

The Potential of Poetry

A study of pedagogical methods to poetry teaching in the English subject in Norwegian high school classrooms

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Abstract

This thesis investigates how pedagogical methods to poetry teaching impact Norwegian high school pupils' understanding and enjoyment of poetry. The thesis has consulted international and Norwegian research on poetry teaching, examined the position of poetry in the English subject curriculum in Norway, and reviewed literature on poetry teaching methods that could lead to greater understanding and enjoyment of poetry. Based on the research referred to in this thesis, a case study was conducted in two VG1 high school classes. This case study investigated the pupils' relationship with poetry and their experience of three pedagogical approaches to poetry teaching. Data was collected through mixed method surveys, pupil protocols and submissions, and observational research. The study revealed that most of the pupils had little to no relationship with poetry and lacked confidence with poetry analysis. It further revealed that some of the pedagogical methods significantly impacted the pupils' understanding and enjoyment of poetry. Overall, the findings of the case study showed that the pupils responded well to methods that encourage a personal response to poetry. The findings of this thesis suggest that methods that allow for personal response have the potential to make poetry more understandable and enjoyable in the English subject classroom.

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1.0 Introduction

1.1 Personal experience and motivation

In the opening of her chapter “The Pleasure of Poetry”, author Nikki Gamble poses a question for the reader: “When you read the title of this chapter, did you punch the air, with a joyful yes, or were you mystified that the words pleasure and poetry should sit together in happy companionship?” (2019, p. 246). By asking this question, Gamble draws attention to the two extremes commonly found in people’s attitude towards poetry. She further points out how the attitude towards poetry is shaped by personal experiences and argues that encounters with poetry in the classroom are particularly powerful in shaping our perception (2019, p. 246). From personal experience, I can relate to the point Gamble is making. I long associated poetry with extensive text analysis, in which the goal of poetry teaching was to identify and memorize literary devices – leaving little room for personal interpretation. It was not until I started reading poetry outside the classroom that I fell in love with poetic language and developed a personal connection with a poem’s ability to speak to the reader. It was through these experiences and embarking on my journey to become a teacher of English that I started realizing the potential of poetry in the English subject classroom.

1.2 Aims and research question

As an emerging teacher of English, I am concerned with how I can ensure that my future pupils will develop a more positive relationship with poetry in the classroom. I was particularly reminded of this when I asked a class of thirty high school pupils if they enjoyed reading poetry, and only two of them raised their hands. Recent research shows that there is a growing tendency among teachers and pupils to associate poetry with something complex, difficult, and boring (Creely, 2019; Davis, 2023; Farber, 2015; Munden & Skjærstad, 2018). These negative associations have impacted both how poetry is taught in schools and how much attention is given to poetry in national curricula (Creely, 2019; Seale, 2015; Sigvardsson, 2020; Simecek & Rumbold, 2016). Furthermore, many methods use poetry as a medium to learn about specific topics or develop secondary skills. Although poetry can successfully be used for such purposes, Simecek & Rumbold argue that the poem itself is often lost (2016, p. 310). Therefore, this thesis will focus on poetry teaching methods that encourage studying the poem for its own sake. I realize that setting out on a mission to make pupils enjoy poetry on a personal level would be far too ambitious, as the enjoyment of

literature and different literary genres is highly subjective. Nevertheless, I believe there are many poetry-centered methods that can make poetry more enjoyable, in addition to providing excellent learning outcomes.

When examining the literature on poetry teaching, it does not require a lot of research to realize that a large number of methods are available. In many ways, teachers of English are spoilt for choice in the field of poetry teaching. Additionally, the current national curriculum for the English subject in Norway does not suggest which methods should be used when teaching literature in general, making it even more challenging to decide on suitable methods. Therefore, this thesis aims to explore pedagogical methods to the teaching of poetry in the English subject in Norwegian high schools. The research question for this thesis is as follows: *What is a good pedagogical method to poetry teaching that could lead to greater enjoyment and understanding of poetry in the English subject in Norwegian high schools?*

1.3 Thesis outline

To answer this research question, this thesis will first explore a variety of sources about the general perception of using poetry in teaching, including its benefits and challenges, pupils' and teachers' attitudes towards poetry, and its position in the Norwegian national curriculum. A discussion on how to interpret poetry will also be included. To get a first-hand experience of using pedagogical methods to poetry in the English subject classroom, I have conducted a case study in two VG1 high school classes. This case study investigates the pupils' relationship with poetry and their experience with a selection of pedagogical methods to poetry teaching. To narrow down my research, I decided to focus on the following three methods: the Prima Vista method, a multimodal poetry project, and performance poetry. These methods were selected based on a personal interest in exploring poetry teaching methods that differ from the standard, analytical model of interpretation that shaped my own encounters with poetry in school. I also wanted to explore several aspects of teaching poetry, which is the reason why I have selected methods that range from close reading and multimodal aspects and to the oral nature of poetry. For the case study, I have taught lessons using each of the three methods, followed by surveys that the pupils fill out after every lesson. In the final part of this thesis, I will review the results of the case study and give some concluding remarks about how to teach poetry in the English subject classroom.

2.0 Previous research: Poetry teaching and curricular challenges

Due to a lack of research on poetry teaching and attitudes towards poetry in the Norwegian context, I have had to focus on international research. However, as international trends tend to influence the Norwegian context, it has been beneficial for this thesis to examine international research on poetry teaching. In the case of poetry teaching, attitudes towards poetry, and curricular challenges, there are several similarities between the international findings and the limited Norwegian findings. These similarities show that the challenges of poetry teaching, which will be the main point of discussion in this chapter, extend far beyond the Norwegian classroom.

2.1 The state of poetry teaching

Poetry teaching seems to be experiencing a decline. In a research article from Monash University in Australia, Dr. Edwin Creely claims that poetry is dying (2019). According to Creely, poetry teaching in schools has been in decline for decades, both in Australia and internationally (2019, p. 117). In the Australian context, he attributes this decline, among other factors, to a lack of emphasis on poetry in the national curriculum (2019, p. 117). This underemphasis on poetry is also evident in the Norwegian national curriculum, which will be discussed later in this chapter. In the American context, Farber points to a survey by the National Endowment for the Arts (NEA) that supports the idea of a decline like that proposed by Creely (Farber, 2015, p. 214). From 2002 to 2012, poetry reading decreased by forty-five percent among adults in the United States, which the report referred to as the “steepest decline in participation in any literary genre” (NEA, 2013, p. 24). However, a more recent survey from the NEA shows that the figure for poetry reading has later increased, going from 6.7 percent in 2012 to 9.2 percent in 2022 (NEA, 2022, p. 11). Despite the increase, there has been an overall decline since 2002, when the figure was 12.1 percent (NEA, 2013, p. 25). Although the NEA reports do not specifically deal with poetry reading in schools, their findings still support the hypothesis of the declining position of poetry, which might affect the school context. Seale acknowledges this decline from the perspective of her own high school classroom in Arkansas in the United States. Although she herself is adamant about implementing poetry in her classroom, she is concerned that poetry is being neglected due to a shift in educational standards that favor informational texts (2015, p. 12).

When it comes to research on poetry teaching, Sigvardsson has found that poetry teaching in secondary education is understudied (2017, p. 584). In her literature review of international research on poetry reading pedagogy, she finds that this area is understudied in both Sweden and internationally (2017, p. 585). According to Sigvardsson, this lack of research leaves secondary teachers with little guidance on how to approach poetry in the classroom, leading to a dependence on their own and colleague's limited experiences (2017, p. 584). The fact that poetry teaching is understudied in secondary education could support the claim that poetry teaching is experiencing a decline. Based on the research referred to so far, the decline of poetry teaching seems to be rooted in the following main factors: A lack of emphasis on poetry in national curricula and limited research on poetry teaching in secondary education. Other essential factors that will be discussed are pupils' and teachers' attitudes towards poetry and the absence of a clear, pedagogical vision for poetry teaching (Creely, 2019; Farber, 2015; Sigvardsson, 2017; 2020).

2.2 Curricular challenges – Norway

As previously pointed out, the underemphasis on poetry in national curricula is apparent both internationally and in Norway. The Norwegian national curriculum of 2020, often referred to as the subject renewal or by the abbreviation LK20 (læreplanverket for kunnskapsløftet), does not mention poetry explicitly in any part of the English subject curriculum. Instead, the study of poetry is embedded in the ambiguous term “text,” which is used as a collective term for all literary and non-literary genres. When comparing the former national curriculum (Kunnskapsløftet 2006 or KL06) with the current one, it is evident that the position of poetry has weakened in the English subject in high school. For VG1 English, KL06 mentions poetry in one of its competence aims. This competence aim states that the pupil should be able to analyze and discuss a movie and a selection of English-language literary texts from the genres of poetry, short stories, novels, and plays (Utdanningsdirektoratet, 2006, p. 7). In LK20, the study of poetry falls under the following competence aim for general studies: “read, discuss and reflect on the content and language features and literary devices in various types of texts, including self-chosen texts” (Utdanningsdirektoratet, 2019, p. 12). This competence aim is also found in the curriculum for vocational studies and is the only such aim that opens for the study of poetry (2019, p. 10). One could easily assume that poetry falls under yet another competence aim for general studies, which is “read, analyse and interpret fictional texts in English” (2019, p. 12). However, there is a longstanding debate about whether poetry,

specifically lyric poetry, can be considered fictional (Hühn, 2014, p. 159). As this theoretical debate remains inconclusive (2014, p. 160) and there are no directions within the Norwegian curriculum on how to consider poetry as a genre, it is unclear whether poetry could be included in this specific competence aim.

As shown through this comparison, poetry has gone from being a genre that pupils are required to study to falling under the general term “text.” Hence, the study of poetry largely depends on the textbook’s inclusion of poetry and the degree to which the teacher is interested in the genre. Consequently, the current English subject curriculum allows teachers of English to demote or exclude poetry in favor of other literary genres. As research shows that many teachers feel less confident about teaching poetry compared to other literary genres (Hodges, 2016; Munden & Skjærstad, 2018; Sigvardsson, 2020; Simecek & Rumbold, 2016), poetry is likely demoted or excluded in many classrooms. Although the use of the term ‘text’ in LK20 increases the teacher’s and the pupils’ autonomy, it also makes it more challenging to make a case for poetry in the English subject. When comparing KL06 to the curriculum of 1997, Munden & Skjærstad wrote that KL06, to a large degree, leaves it to the teacher to decide “how much, which, how, and indeed *why* poetry should be part of English as a school subject” (2018, p. 257). This tendency has arguably become more strengthened in LK20. The openness and ambiguity of the role of poetry in LK20 pose several challenges for teachers who are interested in and seek guidance on how to teach poetry.

2.3 Pupils’ attitudes towards poetry

“Ah, Poetry. /... / They hate Thee, truth be Told / Resisting every lesson teachers hold” (Dressman, 2015, p. 203). In a self-composed sonnet, Dressman captures the tendency of upper-secondary pupils to dislike poetry. He argues that there is a paradox in poetry education, which is that poetry teaching in school is usually met with resistance from the pupils, while poetic language in other contexts, such as in popular music or rap, seems to be a source of enjoyment (2015, p. 203). Dressman believes this issue stems from how poetry is taught in school, a claim which is supported by several scholars (Alvi & Alvi, 2019; Creely, 2019; Davis, 2023; Farber, 2015; Linaberger, 2004; Stein, 2010). According to research, many pupils tend to have a negative attitude towards poetry (Creely, 2019; Davis, 2023; Dressman, 2015; Farber, 2015; Stein, 2010). It is commonly viewed as difficult, boring, and irrelevant to the pupils’ lives (Creely, 2019; Davis, 2023; Dressman, 2015; Farber, 2015; Stein, 2010). Farber states that the negative attitude towards poetry is largely due to how

poetry is approached in the classroom. Many of his university students associated poetry with complex and hidden meanings that were never truly revealed (2015, p. 217). The goal of poetry teaching was to decode these hidden meanings, which seemed to push the students away from poetry altogether (2015, p. 217).

The 2007 Ofsted report, which examined poetry teaching in primary and secondary schools in England, found a more optimistic view. Their survey found that majority of the pupils enjoyed reading and writing poetry, despite many of the teachers believing that the pupils viewed poetry negatively (Ofsted, 2007, p. 7). This finding shows the importance of not assuming that pupils dislike poetry. If the teacher assumes that poetry and their pupils are not a good match, as Farber puts it (2015, p. 213), it could limit their possibilities to personally engage with poetry. However, younger pupils had more positive attitudes towards poetry than older ones in the Ofsted report (2007, p. 7). This was largely due to examinations, which led some pupils between the ages of fourteen and sixteen to consider poetry as dull and pointless (2007, p. 7). There seems to be a tendency whereby the attitude toward poetry grows more negative in secondary school. Stein calls this tendency the “disease of poetry-loathing” (2010, p. 189), which he claims begins at age fourteen. Professor Signe Mari Wiland also states that teenagers tend to be “vaccinated against poetry” (2000, p. 107) due to how poetry is taught in high school. She emphasizes the dominance of traditional approaches, where pupils are “force-fed with canonized interpretations of well digested poems” (2000, p. 107) instead of being encouraged to foster their own interpretations. Based on her own teaching experiences, Gamble found that most of her students had fond memories of poetry from early in life, often in the form of nursery rhymes (2019, p. 246). Nevertheless, the same students shared that they were “turned off poetry” (2019, p. 246) in upper secondary and high school. Farber’s university students had similar experiences, where their relationship with poetry was at its best at elementary school and had taken a hit in secondary school (2015, p. 217). Gamble attributes this development to curricular documents that emphasize analysis over personal response, leaving teachers with little guidance on how to acquire a pedagogy for poetry teaching (2019, p. 246).

The negative attitude towards poetry, which appears to be most prevalent in upper secondary and high school, seems to be related to the choice of teaching methods. Hence, Creely argues for a clearer, pedagogical vision for poetry teaching. The foundation of Creely’s pedagogical framework to poetry teaching is that poetry must be experienced rather than being a “discrete object for examination and analysis” (2019, p. 123). Pindyck et al.

share Creely's understanding of poetry pedagogy. Their book *A Poetry Pedagogy for Teachers* outlines a wide range of teaching practices that they believe will encourage pupils to personally engage with poetry (2022). They further argue that personal encounters with poetry have more potential to foster enjoyment compared to methods that "tear [the poem] down through analysis and explication" (2022, p. xiv). Creely and Pindyck et al.'s understanding of a good pedagogical method to poetry teaching seems to resonate with the scholars referred to in this section (Dressman, 2015; Farber, 2015; Gamble, 2019; Stein, 2010; Wiland, 2000).

2.4 Teachers' attitudes towards poetry – Internationally

It is widely reported that many teachers struggle with teaching poetry (Hughes & Dymoke, 2011; Ofsted, 2007; Sigvardsson, 2017; 2020; Simecek & Rumbold, 2016; see also Creely, 2019; Davis, 2023). Negative preconceptions about poetry, low confidence and competence, negative encounters with poetry in school, grading and examination pressure, and time constraints have been identified as some of the main contributors to teachers' struggle with poetry. Linaberger asks why teachers are so frightened to teach poetry (2004, p. 366). She indicates that there are many preconceptions about poetry among teachers, which generate a fear of teaching poetry (2004, p. 366). Hughes & Dymoke identified seven commonly held preconceptions among fifty-six student teachers in England and Canada. Among them were the preconceptions that pupils find poetry boring, that poetry is elitist and inaccessible, and that analysis is the most central part of poetry instruction (Hughes & Dymoke, 2011, p. 49). Hughes & Dymoke stress the importance of teachers having a positive attitude towards poetry, as teachers' beliefs can affect the pupils: "if teachers believe their students will not enjoy poetry, or if they themselves are anxious about poetry, it could become a self-fulfilling prophecy" (2011, p. 54). However, even for the teachers who personally enjoy poetry, there might be challenges with transferring their enthusiasm to the classroom. Davis refers to two teachers who, because of their passion for poetry, either taught poetry in a traditional manner or did not teach poetry at all (Lott 1989; Skelton, 2006, as cited in Davis, 2023, p. 368). The lack of student engagement and the belief that students would not be able to personally engage with poetry were given as reasons for the teachers to distance themselves from poetry in the classroom (2023, p. 369).

Regarding confidence and competence, research suggests that many teachers are lacking in both when teaching poetry. In England, Hodges found that most of the student teachers in her choral reading study felt the least confident when teaching poetry (2016, p.

377). In 1999, Benton conducted a survey among one hundred high school teachers in the United Kingdom in which he discovered that many teachers felt inadequate about teaching poetry (Benton, 1999, p. 521; Hughes & Dymoke, 2011, p. 46). This feeling of inadequacy was also echoed in the Ofsted report, as shown in the following statement: “Many teachers, especially in the primary schools visited, did not know enough about poetry and this was reflected in the limited range of poems studied” (Ofsted, 2007, p. 4). Furthermore, Sigvardsson found that teachers in both Scandinavia and internationally are generally inexperienced with poetry (2020, p. 953). She attributed this inexperience to the lack of attention to poetry in teacher education, particularly with regard to scaffolding aesthetic experiences and encouraging individual exploration of poetry (2020, p. 965). On the other hand, a study from Northern Ireland and the Republic of Ireland found that most participants there had a high self-reported confidence in teaching poetry. Fifty-nine percent of the eighty-four high school teachers were either ‘extremely confident’ or ‘very confident’ with teaching poetry (Hennessy et al., 2021, pp. 340-341). Only eight percent were ‘slightly confident’ or ‘not at all confident’ (2021, pp. 340-341). However, the teachers expressed a lower confidence in some teaching methods than others, such as encouraging authentic pupil responses (2021, p. 346). A common challenge for many of these Irish teachers were time constraints and exam preparations, which influenced their choice of teaching methods (2021, p. 345). Similar results have been found in studies from New Zealand, England, and Malta (Dymoke, 2012; Xerri, 2013).

2.5 Teachers’ attitudes towards poetry – Norway

In order to understand how secondary teachers of English in Norway view poetry, I have had to rely on the findings of Munden and Skjærstad’s research from 2018. To the best of my knowledge, a similar study has not been conducted prior to or after this research project in Norway. The authors confirm that there does not seem to be a similar study prior to their research, stating that the majority of research on poetry teaching in Norway is concerned with first-language learning (2018, p. 270). While a single study is not enough to reach definitive conclusions about the attitude towards poetry in Norway, Munden and Skjærstad’s findings largely resonate with international findings, indicating that their study might be representative on a larger scale.

In this study, Munden and Skjærstad conducted a survey among one-hundred one primary and thirty-one secondary school teachers of English to examine how teachers use and

view poetry in Norway (2018, pp. 257-258). They found that elementary school teachers had a more positive attitude towards poetry than secondary school teachers, as well as using poetry more frequently in the classroom (2018, p. 268). One third of the secondary school teachers, who all had several years of teaching experience, had not used poetry at all (2018, p. 268). In accordance with the international context, Munden and Skjærstad found that many of the secondary school teachers lacked confidence and competence in teaching poetry (2018, p. 269). The lack of confidence and competence was given as the reason for the less positive attitude towards poetry and for not using poetry in their classrooms. More specifically, many of the secondary school teachers viewed poetry as difficult, did not know enough about how to teach poetry, and held the preconception that pupils do not like poetry (2018, p. 269). Only a few of the secondary school teachers were enthusiastic about using poetry (2018, p. 268). This enthusiasm is likely due to a personal enjoyment of poetry that seemed to be absent in the teachers who did not implement poetry in their teaching (2018, p. 271). However, a finding that differed from the international context concerned examinations. In Munden and Skjærstad's study, exams were given as a reason for not teaching poetry due to the belief that pupils would not, in any case, be tested in poetry in the exams. This conviction left many of the secondary school teachers uncertain about the importance of poetry in the English subject classroom (2018, p. 268). Due to the difference in attitude towards poetry between the two educational levels, Munden and Skjærstad suggest that secondary school teachers should look to the practices of primary school teachers (2018, p. 272). They further imply that the dwindling interest in poetry in secondary school might be caused by teachers who fail to "bridge the gap between the enjoyment of nursery rhymes and children's poems and the appreciation of 'grown-up' poetry" (2018, p. 272), which was apparent in the international context as well.

2.6 Challenges with teaching poetry

Based on the topics discussed in this chapter, it is evident that poetry teaching is not without challenges. Firstly, the position of poetry in the English subject classroom seems to be in decline, mainly due to a lack of emphasis on poetry in national curricula. If it is not arrested, this decline could potentially make it more challenging to find a place for poetry in the secondary classroom. Secondly, since poetry teaching in secondary education appears to be understudied, there is a lack of resources and guidance on how to approach poetry in the secondary classroom. The lack of guidance is particularly evident in Munden and Skjærstad's

study, as the majority of the secondary school teachers there were uncertain about how to successfully teach poetry. Thirdly, many teachers and pupils have preconceptions about poetry that leads to fear and disengagement. In some contexts, the pressure of testing and exams has impacted the choice of teaching methods, where approaches that encourage authentic, pupil responses are less prioritized. The Ofsted report shows how exam-preparatory approaches negatively affected the pupils' attitude towards poetry in the UK, which is likely to be the case in other countries as well. Uniquely for the Norwegian context, examinations have been cited as a reason to not teach poetry. There seems to be an overwhelming amount of research that reflects a negative attitude towards poetry among many pupils and teachers in secondary education. To ensure a more positive attitude, there seems to be a need for a clearer, pedagogical vision that encourages personal responses, as suggested by Creely and Pindyck et al.

3.0 Theoretical framework

In this chapter, a discussion of how to interpret poetry according to the literary theories of New Criticism and Reader Response Theory will be presented to provide a framework for the poetry teaching methods selected for the case study.

3.1 Interpreting poetry – Close reading or personal response?

When teaching poetry, the following question is likely to arise for both the teacher and the pupils: How should a poem be interpreted? Since the beginning of the 20th century in particular, literary critics have discussed and debated the issue of interpretation. These discussions have led to the formation of several literary theories that approach the matter of interpretation in different ways. Two literary theories that differ greatly on the idea of interpretation are New Criticism and Reader Response Theory. This chapter will discuss the ideas and practices of interpretation as presented in New Criticism and Reader Response Theory to provide a theoretical framework for my decision to choose a personal response approach in the three poetry lessons.

3.1.1 New Criticism and close reading

In his work *Practical Criticism* (1929), Ivor Armstrong Richards writes about an experiment he conducted while being a lecturer at Cambridge. Over the span of some years, Richards administered a variety of poems to his students and asked them to interpret them (1929, p. 3). They were given no specific directions other than to comment on the poems freely (1929, p. 3). When examining their responses, Richards took notice of several difficulties that he believed the students encountered. He observed that many of the students, in his opinion, failed to understand the poems: “They fail to make out its prose, sense, its plain, overt meaning” (Richards, 1929, p. 13). Instead, they were influenced by “mnemonic irrelevances” (Richards, 1929, p. 15), meaning that their interpretations were misled by memories or other personal associations unrelated to the poem. Richards’ criticism of the students’ protocols illustrates the main idea of the close reading practice found in New Criticism: the meaning of a poem should be found in the text alone.

Cleanth Brooks, another influential New Critic, explains the value of the text through the following metaphor:

It is perfectly proper to look at the recipe the cook says she followed, to take into account the ingredients she used, to examine her intentions to make a certain kind of pudding, and her care in preparing it... But the prime fact for judging will still be the pudding itself. (Brooks, 1979, p. 598)

Hence, the practice of close reading in New Criticism can be defined as “analysing the specific literary qualities of a given piece of literature outside specific authorial or historical contexts” (Upstone, 2017, p. 18). The New Critical movement was dominant in the first half of the 20th century and particularly influenced how poems were studied in schools and universities (Scholes, 2001, p. 16). However, its practice of interpretation has received much criticism since the 1960s (Matterson, 2006, p. 174). Wellek points to a critique of New Criticism as “uninterested in human meaning, the social function and effect of literature” (1978, p. 611). Scholes, to a large degree, blames New Criticism for the downward spiraling interest in and teaching of poetry, which he claims has been happening for the past half-century (2001, pp. 3-6). In particular, he criticizes the New Critics’ practice of labeling poems as good or bad (2001, p. 16). In their highly influential work, *Understanding Poetry* (1938), Brooks and Warren analyze a large volume of poems to demonstrate the New Critic principles of close reading and analysis. One of the poems they label as of poor aesthetic quality is “The Pilgrims” by Adelaide Proctor, of which they remark: “‘The Pilgrims’ can be appreciated only because of something the reader may bring to it... and not because of anything it brings to the reader” (Brooks & Warren, 1938, p. 334). In their opinion, the poem alone is unable to give the reader a new experience of the topic of salvation (1938, p. 335). Therefore, the poem is deemed as “bad” since the reader must rely on external factors for the poem to be meaningful. Scholes argues that the New Critics definition of good poetry was so narrow that it excluded poems that many found “expressive of their interests and concerns” (2001, p. 20).

Although the New Critics’ attention to tone, paradox, irony, and tension made poetry analyses easier to assess for the teacher, Scholes believes this came at the expense of the reader’s enjoyment (2001, p. 20). To Scholes, if pupils are to enjoy poetry, it is essential to explore how poems impact the reader (2001, p. 20). However, several scholars nevertheless stress the importance of close reading. Jane Gallop, for instance, believes there is a rising tendency within literary studies that teaches students to read for what should be on the page rather than what is on the page (2000, p. 8). Similarly, Terry Eagleton claims that literary criticism is a dying art, and that many teachers and students today have not been trained to pay attention to the text (2007, p. 2). Instead, there is a tendency of “digging out the ideas

‘behind’ the poem’s language” (Eagleton, 2007, p. 2), which he claims is a misleading practice. The British scholar Derek Attridge shares Gallop and Eagleton’s concern, stating that “We may be teaching our students to write clever interpretations without teaching them how to read” (2008, para. 1).

