Inspiring and Inspired Instructional Interactions through Children Poetry

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Article Info

Abstract

EFL young learners just made a little interaction with children poetry since the teachers seemed never use it as a learning material for them. The study intended to explore the instructional interactions occurred in the classroom by making use of children poetry as the learning material. It is an exploratory study which joined seven sixth graders from two elementary schools in Bandung of the age 11 to 12 years old as the research participants. The researcher used several techniques to obtain the data namely non-participant observations, video recording, and in-depth interviews. The data analysis was descriptive. Three way interactions were observed in the class, namely students-teacher interaction, student-student interaction, and student-text interaction. By playing appropriate teacher's role, designing effective classroom activities, and selecting suitable children poetry, EFL young learners can be inspired and inspiring in the instructional interactions.

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INTRODUCTION

The preliminary study conducted in some elementary schools in 2014 revealed that poetry seems seldom to be touched in EFL teaching particularly teaching young learners. The learners get involved in English songs, games, role plays, and functional texts but are rarely introduced to poetry. Having read the syllabus of English subject in elementary school, it did not include poetry as one of the learning materials. Moreover, a phone interview with an English teacher of a state elementary school revealed that poetry was never given to the students. Her first reason was that she never thought to make use of poetry in her teaching. The second reason was that the elementary school syllabus offered a lot of activities but there was no sufficient time allocation. The last issue made it almost impossible

to try an alternative and innovation in the English teaching including using poetry as a resource.

Poetry as a resource to learn language seems rarely to be considered. The EFL teachers do not present children poetry and do not explore it together with the young learners in the classroom. For example, an English teacher of a private elementary school in Bandung City which placed English as the special content revealed a fact that poetry was not used as a learning material. She often gave poetry to the EFL young learners since she used a textbook from Cambridge which includes poetry in the beginning of each unit. However, the teacher said that she just utilized poetry as a reading material for the classes she was teaching (the first, second, and third graders). The two existing conditions above supported the argument that poetry seems as the most neglected component in language curriculum (Denman, 1988; Lynch-Brown & Tomlinson, 1999; Wyse & Jones, 2001; Sloan, 2003).

Several views have been expressed about the reasons of why poetry is still seen distant to EFL contexts particularly to Indonesian contexts. The first reason is that several English teachers do not think that poetry is a relevant material to teach the target language (Wyse & Jones, 2001; Munjin, 2008; Ngesti, 2011; Iida, 2013). They do not see poetry as the learning material that can facilitate students' communicative competence. The arguments come up probably because of the absence of instructional models regarding the use of poetry in language classroom (Lockward, 1994; Stulajterova, 2010). Most teachers do not have an idea on how to make use of poetry in EFL teaching because they never have an English teacher who taught poetry effectively. As the result, most English teachers acknowledge a discomfort with teaching poetry. However, this study takes an opportunity to provide a depiction of how teacher can use poetry to facilitate students to learn English communicatively and even interactively.

The second reason why poetry is not used in the teaching process as accentuated by Brindley (1980) is the elliptical, metaphorical, and highly allusive languages of poetry. The teachers may feel that the difficulty of the task employing poetry would demotivate students (Iida, 2013). From this perspective, poetry has a little room to be offered to the EFL classroom, especially to EFL young learners. Besides the issue of relevance and linguistic vagueness, learners might have difficulties in understanding poetry due to the cultural assumptions which

influence the use of literature, including poetry, within the teaching process (Riverol, 1991; Turker, 1991; Finch, 2003; Zelenkova, 2004). For this reason, many EFL teachers refuse to use poetry to teach English to young learners. Thus, this study comes up to offer some solutions, namely by selecting suitable materials and by planning the proper classroom tasks.

The third reason is that the teachers assume that EFL young learners' language proficiency has not yet reached the level to understand the poetic concepts. However, children actually have been familiar with poetry and poetic concepts even though they could not define or describe it for they learn it by experiences. Poetry is primarily an oral form of literature that draws heavily on the auditory perceptions of the listeners. Poetry is often put as a song lyric which daily surrounds the young learners even started from their early age. Although people are not aware with the existence of poetry, children were observed to invest some poetic concepts like rhyme and rhythm and using them at playtime (Wyse & Jones, 2001; Sloan, 2003). Therefore, any reasons beyond neglecting poetry in EFL curriculum for young learners should be put away.

