critical for identifying word meanings in tone languages (Wales, 2011, p. 425). Readers can interpret the poet's/speaker's feelings from his/her tone and this justifies the need to teach this important aspect of poetry.

1.2.3.3.Imagery

Imagery according to Perrine (1963) is “the representation through language of sense experience” (p. 45). In other words, it is the use of language to create pictures which stimulates certain senses and creates images in the minds of the readers. Moreover, Arp and Perrine (1999) assert that there are seven types of imagery which are: visual, auditory, olfactory, gustatory, tactile, organic and kinesthetic (as cited in Rosmidar, 2012, p. 103).

A. Visual imagery

It is the most widespread type used in literary works as words or sentences are used to produce strong picture-like images that may be easier to remember than those without visual imagery. It denotes the senses of sights. The following two verses by Robert Frost (1874-1963) are an example of visual imagery where the expressions in bold are used to stimulate the specific sense:

“The **gray sea** and their ling **black** land; / And the **yellow half-moon** large and low.” (Tiyahah, 2011, p. 20).

B. Auditory imagery

It refers to images which stimulate the sense of hearing. Below is an example of auditory imagery introduced in Robert Frost poem (1874-1963) where the expressions in bold are used to stimulate the specific sense:

“.. A **tap** of pane, the quick **sharp scratch** / And blue of a light match.” (Tiyanah,2011, p. 21)

C. Gustatory imagery

It refers to words or phrases which stimulate the sense of tasting like sweet/bitter things. It is introduced in Edgar Roberts (1936-2022) following line where the expressions in bold are used to stimulate the specific sense

“The **sweet marinara sauce** makes up for the **bland** sea-shell **pasta** beneath.” (Trisnawaty, 2010, p. 125)

D. Tactile Imagery

It is primarily related to the sense of touch. Below is example of tactile imagery used by John Milton’s (1608-1674) lines where the expressions in bold are used to stimulate the specific sense.

“A **dungeon** horrible, on all side round/As one great **furnace flamed.**” (Damanhuri, 2011, p. 4)

The two lines bring the reader to feel how the dungeon is like a hell of heat and the walls around it are like a big furnace flamed.

E. Olfactory imagery

It is the type of imagery that stimulates reader's smell. The following verse is an example of olfactory imagery used by Robert Frost (1874-1963) where the expressions in bold are used to stimulate the specific sense.

“The buzz-saw snarled and rattled in the yard/And made dust and dropped stove-length sticks of wood/**Sweet-scented** stuff when the breeze drew across it” (Damanhuri, 2011, p. 4).

F. Organic Imagery

It occurs when the words relate the inner feeling, like the feeling of anger, boredom, or weary. The following is an example of organic imagery occurs in Lord Randal's (1845-1916) poem where the expressions in bold are used to stimulate the specific sense.

“I have been to the wild wood: mother, make me bed soon/for I'm **weary** will hunting, and **fain** wald lie down” (Rosmidar, 2012, p. 106).

G. Kinesthetic Imagery

It creates images of natural bodily functions like breathing, heart beating, or touching and so on. The following poem by Hakyō Ishida (1913-1986) contains a kinesthetic imagery.

“The captive eagle/Because of loneliness is/**flapping** his wings-Oh!” (Rosmidar, 2012, p. 106)

1.2.3.4. Figures of Speech

Saputri (2014) believes that literal and non-literal meanings are the two main types of meaning. When a poet says anything that has only one meaning, this is referred to as literal meaning. But when he/she says something that signifies something else other than what the term

means, this is referred to as the non-literal or figurative meanings. The latter are so important in the process of learning languages, and understanding the meaning of poetic language (p. 14). Thus, in the process of learning /teaching poetry, it is essential for EFL learners to be able to identify and explain types of figures of speech such as symbol, simile, metaphor, and personification in order to understand both the connotative and denotative meaning of the poem being read.

1.2.3.4.1. Symbol

Symbol according to Wales (2011) derives its origins from the Greek word “symbolon” which means “token”. This term refers to something that indicates or stands for something else while retaining its inherent identity. Symbols in literature combine literal meaning with the notion of an abstract concept. For example, roses often symbolize beauty and love, as spring symbolizes life and birth (p. 408). Again, Wales (2011) maintains that “it is part of our literary competence that we tease out the symbolism and what it stands for from our interpretation of the imagery, for example, and from the context” (p. 408). Moreover, Reaske (as cited in Sutrisno & Putri, 2017, p. 122), states that symbol can be private, original, or traditional. Meaning, it can be known by only one person, identified in a particular world, or identified by a common culture. The following verses contain examples of symbolism introduced by William Shakespeare (1564-1616).

“All the world’s **a stage**/And all the men an women merely **player**/ They have their entrances/And one man in his time plays many part”

That is, “A stage” is a symbol of ‘the world’, and “players” is a symbol for ‘human being’.

1.2.3.4.2. Simile

The word simile originates from the Latin word 'similis' which means 'like'. It is a figure of speech that is used when there is an imaginative and descriptive comparison. In other words, a simile is used to compare things in the form of imagination or description (Wales, 2011, p. 383). Put otherwise, it is a figure of speech in which one thing is likened to another in such a way as to clarify and enhance an image. It is an explicit comparison recognizable by the use of the words 'like' or 'as' (Cuddon, 1999, p. 830). The following simile from Samuel Taylor Coleridge (1772-1834) poem

“The Rime of the Ancient Mariner”, the poet **compares the ice to emerald** in the feature green.

“**And ice**, mast-high, came floating by/As **green as emerald.**” (Abrams, 2009, p. 119)

Many scholars believe that it is a fine line that separates a simile from a metaphor while other use the terms interchangeably like Aristotle. However, a simile is an explicit comparison while a metaphor is an implicit comparison; metaphor is much more dynamic than simile, and simile is true while metaphor is false (Wales, 2011, p. 384).

1.2.3.4.3. Metaphor

Metaphor means 'to carry over' in Greek. It is a tool that is usually utilized for complicated or uncommon experiences in the context of more common ones (Wales, 2011, p. 265). Meaning, a metaphor is used to replace unclear unfamiliar words with familiar one. Shaw (1972) defines metaphor as follows:

A figure of speech in which a word or phrase is applied to a person, idea or object to which it is not literally applicable. A metaphor is an implied analogy which imaginatively identifies one thing with another. A metaphor is one of the tropes, a device by which an author turns, or twists, the meaning of a word” (as cited in Hussain, 2014, p. 1).

Thus, metaphor is an implicit comparison that used to bring to light unrelated things. The following example by Stephen Spender (1909-1995) is an example of metaphor. He makes a similarity between the gazelle eye and the human eye.

“**Eye, gazelle**, delicate wanderer, / Drinker of horizon’s fluid line” (Abrams, 2009, p. 119).

