Developing K-2 Filipino children English language oral proficiency through concrete poetry teaching

Osias Kit T. Kilag
https://orcid.org/0000-0003-0845-3373
okkilag12@gmail.com
Jineva R. Jimenez
https://orcid.org/0000-0002-9270-1749
jimenez.pegafi@gmail.com
Pau Excellencia Global Academy Foundation, Inc. Toledo City, Cebu, Philippines
Felix M. Diano, Jr.
https://orcid.org/0000-0002-7015-7877
fdiano@uv.edu.ph
University of the Visayas, Cebu City, Philippines
Jhon Rey M. Balicoco
https://orcid.org/0000-0002-8631-6959
jhonrey.balicoco@gmail.com
Schools Division of Toledo City, Philippines
Artemio M. Echavez, Jr.
https://orcid.org/0000-0002-9270-1749
artemio.echavez@deped.gov.ph
Schools Division of Cebu Province, Philippines
Angel Sherry C. Labasano
https://orcid.org/0000-0002-1880-4205
labasano.eegafi@gmail.com
ECT Excellencia Global Academy Foundation, Inc. Buanoy, Balamban Cebu, Philippines

Abstract: The impact of concrete poetry as a strategy to increase word recognition in ten K-2 Filipino children with low oracy/literacy in English was examined in this six-month study utilizing the single-group pre-test/post-test method. Concrete poetry is a distinct form of poetry that comes in a variety of colors, textures, shapes, and even flavors. Either a static or dynamic poem is a concrete poem. These K-2 students, who were chosen at random from the preschools, were taught how to write their own concrete poetry and gained word recognition skills from them. It was believed that concrete poetry could aid increase word recognition by enhancing receptive and expressive oral vocabulary.

Keywords: Teaching pedagogy, literacy, k-2, English language

Introduction

How do words work? Words provide meanings that frequently call for or even implicitly indicate their relationship with other words. Knowing a word or vocabulary necessitates knowledge of the term (e.g., affixes, word formation, and origins), its meaning, and any new words used in spoken language for hearing and speaking (i.e., receptive and expressive oral vocabulary), as well as written language for reading and writing (i.e., productive and expressive written vocabulary) (Schmitt & Schmitt, 2020). There are two different types of vocabulary: active vocabulary, or words used in speaking and writing, and passive vocabulary, or words used in listening and reading. The smallest linguistic unit, a word, might be useless on its own unless it is used in a certain context. That is to say, it makes sense when used in speech and writing, and the context in which it is used-such as a grammatical context (such as in a declarative sentence) or a socio-cultural context-determines what it means (e.g., in a speech situation). What, for example, does the term "does" signify to you? Most individuals respond in the same way when this question is posed: "Does is a form of the verb "to do." My response is that they are mostly right. The plural of doe, or does, can also refer to a female deer or other female mammal such a hare or kangaroo (Kilag, et al., 2022).

A lexeme, or abstract unit in linguistics, is the building block of a word and can have one or more inflected forms. For instance, the verb give, which is a lexical verb and a member of the word class of verbs, contains the following inflected forms: gives, given, giving, gave, and gie (a Scottish variant) (Carstairs-McCarthy, 2017). Another word for gift has the following inflected forms, which are divided into four different word classes: nouns such as gift, gifts, and giftedness; verbs such as gift, giving; adjectives such as gifted; and an adverb such as giftedly.

The logographic components (i.e., letter forms and sequencing) and spelling rules and conventions are two more subdivisions of the orthographic element. A word like cat, for example, is written c-a-t in the following order with c at the beginning, an in the center, and t at the conclusion. This word shape, c a t, is made up of three letters (orthographic element) that form as c, a, and t. Consonant-vowel-consonant (CVC) spelling rules are used, and each letter has a unique name and sound. The letter c in "cat" is pronouced as "k," while "ae" and "t" are pronouced as "ae" and "t," respectively (phonological element). Another way to hear the word cat is as a monosyllabic word. It starts with a c and rhymes with at. The meaning of the word is altered when this onset is replaced with other letters, such as b as in bat or f as in fat (semantic element). Additionally, the meaning of the term "cat" varies depending on the situation. For illustration, consider the word "cat" in the following clause:

Last night, that cat captured a mouse. relates to a feline, however the word cat is used in a different context to mean something like: The traitor let the cat out of the bag and turned his allies in to the enemy implies "to reveal a secret."