Neglecting poetry could be meant unawareness to its power. Poetry can be used to facilitate language learning by reducing anxiety and increasing motivation (Nasr, 2001; Duzzy, 2002; Munjin, 2008; Bagherkazemi & Alemi, 2010; Stulajterova, 2010; Ngesti, 2011). Regarding the communicative approach applied in the nowadays language teaching, studying literature including poetry in the EFL classroom is in line with CLT (Communicative Language Teaching) principles (Van, 2009) in relation to the use of authentic materials, appreciation of different cultures, contextual and meaningful learning (Larsen-Freeman, 2000; Richard & Rogers, 2001). Fortunately, this study presents an exploration of how interactions, the essential prequisite of communication, occur within the English teaching instructions.

Another advantageous effect is that poetry learning can connect intellectual, emotional, and physical experiences (Gadjusek, 1988). It means that learning through poetry fulfill holistic principles in which three learners' aspects could be covered within the classroom activities. Even with poetry, teachers can teach science, history, geography, personal, social and moral education, art, music, and, if pushed, mathematics (Sedgewick, 2000). It shows that the learning is really holistic as mandated in the new national curriculum 2013.

Primary level education should emphasize on the character development of the young learners; the mandate is even reinforced in the 2013 curriculum. Similarly, language education needs to parallel this goal (Suherdi, 2012). Poetry evidently provides it. As one of three literature genres, poetry includes wisdom, ideology, culture, and moral values (Musthafa, 2008). These elements show a great importance to activate and to enhance the reader's emotional intelligence (EQ), and this makes literature particularly suited to the language classroom where the constituents of emotional intelligence, namely self-awareness, self-regulation, motivation, empathy and social skills, all contribute to more effective language learning (Ladousse-Porter, 2001).

Bearing all this in mind, it seems that the obstacles above can be solved by choosing suitable poetry for young learners (Turker, 1991; Vasuthavan & Kunaratman, 2009; Yeasmin, Azad, & Ferdoush, 2011; Cetinavci & Tutunis, 2012; Khatib & Mellati, 2012). Fortunately, poetry for children is available, so does the one that is written by kids. The language is well-suited to young learners. So, EFL young learners should not feel worried about how to understand poetry. Furthermore, the benefit can be doubled as the material explores their world from children point of view. EFL young learners need such an authentic and meaningful text to actively participate in the instructional interactions when learning English. Thus, the study intended to explore the instructional interactions occurred in the classroom where poetry was used as the learning materials.

THEORETICAL FRAMEWORK

Teaching EFL through children poetry "is a three-way interaction among the teacher, the students, and the text" (Beach and Marshall, 1991:6). The use of poetry offers unparalleled opportunities both for teacher-student and student-student interaction (Maley in Rivers, 1987:95). The interactions may occur for the very fact that no two people will have a totally convergent interpretation sets up the tension necessary for a meaningful exchange of ideas. The difference in each learner's perception guarantees an interactive discussion (Khatib, Ranjbar and Fat'hi, 2012) through questions and problems (Durant, 1995). Besides, the activities of discovering, exploring and appreciating the patterns of sounds, meanings, and structures in EFL learning through children poetry would create a lot of reader-text interaction which is an essential feature of communicative and interactional

competence (Gadjusek, 1988).

Teacher-Student Interaction

Interaction between teacher and students is the heart of every class moreover in language and literature teaching. Lively atmosphere in which interaction can occur is a must and teacher plays his role to organize such situation. The teaching of poetry basically has three factors of consideration: the pupils, the poems to be taught, and the methods adopted. However, poetry teaching is also paid off by the personality of the teacher (Kanshir, 2012). It is not only elements of taste, judgments and training which determine a teacher's choice of poems and attitude towards poetry, but also the impact he makes on the class when handling the subject.

There have always been teachers who love poetry and who share their enthusiasm for poetry with students. Enthusiasm for poetry and ability of transferring the enthusiasm to students are two basic requirements to teach language by using poetry (Huck et al., 1989:436; Sedgwick, 2000; Duzzy, 2002). That type of teacher is possibly able to create a climate for enjoyment in poetry class, which will result on high involvement of students sharing their thoughts and feelings regarding the topic discussed.