3.1.2 Reader Response Theory and personal response

Louise M. Rosenblatt’s transactional theory was highly influential to the literary theory of Reader Response. In her work *The Reader, The Text, The Poem* (1978), Rosenblatt describes the act of reading as a transaction between the reader and the text. In this transaction, the text is activated by the reader, giving the reader a significant position in the meaning-making process (1978, p. 18). The meaning of a literary text will therefore vary from reader to reader and is also dependent on the context for the reading. Rosenblatt elaborates: “A specific reader and a specific text at a specific time and place: change any of these, and there occurs a different circuit, a different event – a different poem” (1978, p. 14). Thus, the meaning of a poem becomes less stable in Reader Response criticism as compared to in New Criticism, which leads to both opportunities and challenges. An opportunity is that it validates each pupil’s understanding of a poem. In their work on how to teach poetry in the secondary classroom, Naylor and Wood recommend Reader Response for that exact reason. Their main point of departure is that it encourages pupils to bring their own ideas into the classroom, making poetry both empowering and fun to work with (2012, p. 21).

A challenge, however, is the question of wrong readings and undermining the autonomy of the text. Upstone raises the question of whether a reading can ever be wrong in Reader Response criticism (2017, p. 33). In short, her answer is yes – readings that go against the factual evidence in the text would be considered wrong (2017, p. 35). A useful concept to explore on this matter is the idea of interpretive communities as introduced by Stanley Fish. According to Fish, all readers are part of one or another interpretive community, which is “a community made up of those who share interpretive strategies” (Fish, 1976, p. 476). The interpretive community or communities that a reader is part of determine(s) how a text will be interpreted and understood (Fish, 1976, p. 484). The large volume of existing interpretive communities both explain and justify different interpretations of the same text (1976, p. 484). At the same time, the stability of an interpretive community prevents readings that are too arbitrary (1976, p. 484).

3.1.3 Discussion

After examining the practices of close reading and personal response, I believe both approaches are equally important in poetry teaching. While close reading has the potential to prompt critical thinking skills and attention to detail, personal response can encourage self-expression and creativity. Hence, it is possible to argue that these approaches are complementary, as they should be used for different purposes that lead to valuable learning outcomes. However, since an objective of this thesis is to explore poetry teaching methods that foster enjoyment, I decided on a personal response approach. This decision was informed by the research previously discussed, which pointed to personal response as better suited to promote positive encounters with poetry. However, one of the methods that will be tried out in the case study, the Prima Vista method, combines the two approaches, as it aims at fostering a personal response to a poem through the method of close reading. Hence, close reading and personal response are not diametrically opposed to one another and can be combined in various ways and for various purposes.

4.0 Methods

After examining research on poetry teaching and different approaches to poetry interpretation, I have arrived at three methods that I believe have the potential to foster understanding and enjoyment of poetry in the classroom. As mentioned in the introduction, I wanted to explore methods that focus on various aspects of poetry and have therefore chosen three methods that are distinctly different from each other. One main difference is that the nature of interpretation. In the Prima Vista method, the interpretation of the poem is more directly on the poem itself, as the pupils do a close reading of the poem. In the multimodal poetry project and the performance poetry method, the interpretation would be characterized as production and action oriented, as the pupils either produce or perform their interpretation through images and performance activities (Vestli, 2008, pp. 18-19). However, they all have a reader response approach, in which the pupils' individual understanding of the poem is at the center. This chapter will present each of the three methods and the poems that will be taught during the case study.

4.1 The Prima Vista Method

4.1.1 Introduction – About the method and its aim

Developed by Signe Mari Wiland, a professor at the University of Agder, the Prima Vista method aims to create a personal encounter between the pupil and the poem. The name derives from the musical term 'prima vista,' which names the technique of performing a song upon encountering it for the first time (Wiland, 2009, p. 12). Similarly, the Prima Vista method focuses on the pupil's first encounter with a poem. What characterizes the Prima Vista method is the line-by-line reading. Only one line of the poem is presented at a time, and pupils are asked to write down their immediate interpretation of each line before proceeding to the next one. Each pupil determines when they want to move from one line to the next, allowing them to work through the poem at their own pace. In this way, "the poem is magnified a little, and chopped up in separate lines, to secure a single, undisturbed focus on each line" (Wiland, 2000, p. 110). Through this slow line-by-line reading, pupils are ensured both the time and space needed to interpret poems and potentially develop a lasting connection with poetry (2000, p. 131). For the first poetry teaching method, I was curious to see how a method that combined close reading and personal response might enable the pupils

to explore their understanding of a poem. For this method, I have chosen the poem “The House Slave” by Rita Dove, which will be explained in more detail when presenting the lesson plan.

4.1.2 Wiland’s experience and research

Through her many years of teaching, Professor Wiland experienced how many pupils and teachers were guided by the assumption that poetry is overly challenging (2000, p. 112). In her book *Reading and Teaching English Literature*, Wiland writes that poetry seems to be the literary genre that student teachers find the most intimidating (2016, p. 187). This feeling of intimidation may create a barrier to understanding poetry and inhibit the willingness to engage with poetic texts, both for teachers and pupils (Wiland, 2000, p. 112). Furthermore, Wiland points out how the traditional approach to teaching poetry tends to exclude many pupils from participating in classroom discussions. By the traditional approach, Wiland refers to the scenario where the teacher reads the poem aloud and expects the pupils to verbally express their thoughts shortly after (2000, p. 111). Despite the teacher’s efforts to create an open and accepting classroom atmosphere, pupils tend to believe that there is a correct interpretation of the poem to which the teacher is the gatekeeper (Wiland, 2000, p. 112). Thus, pupils who are unable to “tune into the expectations of the teacher” (Wiland, 2000, p. 130) and process poetry in a relatively short time face the risk of being misjudged as uninterested or lacking motivation. However, Wiland’s findings with the Prima Vista method suggest that the pupils who remain silent during poetry-related discussions do potentially have a lot to say.

During a research project in 1996, Wiland had a group of teacher students and a group of high school pupils read a poem prima vista. After introducing the method orally, both groups were given the following directions:

Figure 1

1. Line-by-line reading → line-by-line reactions → interpretation
2. Your protocols → detailed reactions to each line: language, style, rhyme, rhythm, theme, emotions, anticipation, the process itself, introspection.
3. Use the line numbers to structure your process of reading, nothing else. Your protocols should reflect the “messiness” of the reading process. Arrows, circling etc. may be used.
4. The title: “Mid-Term Break”
Poet: Name not given.
English/English dictionary may be used.

(Wiland, 2000, p. 110)

As Wiland specifies, these directions were not meant to be “guiding principles” (2000, p. 110) that the participants had to follow. Rather, they were meant as useful pointers to help the participants get started. Every participant was given sufficient time to read the lines and write down their responses (2000, p. 110). Wiland argues that time is of essence when interpreting poetry, which can be a challenge in the typical classroom (2000, p. 110). Therefore, it was essential for Wiland that the Prima Vista method gave the students sufficient time. Hence, the method accommodates for individual factors such as reading speed and the time needed to process the poem.

4.1.3 Research findings

When Wiland studied the protocols, there was one finding in particular of which she took notice of. Despite fewer years of studying English, the high school pupils were able to construct meaning just as well as the teacher students (Wiland, 2000, p. 129). Every pupil wrote four to seven pages on the twenty-two-line poem (“Mid-Term Break” by Seamus Heaney), consisting of their immediate thoughts, feelings, confusions, and other comments from their encounter. Although only a few of the participants in both groups were able to arrive at a “convincing reproduction” (2000, p. 117) of the story told by the poem – due to being led astray by culture-specific references or words they did not understand – they all expressed an “extremely strong emotional reaction” (2000, p. 118). The participants interpreted the poem in light of their personal experiences, which became the determining

factor for establishing the poem's meaning (2000, p. 119). For example, several of the high school pupils associated the death of the four-year-old boy with the death of a parent or a grandfather, which triggered an emotional involvement (2000, p. 119). In the group of the teacher students, one of the participants, who had children of her own, started crying when she realized that the poem was about the death of a child (2000, pp. 118-119). It is evident that this method of close reading, which forces the reader to go through the poem at a slower pace and meditate on the meaning, has the potential to evoke reactions that might have otherwise escaped them in an ordinary reading.

The findings of this research project demonstrate that when pupils are allowed to enter a private, interpretive zone, consisting of only themselves and the poem at hand, it can "generate ideas even in the students who are least interested in poetry" (2000, p. 130). In a typical poetry lesson where the teacher reads the poem aloud and expects a "unified reaction to the whole poem" (2000, p. 130), many pupils may forget their initial reaction to a word or a phrase. As shown in Wiland's findings, these reactions are valuable for the individual meaning-making process. Additionally, when expected to formulate an immediate response, pupils might not know where to begin and feel confused (2000, p. 130). Through the line-by-line reading, most pupils did experience confusion at one point or another. However, when left alone with the confusion, it seemed to generate curiosity and made the pupils want to "crack the code" (2000, p. 118). Instead of being overwhelmed or demotivated, the pupils experienced how confusion is a natural part of the process and that it can be an asset when reading poetry (2000, p. 130). Furthermore, the Prima Vista method can potentially increase the pupils' confidence in their encounters with poetry. The protocols do not have to be shared with others to be considered valuable, as compared to oral contributions in class, where pupils might fear that their reflections are incorrect or not good enough. Also, if the protocols are not going to be assessed, the pupils might feel more liberated to share their honest reflections and ask "unauthorized and unliterary questions" (2000, p. 133).

4.1.4 Implications and limitations

Wiland is clear that the Prima Vista method should not replace other well-established methods of teaching poetry (2000, p. 129; 2009, p. 220). As she remarks: "No approach, no matter how innovative and creative it is, can meet the demands of the heterogenous classes we normally teach" (2000, p. 134). The method has a specific area of use, which is encountering a poem for the first time. However, it may be modified to accommodate later and more

comprehensive readings of a poem (Wiland, 2009, p. 204). One implication of the method is that it might prove challenging the first time the pupils do it. If the pupils do not have prior experience reading a poem one line at a time, it could be difficult to attune their reading and interpretation in the way the method requires. Based on my personal teaching experiences, some pupils become anxious when faced with unfamiliar tasks. Therefore, one should be prepared for questions and having to reassure the pupils in the initial stage of the method. Additionally, pupils might struggle to “elicit personal responses unaffected by an implied audience” (2009, p. 204). Despite being told that their response is meant to be a first-level response with no particular expectations concerning grammar or structure, pupils, who are used to being assessed continuously, might alter their responses to accommodate their assumptions of what the teacher would expect.

Another limitation is how to adapt the method to the modern-day classroom. As the method was developed in the nineties, the poem was printed on paper and cut into separate lines. This procedure requires a lot of preparatory work for the teacher, which could be a challenge if one were to use the method frequently. One possibility is to show the poem on a PowerPoint presentation instead, where the lines are distributed on separate slides. However, this procedure would remove the opportunity for each pupil to go through the poem at their own pace, which is a fundamental part of the method. Finding digital tools that minimize the preparatory work and allow the pupils to move through the poem at their own pace could be worth exploring in the future.

4.2 Multimodal Poetry Project

4.2.1 Introduction

There is a multitude of ways in which digital tools can be used to teach poetry in the English subject classroom. Digital word clouds, slideshow tools such as PowerPoint or Prezi, and movie maker programs are a few accessible examples that can be used in daily poetry teaching and for bigger creative projects. The implementation of digital tools opens for a number of possibilities to make poetry teaching more varied, creative, and engaging for the pupils. It also provides opportunities to engage with the multimodal aspects of poetry. For the second poetry teaching method, I was interested in seeing how interpreting a poem through images might impact and expand the pupils understanding of poetry. I therefore decided to create a small-scale, multimodal poetry project where the pupils will use Microsoft

PowerPoint to express their interpretation of the poem “Dreams” by Langston Hughes through visual art. There are several reasons for deciding on a multimodal poetry project to examine the use of digital tools in poetry teaching. Due to the limitations of this thesis, both concerning time and the fact that I will be trying out several methods, a multimodal poetry project seemed the most suitable for the thesis’ aim. Additionally, there have been positive findings of previous research on multimodal poetry projects, advocating for the use of this method, as will be discussed.

Although newer and more innovative digital tools could be used for this method, I have decided on Microsoft PowerPoint because it is a tool that the pupils have access to, are familiar with, and use regularly. Also, since this method is meant to be carried out in a ninety-minute lesson, I thought it reasonable to use a tool that does not require much time or effort to understand. Lastly, I wanted to try out a method that can be used on a regular basis. Implementing a tool that the pupils and teachers are already familiar with makes the method more accessible and might shed light on new ways to use Microsoft PowerPoint. This subsection will first explain the method’s theoretical framework, which involves multimodal theory and inverse ekphrasis. Subsequently, it will discuss previous research on multimodal poetry projects, specifically two projects that have used Microsoft PowerPoint, and some implications and limitations of the method.

4.2.2 Theoretical framework

Multimodal theory

The main principle of multimodal theory is that meaning-making occurs in the interaction between different modes (Jewitt, 2016, p. 70). A mode, which is a “socially shaped and culturally given semiotic resource for making meaning” (Kress, 2010, p. 79), can be an image, writing, speech, music, gestures, and moving images, among others (2010, p. 79). Multimodal theory challenges the assumption that communication is most effective through spoken and written language (Norris, 2004, p. 1). Technological developments such as the internet and TV have demonstrated how images, in some cases, “might carry more communicative meaning than reading a description of the very same thing” (2004, pp. 1-2). Furthermore, multimodal theory is concerned with how the choice of modes impacts meaning (Jewitt, 2016, p. 69). For instance, how might meaning be communicated differently through an image compared to writing? (2016, p. 69). As Kress points out: “Different modes offer different

potentials for making meaning” (Kress, 2010, p. 79). Therefore, a multimodal approach to poetry teaching has the potential to expand the pupils’ interpretive process and offer a variety of means to express their interpretation.

Inverse ekphrasis

In order to explain inverse ekphrasis, it is necessary to first explain the term ekphrasis. Ekphrasis is a rhetorical device defined as “a literary response to a visual image or visual images” (Brosch, 2018, p. 227). Its origins are traceable to ancient Greece, where Homer’s description of Achilles’s shield in the “Iliad” is considered one of the earliest examples of ekphrastic poetry (Panagiotidou, 2022, p. 1). However, inverse or reversed ekphrasis is a less theorized phenomenon. As the name suggests, inverse ekphrasis is ekphrasis in reverse, where “images are given the task of explaining words” (Bolter, 2001, p. 56). It is therefore possible to invert Mitchell’s definition of ekphrasis (the verbal representation of visual representation) to provide a definition for inverse ekphrasis: The *visual* representation of *verbal* representation (Mitchell, 1994, p. 152; Dhue, 2015, p. 5). Thus, in the same manner that ekphrasis is a vivid, literary response to a work of art, inverse ekphrasis is a visual representation of a literary text. To explore inverse ekphrasis further, it is useful to examine a more recent classification of ekphrasis known as digital ekphrasis (Panagiotidou, 2022, p. 35). With the emergence of digital media, ekphrastic responses have become increasingly multimodal (2022, p. 35). Many authors have combined text, images, audio, and other elements in their ekphrastic responses to artworks, resulting in “hybrid forms of experimental literary and media art” (Bell et al., 2013, p. 5; Panagiotidou, 2022, p. 36). Similarly, an approach using inverse ekphrasis can be combined with multimodal theory to create a visual representation of literary texts, as will be tried out with the multimodal poetry project.

4.2.3 Previous research

Multimodal Poetry Project 1

In a research paper on a multimodal poetry project conducted among sixteen teacher students in the United States, McVee, Bailey, and Shanahan ask the following question: “What happens when digital tools are used to create, express, represent, and interpret poetry?” (2008, p. 114). During the course, the participants completed three multimodal poetry projects, each using different modes of expression: iMovie, Dream Weaver, and Microsoft PowerPoint

(2008, p. 116). For the latter project, the participants used PowerPoint to interpret a self-chosen poem through images and sounds (2008, p. 117). According to their findings, many of the participants who had initially expressed negative feelings towards poetry developed a more positive attitude after illustrating their interpretations through visual art (2008, pp. 132-133). It allegedly gave them a sense of ownership of the poem and encouraged them to find their own meaning instead of looking for a correct interpretation (2008, p. 132). Additionally, it fostered a different way of thinking about poetry, as the participants had to question which images, colors, and sounds the poem generated (2008, p. 133). The use of technology was described by many as a “key” that helped them unlock new meanings, demonstrating how digital tools can enrich the interpretive process (2008, p. 134). By using digital tools to teach poetry, I am interested in finding answers to the question asked by McVee, Bailey, and Shanahan and gain perspectives on how digital tools can contribute to the learning experience.

Multimodal Poetry Project 2

In 2021, Smith, Amgott, and Malova did research on multimodal projects for academic purposes among ninety-four bilingual 10th-grade students in the United States (2022, p. 525). The students completed three digital multimodal projects, consisting of videomaking, podcast recordings, and a hypertext poetry analysis (2022, p. 525). For the poetry project, the students were given a handout with pre-selected poems and created a hyperlinked PowerPoint to present the multilayered meanings of their chosen poems (2022, p. 530). When discussing the findings of the three projects, Smith, Amgott, and Malova described the students’ reflections on the multimodal projects as overwhelmingly positive (2022, p. 545). Ninety-seven percent of the students stated that the multimodal projects made them learn in a different way, as they gained a deeper understanding of the content by illustrating it through several modes (2022, p. 536). When reflecting on the poetry project, one student shared that using songs, images, and sound helped him understand the poem’s meaning (2022, p. 537). Several students also believed that songs and images better captured their ideas compared to only expressing them in writing (2022, p. 537). For fifty-seven percent of the students, the multimodal projects led to a deeper emotional engagement with the content (2022, p. 540). The students reported how they felt the emotions of the literary texts through the visual and auditory elements, which led to greater empathy for the author and the characters (2022, p. 540).

In conclusion, ninety-five percent of the students preferred multimodal projects for literature analysis over written essays (2022, p. 539). The main reasons for their preference

were creative freedom, agency, and flexibility (2022, p. 539). Although the majority of the students in this specific study preferred multimodal projects, it should not undermine nor replace written poetry analysis. It is commonly known that writing essays can be challenging for many students, as it is a skill that requires practice. However, the rewards of mastering written essays are connected with its struggles, and it is essential for the students' further education to be well versed in writing essays. Therefore, the students' preference and the overall findings of this study will be used to argue for the method's applicability, potential, and place among other methods to poetry teaching.

4.2.4 Implications and limitations

When considering the findings of these multimodal poetry projects, it is evident that both research projects have had successful outcomes. Nevertheless, there are some limitations that are important to consider. Firstly, there is the challenge of the students' digital skills. One-third of the students in Smith, Amgott, and Malova's study struggled with certain features of the digital tools and needed frequent assistance from their teachers or classmates (2022, p. 544). Similarly, participants in McVee, Bailey, and Shanahan's study were limited by their lack of digital skills and by the PowerPoint software (2008, p. 128). Secondly, participants in both research projects encountered challenges with conveying their visual interpretations. Due to time constraints and a lack of technological proficiency, some participants in McVee, Bailey, and Shanahan's research project were unable to realize their intended illustrations (2008, p. 139). Students in Smith, Amgott, and Malova's research project also experienced challenges with finding the right images or modes to capture their interpretation, where some students felt limited by their wish for perfection (2022, p. 545).

4.3 Performance poetry

4.3.1 Introduction

"I have spent my life in clearing out of poetry every phrase written for the eye, and bringing all back to syntax that is for ear alone" (Yeats, 1961, p. 529). In the introduction to his plays, the famous Irish poet William Butler Yeats wrote that he wished for all his poetry to be performed or sung on a stage (1961, p. 529). Etheridge Knight, one of the leading poets in the Black Arts Movement in the 1960s and 70s United States, argued that "there were poets long before there were printing presses; therefore, poetry is primarily oral utterance, and the end of

a poem belongs in somebody's ears rather than their eyes" (1988, p. 92). Yeats and Knight are only two examples among countless other poets who stress the oral nature of poetry. Hence, many poets would argue that to fully experience a poem, it must be read aloud. For the third and final poetry teaching method, I wanted to explore the understanding of poetry as a performance. How is poetry experienced when heard and seen rather than read silently? And how might performing poems bring rhythm, rhyme, and meter to life? For this method, I have created a lesson plan where the pupils will perform the poem "New Stanzas for *Amazing Grace*" by Allen Ginsberg by implementing gestures, word stresses, and body language that aligns with their understanding of the poem. This subsection will discuss the genre of performance poetry, previous research on the benefits of performance poetry, and its limitations.

4.3.2 Performance poetry

Performance poetry is a relatively broad term referring to "poetry performed in a variety of contexts" (Ellis et al., 2003, p. 44). It is written to be performed and is perhaps best known as spoken word poetry or poetry slam, the main difference being that the latter is written for competitions (slams) (2003, p. 45). As pointed out by Etheridge Knight, the performance of poetry precedes the written form and is therefore not a new concept. Many of the earliest genres of poetry, such as Homer's epic poems the "Odyssey" and the "Iliad", were "not originally conceived as written texts but rather as elaborate performances" (Bennett, 2023, "Introduction" section). However, the contemporary form of performance poetry was not established as a genre until the early 1980s (Gregory, 2008, p. 204). It has often been accredited to the poet and spoken word artist Hedwig Gorski, although this has been contested by other poets (2008, p. 204). What characterizes performance poetry is that it is presented "with the whole body: in word, in voice, and in gesture" (Ellis et al., 2003, p. 45). It goes beyond the passive reading of words and is an active performance that brings the words on the page to life. Although performance poetry tends to be the performance of self-written poems, its principles also apply to performing poems written by others.

4.3.3 Previous research

Poetry slam workshop

In an attempt to revitalize poetry instruction, Ellis, Gere, and Lamberton¹ conducted a poetry slam workshop to examine how performance poetry might inspire a renewed connection with and understanding of poetry for high school students (2003, p. 44). The poetry slam workshop was inspired by the belief that poetry is inherently oral, and that the oral nature of poetry has greater potential to make students enjoy poetry than written poetry analysis (2003, p. 44).

Firstly, EGL found that performance poetry led to a deeper engagement with the poem:

“Performing a poem, using the whole body with limbs, facial expression, and voice, requires students to go farther in understanding a poem than does strip-mining poems for technical terms” (2003, p. 46). The performing of a poem adds another layer of interpretation as the students not only have to understand the poem’s meaning, but also how to physically express that meaning. Secondly, performance poetry allegedly enabled the students to understand how poetic devices function (2003, p. 49). By embodying the poem through performance, the students experienced how tone and image function, which EGL suggest might prove more effective than explicit instruction (2003, p. 49). Thirdly, performance poetry helped “awaken students to the enjoyment of word, image, rhythm, and rhyme” (2003, p. 49), which are poetic devices best experienced through oral language. One of the visiting poets shared that it was “the *stage* that made them return to the *page*”, (2003, p. 48), referring to an experience of seeing a Shakespeare poem performed. The poet, who remembered having read the poem in high school, asked himself: “*That* was what I read?” (2003, p. 48). In the same way that the Shakespeare performance was a transformative experience for the poet, EGL believe that performing poems can change how students read and connect with poetry, as it allows them to see, feel, and hear the poem differently (2003, p. 49).

Performance poetry in the classroom

In a study conducted at the University of Cambridge, Pullinger and Whitley argue that hearing poetry read aloud or performed develops an ‘inner ear’ crucial for understanding and enjoying poetry (2013, p. 160). Through in-depth interviews with teachers from all educational levels, Pullinger and Whitley found that the participants believed that performing poems helps

¹ From this point on, Ellis, Gere, and Lamberton will be referred to by the acronym EGL.

develop pupils' appreciation and understanding of poetry (2013, p. 162). However, when examining teaching practices on performing poems in England, they discovered that the two dominating approaches seemed to "pull apart from one another" (2013, p. 165). The first one, classified as an experiential approach, focuses on performing poems to cultivate enjoyment and avoids any analysis of the poem. The second one, an analytic approach, is where the "performance of the poem tends to become a prelude to the 'real' work of analysis and interpretation" (2013, p. 165). Hence, the performance of poetry is used as a tool to either draw attention to sound or meaning. Therefore, they advocate for a unified approach where performing poems is not only seen "as an anchor point for the dissection of meaning and technique, but as fulfilling a heuristic purpose of its own" (2013, p. 165). Whitley and Pullinger's study emphasize the value of performing poems for its own sake, as it enhances the pupils' understanding and experience of poetry.

4.3.4 Implications and limitations

A limitation of the performance poetry method is that pupils who feel uncomfortable speaking out loud would naturally feel uncomfortable, or even anxious, about performing a poem in front of the class. Therefore, it is essential that the teacher knows the pupils well and ensure that they are part of a safe classroom environment. A suggestion for making the performance part more comfortable would be for the pupils to perform in groups. This would prevent pupils from feeling singled out, in addition to raising their level of comfortableness as they will rely on and support each other. Furthermore, the group dynamic turns the performance into an interactive experience, which would likely make it more enjoyable. Another implication is the tension between stressing performance or stressing meaning, as shown in Pullinger and Whitley's research. Although they advocate for a unified approach, it might be challenging to reconcile these opposing approaches to ensure a comprehensive understanding of poetry.

5.0 Methodology

5.1 About the study and choice of method

This study aims to investigate pedagogical methods to the teaching of poetry in high school. To bridge the gap commonly found between educational research and educational practice (Joyce & Cartwright, 2020; McIntyre, 2006), I have decided to carry out research in an authentic classroom setting. A mixed method approach, consisting of a case study that combines qualitative and quantitative methods, seemed to be the best research design to answer the thesis's research question. During the case study, I taught three different poetry lessons in two VG1 classes. The study was conducted over a two-week period, during which both groups underwent three lessons (ninety minutes per lesson). Every lesson was followed by a mixed method survey that examined the pupils' responses to each method. No consent form was needed as the experiment and data collection would be completely anonymous.