1.2.3.4.4. Personification

The word personification is extracted from the Greek word ‘prosopopia’; “the impersonation or embodiment of some quality or abstraction; the attribution of human qualities to inanimate objects” (Cuddon, 2013, p.661). Abrams (2009) simplifies this idea by defining the personification as a figure of speech that is used to give life and human characteristics to abstract ideas and non-living things (p.121). The following poem is an example of personification from the epic poem, *Paradise Lost* by John Milton (1608-1674) The poet gave the sky and the thunder the human characteristics which is sadness.

“Sky **lowered**, and **muttering** thunder, some **sad** drops/**Wept** at completing of the mortal sin” (Abrams, 2009, p. 121).

1.2.3.5.Sound Devices

Sounds devices are as important as the connotative and denotative meanings. They refer to the devices relevant to sound and musicality which poets use in their poems. The most common sound devices are alliteration, assonance, consonance, onomatopoeia, repetition, rhyme and refrain (Abrams, 1999, p. 247).

1.2.3.5.1. Assonance

Assonances or as sometimes referred to as ‘vocalic rhyme’ refers to the repetition of the same vowel sounds in a sequence of nearby words containing different consonants. Lake and stake, hope and spoke are example of the repetition of the vowel sounds /ei/ and /əʊ/ respectively. Abrams (1999) accurately asserts that assonance is the repetition of identical or similar vowel sounds – especially in “stressed syllable in a sequence of nearby words” (p. 9). It often produces a particular effect of euphony; the latter refers to a pleasing sound produced by long vowels rather than consonants. The following example from the opening lines of “Keats’ Ode on a Grecian Urn” (1820), where the repetition of the long “i” and the diphtongue /ai/ expresses assonance.

“Thou still unravished bride of quietness, / Thou foster child of silence and slow time.” (Abrams, 2009, p. 11).

1.2.3.5.2. Alliteration

Alliteration is also known as ‘head rhyme’ or ‘initial rhyme’. It is the repetition of the initial speech (vowel or consonant) sound in a sequence of two or more words in order to create a musical effect and imitate sounds. It is based on sound and spelling used to strengthen meaning and to emphasize the relation between words. Alliteration is usually used in poetic language; however, it is also applicable in idioms (like rack and ruin or as dead as a doornail), tongue twisters (as Peter

Piper picked a peck of pickled pepper), and advertising language (Guinness is good for you) (Wales, 2011, p. 15). Shakespeare (1564-1616) in the opening of his Sonnet 30 suggests that alliteration is something that strongly settle in the memory. He uses an alliteration of series of words that contain the sound /s/ as it is revealed in the next verses.

“When to the sessions of sweet silent though/I summon up remembrance of things past” (Lea, et al, 2008, p. 709).

1.2.3.5.3. Consonance

The word consonance means to harmonize; it is also considered as a half of rhyme or end alliteration or consonantal assonance (Wales, 2011, p. 82). It is defined by Abrams (2009) as “the repetition of a sequence of two or more consonants, but with a change in the intervening vowel” (p.10). Wales (2011) in the following sentence exemplifies the consonance in the repeated consonant “s” that is phonetically symbolized with the/s/ sound.

“Sing, sang; sin, sun” (p. 82).

1.2.3.5.4. Onomatopoeia

The Oxford Online English Dictionary defines onomatopoeia as “the formation of a word from a sound associated with what is named” (Onomatopoeia, n. d). Similarly, Gale (2009) asserts that onomatopoeia is the use of words whose sounds express or suggest their meaning as in the words “hiss” and “meow” which resemble the sounds they represent (p. 331).

Furthermore, Abrams (1999) believes that “onomatopoeia is used both in a narrow and in a broad sense” (p. 199). He claims that onomatopoeia in its most restricted and widespread sense refers to a word or group of words whose sound resembles the sound it describes, such as “hiss”

and “buzz”. However, nonverbal and verbal sounds do not exactly duplicate each other; rather, the perceived similarity between the two is more a result of the meaning and the articulation of the words than of their sounds. But, when used broadly, it refers to passages or words that significantly resemble or correlate to the meaning they convey in any other form, including size, movement, tactile feel, duration, or force as well as sound.

Simpson (2004), on the other hand, asserts that onomatopoeia is “a feature of sound patterning which is often thought to form a bridge between style and content” (p. 67). So, we can say that onomatopoeia aims basically at finding a systematic relationship between sound and meaning and instruction of this sound device contributes immensely to literary competence.

1.2.3.5.5. Repetition

Repetition is an important sound device that is used in both prose and poetry. Cuddon (2013) define it as the sounds, words, syllables or phrases that are repeated in poems (p. 602). This repetition occurs in the poem with the recurrence of the same word within the poem. The following line is an example of repetition by Rogar McGough (1937-2022).

“**All too busy boarding** / Thirty-year-old numbskull /With a change of dirty coats/Every single day gets porridge / But never gets his oats /**All too busy boarding** the Xmas merry-go-round” (Cuddon, 2013, p. 602).

In the piece of poem above the poet uses repetition in the words of “All too busy boarding”. He repeats those words in the first line and after four lines.

1.2.3.5.6. Refrain

Refrain is a line, part of it or a group of it, which is repeated throughout a poem, occasionally with minor variations, and generally at the conclusion of each stanza (Abrams, 2009, p. 306). It is slightly different from repetition in the sense that repetition is the reoccurrence of a word while refrain is the reoccurrence of a phrase or verse. The following poem “Disdain me Not” by Sir Thomas Wyatt (1503-1542) is an example of refrain where the poet repeats the same words in the first and last line.

“**Disdain** me not without desert/Nor leave me not so suddenly/Since well ye wot that in my heart/I mean ye not but honestly/**Disdain** me not” (Cuddon, 2013, p. 596).

1.2.3.5.7. Rhyme

Rhyme is the repetition of similar sounding words placed in the end of lines of a poem or a song. According to Abrams (1999), “In English versification, standard rhyme consists of the repetition, in the rhyming words, of the last stressed vowel and of all the speech sounds following that vowel” (p. 273). The music that happens between different words makes the process of reading poems then very satisfying. Kennedy and Gioia (1995, p. 223) clarify that rhyme creates a pleasing feeling when rhyming words lead readers to predict the following vowel sound. He adds an example of end rhyme from one of Alexander Pope’s (1688-1744) poems:

“The cooling western breeze, / Whispers through the trees; /With pleasing murmurs creep”

In the example above “breeze” has the same ending sound with “trees”; however, the word “creep” gives the reader a hint that the next word may be “sleep” or a word that ends with the same sound.