Furthermore, teachers who wish to interact naturally with students must demonstrate clearly that despite their position of authority, they are willing to mingle freely, adopt an open and playful attitude toward the students and accept all kind of opinions (Comeau in Rivers, 1987:65). In regard with making use of children poetry to teach EFL to young learners, teacher should invite and accept their expressions of feeling and thought related to the topic discussed. However, of course the interaction must be framed within instructional objectives.

Student-Student Interaction

Comeau (in Rivers, 1987:58) argues that this type of interaction can be easily found in small-group activity in which the lively personal interchange between students working together is fostered. He further explains poetry is one of richest vehicles for encouraging students to play with language ina personal way even for young learners. Therefore, organizing small groups in poetry class seems promising to promote student-student interaction.

However, a friendly rapport among the learners should be maintained as it is one of requirements for effective communication (Yeasmin, Azad, and Ferdoush,

2011). In language learning by making use of poetry, students' active participation in making the poems' meaning is highly required. Thus, students' involvement, sharing knowledge, and listening to their peers' insight and discoveries can ensure this interaction to run well.

Reader-Text Interaction

Alderson (in O'Connel, 2009:15) tells that text does not contain a meaning waiting to be discovered by an able reader; rather meaning is created in the interaction between a reader and the text. He continues that the text has potential which is realized only by readers reading. The statement implies an important understanding that poetry meaning can be varied and personal depend on readers. Therefore, both teacher and students should respect to the difference for there will be no single true meaning when dealing with poetry.

Papalia (in Rivers, 1987) suggests some strategies for teacher to promote interaction with the text as follow. Teacher should provide a meaningful context by discussing in the classroom related topics to aid with inferencing from the text; encourage students to learn words for the things they want to know about; use the message of the text as a point of departure for discussion rather than the syntactic features; develop meaning for the text cooperatively by using a problem-solving approach whereby students offer a variety of answers that require a great deal of inferencing; and create a learning climate where students feel comfortable about making mistakes and are therefore willing to venture interpretations.

Students must understand and interact with the texts as well as make connections to their own lives (Vasuthavan and Kunaratman, 2009). However, it is important to be considered in arranging activities to encourage student-text interaction that too detailed analysis of every poem is also detrimental to children's enjoyment of poetry. An appropriate question or comment to increase meaning is fine; but critical analysis of every word in a poem, every figure of speech, and every iambic verse is lethal to appreciation (Huck et al., 1989:435-436). Thus, the best decision to make is providing classroom activities in which young learners are able to understand the language of the poetry and to relate the text to their experience.

Yeasmin, Azad, and Ferdoush (2011) emphasize tthe importance of various themes to help students to get involved with literary texts. In thematic discussion the background knowledge of the students is activated which helps them to analyze

and understand the poetry. In other words, poetry allows individual exploration when readers interact with it.

RESEARCH METHODOLOGY

Research Design

The research approach is qualitative. Alwasilah (2002:60) explains qualitative approach is best suited for the study which employs interactional mechanism between researcher and respondents. Furthermore, the research design is exploratory research which the goals are to discover new insights, ask questions, and assess phenomena in a different perspective (Adams & Schvaneveldt, 1991; Stebbins, 2001). The purposes are just in line with the objectives of the study which generally attempts to explore the process of teaching English to EFL young learners through children poetry and specifically to satisfy the curiosity regarding the instructional interactions occurred in the classroom.

Research Site and Participants

The research took place in an informal situation. An EFL class in which children poetry becomes the main learning resource was arranged. Thus, a syllabus was developed, lesson plans for eight meetings were written, poems were selected and compiled into a children poetry anthology for EFL young learners, the presentations were composed and the other learning facilities such as classroom, projector, computer, and loudspeaker were prepared.

Furthermore, a group of EFL young learners were invited by the permission of their parents and their willingness. Gaining children's consent to join a research as participant is their right and should become a main consideration (Adriany, 2013). Therefore, a consent-letter was sent to all participants. By signing the consent, the children and their parents agreed to join the eight meetings of learning English through children poetry, that their classroom activities thoroughly recorded, and to be interviewed. The participants who involved in the research were assured of their confidentiality and pseudonym.

There were seven sixth graders from two state elementary schools in Bandung of the age 11 to 12 years old as the research participants. Kurniasih (2011) proposes that in the last level, students can be encouraged to begin to manipulate language and express themselves in a much more personal way. Personal means that the EFL young learners can be set to communicate their

thoughts, ideas, and feelings related to poetry presented and topic discussed. Moreover, children at their age reach formal operation stage in which they are biologically able to think beyond the immediate context (Piaget in Pinter, 2006). It makes them possible to develop ideas more than the surface of poetry which is represented by the written words.