During the lessons, I executed the role of teacher and researcher as I was the one teaching the lessons and conducting observational research. The decision to conduct the study in two classes was mainly to ensure there being a large number of participants, leading to a broader knowledge of poetry teaching (Postholm & Jacobsen, 2018, p. 68). When evaluating the study's results, its external validity will be considered, meaning to which degree the findings could be representative for other VG1 classes (2018, p. 65). Through this study, I aim to gain knowledge and first-hand experience about pedagogical methods to poetry teaching.

5.1.1 Instrumental case study

A case study is a qualitative research design that aims to “discover meaning, to investigate processes, and to gain insight into and in-depth understanding of an individual, group, or situation” (Lodico et al., 2010, p. 161). Case studies are characterized as a study of bound systems as they are limited in time and to a specific location (Postholm & Jacobsen, 2018, p. 63; Stake, 1995, p. 2). Among the different types of case studies, this study is considered an instrumental case study, as it aims to gain knowledge about a broader issue by investigating a specific case (Lodico et al., 2010, p. 163; Postholm & Jacobsen, 2018, p. 64). Hence, an instrumental case study provides both context-dependent knowledge and knowledge that can be representative for other similar contexts (Postholm & Jacobsen, 2018, p. 64).

5.1.2 Participants

There were a total thirty-seven participants in this study, where Group A consisted of twenty-two pupils and Group B of fifteen pupils. All of the participants are from the same high school in Agder and are both general studies classes. I have been working as an English teacher for group B since August 2023, while Group A was selected based on availability and with permission from their teacher.

5.2 Data collection

Data was collected through the following methods: 1) mixed method surveys, 2) pupil protocols and submissions, and 3) observation. By using several data collection methods in the form of triangulation, the internal validity of the case study will be strengthened (Postholm & Jacobsen, 2018, p. 236; Thurmond, 2001, p. 255). The surveys were administered in Norwegian to avoid language confusion, while the pupil protocols were written in English. The observation notes were either written during class or directly after to capture my impressions as accurately as possible (Litchman, 2010, p. 168).

5.2.1 Mixed method survey

A survey is a method used to collect information from a group of people to describe certain aspects in which the researcher is interested (Wallen & Fraenkel, 2001, p. 376). They can be used to collect qualitative and quantitative data, depending on the types of questions used. I decided to use surveys as they provide an efficient data collection method when doing research on a large group of people. In order to examine several aspects related to the pupils' relationship with poetry and their responses to each lesson, I have used a total of five surveys. The first one is about the pupils' relationship with poetry in general and in classroom settings. The second, third, and fourth ones are about the pupils' experience with each of the three poetry lessons, which was filled out after every lesson. The last one is more comparative, in which the pupils' answered questions regarding which of the lessons they enjoyed the most. All of the surveys were administered on paper to avoid distractions that can occur when filling out surveys on a computer.

The surveys used can be described as mixed method as they collect qualitative and quantitative data by combining open and closed-ended questions. Most questions are closed, meaning that the participants choose between pre-determined alternatives. To ensure as much nuance as possible, the close-ended questions consist of several question types: multiple-

choice, dichotomous questions (yes/no questions), Likert scale questions, and rank-order questions. Some of the multiple-choice questions include open-ended alternatives, named “other,” where the pupils can write their responses freely. The open-ended alternatives ensure that the other alternatives will not limit the pupils’ response (Postholm & Jacobsen, 2018, p. 178). Some of the closed questions are followed by open-ended questions, as the number of possible answers were too many to be sorted into categories (2018, p. 178). The open-ended questions provide valuable insights for considering the effectiveness of the different lessons.

5.2.2 Pupil protocols and submissions

In the two first poetry lessons, the pupils produced written and digital material that was collected at the end of class. More specifically, they wrote hand-written protocols during the first lesson and made a PowerPoint illustration and reflection notes in the second lesson. These protocols and submissions will be used to describe these lessons in greater detail and provide more nuance when evaluating the study’s findings. They also offer more extensive information about the pupils’ experiences of the lessons, which would not have been possible to retrieve from the surveys alone.

5.2.3 Observation

Observation is one of the most fundamental methods of collecting data in qualitative research (Postholm & Jacobsen, 2018, p. 113). An advantage of observation is that the researcher can write down what they see as it occurs, which might often be more accurate than relying on other people’s accounts (Sapsford & Jupp, 2006, p. 59). However, it is not a sufficient method for collecting data in itself, as it only captures the researcher’s perspective. It should therefore be combined with other data collection methods and provide contextual information (Postholm & Jacobsen, 2018, pp. 114-115). When conducting observational research, there are several observation roles that the researcher can choose from, depending on the research objectives. Gold identifies four observation roles, ranging on a scale from complete participant to complete observer (1958, p. 218). For this case study, I took on the role of complete participant, as I was observing my own teaching and played an active part in the activities that were observed (Postholm & Jacobsen, 2018, p. 116).

During the lessons or directly after, I wrote down my observations as objectively as possible. Prior to the case study, I had decided on certain aspects that I would focus on: The pupils’ behavior, reactions, and unanticipated events. Since these focus points are quite

general, the observation is considered a less-structured observation, which entails minimal pre-structuring and keeping an open mind while observing (Sapsford & Jupp, 2006, p. 62). The observation notes represent my perspective on the lessons and was used to complement the findings of the other methods. Also, the observation notes played a more significant role in the third lesson (performance poetry) compared to the two first ones, as the pupils did not write protocols or notes in the third lesson.

5.3 Data analysis

I used a combination of methods to analyze the data from the case study. The quantitative data, which makes up most of the collected data, was analyzed and presented through graphs. The qualitative data was first analyzed through text analysis, drawing on principles from hermeneutics to interpret the responses. Then, the data was organized using content analysis, which is a method used to systemize qualitative data into categories (Postholm & Jacobsen, 2018, p. 162; Lichtman, 2010, p. 190). In the following paragraphs, I will describe how the different data was analyzed.

5.3.1 Analyzing the mixed method surveys

As the surveys were administered on paper, I manually transferred the data into Microsoft Excel and created diagrams. Every pupil was given a unique four-digit code to write at the top of each survey to make this process more convenient. The identification code made it easier to organize the surveys and allowed me to identify each of the pupils' responses to the different surveys, while also ensuring their anonymity. Since the surveys included several question types, I have used different methods to analyze the data. The close-ended questions were analyzed using graphs, while the answers to the open-ended questions were transcribed and categorized.

5.3.2 Analyzing the pupil protocols and submissions

As with the open-ended survey questions, I have used content analysis and qualitative text analysis to analyze and interpret the protocols and submissions. There are several approaches to choose from within qualitative analysis. However, many of them provide few guidelines on how to analyze written texts (Kuchartz, 2014, p. 2; Lichtman, 2010, p. 188). Lichtman states that qualitative analysis has a "lack of standardization and few universal rules" (2010, p. 188), making it considerably more challenging to interpret than quantitative data. However, all text

analysis is influenced by hermeneutics, which is the “art and science of text interpretation” (Kuchartz, 2014, p. 3). Since hermeneutics constitute the foundation for all text analysis, I have used some of its principles in my analysis.

The main idea within the hermeneutic approach is the hermeneutic circle: to understand the whole text, one must understand its individual parts. In the same way, the individual parts of the text can only be understood if one understands the whole text (Kuchartz, 2014, p. 6). For the protocols, which are the pupils’ responses to reading a poem one line at a time, I was able to trace their search for meaning line by line (Wiland, 2000, p. 111). Hence, the hermeneutic circle as experienced by the pupils became apparent, as I could point to specific lines and words that impacted their overall understanding (2000, p. 111). In my analysis of the protocols, I considered their response to each line and their response as a whole to understand each pupil’s process. Subsequently, I used content analysis to categorize their responses. This process involved highlighting certain words across the protocols to group them into categories.

5.3.3 Analyzing the observation notes

As previously stated, the main objective of the observation notes is to capture my perspective on the lessons and provide contextual information to complement the findings of the other methods. I have therefore analyzed the observation notes by comparing them with the findings of the other data collection methods. In this comparison, I mainly looked for differences and similarities between my observation of the pupils and their experience of the lessons as expressed in the protocols and surveys. Since the observation notes are an account of the lessons as seen from my perspective, I have also used them to evaluate the lessons and give suggestions for improvements.

5.4 Validity, reliability, and ethical considerations

Throughout this case study, I have taken several measures to ensure the research’s validity, reliability, and ethics. In the following paragraphs, I will outline the steps taken to ensure the quality and transparency of the research project. I will also discuss the research’s limitations, which involve challenges related to my role as a researcher.

First, I have used several data collection methods to increase the study’s validity and reliability. I also, as mentioned previously, conducted the study in two groups rather than one to ensure a larger sample size, which increases the study’s external validity. By conducting

the study in two groups, I can also compare the findings and reach more definitive conclusions. Lastly, by being transparent about the research process through giving a detailed account of the data collection methods, the analysis of the data, and the challenges and limitations of this study, the overall reliability and validity of the study will be strengthened.

To ensure ethical conduct, I have followed the guidelines of Sikt (Kunnskapssektorens tjenesteleverandør) on how to carry out a research project anonymously. These guidelines have informed my decisions when collecting data, such as using written observation notes instead of video recordings and administering the surveys on paper (Sikt, n.d.). The guidelines also informed how I presented the data, and I was particularly careful about not including direct or indirect information that could identify the participants. Furthermore, all the pupils were given information about the research project's aim, how data would be collected and analyzed, and told that their identities would be anonymous before consenting to participate. Lastly, since I am group B's English teacher, I thought it necessary to reassure them that their performance in the different lessons would not affect or impact their grades.

5.5 Challenges and limitations

A challenge of this case study is the issue of objectivity and researcher bias. In a case study, the researcher is solely responsible for collecting and interpreting the data. Hence, the researcher's subjectivity – including biases, preconceptions, and worldviews – poses a risk to the analysis of the data (Postholm & Jacobsen, 2018, p. 114). Prior to the research project, I have identified and acknowledged my own biases to the best of my ability. These include my own beliefs in the poetry lessons' potential and expectations about how the different groups would respond. As complete objectivity is unattainable, it is important to take measures that can limit the influence of the researcher's subjectivity (Wallen & Fraenkel, 2010, p. 439). I have particularly been aware of and tried to avoid confirmation bias, in which one unintentionally interprets information in a way that confirms the researcher's hypothesis.

Another challenge is pupil absence. Most of the pupils were present in every lesson, and only a handful were absent in some or all of the lessons. Nevertheless, for the pupils who were absent in one or two of the lessons, I had to analyze their responses with some reservations. A detailed account of how many pupils were absent in the different lessons will be given when presenting the results of the study. A third challenge or limitation was that I did not pilot the surveys, i.e., test a survey on a similar group beforehand to ensure that the survey is understandable (Lodico et al., 2010, p. 227). It is generally recommended to pilot

surveys to minimize potential errors and confusion, as well as have the chance to improve the survey (2010, p. 227). The lack of piloting could have led to some of the errors and missing data in the surveys, which will be discussed when presenting the results and findings of the case study. A final challenge is the question of generalizability or external validity. As case studies focus on a particular group of people in a specific context, the researcher has to argue how and why a case could be representative for other similar cases (Postholm & Jacobsen, 2018, p. 65). This process involves being aware of individual factors that may have determined the results in a particular case, which could minimize the study's generalizability.

6.0 Lesson plans

6.1 The Prima Vista Method

While developing a lesson plan on the Prima Vista method, I decided to follow Wiland's conception of the method as closely as possible in one group (Group B) and conduct it slightly differently in the other group (Group A). There are several reasons for this decision. As pointed out in the "limitations and implications" section for the Prima Vista method, the method requires a lot of preparatory work. I also predicted that it would be challenging to administer lines and keep track of every pupils' progression in a group of twenty-two pupils, which led to the decision of showing the lines on a PowerPoint for Group A. This allowed me to try out an adapted version of the method that might be easier to conduct on a regular basis. However, in order to properly assess the method and its findings, I thought it essential to follow it as closely as I could in Group B. Since this group consists of only fifteen pupils, I anticipated that I would be able to hand out lines and keep track of their progression at the same time. In the following paragraphs, I will describe the structure of the lesson in terms of sequences, present the poem I have selected ("The House Slave" by Rita Dove), and give a brief comment on the poem.

Sequence 1: Introducing the method

In both groups, the lesson began with a short oral presentation of the method, accompanied by Wiland's written instructions on the projector (see Figure 1 in the subchapter on the Prima Vista method). During the oral presentation, I explained each step of the process: In Group B, they would be handed one line of the poem at a time and could spend as much time as needed to interpret each line before moving to the next one. When they were ready to move to the next line, they could simply raise their hand. In Group A, the pupils would be shown one line at the time on the projector and had about four minutes on every line. In both groups, I made it clear that their protocols would not be assessed, and that they were free to formulate their responses as it suited them. The only requirement was to use the line number to structure their response, as specified in Wiland's instructions.

As it is meant to be a first-level response, I encouraged them to try and write their immediate reaction to each line as accurately as possible. The aim was not to try and find a correct interpretation, but to dive into their honest reactions and thoughts. The last information I provided them with, was regarding new or unfamiliar words. I assured them that

if they encounter a word they do not understand, they should not let that disturb the entire process. It is an expected part of the process, and the word or words might make sense as they move along the poem. The written instructions were shown on the projector throughout the class in Group B, while Group A was handed the instructions on paper. Having the instructions available could prevent confusion and minimize the number of questions asked during the lesson. In this way, the pupil's process would be as undisturbed as possible. After the instructions were given, I answered any questions that the pupils had before getting started.

Sequence 2: Facilitating the lesson

After answering any potential questions, the pupils were handed/shown the first line. From this point on in Group B, I mainly handed out lines whenever the pupils signaled that they were ready to move on. When a pupil had gone through the entire poem, they were handed an anonymous survey. After completing the survey, it was collected with the protocol and the pupil was free to leave. In Group A, I would mostly be at the front of the classroom, administering the lines on the PowerPoint and keeping track of time. Since the pupils went through the poem at the same pace in this group, I had allocated time to complete the surveys towards the end of class.

Poem: "The House Slave" by Rita Dove

The first horn lifts its arm over the dew-lit grass
and in the slave quarters there is a rustling –
children are bundled into aprons, cornbread

and water gourds grabbed, a salt pork breakfast taken.

I watch them driven into the vague before-dawn
while their mistress sleeps like an ivory toothpick

and Massa dreams of asses, rum and slave funk.

I cannot fall asleep again. At the second horn,
the whip curls across the backs of the laggards –

sometimes my sister's voice, unmistakable, among them.

“Oh! pray,” she cries. “Oh! pray!” Those days
I lit on my cot, shivering in the early heat,

and as the fields unfold to whiteness,
and they spill like bees among the fat flowers,
I weep. It is not yet daylight.

(Dove, 1993, p. 29).

A brief comment on the poem

Of all the poems to choose from, I selected “The House Slave” by the African American poet Rita Dove. “The House Slave” is a narrative poem that tells the story of an enslaved person who witnesses the cruelty and inhumanity of slavery. The poem is free verse, as there is no regular meter or rhyme, and the stanzas break in the middle of a sentence. When deciding on a poem, I had the following criteria in mind: Length, language difficulty, theme, tone, poetic devices, and openness. I was particular about choosing a poem that was neither too long nor too short so that the pupils could use the allocated time well. “The House Slave” has sixteen lines, and most of the vocabulary will be familiar to the pupils. However, I wanted a poem that contained some unfamiliar words, as I am interested in seeing the pupils’ reactions when encountering unknown words. Regarding the theme, I thought choosing a poem that could engage the pupils and evoke emotions was essential. The theme of slavery is dealt with across several subjects in high school, meaning that the pupils have some background information and reflections that could be useful when interpreting the poem. There is a change of tone as the poem progresses, where the narrator’s descriptions become gradually more painful. The shift in tone might trigger the pupils’ curiosity and encourage them to move along, as seen in Wiland’s study (2000, p. 118). Although the title reveals what the poem is about, many elements are still open to interpretation: poetic devices such as symbols, imagery, and similes, the speaker’s gender, and so on. Hence, I believe the poem is closed enough to provide a sense of control yet open enough to give room for individual interpretation.

6.2 Multimodal Poetry Project

As the multimodal poetry projects previously discussed have been larger projects spanning over several weeks, I have had to adapt the method to be carried out in a ninety-minute lesson.

This modification has led to limitations regarding the time the pupils will spend making the PowerPoint, the level of engagement with the poem, and the possibility for the pupils to reflect on their choices. Due to these limitations, I decided to pre-select a poem instead of having them select a poem of their own choice or choose a poem among several pre-selected poems. In this way, the pupils were ensured as much time as possible to make the PowerPoint. Additionally, when interpreting the same poem, the pupils can discuss their process with their classmates and consult one another, making it an interactive learning experience. However, this could also minimize independent thinking, where pupils end up copying each other instead of making independent choices. This potential issue will be examined when discussing the findings of the method. In the following, I will explain each sequence of the lesson plan, present the chosen poem (“Dreams” by Langston Hughes), and briefly comment on the poem.

Sequence 1: Introducing the method

The lesson began with a ten-minute introduction, where I explained the method and the structure of the lesson. To ease the pupils into the lesson, I started by asking the following question: When reading a book or listening to an audiobook, have you ever experienced seeing pictures in your mind of what you are reading or listening to? The pupils who have experienced this, which I expected to be most of them, were asked to raise their hand. I continued by saying that it is a common experience to visualize what we are reading or listening to. Then, I referred to the common saying that “pictures say more than a thousand words”, which is why I wanted to try a method where one interprets a poem through images. To scaffold the process, I included examples of other visualized poetry interpretations and demonstrated certain features in PowerPoint that might be useful when making their interpretation. Furthermore, I presented the poem and read it out loud but avoided any further explanation of it. In this way, the pupils’ process would remain as undisturbed as possible. Before getting started, the pupils were able to ask questions.

Sequence 2: Silent reflection

After the introduction, the pupils had a ten-minute individual reflection to organize their thoughts and plan their illustrations. The poem was shown on the projector, but physical copies were also available if the pupils wished to circle certain words. The pupils wrote their reflections on paper to avoid distractions or temptations that might occur when writing on a computer. Additionally, it made it more convenient for me to collect their reflections

afterward. To aid their reflection, I showed three guiding questions on the projector: What is the poem about? Which feelings, thoughts, or memories come to mind when reading the poem? Which images or colors are generated by the poem? By having a silent, individual reflection, the pupils could explore their own interpretation without being influenced by their classmates. The hope was that the pupils would foster their own understanding of the poem and not let it be altered too much when discussing it with their classmates afterward. When the ten minutes had passed, the pupils found their computers and started making the PowerPoint.

Sequence 3: Making the PowerPoint

The pupils were given forty minutes to make the PowerPoint. I believed forty minutes was sufficient time to search for images and assemble their presentation, as they had already had time to start the thinking process. Additionally, during the introduction, they had been told how much time they had available for making the presentation, which might have helped them manage their expectations. During this sequence, I walked around the classroom to ensure that the pupils were focused on their tasks and made myself available in case they needed guidance.

Sequence 4: Presenting the PowerPoint to a partner

After the forty minutes had passed, the pupils were told to find a partner and present their interpretations. I estimated ten minutes for this sequence, which gave each pupil five minutes each to present. The pupils who were done before the ten minutes had passed were asked to find another pupil to present to or listen in on another pair's presentation. By presenting their interpretations, the pupils were given an opportunity to learn from each other and reflect on their choices as they explained them orally to a partner.

Sequence 5: Submitting the PowerPoint and answering the survey

Lastly, the pupils were asked to submit the PowerPoint on Itslearning. When evaluating the findings of the method, I thought it useful to compare their written reflections with their PowerPoint interpretations to scrutinize each pupil's process. After submitting the PowerPoint, they completed the survey and the class was concluded.

Poem: “Dreams” by Langston Hughes

Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.

Hold fast to dreams
For when dreams go
Life is a barren field
Frozen with snow.

(Hughes, 2002)

A brief comment on the poem

The limitations of the method, as explained in the introduction, have informed my decision when selecting a poem. To minimize the time needed to understand the poem, I thought it essential that the poem was not too long. Although I believe any poem can be interpreted and illustrated through images, I wanted a poem that was rich in figurative language in order to prompt the visualization process. I therefore chose the poem “Dreams” by Langston Hughes. The poem, which was published in 1923, is a relatively short, straightforward poem about not giving up on one’s dreams. The poem has a ballad rhyme, consisting of two quatrains with an ABCB rhyme scheme. It has two distinct metaphors where a life without dreams is compared to a “broken-winged bird” (Hughes, 2002) and a “barren field / frozen with snow” (Hughes, 2002). As I wanted to ensure the pupils as much time as possible to make the PowerPoint, I thought it necessary to choose a poem with an easily identifiable meaning. However, the poem still opens for individual interpretation and offers many possibilities for creative expression, as it might raise the following questions in the reader: What are my dreams and what do they look like? How would I illustrate life as a broken-winged bird or a barren field? What does it mean to hold fast to a dream, and how can it be illustrated through images? The concept of dreams can also be interpreted in several ways, which I encouraged the pupils to ponder upon in their interpretation. Hence, the poem can be interpreted quite literally by following the text closely, or more openly by exploring the concept of dreams and reflecting on one’s own dreams. Therefore, I believe the poem is a suitable choice, especially since the

pupils were attempting the method for the first time. The poem offers security through its straightforward message which can aid pupils who might find it challenging to interpret a poem creatively through images. At the same time, it allows for a personal, imaginary interpretation, ensuring that the pupils will not feel limited when illustrating their interpretations.

6.3 Performance Poetry

For this method, I decided to combine performance poetry with elements of drama activities. Instead of having the pupils only read the poem aloud and add gestures, I encouraged them to implement acting in their performance. As performance poetry and drama are closely related, I thought combining them could elevate the experience and make it more enjoyable. I therefore chose a poem that can easily be acted out (“New Stanzas for *Amazing Grace*” by Allen Ginsberg), which will be explained in more detail in this subsection. The performance poetry method has the potential to engage and entertain the pupils, as they are actively performing a poem rather than being passive recipients of information. However, it could also be intimidating for some. I assumed most of the pupils had little or no experience with performing poetry, making this method a new experience that requires them to be bold. I therefore divided the pupils into groups of three and four to ensure mutual support and minimize the feeling of exposure during the performance. The method’s aim was for the pupils to express themselves and their understanding of the poem through performance and gain perspectives on the poem by watching their classmates’ performances. Although every group would perform the same poem, I assumed it would be interpreted and performed in different ways, as each group might have emphasized different aspects of the poem. Therefore, this method ensures a two-fold learning experience, where the pupils gain perspectives about the poem through their own performance and also through watching their classmates’ interpretations. This subsection will first explain each sequence of the lesson plan before presenting and commenting on the poem.

Sequence 1: Introduction

I began the ten to fifteen-minute introduction by briefly explaining what performance poetry is and showed a couple of short videos of poems being performed. The following two videos were shown during the introduction: Actor Andrew Scott performing “Everything Is Going to be All Right” by poet Derek Mahon (Lusus, 2021) and Chris Loos performing his self-written

poem “Disorder” (Columbus, 2014) at a poetry slam in Ohio in the United States. These two performances, which differ greatly from each other in terms of tone and intensity, showed the pupils that poems can be performed in a multitude of ways. Then, I explained the aim and structure of the lesson before giving a short explanation of the poem’s message, certain words, and its reference to the Christian hymn “Amazing Grace”. To emphasize the poem’s connection to “Amazing Grace”, I showed a short clip of the poem being sung to the hymn’s melody (Brodoff, 2014). As I wanted the pupils to have adequate time to practice their performance, I provided them with the most essential information about the poem. In this way, the pupils could spend more time exploring how they wanted to convey the poem’s message instead of having to identify what the message is. The idea was that by explaining the poem’s message, the pupils would have a fundamental understanding of the poem which would be enhanced through their own performance and through watching their classmates’ performances. Before they were allowed to start practicing, I gave some concluding advice. First, they were encouraged to be creative in their performances by playing around with intonation, gestures, and act out the poem. I also encouraged them to try and memorize the poem to the best of their ability. Second, I expected every pupil to actively partake in the performance, either by reading the poem or acting it out. Before dividing them into groups, the pupils had a chance to ask questions.

Sequence 2: Practice

After the pupils were divided into groups, they were free to go and practice wherever they liked. The school has several suitable areas where they could practice, such as study rooms and hallways. Before they left the classroom, they were given a written copy of the poem and a reminder of when to be back in the classroom. The pupils had forty minutes to practice their performance. During this sequence, I was available if the pupils had any questions or needed guidance.

Sequence 3: Performance

I estimated twenty minutes for the performance sequence. I believed twenty minutes to be sufficient as the pupils were divided into five to six groups and the poem takes about one minute to read. In this way, the pupils would not be pressed for time during their performance, and the sequence would also not be compromised in case of delays. Before the first group performed, I instructed the pupils to give applause after every performance and be supportive.

Sequence 4: Survey

When every group had performed, I thanked the pupils for their effort and bravery. Then, the final survey was administered, which the pupils had fifteen minutes to fill out.