The rhyme scheme is known as the pattern of sounds that follows a fixed pattern, and like in the sonnet and in other forms, it can be arranged freely according to the poet’s choice. The

simplest rhyme schemes are called couplet they follow the patterns *'aabbcc'* whereas the most common patterns are called quatrain forms like *'abab, abcb, abba'* (Badlick, 2001, pp. 218-219). This type of rhymes is the most spread one, it is known as the “end rhyme” where two words differ only in the first sound and share the same ending sounds at the end of metrical lines. However, when it occurs in the middle of lines it is called “internal rhyme”. These two types are not the only existing rhymes, in fact there are many other types like ‘feminine rhyme’ which occurs when the last two syllables of a word rhymes with another word like lighting and fighting.

1.2.4. The Effects of Intensive Reading of Poetry on EFL Students’ Literary Competence

Reading poetry in EFL classroom is so essential for students since it enables them to understand the implicit and explicit meaning of literary texts, recognize the poets’ style, and identify his/her choice of words. It also assists learners to acquire new vocabulary and identifying several figures of speech like symbol, simile, metaphor, and personification. Furthermore, basic structural components of poetry, such as consonance, rhyme, and alliteration, play a significant role in improving students’ phonemic and sound awareness which all contribute to general literary competence. Rasinski and Padak (2008) claim that “the rhythmical nature of [some] poems and rhymes make them easy to learn to read and fun to read again and again, which is a main method for developing basic reading fluency in children” (p. 583). Benton (1990), on the other hand, asserts that “poetry educates the imagination by making us look afresh at the primary world” (p. 28). In other words, poetry improves EFL students’ ability to experience feelings and sense of imagination; furthermore, it gives them the opportunity to express themselves by engaging with the written passage and developing their personal identity. All of these are essential aspects of literary competence which the literary texts’ syllabus at the University of Jijel seeks to instill in the learners.

Conclusion

To summarize what was discussed above, it is concluded that literary competence is a very important concept in EFL settings; it helps learners to acquire new vocabulary, and understand the figurative language. Furthermore, it helps students to be able to understand, and analyze the elements of literary language and be able to apply it when needed. This chapter highlights the issue of the study from a theoretical perspective.

2. Chapter Two: Field Work

Introduction

This chapter seeks to investigate to what extent the intensive reading of poetry has an effect on first-year Licence students' literary competence. This second chapter deals with the practical part of the present study, to investigate the effects of intensive reading of poetry on EFL students' literary competence. It starts with identifying the population and sampling and then explaining the research instruments and data collection used in this study, namely the students' test and the teachers' interview. In addition to that, it presents the aim, the administration procedure, the description, and the analysis of both students' test and teachers' interview as well as a discussion of the findings of both the test and the interview. Finally, by the end of this chapter, a section highlights the pedagogical recommendations and some limitations.

2.1. Research Design

2.1.1. The Population and Sampling

The current study was carried out at the department of English at the University of Mohamad Seddik Ben Yahia, Jijel. The participants involved are first-year Licence students. The test was distributed to 30 students out of 236 students, while the interview was conducted with five English literature teachers in the English department. The participants were randomly selected in the sense that any first year-student willing to answer the test was part of the study particularly that all first-year students received the same instruction. The reason for selecting first-year students as a sample in this study is due to the fact that they had been introduced to the different aspects of poetic language during the first semester, making them informants on the literary texts' syllabus and its efficiency.

2.1.2. Research Instruments

For the purpose of investigating the effects of intensive reading of poetry on EFL students' literary competence, and in order to check the validity of the hypothesis, a descriptive research design was adopted using a mixed-methods approach combining qualitative and quantitative data collection methods. According to Halcomb and Hickman (2015), "mixed-methods research has the potential to combine qualitative and quantitative characteristics across the research process, from the philosophical underpinnings to the data collection, analysis and interpretation phases" (p. 3). Two main research instruments were used to collect data, a test for first-year students and an interview with English literature teachers in the department of English at the University of Mohamed Seddik Ben Yahia, Jijel.

First, a students' test was addressed to 30 first-year students of English for the purpose of examining their competency of poetry in terms of certain aspects and to explore the effects of reading poetry intensively on their literary competence. The test was submitted during the second semester. The participants were informed that their answers would be used for research only. They accepted to collaborate kindly, and the administration of the test lasted 60 minutes.

Furthermore, an interview was addressed to five teachers of English literature who had taught poetry before in order to know their perceptions about reading poetry intensively and its effects on first students' literary competence. It is worth mentioning that, at first, an experiment with a pre/post-test was going to be conducted, in which the researchers were going to observe first year students reading poetry in their regular sessions, and then testing them; however, due to the first-year syllabus which doesn't include poetry in the second semester, it was impossible to gather data through an observation and a pre-test. However, teachers' opinions, beliefs, and suggestions

about the current issue are very noteworthy for the current research. Their answers contribute amply to answering the research questions and testing the validity of the hypothesis.

2.1.2.1. Students' Test

2.1.2.1.1. Aim of the Test

The primary objective of the test is to find answers to the research questions, and to collect the data needed from the participants. It is considered an essential tool in research. Brown (2004) asserts "a test is a method of measuring person's ability, knowledge, or performance in a given domain" (p. 3). In the present research, the main objective of the test is to examine the effects of intensive reading of poetry on EFL students' literary competence.