The researcher selected the EFL young learners as the participants for they previously had been taught for one year by her. Besides the access reason, the setting was beneficial for at least the researcher could make sure that the participants were ready enough to receive poetry as learning material. Moreover, personal situation requires a good rapport between the researcher and the students. The classroom interaction should be observed and students' responses regarding their learning should be obtained. At least, both the researcher as teacher and the EFL young learners have been familiar to each other, which facilitated the process of data collection.

Data Collection Techniques

The collection procedures are based on Creswell (2003:185-8). Several techniques were used to obtain data namely non-participant observations, video recording, and in-depth interviews. Furthermore, there were four instruments of data collection namely non-participant observation forms, field notes, checklists of children's responses to children poetry, and interview protocols.

Data Analysis

The process of data analysis was ongoing. It means that the step was not sharply divided from the other activities in the process. It went hand in hand with the data collecting. The data analysis involves the following steps adapted from Creswell (2003:191-5), namely: organizing and preparing the data for analysis, reading through all the data, coding the data from all sources, generating a description of the setting or people as well as categories or themes for analysis, representing the description and themes in a narrative passage, and making an interpretation or meaning of the data.

DISCUSSION

Instructional Interactions: Inspiring and Inspired

There were three way interactions in the English class by making use of children poetry. The interactions occurred in the classroom cover students-teacher

interaction, student-student interaction, and student-text interaction. All interactions intended to facilitate the young learners to make the poetry meaning as well as a meaningful learning.

Teacher is the enabler. She mediated the attempt of poetry meaning discovery and relevant learning by providing many interactions and input to ensure a socially constructed process for the young learners. She organized class discussions in which children's experience and background knowledge were activated. She also encouraged the young learners to express their thoughts and feelings related to the poetry and the theme discussed. She primarily used question-answer technique to help them find the poetry meaning. The following is a fragment of a class discussion at second meeting after the poetry *'Bintang'* written by Nabilah Nur'aini Rachma Putri was read aloud by Dave. The interaction was taken from the video recording and it is here as an example.

Excerpt 1

Teacher, "Can we see stars every night?"

Pasha, "No. *Di kota gede nggak bisa.*" (We cannot see stars in a big city.)

Marsha, "Yes, yes. I see red, yellow, blue, green."

Teacher, "I'm very interested with Pasha's answer that we cannot see star in a big city. Why? Do you know the reason?"

Pasha, "*Karena banyak polusi.*" (Because there is much pollution.)

Dee, "Miss *satu lagi* (one more). Because the lights, they are too bright."

Teacher, "Well, if Nabila can see star in the night, can you imagine where she lived?"

Marsha, "In *bintang*, in star."

Ara, "Miss, on roof. *Waktu ngeliatnya* di roof, di *balkon. Tapi gak tau Bahasa Inggrisnya.*" (She was on roof, in *balkon* (balcony). I don't know the English word.)

Teacher, "Do you think Nabila lives in a city or a village?"

Marsha replied, "Village. Eh? *Ya.*"

Teacher read aloud the second to fourth line and then she delivered a question to students, "If you see star, do you smile like Nabila?"

Marsha, "*Gak, Bu. Biasa aja aku mah.*" (No, I don't.)

Pasha, "*Gak, Miss. Kecuali kalau star*nya bisa *ngomong.*" (No. But if the stars can talk (perhaps I will).)

Teacher, "Okay. Then why did Nabila smile when see star?"

Dee, "Because star is so beautiful."

Gil, "Eh, star *terang*." (The star is bright.)

Teacher, "Bright."

Gil, "Bright, bright."

The teacher-students interaction above shows that teacher respected to the different opinions proposed by the young learners. She was in her line of avoiding predetermined reaction. What she did affirmed Comeau's (in Rivers, 1987:65) suggestion that the attitude of accepting all kind of students' opinions is the requirement of natural interaction between teacher and students. Such open attitude is important to encourage the young learners to discover the poetry meaning with confidence.