The poem: “New Stanzas for *Amazing Grace*” by Allen Ginsberg

I dreamed I dwelled in a homeless place
Where I was lost alone
Folk looked right through me into space
And passed with eyes of stone

O homeless hand on many a street
Accept this change from me
A friendly smile or word is sweet
As fearless charity

Woe workingman who hears the cry
And cannot spare a dime
Nor look into a homeless eye
Afraid to give the time

So rich or poor no gold to talk
A smile on your face
The homeless ones where you may walk
Receive amazing grace

(Ginsberg, 1999, p. 18)

A brief comment on the poem

“New Stanzas for *Amazing Grace*” by Allen Ginsberg is a lyric poem where the speaker expresses sympathy for homeless people. It was written with the purpose to be performed (Ginsberg, 1994), which is evident through the poem’s meter and rhyme. The poem uses

common meter, as it alternates between lines of eight and six syllables and has a consistent ABAB rhyme scheme. As the title suggests, the poem is related to the Christian hymn “Amazing Grace”. In fact, the poem and the hymn use the same meter, meaning that the poem can be sung to the melody of “Amazing Grace”. I chose this poem both for its form and its content. As mentioned, the poem has a distinguishable meter and rhyme, making it a suitable and engaging poem to perform. When it comes to content, the poem touches upon the universal theme of injustice and paints a vivid picture of a beggar being overlooked by people with the means to help. The poem’s content has the potential to emotionally engage the pupils, which can be useful for them to draw on in their performances. Additionally, since the poem paints a clear picture of a specific situation, the pupils might find it easier to add gestures or act it out if they wish.

7.0 Results

In this chapter, I will present the results from the surveys. The survey questions have been translated into English to accommodate for non-Norwegian readers, but are presented in their original, Norwegian form in the appendix (see Appendix A-J). The survey results from both groups will mainly be presented as one, except for questions with noticeable differences between the groups' answers. I have decided not to include the results from the fifth and last survey, which was administered after all the poetry lessons were completed. The fifth survey consisted of five questions regarding how many lessons they were present in, which of the methods they enjoyed the most, and why. As this information was already captured by the surveys from the three poetry lessons, it seems redundant. However, the survey questions and results are available in the appendix (see Appendix K-M). Excerpts from the pupil protocols and submissions, as well as the observation notes, will be implemented in the discussion of the findings in the next chapter and are available in the appendix (see Appendix N-U).

7.1 Survey 1: The pupils' relationship with poetry in general and in classroom settings

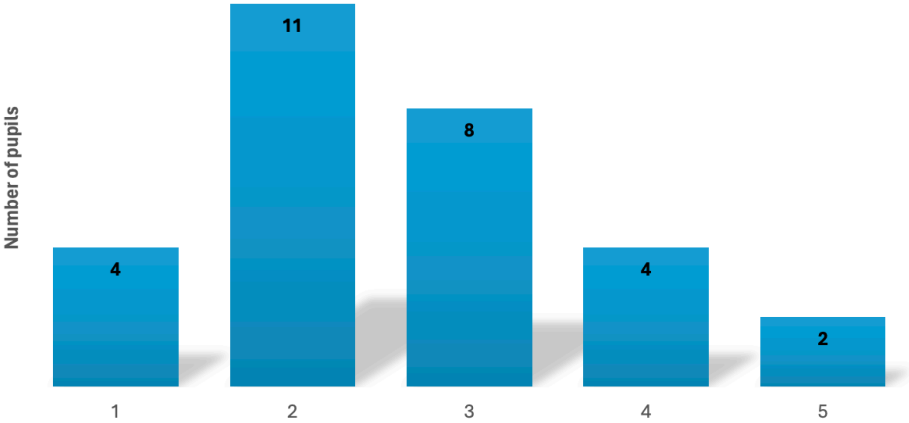
A total of twenty-nine pupils answered the first survey, where seventeen were from Group A and twelve from Group B. The survey consisted of ten questions about the pupils' relationship with poetry in general and in the classroom context.

**Question 1: On a scale of 1-5, how would you describe your relationship with poetry?
(1= no relationship, 5= very good relationship)**

To describe their relationship with poetry, the pupils were asked to choose one alternative on a scale from one to five.

Figure 2

1. On a scale of 1-5, how would you describe your relationship with poetry? (1= no relationship, 5= very good relationship)



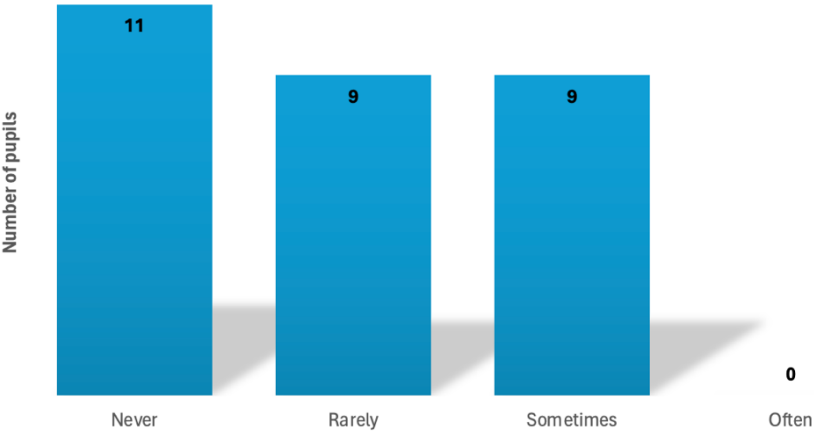
Of the twenty-nine respondents, fifteen chose alternative “1” or “2”, while six chose alternative “4” or “5”. Eight pupils chose alternative 3, indicating that they have some relationship with poetry. These results show that majority of the pupils in Group A and Group B have little or no relationship with poetry. Only six pupils stated that they had a good or very good relationship with poetry.

Question 2: How often do you read poetry outside of school?

As I assumed that many pupils are mostly exposed to poetry in school, I was interested in how often the pupils might read poetry outside of school. They were able to choose one alternative ranging from “never” to “often.”

Figure 3

2. How often do you read poetry outside of school?



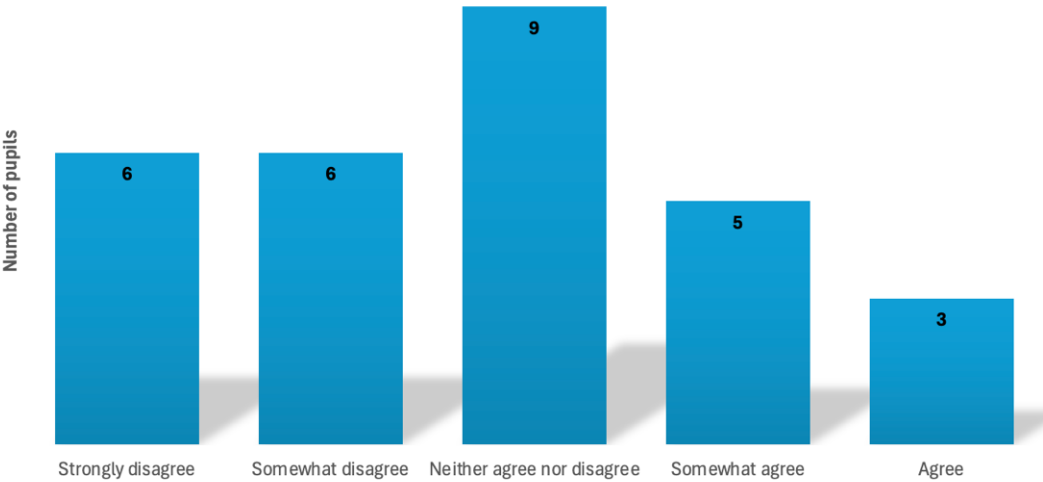
Most pupils state that they never read poetry outside of school, while no one stated that they read poetry often. The pupils who read poetry “rarely” and “sometimes” are evenly distributed with nine respondents each. These results show that most of the pupils never or rarely read poetry outside of school.

Question 3: How much do you agree with the following statement: “When we analyze poetry in English class, I feel confident”

To better understand the pupils’ relationship with poetry in the English subject classroom, I included several questions asking them to state their level of agreement with different statements. For this question, I was interested in their self-reported confidence with analyzing poems in class.

Figure 4

3. How much do you agree with the following statement: "When we analyze poetry in English class, I feel confident"



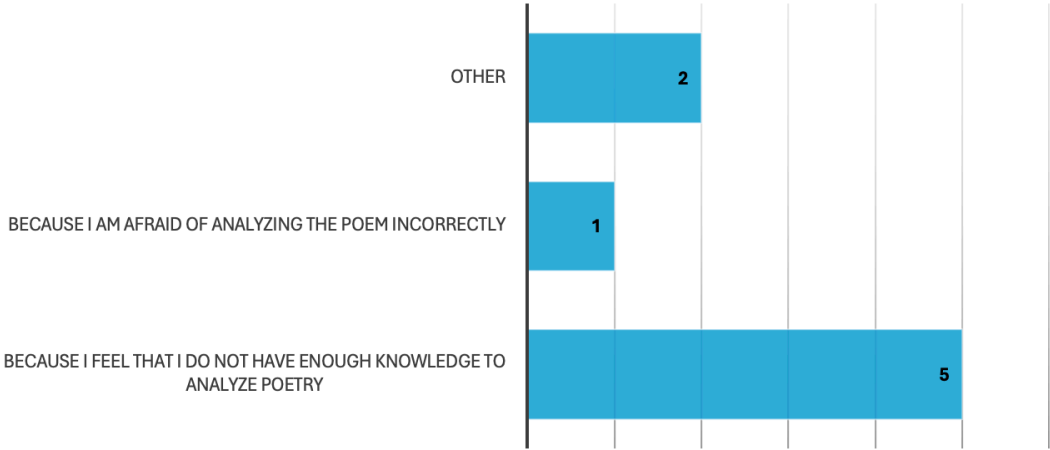
The majority of the pupils chose “neither agree nor disagree,” while six pupils chose “strongly disagree” and another six “slightly disagree”. Eight pupils stated that they “somewhat agree” or “agree” with the statement. Although the answers were more evenly distributed than the previous questions, these results indicate that a slight majority do not feel confident with analyzing poetry in class.

Question 4: If “strongly disagree” or “somewhat disagree”, why? (choose one alternative)

To better understand the reason behind the low self-reported confidence with analyzing poetry, I asked the pupils who had chosen “strongly disagree” or “somewhat disagree” to answer a follow-up question. The reason why I wanted them to select only one alternative was to see which reason was the most prominent in causing low confidence.

Figure 5

4. If "strongly disagree" or "somewhat disagree", why? (Choose one alternative)

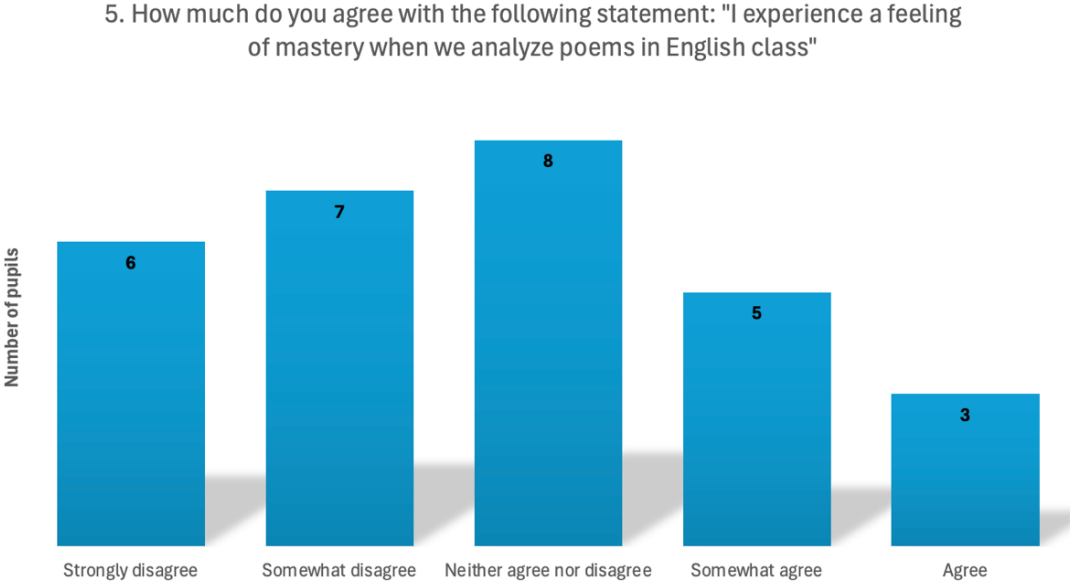


For question 4, there is an inconsistency between the number of pupils who were supposed to answer (twelve pupils) and those who have been included in this graph (eight pupils). The reason for this inconsistency is that three of the pupils chose several alternatives despite the question specifying that they were supposed to choose only one. Additionally, one of the pupils who chose “somewhat disagree” did not answer question 4. For the pupils who responded to the question correctly, the majority cited that they did not feel like they had enough knowledge to analyze poetry as the reason for their low confidence. For the two pupils who chose “other,” their answers were that they were not interested and that they had too many thoughts in their head and often believe that the poem is about more than what it actually is.

Question 5: How much do you agree with the following statement: “I experience a feeling of mastery when we analyze poems in English class”

Although confidence and feeling of mastery are often related, I was interested to see if there were pupils who might have low confidence in analyzing poetry but a higher feeling of mastery, or vice versa.

Figure 6



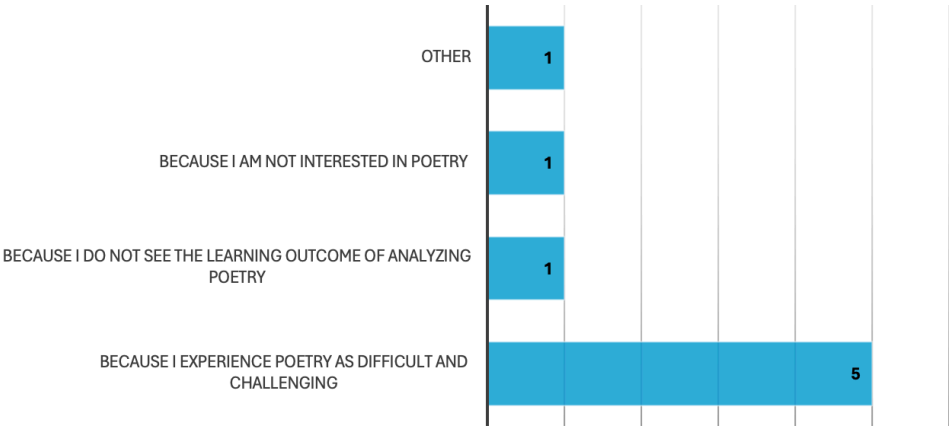
In general, the answers to question 5 are similar to the answers to question 3 and show that most of the pupils have a low feeling of mastery when analyzing poems in English class. However, only seven out of the seventeen pupils in Group A chose the same alternative in question 3 and question 5. In Group B, five out of twelve pupils chose the same alternatives for both questions. These responses indicate that pupils can, for example, feel confident with analyzing poetry and yet feel like they do not master it. For instance, one pupil selected “somewhat disagree” in question 3 and “somewhat agree” in question 5. Nevertheless, the majority of the pupils who chose different alternatives in questions 3 and 5 did not change their answers drastically.

Question 6: If “strongly disagree” or “somewhat disagree”, why? (choose one alternative)

As with question 4, I was interested in why the pupils who had selected “strongly disagree” and “somewhat disagree” had a low feeling of mastery with analyzing poetry.

Figure 7

6. If "strongly disagree" or "somewhat disagree", why? (Choose one alternative)



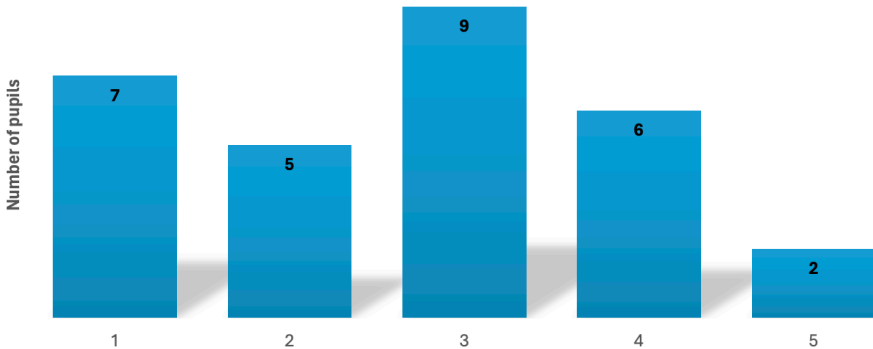
Again, five of the pupils chose two or more alternatives, although it was stated that they were supposed to choose one. I have therefore only included the answers of those who selected one alternative. As shown in the graph, most of the pupils cited the experience of poetry as difficult and challenging as the reason for a low feeling of mastery. For the pupil who selected “other,” no answer was given.

Question 7: On a scale of 1-5, how comfortable are you with sharing your interpretation of a poem in a classroom setting? (1= not comfortable, 5= very comfortable)

In question 7, I wanted to know how comfortable the pupils felt about sharing their poetry interpretations in a classroom setting. They were asked to list their level of comfortableness on a scale from one to five.

Figure 8

7. On a scale of 1-5, how comfortable are you with sharing your interpretation of a poem in a classroom setting? (1= not comfortable, 5= very comfortable)

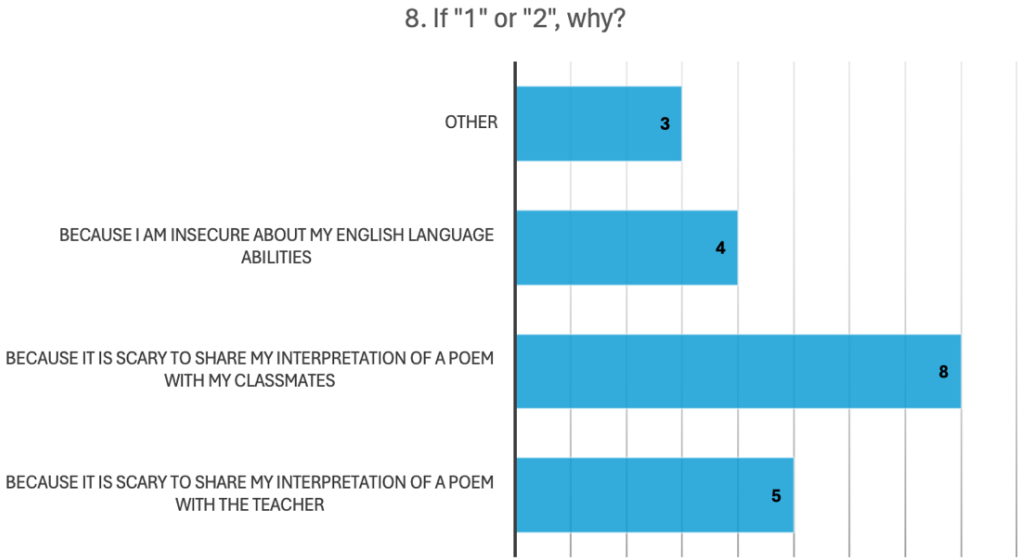


The majority of the pupils selected “3”, indicating that they feel neutral about sharing their interpretations in class. The second alternative most pupils had selected was “1”, meaning they do not feel comfortable sharing their interpretations. Only two pupils stated that they feel very comfortable by choosing alternative “5”. Overall, most of the pupils expressed a low level of comfortableness with sharing their poetry interpretations in class.

Question 8: If “1” or “2”, why?

For this question, I did not specify the number of alternatives that the pupils could select. The twelve pupils who selected “1” or “2” in question 7 could therefore choose several alternatives to explain why they feel uncomfortable sharing their interpretations in class. The reason why I allowed for the selection of several alternatives in this question, is because I believed the cause could be more complex and that it would be difficult to choose only one alternative.

Figure 9



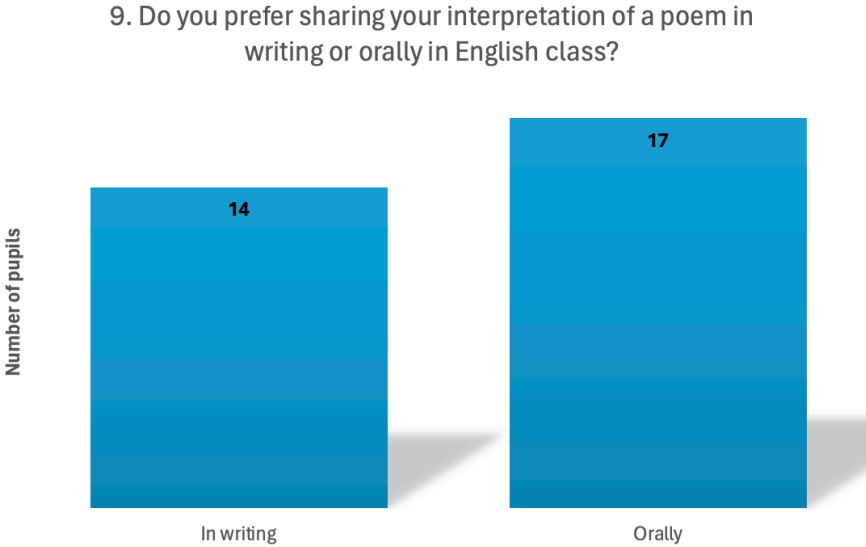
The reason most pupils gave as the cause of their uncomfortableness was that they found it scary to share their interpretation of a poem with their classmates. However, five of the pupils who had selected this alternative also made up all of the pupils who found it scary to share their interpretation with the teacher. Those who are uncomfortable with sharing their interpretation with the teacher are thus generally uncomfortable with sharing their interpretation with others in class. Of the four pupils who cited being insecure about their language abilities, only one had selected this as their only alternative. The pupils who chose

“other” also did not select any other alternatives. Two of those pupils wrote that they were uncomfortable sharing their interpretations with other people or preferred not to, while the last one wrote that they were uncomfortable because they felt they did not have any special or unique interpretation.

Question 9: Do you prefer to share your interpretation of a poem in writing or orally in English class?

In question 9, the pupils were asked whether they preferred sharing their interpretations in writing or orally. I included this question to see if there were any clear preference between the two, which could inform my understanding of how to teach poetry more generally.

Figure 10



The number of pupils who preferred sharing their interpretations in writing or orally is fairly even, with a few more preferring orally. In Groups A and B respectively, the answers were similarly as even with one or two more pupils choosing orally. One pupil from each group selected both options, which was possible as there were no directions stating that they could choose only one. This distribution shows that there is roughly an even balance between the pupils who prefer sharing their interpretations in writing and orally.

Question 10: Based on the alternative you selected in the previous question, why?

Question 10 was open-ended, and the pupils could therefore write their answers freely. I will present the answers for the groups respectively, beginning with those who preferred sharing

their poetry interpretations in writing before presenting the answers of those who preferred to share it orally.

In Group A, most pupils wrote similar reasons for their preference of sharing their interpretations in writing. Two pupils wrote that only the teacher would know their interpretation when they share it in writing, indicating that they might feel uncomfortable sharing it with their classmates. Two other pupils stated that they find it scary or dislike speaking in English, which makes it difficult to formulate what they want to say. One pupil wrote that they simply feel more comfortable with writing down their interpretations. Two pupils did not answer the question. In Group B, the answers of those who preferred to write down their interpretations were less related to a fear of speaking and more related to the fact that their ideas were better captured in writing. Three pupils wrote that they find it easier to express their opinions, feelings, and thoughts in writing. Another pupil shared that they find it challenging to share their interpretations orally because it can be difficult to translate certain metaphors into English. The last pupil expressed a fear of speaking out loud and indicated that they preferred writing as it meant not having to speak out loud.

For those who preferred sharing their interpretations orally in Group A, most answers were different versions of simply preferring oral speech over writing. Several wrote that they find it easier to speak in English, that they are good at speaking English spontaneously, and that they like it better than writing in English. One pupil wrote that they preferred sharing it orally as it involves hearing their classmates' interpretations, which helps them to reflect more deeply on their own understanding of a poem. In Group B, several pupils generally found it easier to formulate their thoughts through speaking. One pupil shared that they tend to get hung up on typos while writing and therefore prefer to share their ideas orally. Another pupil wrote that they enjoy having a conversation about the poem but that they prefer to share their interpretations in smaller groups. They also added that it is nice when their interpretations can be anonymous.

7.2 Survey 2: The poetry lessons

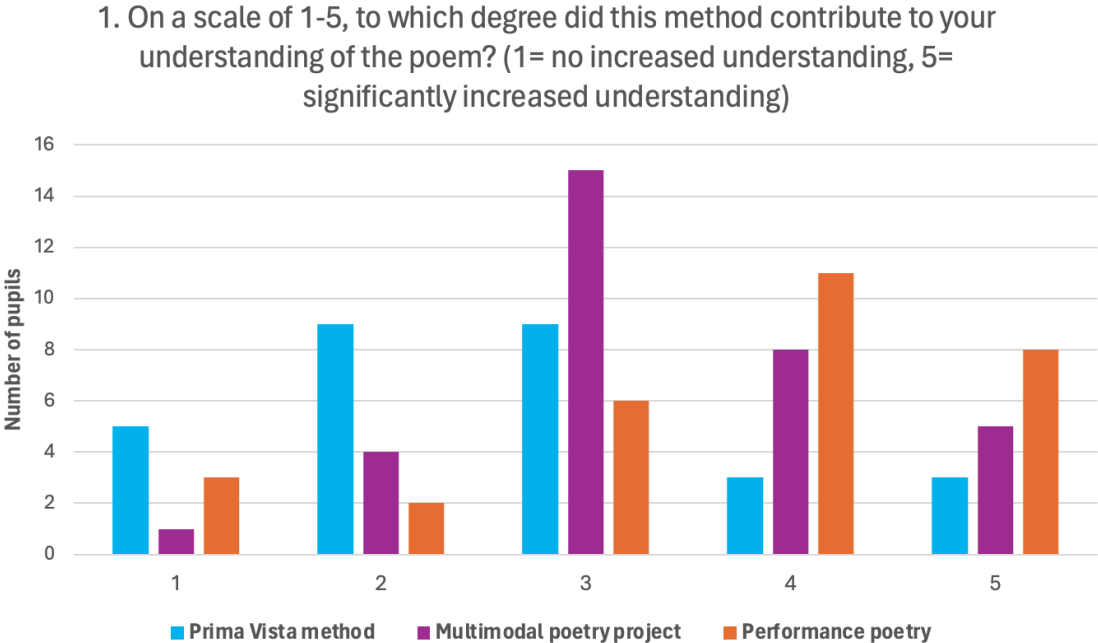
Due to the limited length of this thesis, I do not have the capacity to present the results from the three poetry lessons separately. They will therefore be presented and discussed comparatively, in which I present the survey results from the three lessons in the same graphs. When discussing the findings of each method in the next chapter, the lessons will be discussed respectively and in greater detail. The same survey was administered after each of

the three lessons. Twenty-nine pupils were present in the first lesson, thirty-three in the second, and thirty in the third. The fact that more pupils were present during the second lesson will be considered when discussing the findings of each method. All of the pupils present filled out the survey, which had a total of nine questions concerning their experience of the lesson in question.