2.1.2.1.2. Administration and Description of the Test

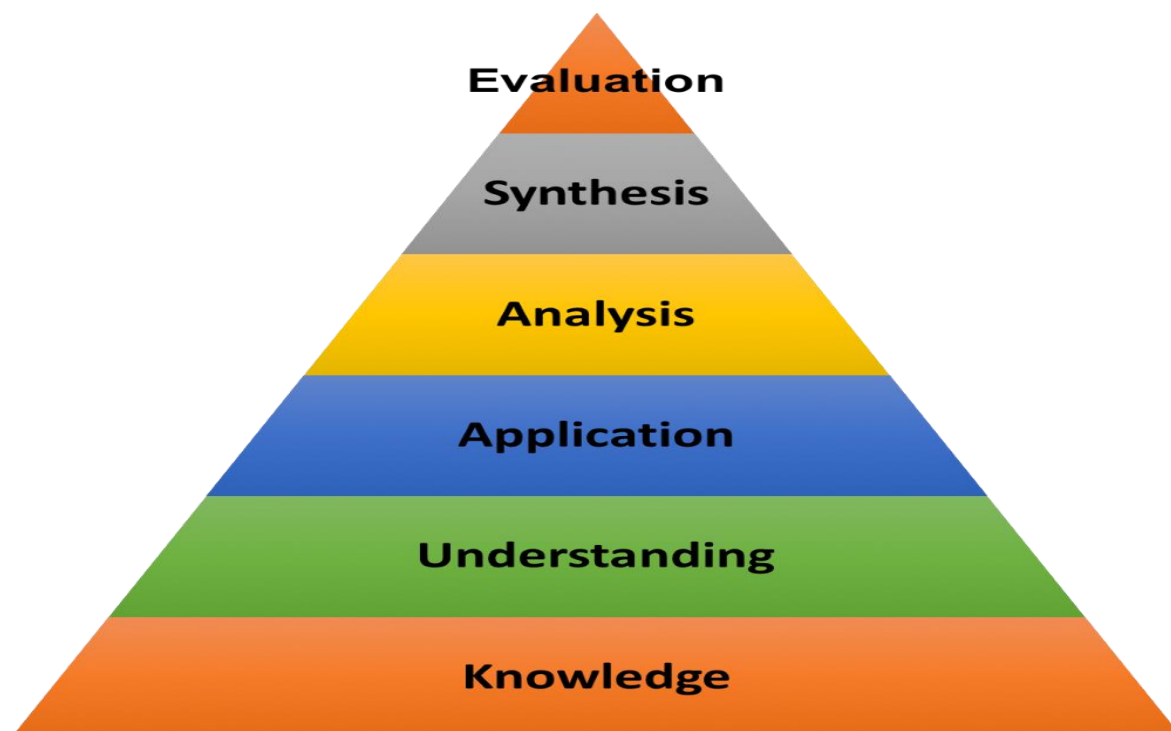
The test was addressed to 30 first-year EFL students at Mohamed Seddik Ben Yahia University, Jijel. It consists of 25 open-ended questions which were classified into four tasks. In the first task the participants were asked to choose the right answers in a multiple-choice questions (MCQ) task for the purpose of testing their knowledge about different literary elements. The second and the third tasks were designed in order to examine participants' identification of figures of speech and sound devices. In the last task, they were asked to identify types of imagery which according to Bloom's taxonomy falls into the category comprehension because students need to identify previously memorized types of imagery.

The test is adapted from a previous exam. Moreover, it is based on Bloom's Taxonomy which is a framework for categorizing educational goals and objectives based on levels of cognitive complexity. The taxonomy is organized into six hierarchical levels, each of which builds upon the

previous level. The six levels are: knowledge, comprehension, application, analysis, synthesis, and evaluation (Bloom, 1956, p. 10). It should be noted that the test is designed to investigate students' knowledge, and comprehension only, since they had studied poetry for just one semester.

Figure 1

Bloom's Taxonomy (1956)



2.1.2.1.3. Analysis of the Test

- **Task one: Tick the write answer**

The first task was addressed simply to investigate students' ability to recall and define different elements of poetry, and to see whether they had grasped the first level of their literary competence which is having the ability to recall the information and recognize the correct answer.

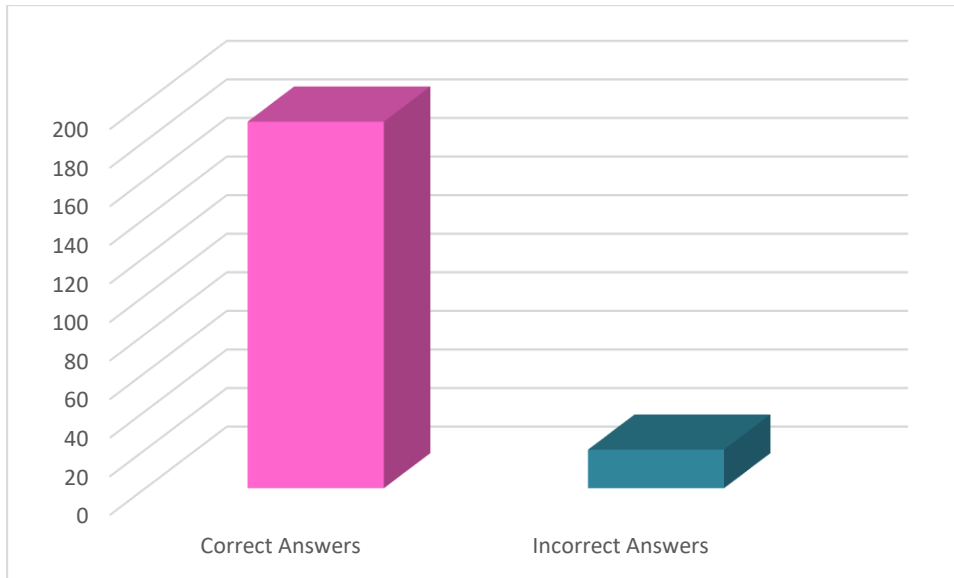
Table 1

Students' Ability to Identify Some Elements of Poetry

Items	Options	Students' Numbers	Percentage%
A	Correct answers	25	83.33%
	Incorrect answers	05	16.67%
B	Correct answers	22	73.33%
	Incorrect answers	08	26.67%
C	Correct answers	30	100
	Incorrect answers	00	00
D	Correct answers	29	96.67%
	Incorrect answers	01	3.33%
E	Correct answers	27	90%
	Incorrect answers	03	10%
F	Correct answers	28	93.33%
	Incorrect answers	02	3.37%
G	Correct answers	29	96.67%
	Incorrect answers	01	3.33%
Total	Correct answers	190	90.48%
	Incorrect answers	20	9.52%

Figure 2

The percentage of Students' Answers of Task 1



From the above table's results and from figure 2, it is shown that the majority of students 90.48% answered correctly, this means that they still remember different elements of poetry. When relating these results to Blooms taxonomy, we can say that students achieved the first level of their literary competence which is having the ability to recall the literary terms and recognize the correct answer.

- **Task two: identify the sound device in each line.**

The aim of the second task is to test students' understanding of different sound devices. Each of the following tables refers to a specific sound device.

Table 2

Students' Ability to Identify Assonance

Options	Students' Number	Percentage%
Correct answers	15	50%

Incorrect answers	15	50%
Total	30	100%

The first line was introduced to test students' understanding of assonance. Table 2 shows 50% of the participants answered correctly which means that half of the students have achieved understanding of assonance.

Table 3

Student' Ability to Identify Alliteration

Options	Students' Number	Percentage%
Correct answers	11	36.67%
Incorrect answers	19	63.33%
Total	30	100%

The second line was devoted to examine students' understanding of alliteration. As it is illustrated in the table above, only 36.6%of students answered correctly. In other words, the majority of students have not achieved the ability to identify the term alliteration.

Table 4

Students' Ability to Identify Onomatopoeia

Options	Students' Number	Percentage
Correct answers	19	63.33%

Incorrect answers	11	36.67%
Total	30	100%

The third line aimed to explore students' recognition of onomatopoeia. As results show, the majority of students 63.3% answered correctly which reflects their understanding of this concept of sound devices.

Table 5

Students' Ability to Identify Repetition

Options	Students' Number	Percentage
Correct answers	27	90%
Incorrect answers	03	10%
Total	30	100%

The fourth line was introduced to explore whether students have developed their level of understanding of repetition or not. The results reveal that almost all students 90% have identified the repetition from the given task. It means that the majority of students are able to identify repetition.