The concept of words, or the capacity to connect words in one's head to words spoken in conversation or written on a page, must be developed before a child can read. Therefore, in order to properly teach children to read and utilize words, teachers must have a thorough understanding of words, their meanings, and how to apply them.

Literature review

Stage 1: Word perception occurs in the reader's or listener's mind during the first stage of word decoding (reading and/or listening), involving the visual-sequential and/or auditory-sequential identification of the target word and some degree of meaning (Chia & Education, 2009). It is the process of deciphering the proper meaning of a word following its identification (for unknown or new words seen in print or heard) or recognition (for terms previously met in print or heard), according to Harris and Hodges (Chia & Education, 2009). According to Ding et al. (2018), the meanings present during word identification and recognition are what determine whether a word is perceived visually sequentially or auditorily sequentially. The process of word analysis happens next, following word perception.

Stage 2: The three word analysis subprocesses that take place at this level are word identification, word recognition, and word discrimination. Chia and Education (2009) defined word analysis as the process of dissecting a word into its phonological, orthographic, and semantic components. It entails the act of identifying variations in words, particularly in their auditory-sequential (phonological) variations or visual-sequential (orthographic) outlines in terms of general word shape or layout. For instance, the words lamb and lame look and sound different from lamp. Word discrimination, which also includes letter discrimination and letter sequencing, is what this is (e.g., there, three and their). It is also employed to draw a clear contrast between the processes of recognizing previously encountered words and those of identifying unknown words (Ellis, 2011). Word identification is the first step; word recognition is the second. The second level of word decoding involves two crucially interdependent cognitive processes. However, during the word decoding process, only one of these can occur at once (Chia & Education, 2009).

Word identification is done when a word is brand-new or unheard-of. Word identification, in the words of Doing-Harris and Zeng-Treitler (2011), is "the process of determining the pronunciation and to some extent meaning of an unknown word" (p.30). This means that when a listener or reader encounters a new or unfamiliar word, he or she may attempt to undertake a phonetic analysis of it by breaking the word down into its individual phonemes and then pronouncing each one as a word in

its whole. A youngster with dyslexia may use this alternative method, also referred to as recoding, to attempt to understand words (Chia & Education 2009). Phonetic analysis, according to Nagin (2012), entails the reader/listener applying letter-to-sound correlations until a guess may be established as to what the word is likely to be. The claim is then evaluated in light of the word's usage context. The distinguishing of borders of language elements within the sound stream (Sasan and Baritua, 2022), also known as phonemic awareness and phonemic segmentation, is a crucial aspect of phonetic analysis. The following three forms of word identification abilities are also available: (1) word analytical skills, such as phonic and structural analysis; (2) employing cues to guess a word, such as context clues, configuration clues, and visual clues; and (3) dictionary skills.

Stage 3: Word meaning is yet another crucial component of vocabulary. A word's meaning is established once it has been located or recognized. Term meaning, according to Harris and Hodges (1995), is "the notion of concepts linked with a spoken (auditory) or written (visual) word" (p.282). For our cognitive grasp of words, the union of thinking and speech into a verbal thought (Beaty, et al., 2021) is crucial. The meaning of a word may be connotative or denotative. It could also be literal or metaphorical. This heavily relies on how it is being used in that particular context. This advances us to the following step, which deals with word sense.