Question 1: On a scale of 1-5, to which degree did this method contribute to your understanding of the poem? (1= no increased understanding, 5= significantly increased understanding)

To understand if the method in question had contributed to the pupils’ understanding of the poem, they were asked to rate their level of understanding on a scale from one to five.

Figure 11

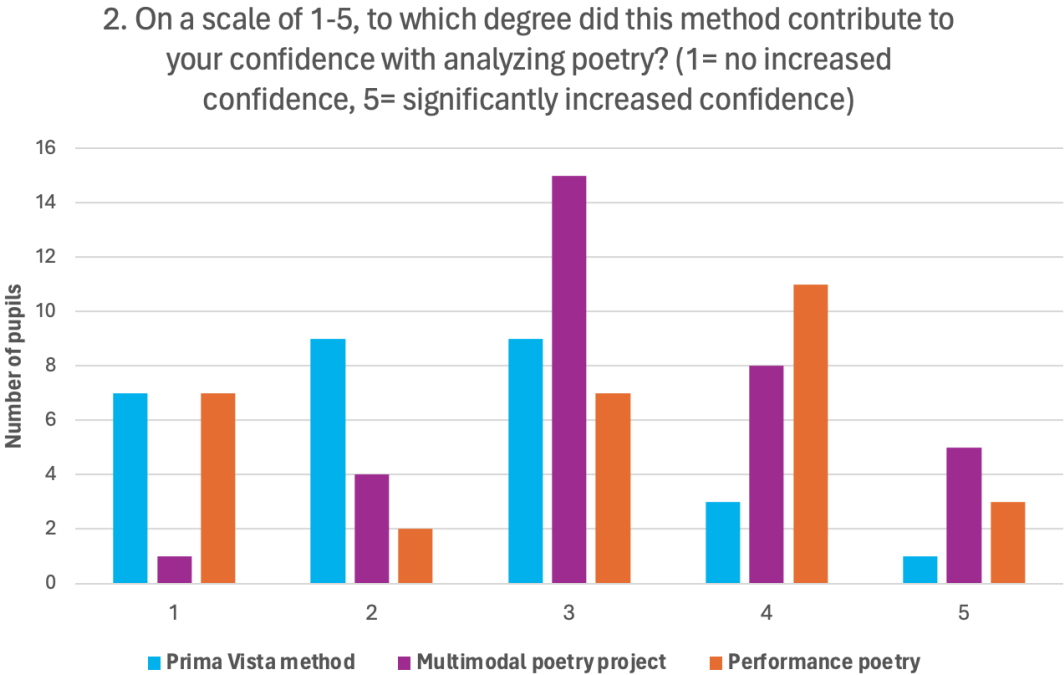


As demonstrated in the graph, the performance poetry method seems to have contributed the most to the pupils’ understanding of the poem. Nineteen pupils rated it at a “4” or “5”, compared to thirteen for the multimodal poetry project and six for the Prima Vista method. The Prima Vista method made the smallest contribution to the pupils’ understanding of the poem, with fourteen pupils rating it at a “1” or “2”. The multimodal poetry project had the most even distribution across the scale, in which the majority of the pupils rated it at a “3”.

Question 2: On a scale of 1-5, to which degree did this method contribute to your confidence with analyzing poetry? (1= no increased confidence, 5= significantly increased confidence)

For question 2, I was interested in whether the methods had impacted the pupils’ confidence in analyzing poetry.

Figure 12

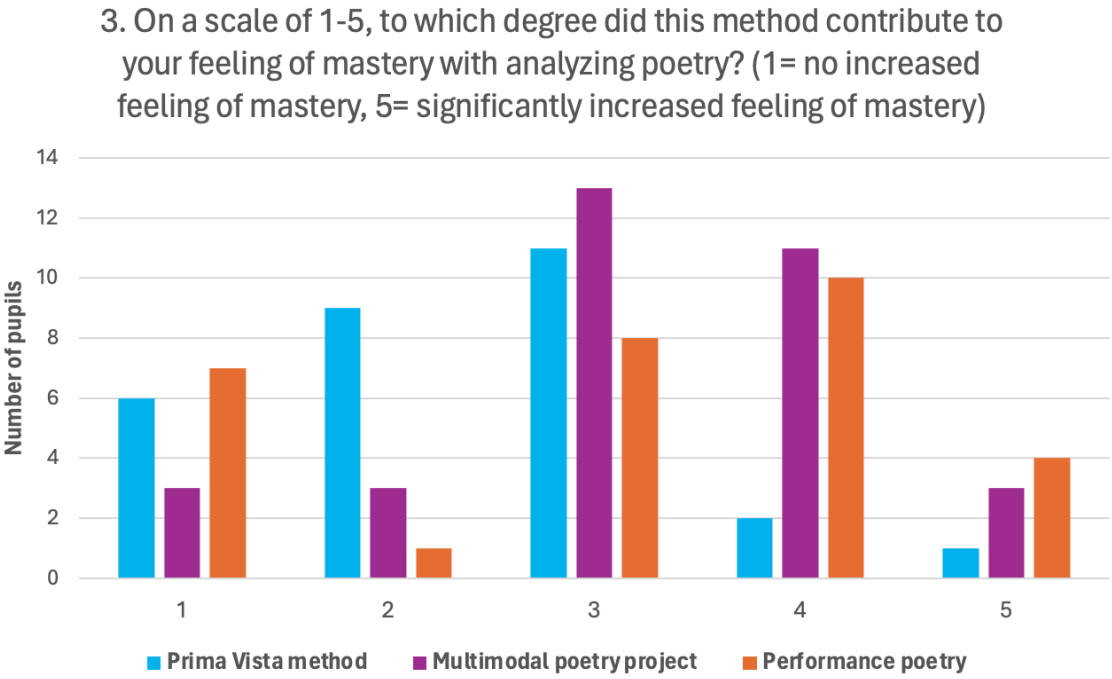


The performance poetry method and the multimodal poetry project scored evenly in contributing greatly to the pupils’ confidence. Fourteen pupils rated the performance poetry method at a “4” or a “5”, while thirteen gave the same ratings to the multimodal poetry project. Only four pupils rated the Prima Vista method as a “4” or a “5”, with the majority, sixteen pupils, rating it at “1” or “2”. However, more pupils rated the performance poetry method at “1” than at “5”, indicating that several pupils did not experience a difference in confidence with this method, as compared to the multimodal poetry project that had significantly more pupils who experienced a difference than those who did not.

Question 3: On a scale of 1-5, to which degree did this method contribute to your feeling of mastery with analyzing poetry? (1= no increased feeling of mastery, 5= significantly increased feeling of mastery)

To determine whether the methods had impacted the pupils’ feeling of mastery with analyzing poetry, I had them rate the lessons’ impact on a scale from one to five.

Figure 13

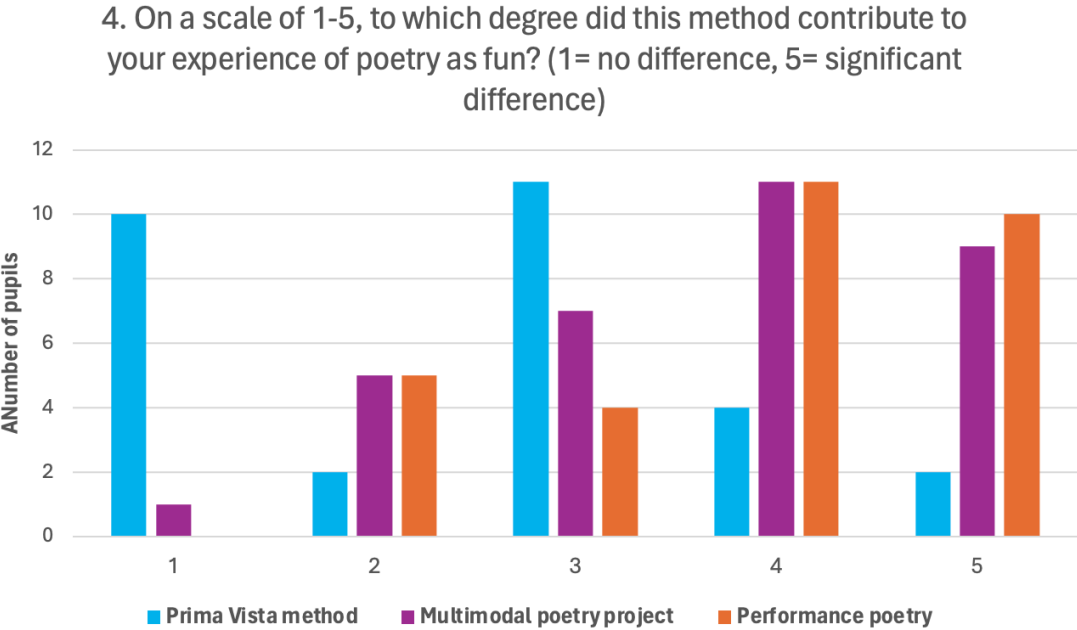


There seems to be no significant differences between the impact on confidence in question 2 and feeling of mastery in question 3. The scores stay about the same for every pupil in both groups, which indicates that most of the pupils experienced the same impact on confidence and feeling of mastery. However, for the performance poetry lesson, one pupil in Group A selected “1” in question 2 and “4” in question 3, thereby experiencing a great difference in impact between confidence and feeling of mastery. Nevertheless, the majority of the pupils had either given the same rating to both questions or changed it by one.

Question 4: On a scale of 1-5, to which degree did this method contribute to your experience of poetry as fun? (1= no difference, 5= significant difference)

As I believe the experience of poetry as fun is important for learning, I was interested in whether these lessons made poetry more enjoyable for the pupils.

Figure 14



The performance poetry method had the biggest impact on the pupils’ experience of poetry as fun, with a total of twenty-one pupils rating it at “4” or “5” and zero rating it at “1”. The multimodal poetry project was close behind, with twenty pupils giving it the same high rates. Although the Prima Vista method had the highest number of pupils who did not feel that the method made a difference in their experience of poetry as fun, a considerable number rated it at “3”, meaning that it had made some difference. Also, six pupils did feel that the Prima Vista method had made a great difference.

Question 5: What did you enjoy the most about this method?

To better understand what the pupils enjoyed the most about the different methods, I included an open-ended question for them to write their individual responses. The responses for each method will be presented separately, but the responses from each group will mainly be presented as one. These responses will help provide a nuanced, in-depth understanding of each method.

Prima Vista method

In both groups, the responses were varied, and the pupils gave many different answers to what they enjoyed most about the Prima Vista method. Five of the pupils wrote that the method gave them enough time to process and interpret the poem, while five others wrote that they enjoyed trying something new and unique. For three pupils, it was exciting to read a poem

line by line and not know what the following line would be. One wrote that getting a new line was like getting a new clue, while the other stated that the line by line process helped them see each part of the poem and not just the most essential parts. Two pupils enjoyed the structure of the method the most, as it did not have a traditional, teacher-centered instruction where the teacher tells them how and what to make of a poem. Other pupils appreciated that the method allowed them to explore their own, individual interpretations and that there were no right or wrong answers. One pupil enjoyed the process of suddenly understanding the poem after initially feeling confused. Lastly, some also appreciated that the protocols were anonymous.

Multimodal poetry project

For the multimodal poetry project, most pupils wrote that it was a fun and new method that allowed them to be creative. Several enjoyed the autonomy of finding and choosing images that represented their understanding of the poem, and that they could interpret a poem through images instead of writing. Five pupils wrote that they liked making the PowerPoint, that it was fun to discuss and present their interpretations to others, and to see their classmates' understanding of the poem. Some also enjoyed that they could work on their own instead of being passive and listening to the teacher speak through most of the class. One pupil enjoyed that the method allowed them to analyze the poem on a deeper level, while another wrote that they had learned more than usual. Lastly, two pupils wrote that they liked everything.

Performance poetry

For this method, most of the pupils enjoyed that it involved physical activity and that it was a fun and creative way to work with poetry. Four pupils appreciated that they were free to perform the poem as they wanted, and that it was fun to implement acting in the performance. Three pupils stated that they enjoyed seeing the other groups perform, and it was particularly entertaining seeing how others interpreted the poem through movements. Two pupils enjoyed the group work dynamic, writing that they liked both interpreting and performing the poem as groups. Lastly, one pupil wrote that it was fun that everyone could be silly and embarrass themselves.

Question 6: What did you enjoy the least about this method?

Similarly to in question 5, I also wanted to know what they liked the least about the different methods. These responses are valuable for evaluating the methods in general and provide helpful insights on how to improve the methods in the future.

Prima Vista method

For the Prima Vista method, there were noticeable differences between the groups' responses regarding what they enjoyed the least. In Group B, seven out of twelve pupils thought that the poem was too difficult, with some adding that there were several words that they struggled to understand. None of the seventeen pupils in Group A commented on the poem being difficult. Instead, three pupils in Group A felt that the time between each new line was too long. Comments regarding time were not given by any of the pupils in Group B, which is likely because they themselves decided when to move to the next line. However, one pupil in Group B wrote that they were stressed because they felt they were taking too long to get through the poem. In addition, several pupils in both groups wrote that they did not like the individual nature of the method, and that they would have preferred discussing the poem with their classmates. Two pupils wrote that they lost their concentration at some point, in which one of them wrote that it was challenging to get back into the poem. However, the same pupil added that that was why they liked the method. Some pupils wrote that they found it unusual to read a poem line by line, where one of them felt that for every new line, the more errors they realized they had in their interpretation. Lastly, two pupils wrote that there was nothing they did not like about the method.

Multimodal poetry project

The answer that most pupils gave for the multimodal poetry project was that it was difficult and time consuming to find the right images. Four pupils felt that the method did not allow them to go in-depth on the poem, where two of them wrote that it was due to insufficient time. On the other hand, two other pupils wrote that there was too much time to make the PowerPoint and that it was boring to wait for the next sequence. Three pupils commented on the structure of the task, writing that there was too much free choice, that it was too creative, and that they did not have the right technical skills to make the PowerPoint as they had visualized. Two pupils wrote that they found the poem boring, while one pupil struggled to

find images that represented what they had envisioned in their mind. Nevertheless, five pupils wrote that there was nothing they did not like about the method.

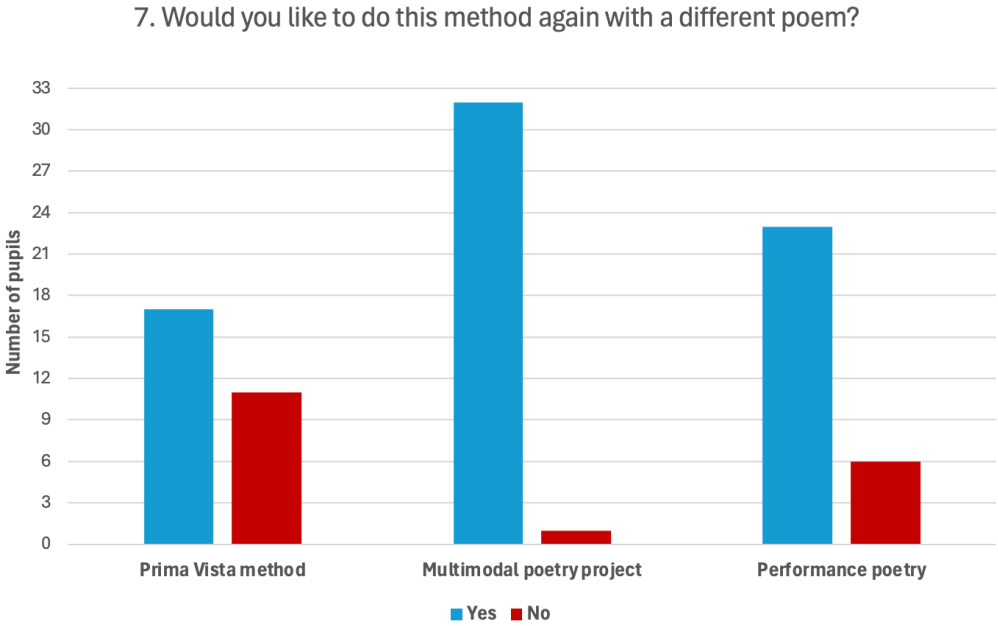
Performance poetry

For this method, the majority of the pupils wrote that they either liked everything about the method, that there was nothing in particular that they did not like, or that they did not know. Three pupils did not write an answer, which could either be because there was nothing they did not like, or because they forgot to do so. When reviewing these pupils’ surveys, the former option is most likely, as they had all answered what they enjoyed the most about the method in question 5. The second most cited answer was that it was either scary or embarrassing to perform in front of the whole class. Regarding the poem itself, one pupil wrote that they did not understand the poem as it had not been explained thoroughly, while another wrote that they thought the poem was strange. Lastly, one pupil would have preferred it if they could choose the groups themselves, and another did not like that all of the performances were somewhat similar.

Question 7: Would you like to do this method again with a different poem?

For question 7, the pupils could choose between “yes” or “no” to whether they would want to do the methods again.

Figure 15



For all the methods, majority of the pupils answered “yes” to whether they wished to do the methods again. Only one pupil answered “no” to doing the multimodal poetry project again, while six answered “no” to the performance poetry method and eleven to the Prima Vista method. One pupil in Group B did not answer the question for the Prima Vista method.

Question 8: If “yes”, why?

For the pupils who answered “yes” to doing the methods again, I was interested in seeing if there was a prominent reason as to why that might differ from what they enjoyed the most about the method.

Prima Vista method

Five of the seventeen pupils who would like to do the method again wrote that it would be easier the second time around as they were now familiar with the concept. Five other pupils wrote that it was a fun, educational, and new way of analyzing poetry. Four pupils stated that it made it easier to analyze poetry and go in-depth into their own understanding. Lastly, two pupils thought it added variation to their usual teaching and learning methods.

Multimodal poetry project

Twenty-five of the thirty-three pupils wrote that they would like to do the method again because they found it fun. Some of them elaborated by writing that it was fun to find images that represented their interpretation, that it made them understand the poem better, and that it was generally a creative and exiting way to analyze poetry. Other responses included learning about themselves through this method, that it is applicable to all poems, and that they enjoyed discussing their illustrations with their classmates. One pupil wrote that they would like to do it again but have more time to process the poem.

Performance poetry

Similarly to the multimodal poetry project, eighteen pupils wanted to do the performance poetry method again as they thought it was fun. More specifically, some wrote that it was fun because it was different, social, and a new way of learning about poetry. One pupil added that it was refreshing to be out of the classroom instead of sitting on a chair for the entire class, while another appreciated that they had enough time to practice their performances. Lastly,

two other pupils stated that they enjoyed working in groups and seeing their classmates' performances, while a third pupil wrote that it could be applied to any poem.

Question 9: If “no”, why not?

The pupils who answered “no” to doing the methods again also had an opportunity to write their reasons why.

Prima Vista method

There were nine pupils from Group A who did not want to do the method again and two from Group B. One of the pupils from Group B wrote that they did not understand poetry analysis in general, while the other wrote that they felt they did not master the task. However, the latter pupil also wrote that they would probably master it if they practiced enough. In Group A, the majority of the nine pupils did not want to do the method again as they found it boring and taking too long. Two of these pupils added that they would have preferred being able to discuss the poem with others. Lastly, one pupil wrote that they did not feel that they had the ability to analyze poetry in this way, while one pupil did not answer the question.

Multimodal poetry project

There was only one pupil who did not want to do this method again. The reason they gave was that they felt they did not gain anything from it and that it was a little taxing.

Performance poetry

Five pupils from Group A answered “no” to doing this method again, while only one pupil from Group B answered the same. The one pupil in Group B wrote that they found it embarrassing and not fun. Three pupils in Group A also cited embarrassment as their reason, while another one wrote that they do not like to perform in front of the whole class. The last pupil in Group A wrote that the method did not allow them to analyze the poem thoroughly.

8.0 Discussion

8.1 The pupils' relationship with poetry in general and in classroom settings

The results of the first survey show that most pupils in these two groups have little to no relationship with poetry outside of the school context. These findings were in many ways as expected, as the research on pupils' attitudes towards poetry demonstrated that many pupils tend to dislike poetry and that it is an international trend (Creely, 2019; Farber, 2015; Munden & Skjærstad, 2018; Ofsted, 2007). It was therefore not surprising that a slight majority did not feel confident with analyzing poetry in class, lacked a feeling of mastery with poetry analysis, and had a low level of comfortableness with sharing their interpretations in class. However, there were pupils who did feel confident and comfortable with poetry in class, in addition to six pupils who had a good or very good self-reported relationship with poetry. The pupils' relationship with poetry in general and in the classroom are therefore somewhat balanced, which illustrates the importance of not assuming that all pupils dislike poetry.

An interesting and rather expected finding was that the most cited reason for a low feeling of mastery with analyzing poetry was the experience of poetry as difficult and challenging. What makes this finding interesting is that only two pupils cited a lack of interest in poetry and not seeing the learning outcomes of poetry analysis as their reason for a low feeling of mastery. This finding suggests that perhaps most of the pupils are aware of the learning outcomes of analyzing poetry but are inhibited by their experience of poetry as difficult from gaining anything from it. Hence, this finding demonstrates the importance of teachers to demystify poetry by choosing methods that makes poetry more accessible for the pupils.

Although this case study examined the pupils' relationship with poetry specifically, it is difficult to estimate to what degree these results are directly linked to poetry compared to other literary genres. For instance, if the pupils had been asked about their level of comfortableness with sharing their interpretation of a short story in class, would the answers have been somewhat the same as with poetry? That they had a low level of comfortableness mainly because they found it scary to share their interpretation with their classmates or teacher? Since the surveys did not examine their relationship with literature more generally or how they felt about poetry compared to other literary genres, it is difficult to reach a definitive conclusion. Nevertheless, as research shows that poetry is the genre that most pupils' dislike

or struggle with, it is natural to assume that many of the findings from the first survey are directly linked to poetry as a genre.

8.2 Findings of the Prima Vista method

Although the Prima Vista method received the lowest scores on understanding, self-confidence, feeling of mastery, and the experience of poetry as fun, it still yielded both positive and interesting results. All pupils wrote one to four pages on the fifteen-line poem, except for one pupil who wrote only one sentence. The protocols are rich in reflections, questions, confusion, speculations, and emotions, leaving me positively surprised by their effort to make sense of the poem (see Appendix N and O for sample protocols). Although most pupils understood that the poem was about slavery, their interpretations varied greatly. For instance, several pupils thought that the narrator of the poem was dreaming or that the narrator's sister was dead. These interpretations, which differ from the traditional reading of the poem, made me realize that many pupils might not have shared their interpretation if the poem had been presented in a traditional, teacher-centered manner where the teacher, consciously or subconsciously, is asking for the "correct" meaning of the poem. After reading the protocols, I am left with the impression that the method allowed the pupils to explore their own understanding, go off on tangents, and engage with the poem in a way that would not have been realized through teacher-centered instruction, which is echoed in Wiland's findings of the method as well (2000).

The belief that the method generally provided a positive learning experience is also backed up by from the survey results showing that majority would like to do it again. As presented in question 8 for the Prima Vista method, five pupils wrote that the method would be easier if done a second time, suggesting that the scores on understanding, confidence, feeling of mastery, and the experience of poetry as fun would improve if done again with another poem, as they would be familiar with the process of reading a poem line by line. However, as the purpose of this method is to give the pupils a first encounter with the poem, the above-mentioned measures might not be entirely appropriate for this method as compared to the other methods. Reading a poem line by line will naturally lead to more confusion than clarity for many pupils, which does not contribute to their understanding of the poem or self-confidence, for instance. Nevertheless, six pupils felt that the method contributed greatly to their understanding of the poem and their experience of poetry as fun, in addition to four pupils who felt a significant increase in confidence with analyzing poetry.

For those who did not want to do the method again, most of the answers were related to the poem itself and the structure of the method. Based on these answers, there are a couple of changes I would have made if I were to do the method again. First, since seven out of twelve pupils in Group B thought the poem was too difficult, I would have selected a different poem better adapted to their English language proficiency. Second, I would have carried out the method in Group A as it was carried out in Group B, where the pupils individually decided when to move on to the next line. The three pupils in group A who thought the time between each new line was too long would likely have benefitted from going through the poem at their own pace. Alternatively, if one were to show the poem line by line on a PowerPoint, I would suggest using a poem with fewer lines.