Table 6

Students' Ability to Identify Consonance

Options	Students' Number	Percentage%
Correct answers	11	36.67%

Incorrect answers	19	63.33%
Total	30	100%

The fifth line was introduced to investigate informants' ability to understand consonance. The results indicate that 63.3% of students did not grasp the concept of consonance. So, we can say that the majority of students have not developed their ability to understand consonance yet.

Table 7

Students' Ability to Identify Refrain

Options	Students' Number	Percentage%
Correct answers	10	33.33%
Incorrect answers	20	66.67%
Total	30	100%

The last lines of task 2 aimed to test participants' understanding of refrain. The results show that 66.6% did not answer correctly. So, they have difficulties in identifying refrain in poems.

- **Task three: Identify figures of speech from the following excerpts**

The task was addressed to test students' ability to identify different figures of speech from the given poems.

Table 8

Students' Ability to Identify Symbol

Options	Students' Number	Percentage%
Correct answers	05	16.67%
Incorrect answers	25	83.33%
Total	30	100%

The first line was introduced to test the participants' ability to recognize symbol. The results reveal that only a small number of students 16.66% answered correctly. In other words, the majority of students has not yet understood this concept, and has not demonstrated their comprehension of symbol.

Table 9

Students' Ability to Identify Simile

Options	Students' Number	Percentage%
Correct answers	26	86.67%
Incorrect answers	04	13.33%
Total	30	100%

The second verse was selected to test participants' level of grasping similes. The results of the table indicate that the majority of students' answers 86.6% were correct. This shows that students can locate the concept of simile when needed.

Table 10

Students' ability to identify personification

Options	Students' Number	Percentage%
Correct answers	21	70%
Incorrect answers	09	30%
Total	30	100%

The third line was introduced to test students' understanding of personification. The results showed that a significant number of participants 70% identified this term which reflects their ability to grasp this figure of speech.

Table 11

Students' Ability to Identify Metaphors

Options	Students' Number	Percentage%
Correct answers	23	76.67%
Incorrect answers	07	23.33%
Total	30	100%

The aim of the fourth verse was to test participants' understanding of metaphor. It was revealed that the majority of students 76.67% answered correctly. Meaning, they have achieved the level of understanding the concept of metaphor.

Table 12

Students' Ability to Identify Symbol

Options	Students' Number	Percentage%
Correct answers	08	26.67%
Incorrect answers	22	73.33%
Total	30	100%

The purpose of the fifth question was to investigate students' comprehension of symbol. The data collected reveals that only some students 26.67% had correct answers just like in table 8. In other words, students have understood symbol properly.

Table 13

Students' Ability to Identify Personification

Options	Students' Number	Percentage%
Correct answers	20	66.67%
Incorrect answers	10	33.33%
Total	30	100%

The sixth verse attempted to know whether informants were able to understand personification or not. The results show that the majority of them 66.6% got the correct answer just like in table 8. This reveals that they understand the concept of personification.

Table 14

Students' Ability to Identify Metaphor

Options	Students' Number	Percentage%
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Correct answers	15	50%
Incorrect answers	15	50%
Total	30	100%

The last line was introduced to test students' comprehension of metaphor. The results show that half of the participant 50% had correct answers. That is to say, students have quite acceptable level of understanding metaphor as it is also shown in table 11.

Task four: Identify Each Type of Imagery.

This task consisted of two parts; the first part was introduced to test students' level of remembering words or expressions that draw mental images. The second part on the other hand, aimed mainly to test their level of identifying types of imagery.

Table 15

Students' Ability to Recall and Identify Auditory Imagery

Options	Imagery Recall		Imagery Identification	
	Students' Answers	Percentage%	Students' Answers	Percentage%
Correct Answers	29	96.67%	27	90%
Incorrect Answers	01	3.33%	03	10%

Total	30	100%	30	100%
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The aim of the first line was to investigate students' ability to recall auditory imagery. The results obtained in the table above shows that approximately all participants 96.6% got the correct answer which is clear evidence that students can remember this concept. Additionally, the results indicated that the majority of students 90% did not face a problem in identifying the term of auditory imagery; this reveals that they have the ability to classify the various types of imagery.

Table 16

Students' Ability to Recall and Identify Gustatory Imagery

Options	Imagery Recall		Imagery Identification	
	Students' Answers	Percentage%	Students' Answers	Percentage%
Correct Answers	25	83.33%	22	73.33%
Incorrect Answers	05	16.67%	08	26.67%
Total	30	100%	30	100%

The second verse attempted to investigate students' ability to recall, and identify gustatory imagery. It is noticed that almost all students 83.3% remembered this type of imagery. The results

show that, the majority of students 73.3% were able to comprehend gustatory imagery, so they achieved the second level of bloom’s taxonomy.

Table 17

Students’ Ability to Recall and Identify Visual Imagery

Options	Imagery Recall		Imagery Identification	
	Students’ Answers	Percentage%	Students’ Answers	Percentage%
Correct Answers	23	76.67%	17	56.67%
Incorrect Answers	07	23.33%	13	43.33%
Total	30	100%	30	100%

The third line was introduced to assess students’ knowledge of visual imagery. The results of table 17 denote that most of the participants 76.6% are familiar with visual imagery, and have the ability to remember it. The results also maintain that more than half of participants 56.6% comprehend this term, and that some students did remember it but failed to classified it. It means that the majority of students achieved the first level of bloom’s taxonomy; but, almost half of the participants have not achieved the second level yet.

Table 18

Students’ Ability to Recall and Identify Tactile Imagery

Options	Imagery Recall		Imagery Identification	
	Students' Answers	Percentage%	Students' Answers	Percentage%
Correct Answers	27	90%	21	70%
Incorrect Answers	03	10%	07	30%
Total	30	100%	30	100%

The fourth line was addressed to test participants' knowledge and comprehension of the tactile imagery. The obtained data shows that a noticeable number of them 90% remembered the term. The results also show that the majority of informants 70% are able to comprehend tactile imagery and classified the types of imagery. Thus, they approached the first two levels of blooms taxonomy.

Table 19

Students' Ability to Recall and Identify Olfactory Imagery

Options	Imagery Recall		Imagery Identification	
	Students' Answers	Percentage%	Students' Answers	Percentage%
Correct Answers	30	100%	28	93.33%

Incorrect Answers	00	00%	02	6.67%
Total	30	100%	30	100%

The last verse attempted to test participants' ability to remember and grasp olfactory imagery. The results reveal that all students 100% answered correctly meaning that students have remembered this image. The results also reveal that almost all students 93.3% understood the olfactory imagery. This confirm that a significant number of participants have the ability to know and identify this literary term. Thus, they had achieved the first two level of bloom's taxonomy.