Stage 4: Until a word's meaning makes sense in a particular context, such as a conversation or written text, it has no meaning. For instance, even though the word "cat" may have its meaning, it cannot be understood unless it is used in the following two situations: (1) The cat jumped on the scared mouse and devoured it. (2) If you let the cat out of the bag, we're all going to die. Keep in mind that the cat has a different meaning in the first and second sentences. The first is a cat, the second is a secret. Additionally, the word order of a word-the sequential placement of the target word within a phrase, clause, or sentence-determines the meaning of that word. For instance, the youngster is the actor of the action nibbling in the line below: The boy is munching an apple. The child was threatened with harm by the robber unless he turned up his wallet, making him different from the other boy because he was the one who was the target of the action. The various research studies and theories about the word decoding process (e.g., Chia, and Education, 2009) have provided us with a clearer picture of the various routes children take to identify or recognize words: (1) by sight word reading, when a child recalls information about the words stored in his or her long-term memory from prior experiences reading the words; (2) by letter-sound decoding, which involves the child sounding out the (3) by analogy, where the kid refers to memory knowledge about common sight words to read novel words; and (4) by contextual guessing, where the child makes predictions about what a word might be based on meaning-based cues in earlier text or in images (Davis, 2021).

Concrete Poetry Since the Second World War, concrete poetry has gained prominence. Simon Cutts, Stuart Mills, and Ian Hamilton Finlay are just a few British poets who have produced popular concrete poem. An Anthology of Concrete Poetry, edited by E., and Concrete Poetry: Two Collections, are two excellent examples of such poetry. Concrete Poetry: An International Anthology, edited by S. Williams (1967), and Williams Bann (1967). (1967). Concrete poetry abandons the conventional poetic form, whose meaning is revealed at or below the level of the single word, and lowers a poet's concern for continuity and the complete linguistic texture of poetry to isolated and specialized characteristics of visual, phonetic, or kinetic structure (Ousby, 1988:212). Its primary goal is to present each poem in a unique shape. As a result, "visual poetry" is a subject of pictorial typography. It could be on a page or on objects like glass, stone, wood, and other surfaces (Lupton, 2014). Although it is incredibly difficult to master, Apollinaire (1918) showed how it can be done with exquisite finesse in Calligrammes. Various analyses of concrete poetry have either emphasized its novel and experimental elements, connecting them to structuralism and semiotics (Selg &Ventsel, 2020), or they have asserted a long tradition originating from earlier texts whose visual elements contributed to their meaning, such as George Herbert's The Altar (1633) and Dylan Thomas's Vision and Prayer, which were written before the invention of photography (1953).

Research design

The effectiveness of concrete poetry as a tactic to improve the study subjects' word recognition was examined in this quasi-experimental study using a single-group pre-test/post-test research design. The subjects were observed at two time points, one before treatment and one after treatment: before and after treatment. Pre- and post-tests included the administration of two standardized exams. It is assumed that the treatment will have changed the outcome of interest (performance on standardized tests measuring word recognition). There is no employed control or comparison group. One explanation is that the authors was unable to track down parents who would permit their kids to participate in a control group that received no treatment. The view holds that as an exploratory study, it was a time-efficient technique to determine whether a prospective treatment was deserving of additional research in the future.

With a single-group pre-test/post-test approach, study group participants were compared to one another rather than to a control group or non-equivalent comparison group. Standardized tests given to the study group before and after the therapy were used to gather data on the variable of interest (word recognition). The difference in test results is understood to represent the treatment-induced change. Insofar as all potential time-invariant factors related to the study subjects are under control, this is a reasonable strategy for achieving the intended outcome of an experiment. However,

this design does not account for time-varying variables that might occur at the same time as the study period (Kerlinger and Lee 2000).

The lack of a control or comparison group in this study makes it challenging for the authors to determine its validity. As a result, it is challenging to determine the importance of a change in the subjects. Any change could be caused by historical developments unrelated to the treatment or by circumstances that may have arisen as a result of the experimenter's treatment. Other threats to internal validity include testing artifacts and subject maturity.

However, two steps were taken to guarantee the validity and reliability of the study's findings. In order to maintain the sample as homogeneous as possible, the authors first presented five selection criteria for potential individuals before they were chosen to participate in this study. Second, the authors estimated the validity and reliability of the study using the Pearson's r correlation coefficient.