8.3 Findings of the multimodal poetry project

According to the survey results, the multimodal poetry project seemed to be the most enjoyed method. Only one out of thirty-three pupils did not want to do the method again, and there were consistently more pupils giving it the higher ratings than the lower ones in questions 1 through 4, although a considerable amount rated it at a “3”. These results show that most pupils experienced a moderate or significant impact on their understanding of the poem, self-confidence, feeling of mastery, and the experience of poetry as fun through this method, which is consistent with the findings of the multimodal poetry projects previously consulted (McVee, Bailey, and Shanahan, 2008; Smith, Amgott, and Malova, 2022). An interesting finding was to see the great variation between the pupils’ illustrations. Although the reflection notes revealed that the pupils shared a similar understanding of the poem, the PowerPoint illustrations represented a wide range of interpretations. I was initially concerned that the pupils would copy each other’s ideas while discussing their PowerPoint with their classmates. However, as the PowerPoint illustrations were distinctly different from each other, it demonstrates that the pupils felt comfortable following their individual understanding (see Appendix R and S for sample PowerPoints). The reflection notes also showed a wide range of associations made with the poem, which likely influenced their choices while making the illustrations (see Appendix P and Q for sample reflection notes). For instance, many pupils associated the poem with the colors blue and white, while some associated it with gray, green, and yellow. One pupil associated the poem with a movie scene, while others were reminded of their own dreams as a child. When it comes to feelings, the majority wrote that the poem generated both feelings of sadness and hopefulness, which captures the duality of the poem.

Overall, the findings of this method demonstrate that majority of the pupils enjoyed interpreting a poem through images, and that each, individual pupil can have distinct, visual interpretations of the same poem.

Nevertheless, there were pupils who experienced challenges similar to those found in the previous multimodal poetry projects (McVee, Bailey, and Shanahan, 2008; Smith, Amgott, and Malova, 2022). As shown in the survey results, some felt they had too little time to understand the poem and make the PowerPoint, while others felt there was too much time. Some thought the task was too open and might have needed more guidance, while others struggled to find the right images. These challenges reflect the individual differences between pupils that can be difficult to accommodate for as a teacher. Throughout the class, I made sure to check in with every pupil and guide those who struggled to get started. For the pupils who finished while there was still time left, I encouraged them to keep thinking if there were changes to be made or elements to add. However, as there was only one pupil who would not like to do the method again, it seems that these challenges did not influence their experience of the method too much. Also, I assume that some of these challenges would not have occurred a second time, as they would be more familiar with the concept. Apart from making the PowerPoint, the presentation sequence seems to have been a fun and interactive learning experience. Several wrote that they enjoyed seeing their classmates' illustrations, which is consistent with my own observations from the classes (see Appendix T and U).

8.4 Findings of the performance poetry method

The performance poetry method was the method I initially felt the most unsure about as to whether the pupils would feel comfortable performing in front of the class. Based on my knowledge of and relationship with the pupils in Group B, I was fairly confident that they would not have any issues with the performance part of the method. However, as I did not have any previous teaching experiences in Group A, I anticipated that some pupils might feel uncomfortable or ask if they could be excused from the performance. To my surprise, none of the pupils in either group asked if they could be left out of the performance, resulting in every pupil participating. As demonstrated in the survey results, the majority of the pupils seemed to have had a positive experience with this method. It had the biggest impact on the pupils' understanding of the poem, their confidence with analyzing poetry, and their experience of poetry as fun, which was also the experience of the students in Ellis, Gere, and Lamberton's poetry slam workshop (2003). Additionally, almost half of the thirty pupils wrote that there

was nothing they did not like about this method. The positive reception of the method as reflected in the survey is in agreement with my observations from the two classes (see Appendix T and U). Most groups implemented acting in their performance, which led to an engagement with the poem that seemed to be entertaining for the pupils performing and the ones watching the performances.

However, compared to the multimodal poetry project that consistently had more pupils rating it at a “4” or a “5” and few giving it the lower scores, the performance poetry method had more pupils giving it lower rates in some questions. For example, more pupils rated it at a “1” on feeling of mastery compared to the two other methods. As shown in question 6 on what they enjoyed the least about the method, embarrassment and feeling uncomfortable performing in front of the class seem to be the most cited reasons that could explain the low ratings regarding feeling of mastery. It is unfortunate that some pupils felt uncomfortable, although it was expected. Performing a poem takes courage, especially if it is a new and unfamiliar experience. However, it is through such exposure that the pupils’ confidence may be strengthened. I therefore made sure to acknowledge the pupils’ bravery and effort after the performances. For this method, I believe it is essential that the pupils are part of a safe and supportive classroom environment that enables them to challenge themselves.

8.5 Suggestions for pedagogical methods to poetry teaching

The findings of the case study have informed my understanding of how to teach poetry more generally and what constitutes a good pedagogical method to poetry teaching. The pupils seemed to enjoy methods that allow them to explore their own understanding of the poem. A common feedback for all the methods was that they gave the pupils the autonomy and freedom to explore their individual interpretations, which was positively commented on by many. Additionally, the pupils responded well to the pupil-centered nature of the methods and that they involved minimal, teacher-centered instruction. Several appreciated that the teacher did not tell them what the poem was about and that they could work on their own instead of listening to the teacher speak most of the class. However, a few pupils expressed a need for more explanations about the poems and the tasks in order to understand them better. These findings suggest that a balance between pupil-centered and teacher-centered approaches are beneficial, which is a slight departure from Wiland’s argument. Furthermore, the case study results showed the importance of varying between written and oral activities in poetry teaching, as the number of pupils who preferred to share their interpretations in writing and

orally was almost evenly balanced. This finding demonstrates a need for variation between the two to accommodate the pupil's individual learning preferences.

A finding I would like to emphasize, is that teaching poetry by using a variety of methods seems to be a key factor for the pupils' enjoyment and understanding of poetry. When asked about what they enjoyed the most about the different methods, several answered that they liked the methods because they were new, different, and added variation. For the multimodal poetry project, one pupil wrote that the method made them learn more than usual, which shows the importance of trying out several methods. The importance of using a variety of methods is also shown by the fact that the methods had different impacts on different pupils. While a majority preferred the multimodal poetry project and the performance poetry method, some found the Prima Vista method to have had the biggest impact on their understanding, confidence, feeling of mastery, and experience of poetry as fun. A related finding, which is based on the impact of the multimodal poetry project and the performance poetry method, is that pupils seem to respond well to creative and interactive methods in particular. Many pupils wrote that they enjoyed and would like to do these two methods again because they allowed them to be creative and interact with their classmates. Hence, teachers of English should explore methods to poetry that open for creative and interactive learning experiences, which has been advocated by Vestli in her research on literature teaching in the foreign language classroom (2008, p. 20). Finally, the case study results show that it is advantageous to, once in a while, allow pupils to interpret poems anonymously. For the Prima Vista method, two pupils wrote that what they liked the most about the method was that their protocols were anonymous. For pupils who are anxious or insecure about sharing their interpretation, anonymity could help alleviate insecurity and encourage them to share their honest, individual understanding of a poem.

8.6 Study limitations

During the case study, I encountered several limitations. One limitation is the accuracy of the measures regarding understanding, confidence, feeling of mastery, and the experience of poetry as fun. Measuring one's own learning is generally difficult, particularly when a method has only been done once. The pupils' answers would therefore have been more accurate if the study had measured their learning over time and after several attempts. Another limitation was the inconsistency of pupil presence in each lesson. There were thirty-three pupils present in the multimodal poetry project, thirty in the performance poetry method, and twenty-nine in

the Prima Vista method. This inconsistency may have affected the results for each method. If the number of pupils present had been consistent in every lesson, the results of each method might have led to different findings.

A third limitation was the lack of multi select answer options for some questions in the first survey. Nine pupils selected several alternatives in questions 4 and 6 combined, although the question specified that they should choose only one. This misunderstanding resulted in missing data that would have otherwise been valuable to the study. The fact that nine pupils chose several alternatives suggests that the questions should have opened for multi select answer options, as their answers might not have been captured by only one alternative. A related limitation is that some of the questions were a bit too similar. For instance, the questions regarding self-confidence and feeling of mastery received similar scores, suggesting that these categories were too closely related. Hence, the questions regarding feeling of mastery could have been replaced by other questions that might have revealed different aspects of their relationship with poetry and experience with the lessons.

A final limitation is the question of generalizability. The findings of a case study will always be unique to the specific cases studied, as the environment and individual factors cannot be replicated in the same way in other contexts (Postholm & Jacobsen, 2018, p. 65). The study's generalizability would therefore have been strengthened if conducted in more classes. However, since the cases studied were typical, VG1 general studies classes where both genders and several cultural backgrounds were represented, it is possible to argue that the findings of this study would be applicable to other classes with similar demographics. Also, the findings of each method were largely consistent with the findings of previous research, which contributes to the case study's external validity.

9.0 Conclusion

Although poetry is and will likely continue to be a source of derision for many high school teachers and pupils in the foreseeable future, this study has demonstrated that it is possible to reverse the negative trend – starting from one’s own classroom. The research question for this thesis, “*What is a good pedagogical method to poetry teaching that could lead to greater enjoyment and understanding of poetry in the English subject in Norwegian high schools?*” has been investigated by examining relevant research on poetry teaching and through a case study conducted in two VG1 high school classes. The research reviewed suggests that a good pedagogical method to poetry teaching that could prompt enjoyment and understanding of poetry is a method that allows pupils to explore their individual interpretation. This has further been demonstrated through the case study findings, which were drawn from twenty-nine to thirty-three pupils’ responses to five surveys, pupil submissions, and observational research. The case study findings showed that most of the pupils had little to no relationship with poetry and generally lacked confidence with poetry analysis. However, it was revealed that a large majority of the pupils experienced an increase in their understanding, confidence, feeling of mastery, and enjoyment of poetry through the methods that were taught. The findings of this thesis suggest that methods that encourage personal responses have the potential to foster positive encounters with poetry in the English subject classroom.

This thesis has also demonstrated that it is beneficial to vary between a multitude of methods. Most pupils enjoyed the lessons because they were new and different, suggesting that pupils might enjoy poetry more if teachers introduced new poetry teaching methods on a regular basis. Additionally, the pupils responded differently to the three methods based on their individual learning preferences, which also shows the importance of varying between several methods. The multimodal poetry project and the performance poetry method, which were particularly creative and interactive, significantly impacted the pupils’ understanding and enjoyment. Hence, creative and interactive methods might be a good place to start for teachers who wish to make poetry more understandable and enjoyable. This thesis has provided insights and suggestions on poetry teaching that, if implemented in more classrooms, could potentially lead to fewer teachers and pupils fearing poetry in the future.

10.0 Bibliography

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List of appendices

Appendix A: Survey 1 questions

Appendix B: Survey 1 answers Group A

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Appendix D: Survey 2 questions

Appendix E: Survey 2 answers Group A – Prima Vista method

Appendix F: Survey 2 answers Group B – Prima Vista method

Appendix G: Survey 2 answers Group A – Multimodal poetry project

Appendix H: Survey 2 answers Group B – Multimodal poetry project

Appendix I: Survey 2 answers Group A – Performance poetry

Appendix J: Survey 2 answers Group B – Performance poetry

Appendix K: Survey 3 questions

Appendix L: Survey 3 answers Group A

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Appendix N: Sample protocol Group A – Prima Vista method

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Appendix P: Sample reflection notes Group A – Multimodal poetry project

Appendix Q: Sample reflection notes Group B – Multimodal poetry project

Appendix R: Sample PowerPoints Group A – Multimodal poetry project

Appendix S: Sample PowerPoints Group B – Multimodal poetry project

Appendix T: Observation notes Group A

Appendix U: Observation notes Group B

Appendix A: Survey 1 questions

- 1. På en skala fra 1-5, hvordan vil du beskrive ditt forhold til dikt? (1= ingen forhold, 5= svært godt forhold)**
 - 1
 - 2
 - 3
 - 4
 - 5

- 2. Hvor ofte leser du dikt utenom på skolen?**
 - Ofte
 - Av og til
 - Sjelden
 - Aldri

- 3. Hvor enig er du i følgende påstand: «Når vi analyserer dikt i engelskundervisningen, føler jeg meg selvsikker»**
 - Svært uenig
 - Litt uenig
 - Hverken eller
 - Litt enig
 - Enig

- 4. Hvis «svært uenig» eller «litt uenig», hvorfor? (Velg ett alternativ)**
 - Fordi jeg føler at jeg ikke har nok kunnskap til å analysere dikt
 - Fordi jeg er redd for å analysere diktet feil
 - Annet (skriv svaret her):

- 5. Hvor enig er du i følgende påstand: «Jeg opplever mestring når vi analyserer dikt i engelsktimene»**
 - Svært uenig
 - Litt uenig

- Hverken eller
- Litt enig
- Enig

6. Hvis «svært uenig» eller «litt uenig», hvorfor? (velg ett alternativ)

- Fordi jeg opplever dikt som vanskelig og utfordrende
- Fordi jeg ikke ser læringsutbyttet av å analysere dikt
- Fordi jeg ikke er interessert i dikt
- Annet (skriv svaret her):

7. På en skala fra 1-5, hvor komfortabel er du med å dele din tolkning av et dikt i en undervisningssituasjon? (1= ikke komfortabel, 5= svært komfortabel)

- 1
- 2
- 3
- 4
- 5

8. Hvis «1» eller «2», hvorfor?

- Fordi det er skummelt å dele min tolkning av diktet med læreren
- Fordi det er skummelt å dele min tolkning av diktet med medelevene mine
- Fordi jeg er usikker på mine engelskspråklige ferdigheter
- Annet (skriv svaret her):

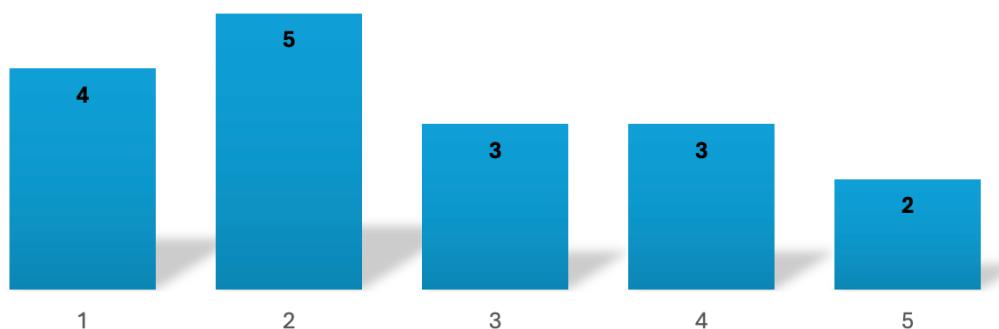
9. Foretrekker du å dele din tolkning av et dikt skriftlig eller muntlig i engelsktimene?

- Skriftlig
- Muntlig

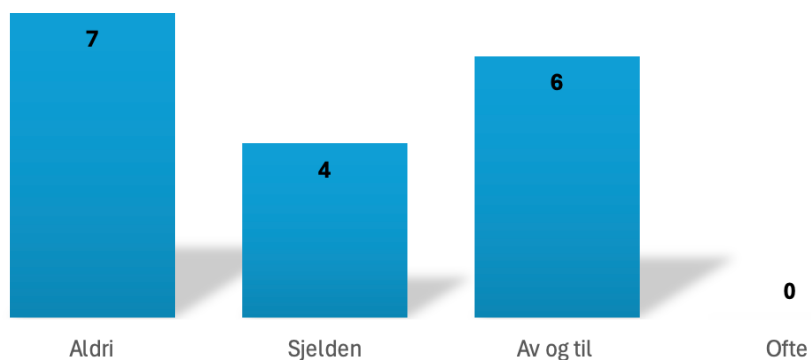
10. Basert på alternativet du valgte i forrige spørsmål, hvorfor?

Appendix B: Survey 1 answers Group A

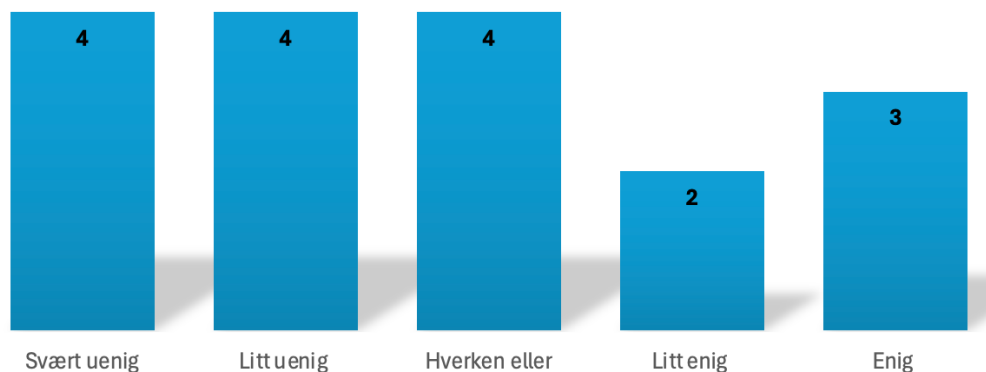
1. På en skala fra 1-5, hvordan vil du beskrive ditt forhold til dikt? (1= ingen forhold, 5= svært godt forhold)



2. Hvor ofte leser du dikt utenom på skolen?



3. Hvor enig er du i følgende påstand: «Når vi analyserer dikt i engelskundervisningen, føler jeg meg selvsikker»



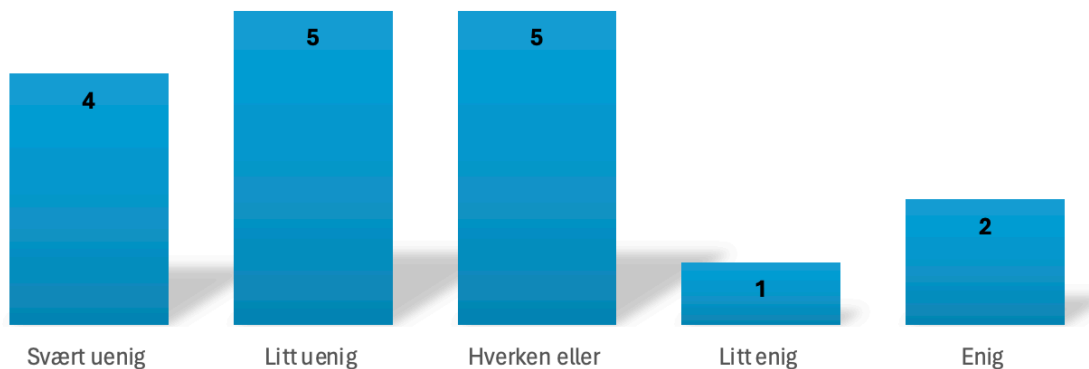
4. Hvis «svært uenig» eller «litt uenig», hvorfor? (Velg ett alternativ)



Annet:

- Jeg har for mange tanker i hodet og tror ofte at diktet er mye mer enn det egentlig er
- Ikke interessert ...

5. Hvor enig er du i følgende påstand: «Jeg opplever mestring når vi analyserer dikt i engelsktimene»



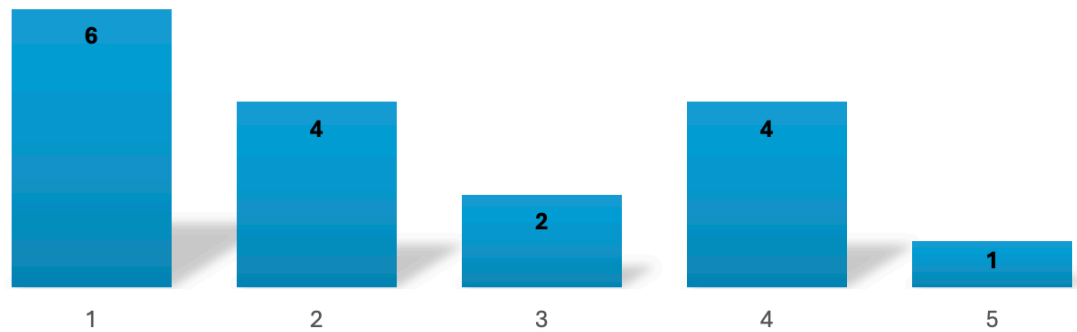
6. Hvis «svært uenig» eller «litt uenig», hvorfor? (velg ett alternativ)



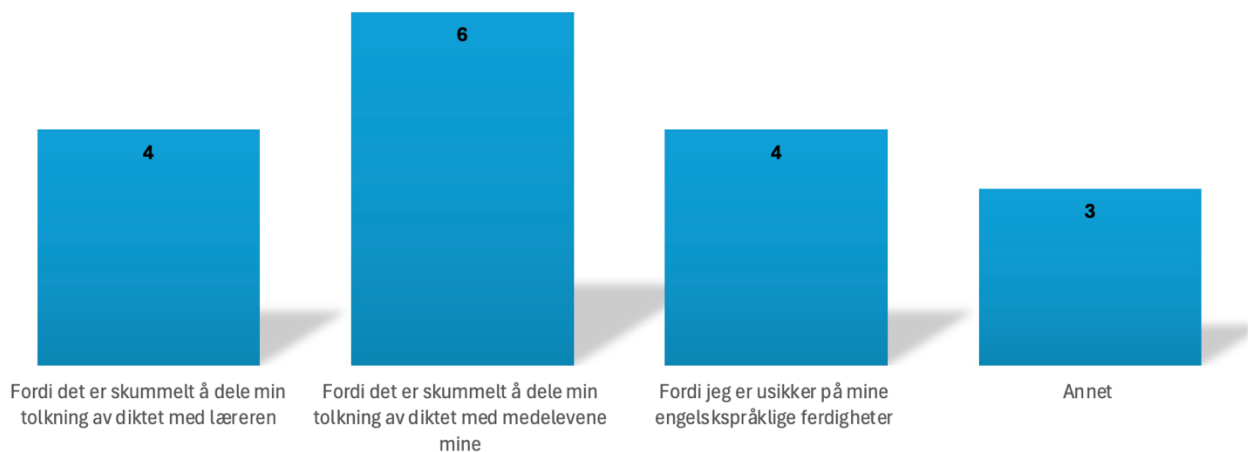
Annet:

- (Blank)

7. På en skala fra 1-5, hvor komfortabel er du med å dele din tolkning av et dikt i en undervisningssituasjon? (1= ikke komfortabel, 5= svært komfortabel)



8. Hvis «1» eller «2», hvorfor?



Annet:

- Jeg er bare ukomfortabel med å dele min tolkning av diktet med andre mennesker.
- Fordi jeg ikke har noen spesiell tolkning
- Jeg vil ikke fordi jeg ikke har lyst

9. Foretrekker du å dele din tolkning av et dikt skriftlig eller muntlig i engelsktimene?



10. Basert på alternativet du valgte i forrige spørsmål, hvorfor?

Skriftlig

- Fordi da trenger man ikke gjøre det høyt og må ikke si din tolkning muntlig til andre. Kun læreren vet det.
- Fordi det er skumlere å presentere høyt og da får jeg ikke sagt alt jeg vil få frem
- Liker ikke å snakke mye engelsk
- Færre som får det med seg, som regel er det bare læreren som leser det.
- Føler meg mer komfortabel med å skrive det ned
- (blank)
- (blank)

Muntlig

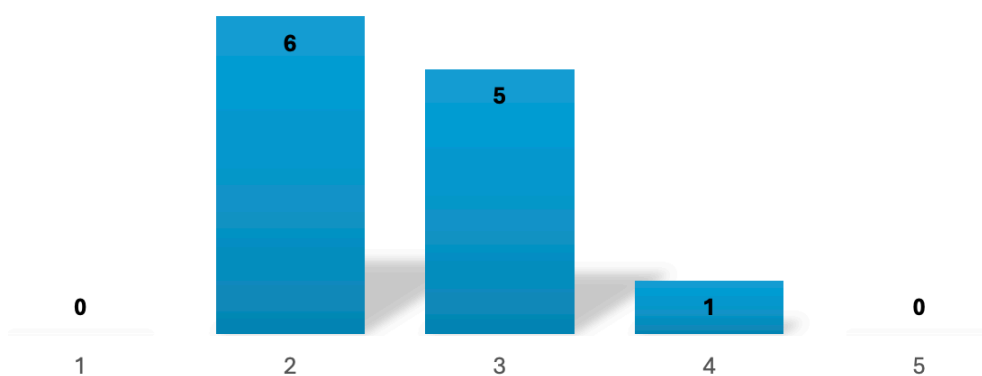
- Det er mye lettere for meg å dele tankene mine ved å snakke i stedet for å skrive en lang tekst om hva jeg tenker
- Er god til å snakke spontant
- Jeg synes det er lettere
- Jeg føler jeg kan snakke bra engelsk
- Det er lettere å snakke
- I muntlig vil det være andre elever også som tolker, og det vil hjelpe meg med å tenke over tolkningen min når jeg hører fra andre tankene de har
- Føler det er lettere å formulere seg muntlig
- Jeg liker det bedre
- Jeg trives bedre muntlig

Begge

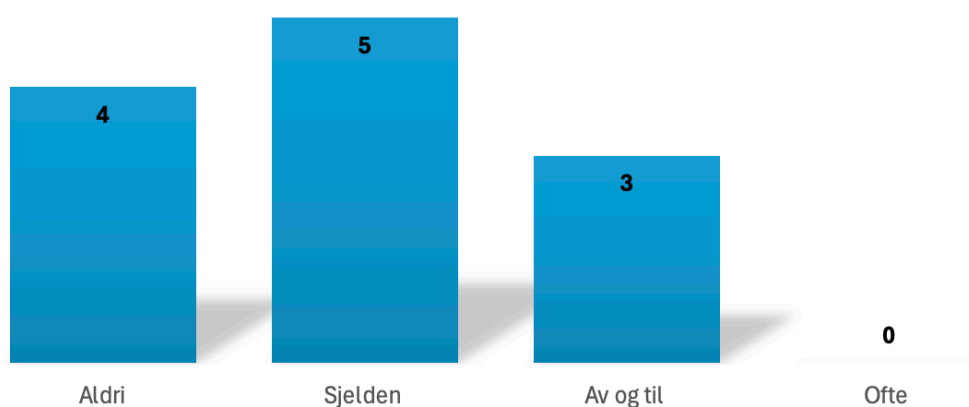
- Jeg har ikke noe imot begge fordi jeg tror de begge er flotte