Table20

Students' Final Scores

Score	Average	Rate	Percentage
] 20- 25]	Excellent	08	26.66%
] 12.5- 19.5]	Good	18	60%
] 0- 12]	Not Acquired	04	13.33%
\sum 25/25	Total	30	100%

Table 20 demonstrates both the students' total scores, and their overall literary competence at in terms of diction, imagery, sound devices, and figures of speech. The data gathered denotes that even after more than three months of undergoing the poetry syllabus, the majority of students

86.33% answered the four tasks correctly. That is to say, they had the ability to recall and understand different literary devices mainly diction, imagery, figures of speech, and sound devices. However, they did not develop their literary competence at the levels of remembering and identifying alliteration, refrain and symbol.

2.1.2.2. Teachers' Interview

2.1.2.2.1. Aim of the Interview

In addition to the test, another means of research was used. An interview was administered with English literature teachers to know about their perceptions on the teaching of poetry and its effects on EFL students' literary competence. Moreover, it was meant to contribute to the overall aim of the study which is to investigate the effectiveness of intensive reading of poetry on EFL students' literary competence.

2.1.2.2.2. Administration and Description of the Interview

The interview was conducted with five English literature teachers from the department of English at the University of Mohamed Seddik Ben Yahia, Jijel. These teachers are either currently teaching literature or taught it before. The purpose of the interview was to explore teacher's attitude toward teaching poetry and how reading poetry can affect EFL students' literary competence. It consists of seven questions combining both close-ended and open-ended questions. The first two questions are 'yes' or 'no' questions; the first one inquires about the teachers' experience in teaching poetry and the second question is aimed to know if poetry is important to EFL learners. The other questions are open ended-questions; the third question seeks to explore how poetry can help learners, questions four and five aim to investigate the three major problems that can face

students in their study of poetry and to discover how the teacher can solve those problems and their suggestions about what to do to facilitate the process of reading poetry, and last two questions seek to see how teachers involve their students and if poetry instruction has effects on students' literary competence.

2.1.2.2.3. Analysis of Teachers' Interview

Q1: Have you taught poetry before? Yes/No?

The aim behind this question is to make sure that the respondents have taught poetry before and have experience in teaching literature in general and poetry in particular. Based on their replies, all of them answered with yes.

Q2: Is poetry important for EFL learners?

The goal of this question is to know teachers' perceptions whether poetry is important to students. All the teachers agreed on the idea that poetry is important and should be an integral part of the learning experience especially for EFL students.

Q3: How does it help them?

Concerning the third question, the aim was to figure out how does poetry helps students in the learning process. All the participant teachers stated that poetry does not only help in enriching learners' vocabulary but also their exposure to elevated form of language. In addition to that, two teachers mentioned that poetry help in analyzing the different literary devices and how they are used to add aesthetic value to written productions. Moreover, one teacher shed light on the role of reading poetry intensively in improving learners' pronunciation through learning speech sounds

and doing scansion. Finally, a teacher stated that he/she teaches them the recognition and the use of figurative language and other formal aspects related to poetry as a genre.

Q4: What are the three major difficulties that students face when reading poetry?

Question number four seeks to identify the main difficulties that students usually face when reading poetry. The majority of teachers had approximately the same views which are:

- Sophisticated vocabulary (terms they might encounter for the first time).
- The complexity of the form compared to prose.
- Interpreting the general meaning of the poem.
- Analyzing poetic devices such as sound devices, scansion, theme, imagery.
- Lack of familiarity with culture and historical context.

Q5: If your students struggle with some passages of poetry, what do you do as a teacher to facilitate the process of reading?

The aim of this question is to investigate the different methods that teachers follow when teaching poetry intensively, in order to simplify the difficult passages for their learner. The question also attempted to learn about the techniques used by teachers to facilitate the study of poetry. The following are some of the answers of the participants:

“One of the solutions I use is provide a dictionary definition of terms they might find difficulty with, encourage students to check the context of what they might have been read previously to try to predict what possible meaning a passage can have”, one teacher said.

“Dividing the poem into smaller units of ideas and themes, Reading poems in stages; vocabulary explanation, thematic analysis and former analysis”.

“I usually ask students to read several times. Also, I bring reading recordings”

“I can offer a recorded poem for listening or I read it myself many times”.

“Explain the context of the poem, read the poem out loud many times, and analyze the literary devices”, another teacher said.

Q6: How do you make you students feel involved in the session of poetry?

The goal of the question above is to figure how teachers keep their students interested in lectures of reading poetry. They answered as follows:

“One way is trying to attend to their sensibilities and tendencies. I also try to reflect it on our mother tongue; and the fact that as the Arabic speaking notion, we tent to learn on poetry much more type of encouragement to ease any fear they might’ve about poetry in English”.

“By making it interactive, student centered and allocating reading before the session allows better understanding”.

“I choose poems of easy language and interesting topics”.

“By designing fun activities and opting for interesting/ contemporary poetry”.

“Ask them to read poems out loud, encourage them to share their thoughts about what they are learning”.

Q7: Once you teach it for a whole semester or after other teachers have taught it, do you feel that students have developed some literary competence (in terms of figures of speech, diction, imagery, and sound devices) thanks to the instruction of poetry?

The last question aims at investigating the teachers' perspectives toward students' literary competence and knowing if that literary competence gets to be developed thanks to the instruction of poetry. The teachers answer as follows:

“Absolutely, students may develop their diction and start to master some literary devices (simple ones to be honest), the development is unfortunately cut short. I believe teaching poetry must continue for the whole three years period of Licence to confidently say an improvement is visible”.

“Yes of course, students learn to analyze poems, emphasizing all the poetic devices like figures of speech, diction, imagery... etc”.

“I definitely believed that poetry helps a great deal in acquiring sentence structure...”.

“Yes, indeed. Students come with literary competence due to the instruction of poetry”.

2.2. Discussion of the Findings

It is believed among students that poetry is difficult and not important in learning English as a foreign language. Thus, this study sheds light on the role of reading poetry in an EFL context and its importance to students to acquire new literary devices. This paper aims mainly at investigating the effects of intensive reading of poetry on EFL students' literary competence. The findings which resulted from the gathered data serve as answers to the research questions, and test the hypothesis based on the literature review in chapter one and other relevant sources. Two

research instruments were selected to collect the data, a students' test and a teachers' interview. After the investigation and data gathering, both tools revealed that the research hypothesis is verified and the research questions are answered.

First of all, the teachers' interview revealed that regardless of the difficulties students sometimes face when reading poetry, teachers are aware of the importance of poetry in enhancing the level of EFL learners. Additionally, according to the results gathered from their answers poetry plays a great role in developing students' literary competence which answers the first question of our study.