Besides students-teacher interaction, students-text interactions also run pretty well. The young learners demonstrated their personal understanding toward the poetry meaning. They involved their knowledge and experience to help them understand the poetry like the interaction above. They also shared their thoughts and feelings related to the poetry they have read or listened. The young learners did many interactions with the text.

The children often talked intelligently about the poetry read or heard. For example, at seventh meeting they shared the message of '*Dari Seorang Anak Irak dalam Mimpiku, untuk* Bush' by Abdurrahman Faiz as a departure for discussion. The following interaction was also taken from the video recording. Dave started the discussion even without being instructed by the teacher.

Excerpt 2

Dave, "*Aku tahu hikmah dari cerita tadi*." (I know the poetry message.)

Teacher, "What is it?"

Dave, "*Jadi kita tuh harus bersyukur negara kita tidak diserang*." (We have to thank our God that our country is not invaded.)

Teacher, "I agree with you. We have to thank to Allah because we live in a peace situation. It will be very different if we are in the condition like Iraq, Palestine, Afghan."

Pasha, "Pakistan."

Teacher, "Pakistan. Well, what do you feel after you listen to the poetry?"

Gil, "*Kami hanya bocah*." (We're just kids.)

Teacher, "What do you mean with those words? You are just kids."

Gil, "*Kami hanya bocah yang selalu gemetar mendengar suara ledakan, ledakan bom*." (We're just kids who always tremble when hearing an explosion, bomb explosion.)

Teacher, "Do you mean you are afraid if you are in that situation?"

Gil: (nodded)

Teacher, "Hilman, what do you feel after you listened to the poetry?"

Hilman, "*Kasihan kepada mereka yang menengguk derita*." (I feel pity to them who suffered.)

Teacher, "Can you catch the message of the poetry?"

Dee, "Miss, *ini tuh menceritakan tentang sengsaranya hidup dalam perang*." (The poetry talks about the miserable life because of war.)

Dave, "*Makanya kita tuh harus sabar*." (That's why we have to be patient.)

Teacher, "Ara?"

Ara, "*Banyak anak-anak tuh yang tersiksa padahal mereka gak punya dosa. Mereka tuh sebenarnya hanya mau sekolah tapi gak bisa*." (Many children were tortured although they had no sin. Actually they just wanted to study but they couldn't.)

Pasha, "They live in a scary life. *Tapi nanti disananya masuk surga*." (But they will be in heaven.)

Dave, "*Bikin puisi aja* Miss *tentang ini*." (I want to write a poem about this, Miss.)

Pasha, "*Lagi terinspirasi ya*?" (You are inspired now, aren't you?)

Ara, "Miss *bikin puisi dong*, Miss." (Miss, let us write a poem, please.)

Dave, "*Iya*, Miss. *Lagi terinspirasi nih*." (Please. I'm being inspired.)

Dee, "Miss, *aku udah buat puisi tapi di otak, gak ditulis*." (Miss, I have composed a poem but in my mind. It is not written.)

In fact, they not only discovered the message but also the emotion of the poetry. They showed their sadness, sympathy, and empathy to the children as the war victims after reading and listening to the poem. There was transfer of feeling from the poetry to the young learners as the result of interaction between students and the text. Hence, according to Sell (2005), literature including children poetry is better than any other discipline in training the mind and sensibility.

Moreover, they speculated about the symbolic meaning of certain keywords in that poem. In responding to the poetry '*Dari Seorang Anak Irak dalam Mimpiku, untuk* Bush', Gil asked, "*Emangnya peluru bisa bicara*?" (Can a bullet

speak?) Then the other kids replied immediately that the verb used is the poet's way to describe the children's pain. Pasha responded, "*Itu hanya istilah.*" (It is only a technical term.) Dee added, "*Perumpamaan tentang kesakitan.*" (It is a parable of pain.)

The young learners went through beyond the literal meaning of the words used in poetry. In the above interaction, they tried to find the meaning of personification '*Peluru-peluru itu bicara pada tubuh kami*'. They were also critical to discover the meaning of metaphors found in '*Ayah Bundaku*' written by the same poet, Abdurrahman Faiz. However, it has to be informed that such analytical perception is valuable. The young learners seeing beyond the literal meaning of words was rarely observed but that was fine. Huck, Hepler, and Hickman (1989:435-6) reminded that critical analysis of every word in a poem and every figure of speech is lethal to appreciation. Again, Gil initiated the class discussion by his question.