Appendix C: Survey 1 answers Group B

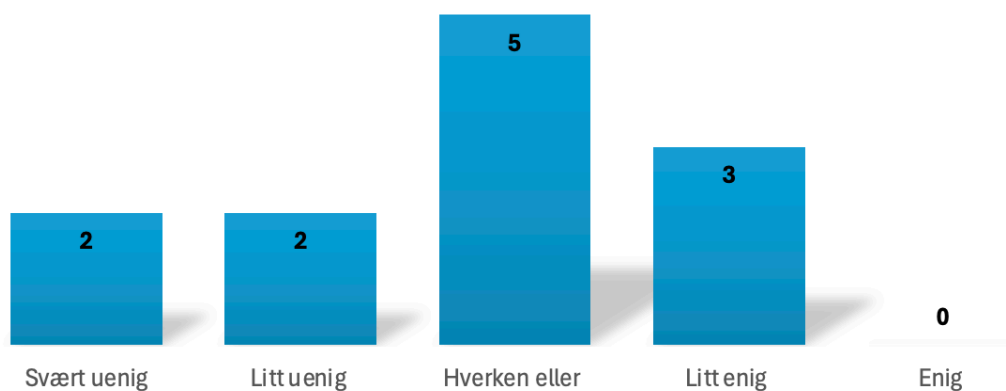
1. På en skala fra 1-5, hvordan vil du beskrive ditt forhold til dikt? (1= ingen forhold, 5= svært godt forhold)



2. Hvor ofte leser du dikt utenom på skolen?



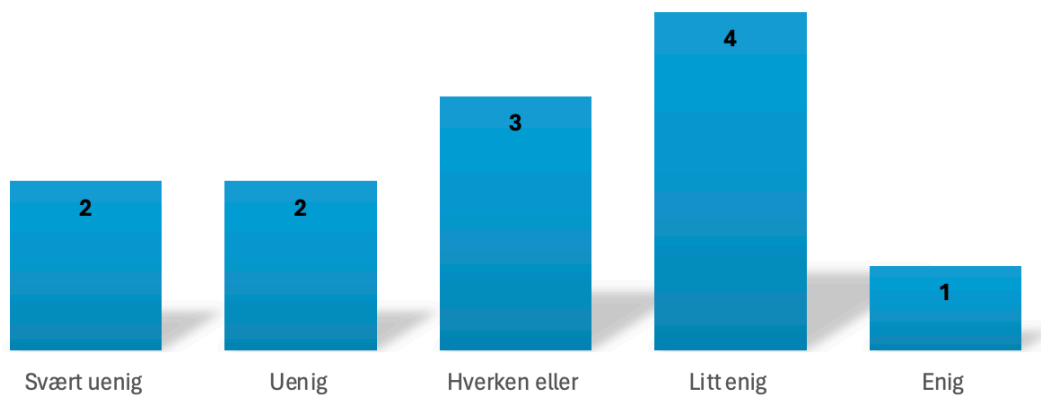
3. Hvor enig er du i følgende påstand: «Når vi analyserer dikt i engelskundervisningen, føler jeg meg selvsikker»



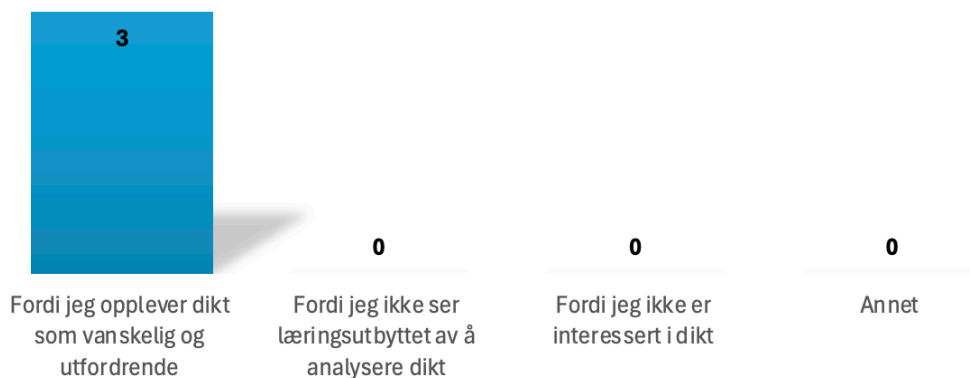
4. Hvis «svært uenig» eller «litt uenig», hvorfor? (Velg ett alternativ)



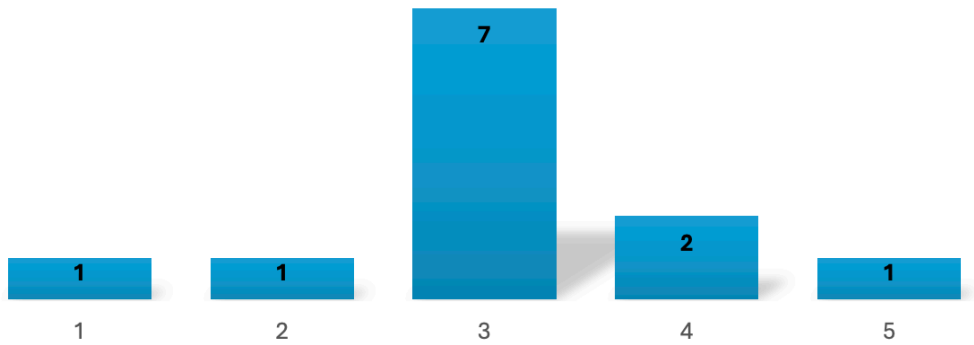
5. Hvor enig er du i følgende påstand: «Jeg opplever mestring når vi analyserer dikt i engelsktimene»



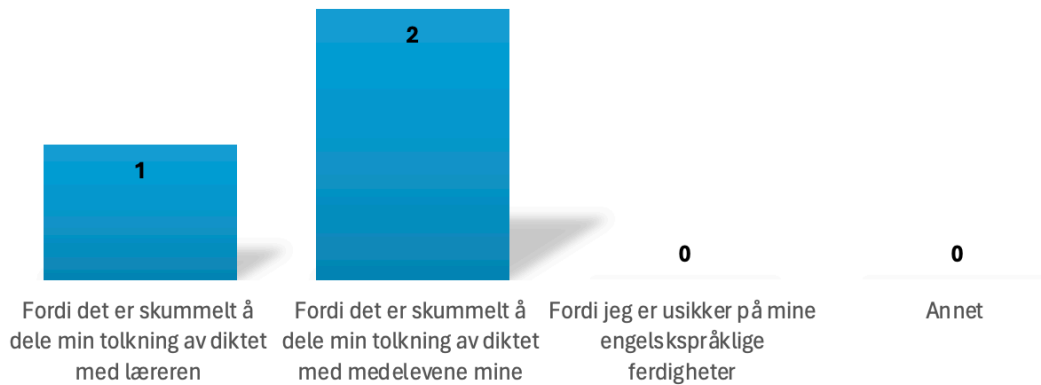
6. Hvis «svært uenig» eller «litt uenig», hvorfor? (velg ett alternativ)



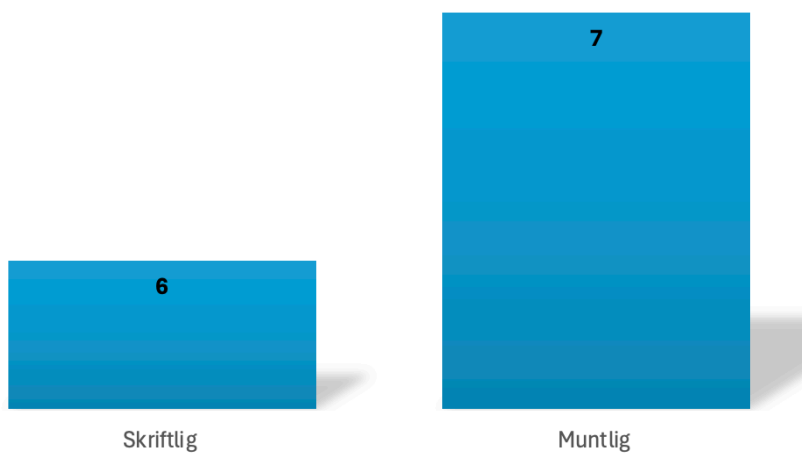
7. På en skala fra 1-5, hvor komfortabel er du med å dele din tolkning av et dikt i en undervisningssituasjon? (1= ikke komfortabel, 5= svært komfortabel)



8. Hvis «1» eller «2», hvorfor?



9. Foretrekker du å dele din tolkning av et dikt skriftlig eller muntlig i engelsktimene?



10. Basert på alternativet du valgte i forrige spørsmål, hvorfor?

Skriftlig

- Fordi da trenger man ikke å snakke høyt
- Syntes det er vanskelig å tolke dikt muntlig på engelsk, ettersom det finnes mye metafor som er vanskelig å oversette direkte
- Tror det er lettere å formulere meg da, og lettere å føle meg trygg i tolkningene mine
- Fordi det er lettere å skrive hva jeg mener
- Fordi jeg føler det er enklere å si det man faktisk føler. For hvis man blir litt usikker så kan det være vanskelig å dele sine tanker

Muntlig

- Lettere å forklare, og ha en samtale om diktet. Men er ikke veldig gøy å skulle forklare tolkningen for hele klassen. Helst bare til lærer eller i små grupper. Fint når det er anonymt.
- Fordi jeg føler jeg er flinkere til å snakke engelsk enn å skrive fordi jeg kan bli opphengt i skrivefeil osv.
- Det kan være vanskelig å tolke det teksten sier og sette ord på det.
- Jeg føler jeg er bedre muntlig, og formulerer svarene bedre.
- Fordi jeg liker mer å snakke enn å skrive, føler jeg får forklart mer.
- Syns det er enklere å reflektere muntlig

Begge

- Fordi jeg kan dele på begge måter

Appendix D: Survey 2 questions

1. På en skala fra 1-5, i hvor stor grad bidro denne undervisningsmetoden til din forståelse av diktet (1= ingen økt forståelse, 5= svært økt forståelse)?

- 1
- 2
- 3
- 4
- 5

2. På en skala fra 1-5, i hvor stor grad bidro denne undervisningsmetoden til din selvtillit i forbindelse med å analysere dikt? (1= ingen økt selvtillit, 5= svært økt selvtillit)

- 1
- 2
- 3
- 4
- 5

3. På en skala fra 1-5, i hvor stor grad bidro denne undervisningsmetoden til din mestringsfølelse av å analysere dikt? (1= ingen økt mestringsfølelse, 5= svært økt mestringsfølelse)

- 1
- 2
- 3
- 4
- 5

4. På en skala fra 1-5, i hvor stor grad bidro denne undervisningsmetoden til din opplevelse av dikt som gøy? (1= ingen forskjell, 5= svært stor forskjell)

- 1
- 2

- 3
- 4
- 5

5. Hva likte du best med denne undervisningsmetoden?

6. Hva likte du minst med denne undervisningsmetoden?

7. Kunne du tenkt deg å gjennomføre denne undervisningsmetoden igjen med et annet dikt?

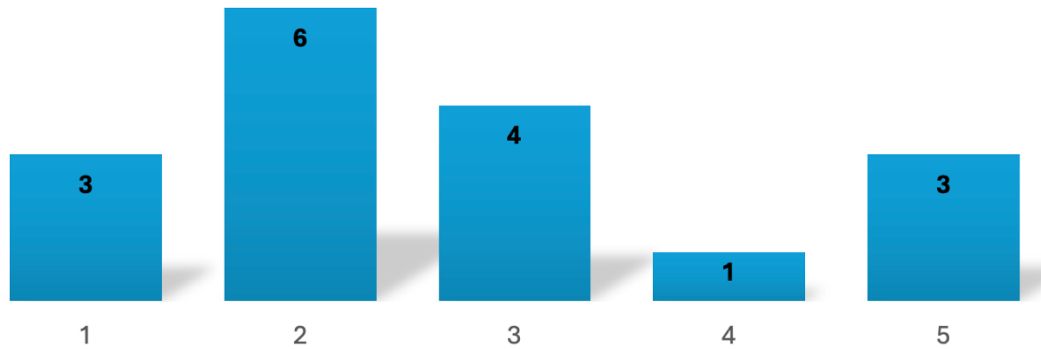
- Ja
- Nei

8. Hvis ja, hvorfor?

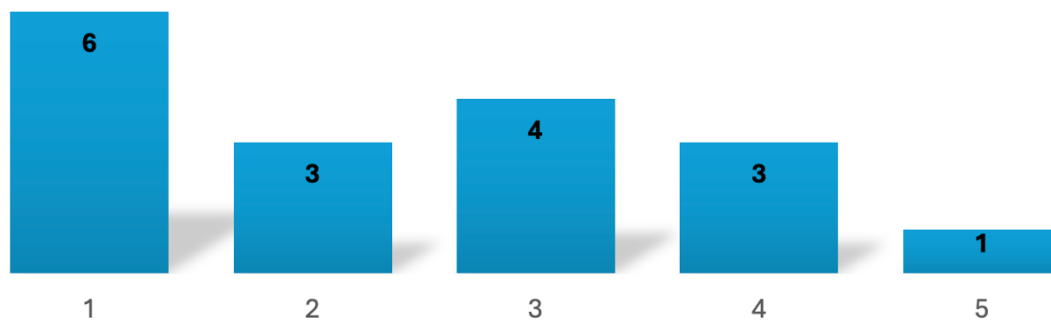
9. Hvis nei, hvorfor ikke?

Appendix E: Survey 2 answers Group A – Prima Vista method

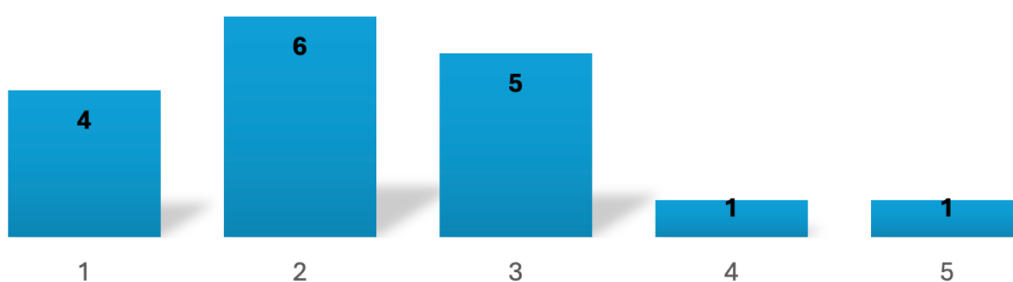
1. På en skala fra 1-5, i hvor stor grad bidro denne undervisningsmetoden til din forståelse av diktet? (1= ingen økt forståelse, 5= svært økt forståelse)



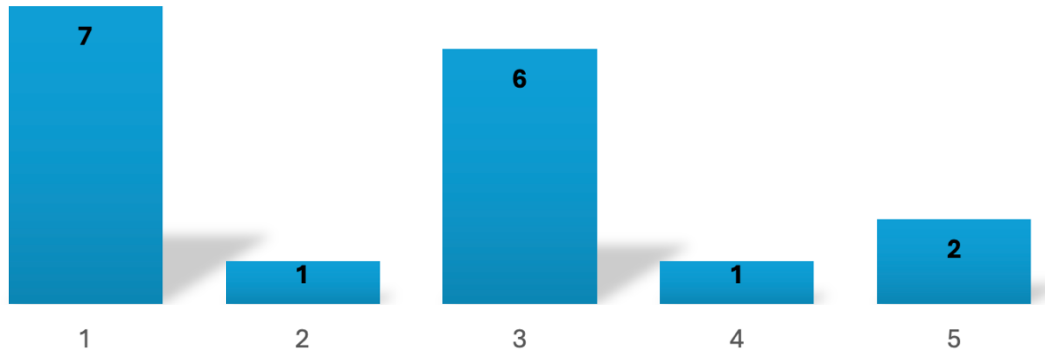
2. På en skala fra 1-5, i hvor stor grad bidro denne undervisningsmetoden til din selvtillit i forbindelse med å analysere dikt? (1= ingen økt selvtillit, 5= svært økt selvtillit)



3. På en skala fra 1-5, i hvor stor grad bidro denne undervisningsmetoden til din mestringsfølelse av å analysere dikt? (1= ingen økt mestringsfølelse, 5= svært økt mestringsfølelse)



4. På en skala fra 1-5, i hvor stor grad bidro denne undervisningsmetoden til din opplevelse av dikt som gøy? (1= ingen forskjell, 5= svært stor forskjell)



5. Hva likte du best med denne undervisningsmetoden?

- At vi hadde god tid til å tenke over svarene og det var stille
- Lite, ikke helt min type undervisning, var for lenge å sitte stille.
- Man måtte reflektere og drøfte selv og dermed så gikk jeg dypere inn i det enn jeg kanskje ville gjort hvis noen andre bare hadde fortalt hva de mente. Det var litt gøy å få en linje om gangen, fordi hver linje var på en måte et nytt «clue».
- Ingen vet hvem som svarer
- At vi hadde god tid til å se gjennom hver setning
- Stillhet
- Hvordan man aldri visste hva som ville komme i diktet
- Den var ny
- Fikk tenke mye selv og jeg fikk min egen tolkning av diktet
- Jeg likte at jeg kunne skrive ting som jeg vil for å få tankene mine ut. Jeg likte også at vi kunne tenke selv i stedet for å ha læreren vår si til oss hvordan vi skal tenke om diktet (og hva).
- Gøy å se at jeg skjønnte ting etter hvert og at jeg var litt forvirret i starten
- Vi analyserte diktet med mye tid og det gav oss tid til å tenke klart
- That we could take it slow and have time to explore stream of thought.
- Unik
- Det gir tid til å tolke linjen som man vil.
- (Blank)
- (Blank)

6. Hva likte du minst med denne undervisningsmetoden?

- At vi analyserte diktet linje for linje, det var ikke så forståelig siden det er et dikt
- At det tok så lang tid

- Det var ganske vanskelig å analysere diktet og jeg mistet konsentrasjonen litt mot slutten
- Vanskelig
- Likte det ikke
- At det var mye skriving
- At jeg skjønte ingenting eller jeg skjønte men lærte ingenting
- At jeg måtte skrive så mye for hånd
- Det var lite struktur i diktet, følte for hver setning som kom, jo mer feil hadde jeg
- Tok lang tid og følte jeg ikke lærte så mye
- Vi kunne ikke dele tankene med medelevene, og jeg tror det hadde hjulpet med å forstå diktet bedre
- Det var ingenting jeg ikke likte
- Det var ikke alle stedene jeg visste hva jeg skulle skrive
- Vi ble alle sittende hver for oss
- Sometimes it went a little too slow, also I couldn't go back and change answers based on what I had previously written
- Har ikke noe imot denne type undervisning
- At det er for mye tid mellom linjene. Og at noen ganger linjen er uforståelig uten de andre linjene.

7. Kunne du tenkt deg å gjennomføre denne undervisningsmetoden igjen med et annet dikt?



8. Hvis ja, hvorfor?

- På grunn av at det var første gangen med denne metoden, jeg visste ikke helt hva jeg skulle gjøre, men jeg vil prøve det igjen.
- Ja, det hadde vært interessant å prøve igjen og se hvordan det hadde blitt nå som man kjenner konseptet og har prøvd en gang før. Jeg tror man kan bli bedre på diktanalyse med denne metoden.
- Fordi som sagt fikk vi god tid og det gjorde det lettere å analysere diktet
- Var en grei måte å jobbe på, fikk også min egen tolkning/mening

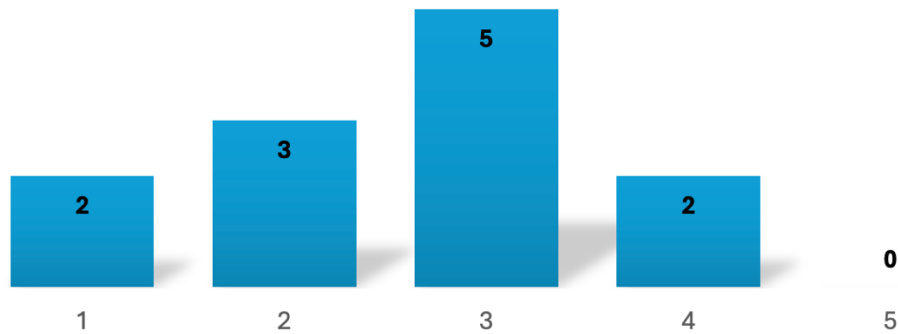
- Fordi den hjelper mye med å forstå og analysere et dikt.
- Tror det kan være gøy å variere undervisningen så mye som mulig spesielt når det kommer til analyse av ting.
- Because I liked the ability to go in depth as I was given explicit time to do so
- Hvorfor ikke?

9. Hvis nei, hvorfor ikke?

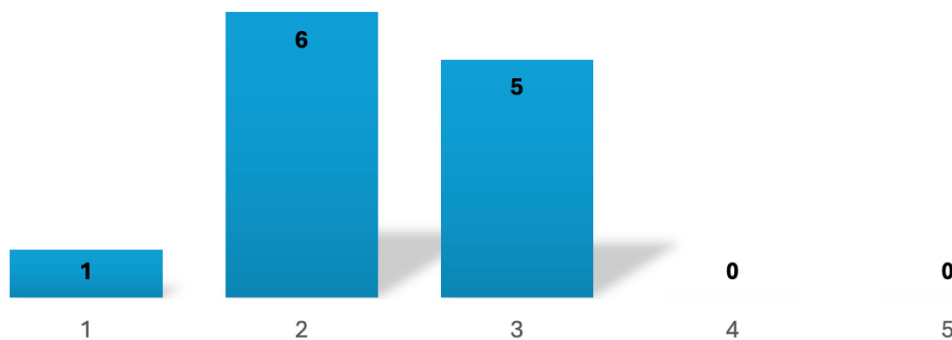
- Likte ikke metoden
- Jeg er ikke god i sånt
- Lærte ingenting
- Det kan bli veldig kjedelig å ikke kommunisere med den man vil.
- Var ikke så interessant og tok lang tid
- Det var litt kjedelig og veldig langt.
- Det er litt kjedelig, jeg liker best når vi diskuterer sammen. Det får meg til å forstå diktet bedre, siden alle har en annen tolkning
- Fordi jeg vil prøve en annen metode for gøy.
- (Blank)

Appendix F: Survey 2 answers Group B – Prima Vista method

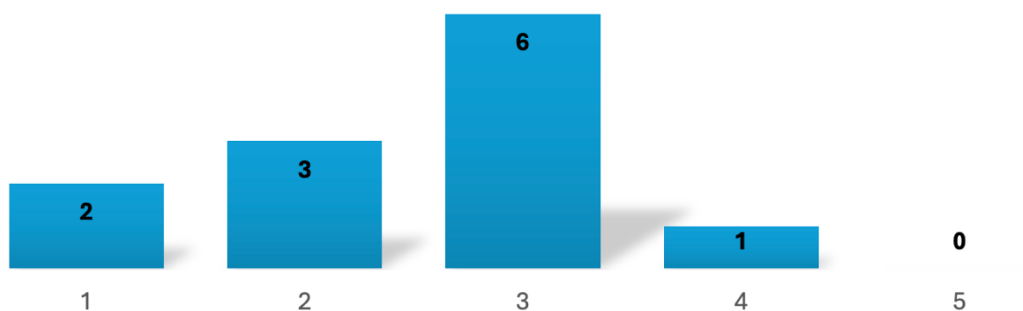
1. På en skala fra 1-5, i hvor stor grad bidro denne undervisningsmetoden til din forståelse av diktet? (1= ingen økt forståelse, 5= svært økt forståelse)



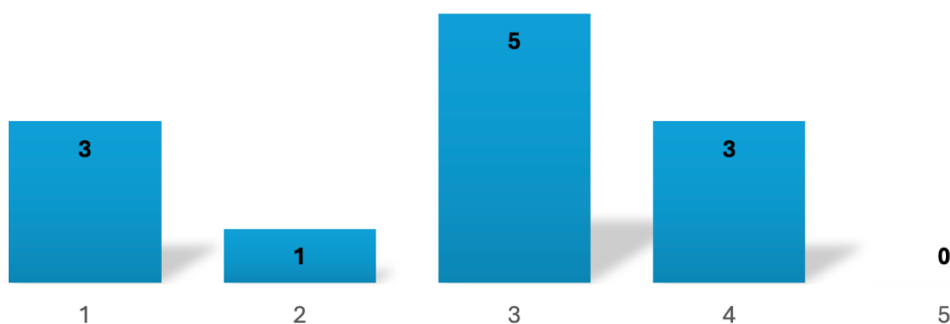
2. På en skala fra 1-5, i hvor stor grad bidro denne undervisningsmetoden til din selvtillit i forbindelse med å analysere dikt? (1= ingen økt selvtillit, 5= svært økt selvtillit)



3. På en skala fra 1-5, i hvor stor grad bidro denne undervisningsmetoden til din mestringsfølelse av å analysere dikt? (1= ingen økt mestringsfølelse, 5= svært økt mestringsfølelse)



4. På en skala fra 1-5, i hvor stor grad bidro denne undervisningsmetoden til din opplevelse av dikt som gøy? (1= ingen forskjell, 5= svært stor forskjell)