Moreover, the data obtained from the test indicates that almost all participants benefited with varying degrees of course, from the instruction of poetry. The test assessed students' knowledge and understanding of certain elements of literary devices they have studied during the first semester; which are diction, imagery, figures of speech, and sound devices. The results gathered from the first task showed that a considerable number of students have the ability to recall different literary elements; furthermore, the three followed tasks evaluated students' ability to understand figures of speech, sound devices, and imagery. The second part of the fourth task investigated students' ability to remember and classify different types of imagery. The final result of the test showed that the majority of students 86,66% developed their ability to recall and understand elements of literary language. However, they did not develop their ability to identify alliteration (63.33% of incorrect answers), refrain (66.67% of incorrect answers), and symbol (83.33% and 73.33% of incorrect answers) as it is shown in tables 3, 7, 8, and 12.

Thus, the test answered the research questions, "Does the intensive reading of poetry affect students' literary competence", and "To what extent does the intensive reading of poetry affect the

EFL students' literary competence in terms of diction, imagery, figures of speech, and sound devices".

Overall, the hypothesis that was introduced at the beginning of the study, "If EFL students read poetry intensively, they will develop their literary competence at the level of remembering and understanding different literary elements", is confirmed. It means that reading poetry intensively has a positive effect on EFL students' literary competence. The present study's findings support what previous research has already discovered. This means that the benefits identified in previous studies, such as vocabulary and grammar development, increased motivation, interests in learning inside and outside classrooms, and improvements of overall language proficiency are also evident in the current study. Moreover, the present research adds to the existing knowledge about the effects of intensive reading of poetry in enhancing the literary competence. In conclusion, the findings of the present study provide further evidence that incorporating poetry reading into EFL contexts can be highly beneficial for enhancing EFL students' literary competence in terms of diction, imagery, figures of speech, and sound devices.

2.3. Pedagogical Recommendations

In the light of the findings of the present study, there are some recommendations that we would suggest:

- Teachers are required to encourage students to read poetry more inside the classroom and to make them aware of its importance in enhancing their literary competence.
- Having only one session of literature in a week is not enough for teachers and students to read poems intensively, analyze its elements, and draw connection between ideas.

This is why they develop only their levels in memorizing and understanding they do not tap the other levels of competence. So, we suggest adding some sessions for reading poetry only.

- Since literature is the only module that deals poetry, we recommend exploring it more so as students will be able to handle it at the MA level in order to enhance students' ability in analyzing, evaluating more advanced poetry.
- English department must provide interesting and enough books for students to read during the session of poetry in order to make them more involved.

2.4.Limitations of the Study

The present study encountered some limitations which can be summarized in the following points:

- The lack of resources concerning some elements in the theoretical part was a major hindrance which would have made the work even more valuable.
- Due to time limitations, researchers were unable to utilize other research instruments like classroom observation and instead relied exclusively on written a test to assess students' skills.
- At the outset of the research, testing the students posed challenges due to time constraints and the scheduling of TD exams during the second semester of their first year. Finding suitable time slots for conducting the tests became difficult due to these factors.

Conclusion

This chapter attempted to discuss the results and the findings of the research tools, namely the students' test and the teachers' interview. The researchers attempted to interpret and scrutinize the answers of both teachers and students aiming to find answers to the raised research questions and to test the validity of the hypothesis presented at the beginning of the study. The findings have shown that intensive reading of poetry affects EFL students' literary competence. The present chapter is concluded by a few recommendations collected by the researchers to make the use of intensive reading more strategic and more effective.

General Conclusion

The present research attempted to investigate the effects of intensive reading of poetry on EFL students' literary competence. The study intended also to investigate to what extent students and teachers are aware of the benefits of using such genre in EFL classroom. At the outset of this study, it was hypothesized that if first years EFL students read poetry intensively they will develop their literary competence in terms of diction, imagery, figures of speech, and sound devices. The study was composed of two main chapters the first chapter dealt with a theoretical part of intensive reading of poetry and the literary competence, while the second chapter addressed the practical part. After analyzing the findings of the two chapters, it turned out that reading poetry intensively has a positive impact on literary competence of EFL student. The data gathered from both students' test and teachers' interview showed that to a great extent poetry affects students' literary competence.

Furthermore, the findings of both the theoretical underpinnings and the practical part call for the importance of integrating poetry reading activities in the curriculum of English and to bring to light the need for further research to explore long-term effects of this teaching framework. In addition, the study provides insights and recommendations for educators to improve language instruction and promote students' literary competence in the EFL context. Future research should use other research instruments for more valid and reliable data like using quasi-experimental method or pre/post-tests in order to ensure the effectiveness of reading poetry intensively in the EFL context.

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Appendices

Appendix (A): Students' Test

This test is part of research which aims at investigating the effects of intensive reading of poetry on EFL students' literary competence. You are kindly asked to answer the following questions in order to collect data on the given subject.

- Please, tick (√) in the right box, or answer the questions.
- You may be assured that your responses will be used just for research purposes and will be kept confidential.

1. Tick (√) in the right box.

a) The choice of words used in a literary work.

Diction Plot Tone

b) A very vague critical term usually designating the mood or atmosphere of a work.

Tone Diction Setting

c) The use of words or phrases to appeal to the reader's senses so that they can experience what the narrator or character is experiencing.

Simile Personification Imagery

d) A comparison, usually use "like" or "as", of two essentially dissimilar things.

Metaphor Simile Personification

e) Something that suggests or stands for something else without losing its original identity.

Imagery Simile Symbol

f) A figure of speech by which animals, abstract, ideas, or inanimate things are referred to as if they were human.

Metaphor Personification Symbol

g) A figure of speech occurs in which one thing, idea, or action is referred to by a word or expression normally denoting another thing, idea, or action, so as to suggest some common quality shared by the two.

Simile Symbol Metaphor

2. Identify the sound device in each line:

a) I was ten when they buried you

b) The fluke and the foot-rot and the fat maggot

c) Tlot-tlot-tlot! Had they heard it?

The horse-hoofs ringing clear;

d) The sad truth is that the truth is sad

e) He gives his harness bells a shake

To ask if there is some mistake

f) Good men, the last wave by, crying how bright

Their frail deeds might have danced in green bay,

Rage, rage against the dying of the light

3. Identify the figures of speech in the excerpts below:

a) Ah! Sunflower, weary of time

Who countest the steps of the sun;

.....

b) O my Luve is like a red, red rose

That's newly sprung in June;

O my Luve is like the melody.

.....

c) A host, of golden daffodils;

Beside the lake, beneath the trees,

Fluttering and dancing in the breeze.

.....

d) My mother is the sunshine after the storm (my father)

Clearing and calming everything else.

.....

e) All light exists in spring

Not present on the year

At any other period.

When March is scarcely here.