Excerpt 3

Gil asked, "Miss, *kalau bunda* moon *dan ayah* sun, *kita apa*?" (Miss, if mom is moon and dad is sun, what are we?)

Dave and Pasha hurriedly responded in tandem, "*Bintang, bintang*, stars."

Dee said, "*Bisa juga* planets." (We can become planets too.)

Then teacher asked students, "The question is why mother has to be moon and father has to be sun?"

Ara immediately responded, "*Katanya kan bundanya tuh bulan karena bulan tuh sinarnya lemah gemulai. Kan kalau sun itu matahari, sinarnya kuat seperti ayah.*" (Mom is like a moon because moonlight is graceful, while sunlight is strong just like dad.)

Moreover, those poems also developed the young learners' awareness of moral values. The function of moral teaching, in fact, can be done by interacting with didactic poetry such as two titles which were previously mentioned – 'Dari *Seorang Anak Irak dalam Mimpiku, untuk* Bush' and '*Ayah Bundaku*'. For instance, teacher asked the young learners whether they loved their parents just like the poet did. Then, Pasha commented, "But my parent is *susah payah mencari nafkah.*" (Because my parents have labored over.) In addition, at different time and place Hilman shared his thought in an interview related to the same poetry. He said, "*Jadi berpikir kenapa kita gak boleh ngebantah orangtua. Karena orangtua*

yang telah memberikan apa yang kita inginkan dan yang telah mendidik kita dari kecil hingga dewasa." (I think about the reason of why we cannot argue with our parents. They have given what we wanted and they have educated us from baby until now.) This phenomenon justifies Lazar (1993), Lynch-Brown and Tomlinson (1999), and Musthafa (2008) regarding the power of literary texts in raising moral and ethical concerns in the classroom.

The cases above show that interaction with poetry encourages the young learners to think critically. The poetry message and the figurative languages enable them to see language more than its literal use. Of course, this kind of interaction trains their mind, as suggested by Sell (2005). It is also similar with Canagrajah's (1999:176) statement that literature simultaneously encourages critical thinking.

Nevertheless, while student-teacher interactions and student-text interactions got good mark, student-student interactions were often poorly observed. Along the research class, the young learners were involved in a small-group work for seven times. The group work activities mainly intended to make the young learners collaborate in understanding the selected children poetry and the rests were to involve them in creative works. It was planned that interactions among students could run as expected, in which each of the group members could give contribution in the attempt of comprehending poetry. Nevertheless, in some language-based activities such as lines ordering, gap-filling, and answering comprehension questions, domination by high proficient students took over. There were no sharing and listening to peer's insight and discoveries.

However, the young learners getting involved in student-student interaction was observed in several meetings. When the group works were based on students' creativity, the young learners lively shared their ideas. It was evident when they were asked to compose a recipe poem at third meeting after making sandwich and to draw an appropriate illustration for the selected poem at fifth meeting. Furthermore, at seventh meeting they were finally able to collaborate in understanding the meaning of selected poetry. They were engaged in a small-group discussion and made student-student interaction. In regard to this case, it seemed that context of time and activity influenced the sustainability of this interaction type.

However, all interactions occurred under the activity of poetry discussion either class discussion or small-group discussion. Fortunately, almost all young

learners had positive attitude toward this activity. Based on the observations of eight meetings of the research class, they enjoyed to actively participating in poetry meaning discovery. They created meaning through instructional interactions occurred in the classroom. Gil said in an interview, "I like poetry discussion. *Karena teman teh memberitahu gitu. Ada saling menginspirasi. Dikasih tau maksudnya teh gini*. (Because my friend shared the poetry meaning. We inspired each other.)

CONCLUSION AND SUGGESTION

There are three way interactions occurred in the EFL young learners English class in which children poetry is used as the learning material, namely student-teacher interaction, student-text interaction, and student-student interaction. To encourage student-teacher interaction, the teacher must become the enabler who primarily designs effective classroom activities and selects suitable children poetry. Students can also make interaction with the texts which facilitate them to show their personal understanding and moral value awareness, discover poetry emotion, and even speculate the symbolic meaning. However, good student-student interactions can be observed in creativity-based activities and small-group discussion but not in language-based activities. It seems that the combination of appropriate teacher's role, effective classroom activity design, and suitable children poetry selection can make EFL young learners inspiring each other and inspired in the instructional interactions.

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