Participants At first, 32 interested parents approached the author to express their enthusiasm in allowing their preschool children to take part in the study after learning about it through word of mouth. However, not all of them satisfied the authors' below-listed selection criteria.

A subject must be between the ages of 6 months and 6 years and 11 months chronologically. Because the youngest age at which the TONI-3 can be administered is 6 years and 0 months, this age range was selected.

The potential subject must be a preschooler who is presently enrolled in a pre-school, kindergarten, or childcare facility because the study was designed for K-2 students. Due to the fact that two preschoolers were homeschooled and lacked exposure to the traditional learning environment of a preschool, even though their parents had indicated enthusiasm in taking part in the study, they had to be disqualified.

The student's form teacher must identify him or her as having low English literacy or oracy. There are 50 images in all, ranging in age from 3 months old to 8 years and 5 months, and they are ordered in order of difficulty for language-normal youngsters. The WFVT-4 was given to the ten participants in this study for a variety of reasons, including the fact that the ability to name objects quickly can be a valuable indicator of general naming competence. "Naming issues may be evident in the connected, conversational language of aphasic adults and of children who have language abnormalities," claim Fisher and Glenister (1992). The precision of the match between the intended name and the actual statement might be used to characterize this challenge. Another sign of naming issues may be particularly sluggish word retrieval rates accompanied by inappropriate pauses in speech (p.1). The ability to name pictures can also serve as a sign of one's vocabulary.

Result and discussion

October through November experienced the first level's instruction. At this stage, shapes of objects (such as a cup, bowl, house, pen, chair, etc.) and animals (such as a dog, cat, bird, butterfly, or snake) were traced onto construction paper. They had been removed. On the cut-out, the authors softly inscribed the name of the creature or animal in pencil so that it could be readily removed later. The word ARROW or arrow is written in pencil on the cut-out, for instance, if it is an arrow. The young toddler can recognize the item with ease and speed.

An Arrow's Concrete Poem. In order for each letter in the supplied word to fit into the cut-out, the participants would next be instructed or taught how to do so. This is the finest method for introducing beginners to concrete poetry because a concrete poem would eventually emerge.

Level 2 (Intermediate): May and June were used to teach this level. At this stage, the subjects were provided with a list of intriguing content words, such as nouns, adjectives, and verbs (e.g., eye, tall, look), and they were encouraged or allowed to come up with their own unique forms from these words.

Level 3 (Advanced): July and August were used to teach the third and final level. The students were encouraged to develop their own words and creative concrete poems at this advanced level. They were also given the opportunity to participate in other activities that involved talking about some supplied concrete poetry, either with their peers (in pairs or groups) or the authors, who asked them questions. Here are two illustrations of concrete poetry used to spark conversation with the audience.

To assess the strength of the linear relationship between the individuals' pre-test and post-test raw scores, their ROV ages, and their standard scores, the correlation coefficient r was determined (SS). Additionally, it was to see if the individuals had improved as a result of the treatment and if there was a statistically significant difference between their pre-test and post-test results. The findings showed a clear but weak link (low correlation, r =.28) between the pre-test and post-test raw scores. Their ROV ages likewise showed a similar weak connection (r =.26). The standard test scores for the ROV did, however, show a moderate correlation or significant association (r =.48) between the pretest and post-test. Though the standard scores had a marginally higher correlation coefficient than the raw scores and ROV ages to demonstrate that the standard scores were more accurate predictors of whether concrete poetry did help the subjects' receptive oral vocabulary improve, it is not regarded as being high enough to be used as a definite predictor (F. William, 1968).

With the exception of S4/M and S5/M, all participants achieved average standard scores in the receptive oral vocabulary between the ranges of 92 and 102 at the post-test, with a mean standard score for the group of 94.7 (SD = 5.46; 2 = 29.79). Both the pre-test and post-test mean receptive oral vocabulary scores for the two

participants, S4/M and S5/M, were below average (83 and 85, respectively) (86 and 89 respectively). As a whole, the mean standard score increased from 86.6 (below average) on the pretest to 94.7 (average) on the post-test (an increase by 8.1 points).