.....

f) Hey, Diddle, Diddle,

The cow jumped over the moon;

The little dog laughed

To see such sport,

And the dish ran away with the spoon.

.....

g) Fame is a bee

It has a song

It has a sting

Ah, too, it has a wing.

.....

4. Read the excerpts and identify the Images in each:

a) Where are the songs of spring? Ay, where are they?

Think not of them, thou hast thy music too,—

.....
.....

b) In the dripping put a toast,

That I hunger may remove:

Mutton is the meat I love.

.....
.....

c) The old strange fragrance filled the air

a fragrance like the garden pink.

.....
.....

d) Sheets, lies to my skin. As if I were a coat

wearing my bare body out on loan,

.....
.....

e) The burnt- out ends of smoky days....

The morning comes to consciousness

Of faint stale smells of beer.

.....

.....

Thank you

Appendix (B): Teachers' Interview

We would like to thank you for accepting to answer this interview. The present interview is a research tool of an academic investigation attempting to achieve the main purpose which is investigating the effects of intensive reading of poetry on first year EFL students' literary competence. We would be very thankful if you would accept to provide answers to the following questions.

Question 01:

Have you taught poetry before? Yes/ No?

.....

Question 02:

Is poetry important for EFL learners?

.....

Question 03:

How does it help them?

.....
.....
.....

Question 04:

If yes, what are the three major difficulties that students face when reading poetry?

.....
.....

Question 05:

If your students struggle with reading some passages of poetry, what do you do as a teacher to facilitate the process of reading?

.....
.....

Question 06:

How do you make your students feel involved in the session of poetry?

.....
.....

Question 07:

Once you teach it for a whole semester or after other teachers have taught it, do you feel that students have some literary competence (figures of speech, diction, imagery...) developed thanks to the instruction of poetry?

.....
.....
.....

Thank you

Appendix (C): The Syllabus of Poetry

Parts of the Poem

1- Speaker 6- Diction

2- Audience 7- Imagery

3- Subject 8- Figures of speech

4- Tone 9- Sound devices

5- Theme 10- Rhythm

1. Speaker

2. Audience

3. Subject

4. Tone

5. Theme

6. Diction

a- Denotation

b- Connotation

Syntax

7. Imagery

- Types of imagery:

a- Olfactory imagery

b- Tactile imagery

c- Visual imagery

d- Auditory imagery

e- Gustatory imagery

8. Figure of speech

a- Simile

b- Metaphor

c- Personification

d- Synecdoche

9. Rhythm/meter

Types of Metrical Feet:

a- Iamb

b- Trochee

c- Spondee

d- Pyrrhic

e- Dactyl

f- Anapest

Types of metrical lines

a- Monometer

b- Dimeter

c- Trimeter

d- Tetrameter

e- Pentameter

f- Hexameter

g- Heptameter

h- Octometer

10. Sound Devices

1- Rhyme- The rhyme scheme

2- Alliteration

3- Assonance

4- Consonance

5- Refrain

Résumé

La présente recherche vise à examiner les effets de la lecture intensive de poésie sur la compétence littéraire des étudiants en anglais langue étrangère. Dans les environnements ALE, la lecture intensive revêt une grande importance car elle permet aux apprenants de s'engager avec des textes, de comprendre les significations profondes et d'analyser en profondeur les éléments de la langue. De plus, la diction, les images, les figures de style et les dispositifs sonores jouent un rôle important dans l'apprentissage de l'anglais car ils utilisent des significations figurées en plus de leur signification littéraire et créent des sons rythmiques spéciaux. Notre étude actuelle a formulé l'hypothèse que si les étudiants en ALE lisent de la poésie de manière intensive, ils peuvent développer leur compétence littéraire aux niveaux du souvenir, de la compréhension, de l'application et de l'analyse de différents dispositifs littéraires.

Pour tester la validité de l'hypothèse formulée, une analyse mixte (quantitative et qualitative) a été utilisée en utilisant un test comme principal outil pour recueillir des données auprès d'un échantillon choisi au hasard composé de 30 étudiants en première année de licence en anglais langue étrangère pendant l'année académique 2022-2023, ainsi qu'une entrevue pour recueillir des connaissances qualitatives de cinq enseignants de littérature anglaise du Département d'anglais de l'Université Mohamed Seddik Ben Yahya, Jijel. Après avoir analysé les données recueillies, les résultats indiquent que dans une large mesure, la lecture intensive de poésie a un impact positif sur la compétence littéraire des étudiants. Sur la base des résultats de cette étude, des recommandations pédagogiques sont suggérées pour la lecture intensive de poésie afin d'améliorer les compétences littéraires.

Mots clé : Lecture intensive, Compétence littéraire, Poésie

الملخص

تهدف الدراسة الحالية لمعرفة تأثير القراءة المكثفة للشعر على كفاءة الطلاب في اللغة الإنجليزية كلغة أجنبية في المجال الأدبي. وتكمن أهمية القراءة المكثفة في تمكين المتعلمين من التفاعل مع النصوص وفهم المعاني الضمنية وتحليل عناصر اللغة بشكل شامل. بالإضافة إلى الدقة والصور البلاغية وأساليب الكلام وأجهزة الصوت لها دور هام في تعلم اللغة الإنجليزية، حيث يتم استخدام معاني مجازية بالإضافة إلى معانيها الأدبية، كما أنها تخلق أصواتاً إيقاعية خاصة. وانطلقت الدراسة من فرضية أن قراءة طلاب اللغة الإنجليزية كلغة أجنبية للشعر بشكل مكثف يمكنهم من تطوير كفاءتهم الأدبية على مستوى تذكر وفهم وتطبيق وتحليل الأدوات الأدبية المختلفة. لاختبار صحة الفرضية سابقة الذكر، تم استخدام التحليل الكمي والنوعي، وذلك باستخدام الاختبار كأداة رئيسية لجمع البيانات من خلال عينة دراسة متكونة من 30 طالباً للسنة الأولى في تخصص اللغة الإنجليزية كلغة أجنبية خلال العام الأكاديمي 2022-2023، والمقابلة كأداة ثانوية لجمع وجهات نظر الأساتذة في مقياس الأدب الإنجليزي بقسم اللغة الإنجليزية -جامعة محمد صديق بن يحيى بجيجل- ، و قد توصلت الدراسة لكون قراءة الشعر بشكل مكثف لها تؤثر إيجاباً وبشكل كبير على كفاءة القدرات الأدبية لطلاب اللغة الإنجليزية كلغة أجنبية -سنة أولى - . واختتمت الدراسة بمقترحات أكاديمية لكيفية تحسين القدرات الأدبية لطلاب اللغة الانجليزية من خلال القراءة المكثفة للشعر.

الكلمات المفتاحية: القراءة المكثفة، القدرات الأدبية، الأدب