Two days prior to the start of the treatment, the expressive oral vocabulary test. It "tests the subject's ability to precisely define stimulus words. In comparison to the receptive vocabulary subtest, the format of this subtest compels participants to explain in detail what a word means, hence its results provide considerably more conclusive information regarding participants' knowledge of word meanings (Wallace & Hammill, 2002:29). The mean raw score at pre-test (Form A) was 5.1 (SD = 0.99; σ^2 = 0.99) whereas the mean raw score at the post-test (Form B) was 7.2 (SD = 0.79; 2 = 0.62) with a mean equivalent EOV age of 6 years 1 month (SD = 4.73; 2 = 22.4) below the mean CA (at post-test) of 7 years 1 month, the mean equivalent expressive oral vocabulary (EOV) age was 5 years 1 month (SD = 6.33; 2 = 40.1) below the mean CA (at pre-test) (a difference of 1 year 0 month apart). This result indicates that the subjects as a whole were catching up and narrowing the discrepancy between their mean chronological age and mean EOV age, which was 18 months at pre-test and 12 months at post-test.

At the prêt-test, the group's average standard score was 88. (below average). At the posttest, all participants-with the exception of S4/M and S5/M-achieved average standard scores in the expressive oral vocabulary category in the range of 91 and 99, with a mean standard score for the group of 92.6 (SD = 3.87; 2 = 14.93). Both the pretest and posttest averages for the subject S5/expressive M's oral vocabulary were below average, at 83 and 87, respectively. Regarding the subject S4/M, his standard score increased from 79 (bad) to 87 (below average) in the post-test.

A correlation coefficient r was calculated in order to determine whether there was a significant difference between the two subtest outcomes when considering the subjects' equivalent ages and standard scores between ROV and EOV at the pretest. The findings showed a distinct but weak link between the standard scores and equivalent ages between ROV and EOV at the pre-test, with the following low correlations, r =.48 for equivalent ages and r =.46 for the standard scores, respectively. Although both correlation coefficient reliabilities were significant (Heffner, 2004), they were not significant enough to warrant their use as predictors to demonstrate the consistency in the measurement of concrete poetry's efficacy as a method for enhancing word recognition between the ROV and EOV subtests at pre-test (Odom & Morrow, 2006).

It is important to notice from these results that all ten patients scored between below-average and average on the ROV and EOV subtests during the post-test. The same may be said if the two subtest scores were statistically different, even though the difference between the ROV and EOV scores in this study was not great enough

to be significant or clinically helpful. Quite correctly, Kaufman (1990) pointed out that one shouldn't presume the difference needs to be significant enough to be clinically relevant. Utilizing statistical significance alone has a tendency to detect an excessive amount of false positives. Reynolds (1985) argued that for data to be clinically meaningful there must be a difference of at least 24 points between the ROV and EOV quotients.

Conclusion

The main goal of this study was to determine whether teaching concrete poetry to a group of ten K-2 Filipino students with low oracy/literacy in English would be a successful strategy to increase their word recognition. These students would be at risk of failing in school once they moved on to Primary 1 the following year. This study would be a significant, if not an additional, contribution to our pedagogical knowledge of using such creative strategies to teach, in this case, word recognition to preschool children. Very little to no research, if any, has been reported or published on using concrete poetry as a teaching strategy in mainstream and/or special schools other than the authors'. The findings of this research show how concrete poetry improved the individuals' word recognition skills.

The intriguing conclusion seems to indicate that concrete poetry is superior to expressive oral poetry in terms of increasing receptive oral vocabulary. One explanation for this would be that the individuals are better able to see, grasp, and recall what a tangible poetry looks like in their minds when its content is physically communicated by the shape, size, and physical arrangement of its letters. The concrete poem's physical structure prioritizes its shape over its meaning. In this way, the word's form enables children to comprehend its meaning without having to express it in great detail, leading to a greater receptive oral vocabulary. The adage "a picture is worth a thousand words" is probably extremely accurate in this case. Another reason is that these students learned more effectively and hence were able to score better in their word recognition since they enjoyed writing their own concrete poems.

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