5. Hva likte du best med denne undervisningsmetoden?

- Det var gøy å prøve ut noe nytt
- Selv om du kan tolke litt feil av og til så må du sette deg veldig inn i diktet. Og da kan det være enklere å forstå.
- At det ikke var så mye prating foran tavlen og man kunne velge litt selv
- At det var en liten utfordring og noe nytt
- At vi ikke trenger å vente på de andre mens at når vi er ferdige kan vi gå til neste setning
- Rutinen med det, og jeg kjente at jeg gledet meg til neste linje og ville vite hva som kom til å skje, det hjalp også med å se alle bitene av et dikt og ikke bare de «viktigste»
- Var gøy å prøve noe nytt, interesserer meg egentlig for dikt men var utfordrende og krevende på engelsk
- Egentlig ikke så mye for å være helt ærlig
- Det er gøy å få ut egne tanker og meninger med dikt.
- At vi kunne skrive akkurat det vi tenkte på da vi leste setningene, og at det ikke var noe rett og galt
- At man kunne gjøre det skriftlig
- At det er anonymt og spennende. Man får veldig mange forskjellige tolkninger på veien

6. Hva likte du minst med denne undervisningsmetoden?

- Vet ikke
- Det var kanskje litt rart, med det at man ikke alltid vet hva som kommer. Jeg falt litt ut av det så det var litt vanskelig å komme inn igjen. Men det var også derfor jeg likte det.
- At det var litt vanskelig
- Jeg vet ikke. Jeg bare forstår ikke diktet.
- Det var litt langt, så må innrømme at jeg ble litt lei etter hvert, var også et vanskelig dikt å tolke
- Vanskelige ord i tillegg skjønte jeg dessverre veldig lite
- At jeg ikke forsto diktet, og at jeg måtte skrive istedenfor å prate
- Individuelt, gjør det litt vanskeligere
- Syntes diktet var litt vanskelig å forstå og det var mange ord som jeg ikke helt skjønte
- At det var et veldig avansert dikt, utenom det likte jeg selve metoden!
- Stresser fordi jeg føler jeg bruker lang tid
- (Blank)

7. Kunne du tenkt deg å gjennomføre denne undervisningsmetoden igjen med et annet dikt?



8. Hvis ja, hvorfor?

- Det var gøy
- Fordi det er nok enklere å gjøre det en andre gang enn første for da er du litt mer inn i det.
- Det var noe nytt og det er gøy
- Det var en gøy måte å gjøre det følte jeg fikk mer ut av hver linje
- Blir nok lettere jo mer man øver og gjennomfører denne øvelsen
- Det var gøy og man skjønte mer av diktet og betydningen etterhvert når man setter det sammen
- Det var greit å variere litt fra «vanlige» undervisningstimer
- Fordi tror det kan hjelpe etterhvert

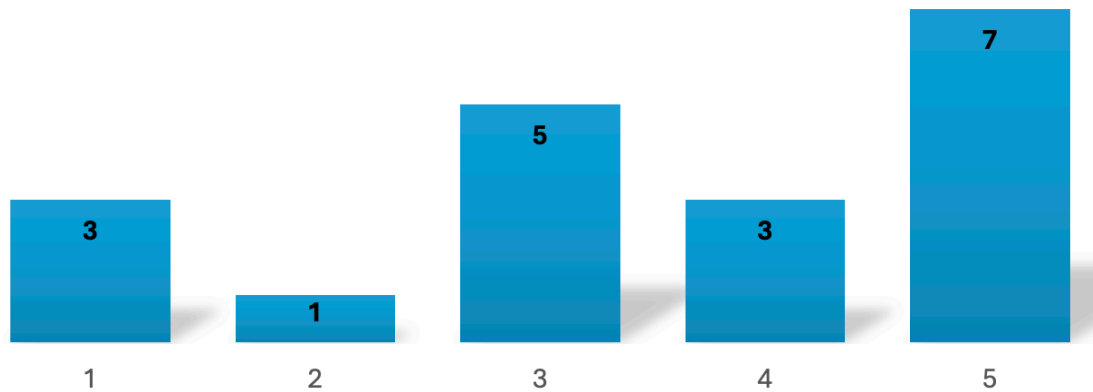
- Det var en lærerik måte jeg aldri har prøvd før
- (Blank)

9. Hvis nei, hvorfor ikke?

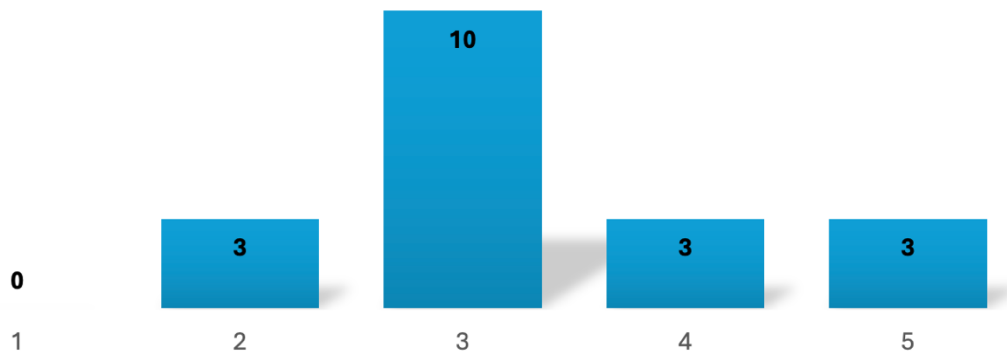
- Fordi jeg ikke klarer å analysere dikt. Jeg forstår det ikke.
- Jeg følte absolutt ikke på noe mestring, men må jo øve på det for å bli god.

Appendix G: Survey 2 answers Group A – Multimodal poetry project

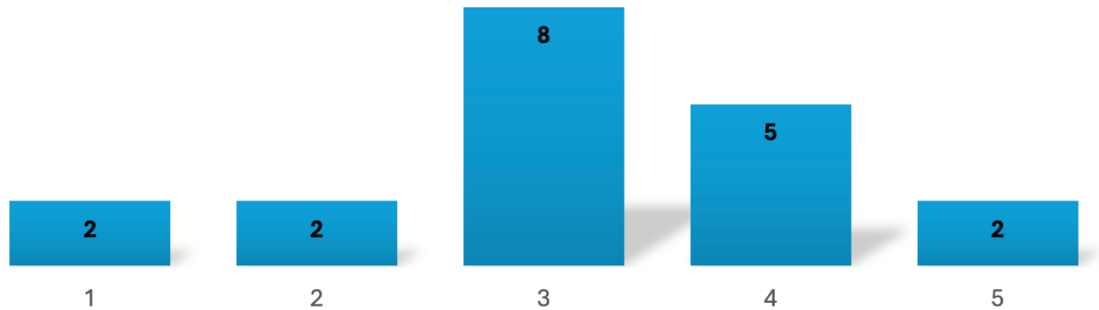
1. På en skala fra 1-5, i hvor stor grad bidro denne undervisningsmetoden til din forståelse av diktet (1= ingen økt forståelse, 5= svært økt forståelse)?



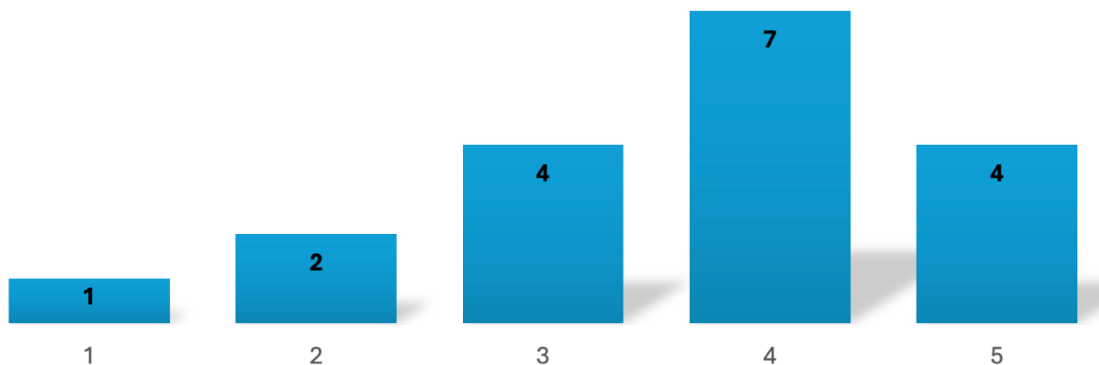
2. På en skala fra 1-5, i hvor stor grad bidro denne undervisningsmetoden til din selvtillit i forbindelse med å analysere dikt? (1= ingen økt selvtillit, 5= svært økt selvtillit)



3. På en skala fra 1-5, i hvor stor grad bidro denne undervisningsmetoden til din mestringsfølelse av å analysere dikt? (1= ingen økt mestringsfølelse, 5= svært økt mestringsfølelse)



4. På en skala fra 1-5, i hvor stor grad bidro denne undervisningsmetoden til din opplevelse av dikt som gøy? (1= ingen forskjell, 5= svært stor forskjell)



5. Hva likte du best med denne undervisningsmetoden?

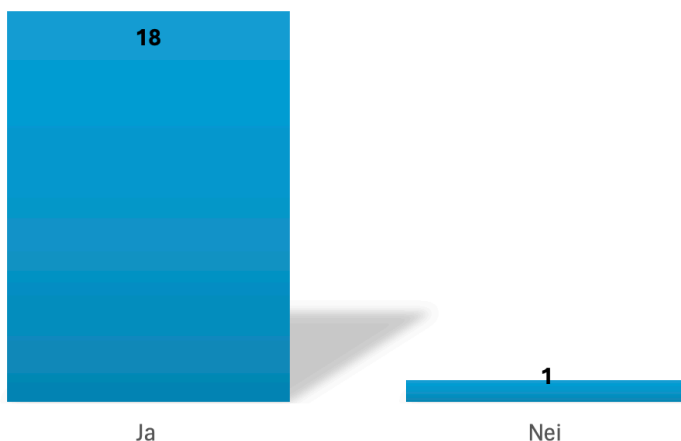
- Enkel og rolig
- Jeg liker å bruke bilder, tegninger og kreative metoder til å vise hvordan jeg tolker diktet.
- Kreativiteten og måten du kunne bestemme selv
- Syns det var gøy og lærte mer enn til vanlig
- Unik
- Kunne være kreativ
- Alt
- Alt
- At jeg ikke måtte skrive for hånd
- Det var gøy og forståelig
- Diktet var lettere å forstå og var også kortere. Oppgaven var gøy å gjøre. Jeg likte også at vi løste oppgaven selvstendig.
- Litt mer muntlig, kunne være mer kreativ på en annen måte
- Jeg likte at vi brukte bilder til å forklare diktet og at vi diskuterte med hverandre

- At vi fikk lagd fine presentasjoner
- I could use previous images from movies and put them in the slide
- Å vite hva du tenker selv
- Det var gøy å gjøre det på en ny og annerledes måte
- Har aldri gjort det før
- At vi kunne presentere diktet i små grupper

6. Hva likte du minst med denne undervisningsmetoden?

- Veldig stille først
- Har ikke noe imot denne type undervisning
- Litt kjedelig med dikt
- Tok litt lang tid
- Ingenting
- Likte alt
- At vi måtte skrive på PowerPoint
- Hvor lang tid det tok å finne bilder
- Det er ikke noe jeg ikke likte. Men presentering av diktet.
- Det var veldig frie tøyler
- Jeg foretrekker å diskutere mer enn å lage presentasjonen.
- I didn't really go in dept about the poem
- Jeg analyserte ikke så mye
- Vanskelig å finne bilder til det jeg hadde i hodet
- At det var litt vanskelig å komme i gang
- (Blank)
- (Blank)
- (Blank)
- (Blank)

7. Kunne du tenkt deg å gjennomføre denne undervisningsmetoden igjen med et annet dikt?



8. Hvis ja, hvorfor?

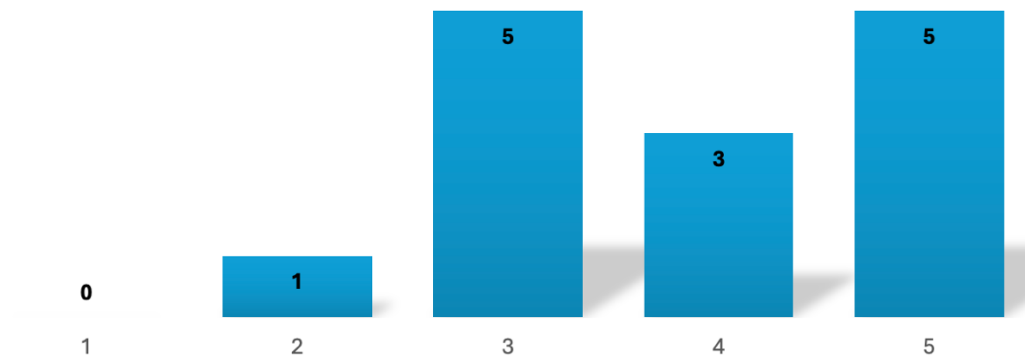
- Gøy
- Fordi metoden virker for nesten alle dikt
- Gøyere enn i går (prima vista)
- Interessant
- Lærte mer og var gøy
- Jeg syntes det var gøy at det var en kreativ oppgave og at vi kunne bestemme selv hva vi hadde lyst til å gjøre liksom – likte at vi kunne snakke med naboen og dele tankene
- Fordi det var gøy
- Syntes det var gøy
- Det var gøy
- Fordi jeg likte denne metoden. Lettere å gjøre også gøyere å gjøre.
- Det var litt gøy
- Fordi det er gøy
- Fordi jeg fikk lære litt mer om drømmer og jeg forsto hva vi gjorde
- Because I like to be more artistic
- Du kan lære mye om deg selv
- Det var gøy
- Fordi det var en gøyere måte å analysere dikt på istedenfor å sitte alene på plassen
- (Blank)

9. Hvis nei, hvorfor ikke?

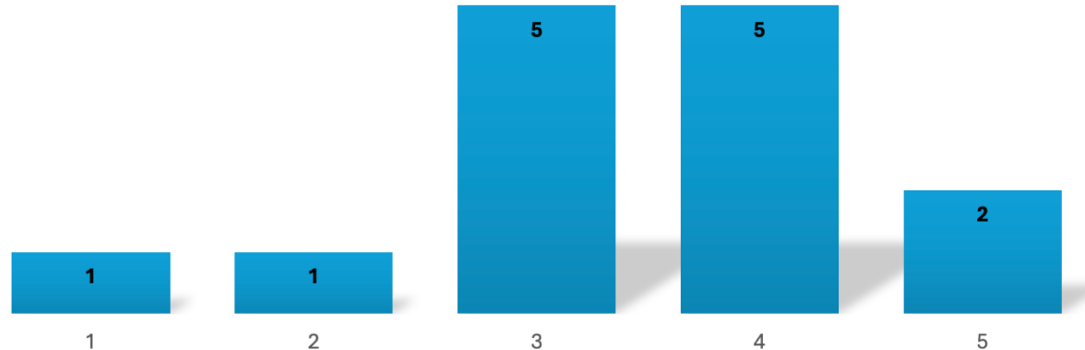
- Følte ikke jeg fikk så mye ut av det, var litt tungvint.

Appendix H: Survey 2 answers Group B – Multimodal poetry project

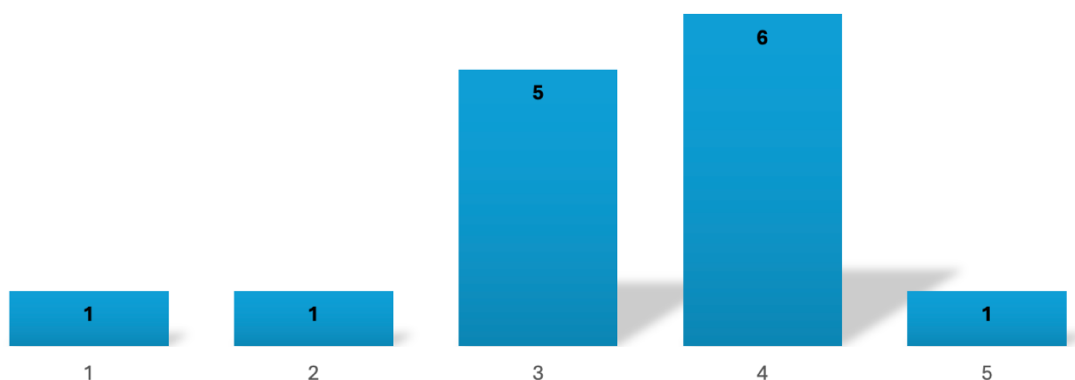
1. På en skala fra 1-5, i hvor stor grad bidro denne undervisningsmetoden til din forståelse av diktet (1= ingen økt forståelse, 5= svært økt forståelse)?



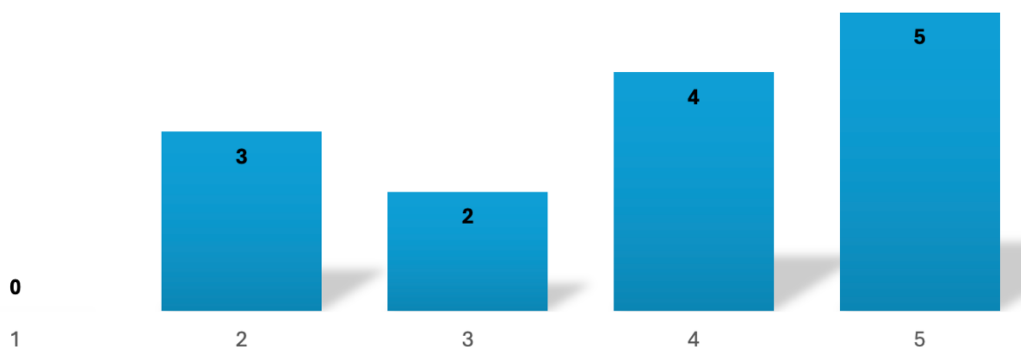
2. På en skala fra 1-5, i hvor stor grad bidro denne undervisningsmetoden til din selvtillit i forbindelse med å analysere dikt? (1= ingen økt selvtillit, 5= svært økt selvtillit)



3. På en skala fra 1-5, i hvor stor grad bidro denne undervisningsmetoden til din mestringsfølelse av å analysere dikt? (1= ingen økt mestringsfølelse, 5= svært økt mestringsfølelse)



4. På en skala fra 1-5, i hvor stor grad bidro denne undervisningsmetoden til din opplevelse av dikt som gøy? (1= ingen forskjell, 5= svært stor forskjell)



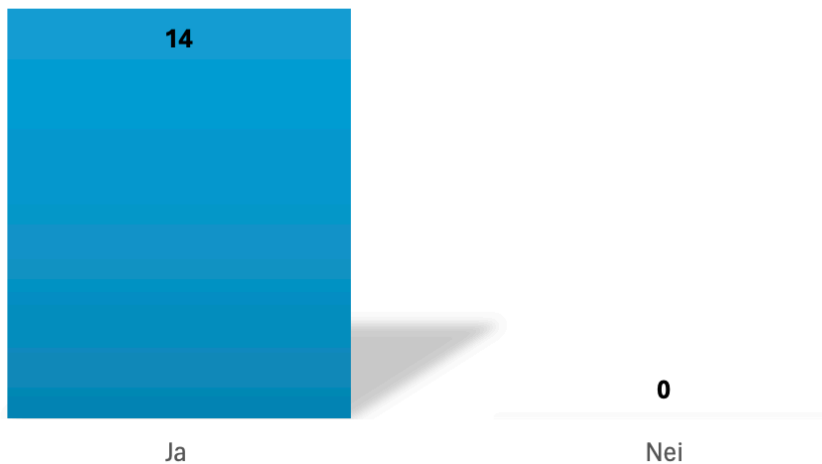
5. Hva likte du best med denne undervisningsmetoden?

- At vi kan jobbe selv
Det var gøy å kunne si noe ved bruk av bilder
- At det var en kreativ måte å analysere dikt på
- Noe kreativt og utenom det vanlige
- At det var vi som jobbet og ikke trengte å høre på en presentasjon i 2 timer
- Det var gøy å sette bilder på det jeg leste
- At vi gikk i dybden på å analysere dikt
- At vi hadde litt fri og kunne ta tida vi trengte
- At det var bilder og det bare var gøyere
- Det var noe nytt så gøy å prøve
- I got to be silly, I made two presentations, and it was fun to make the PowerPoint
- At vi selv kunne analysere dikt med bilder og ikke bare skrive og snakke om det. Det var kreativt og gøy.
- At vi kunne finne bilder selv, og det var spennende å se andres versjoner
- At man kunne være kreativ og ikke bare sitte å skrive og lese

6. Hva likte du minst med denne undervisningsmetoden?

- At det er litt kjedelige dikt
- Litt kjedelig å vente så lenge
- At det var litt vanskelig å finne bilder som passet
- Kan være litt vanskelig
- Vet ikke
- Det tok litt tid å finne riktig bilder
- At det var vanskelig å finne bilder og info
- Ikke så mye
- Ikke så mye
- Fikk ikke nok tid, så følte ikke jeg fikk satt meg nok inn i diktet og måtte gjøre alt så raskt
- Didn't really have time to go into the poem's text so I didn't take it serious in the same way as the last method
- Det var ikke noe jeg ikke likte
- Det gikk ikke helt som jeg så for meg, er ikke ekstremt teknisk god på PowerPoint, redigering osv.
- At den var litt vanskelig hvis man ikke er så kreativ

7. Kunne du tenkt deg å gjøre denne undervisningsmetoden igjen med et annet dikt?



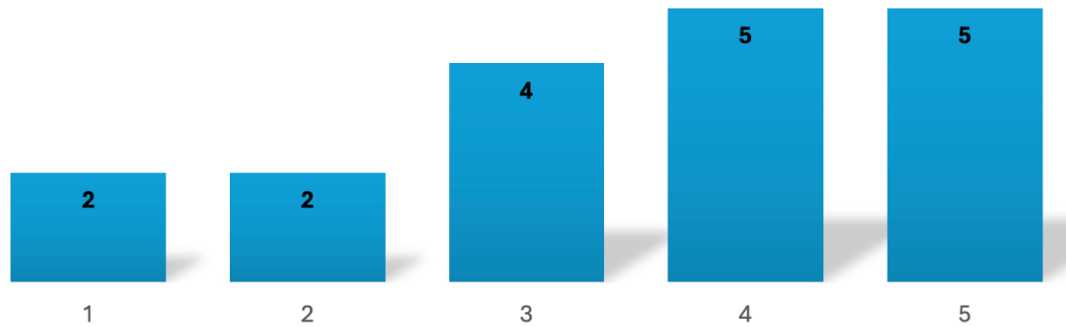
8. Hvis ja, hvorfor?

- Fordi det er greit opplegg
- Det var gøy å finne bilder som passet til diktet
- Det var gøy og litt utfordrende
- Fordi jeg lærte mye av det
- Gøy, interessant
- Det var gøy og annerledes
- Det kan være spennende

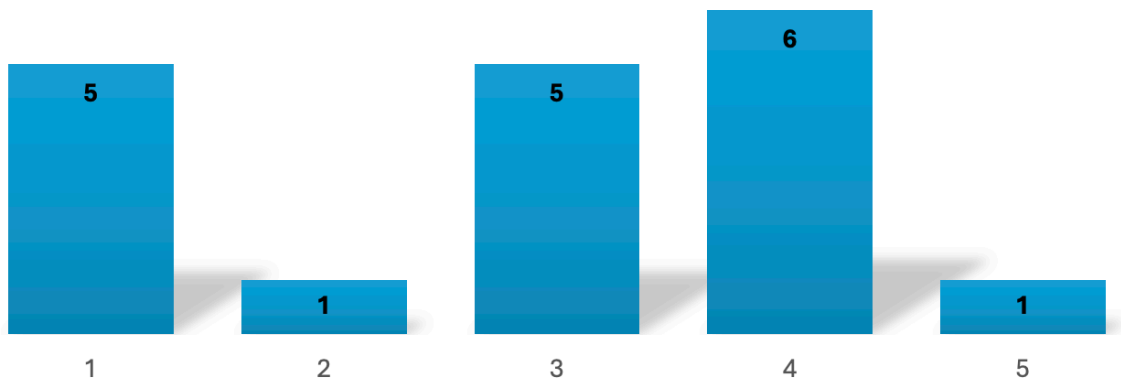
- Fordi jeg forsto diktet bedre og syntes det var gøyere
- Det var gøy og kreativt
- Det kunne vært gøy hvis vi hadde mer tid. Så får man tenkt gjennom diktet litt mer.
- It was fun, and it put me in a good mot, but I didn't analyze in the same way so for that part, maybe not
- Det var gøy å gjøre noe annerledes! Forstod diktet enda bedre med denne metoden
- Det var lærerikt og gøy
- Fordi det var gøyere og annerledes

Appendix I: Survey 2 answers Group A – Performance poetry

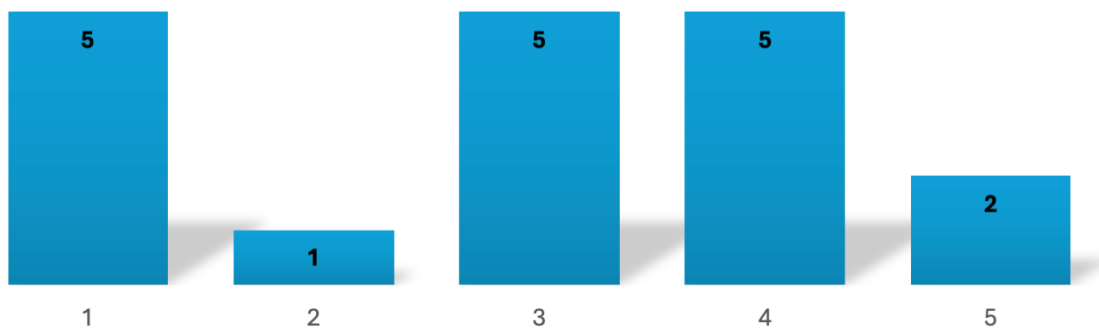
1. På en skala fra 1-5, i hvor stor grad bidro denne undervisningsmetoden til din forståelse av diktet? (1= ingen økt forståelse, 5= svært økt forståelse)



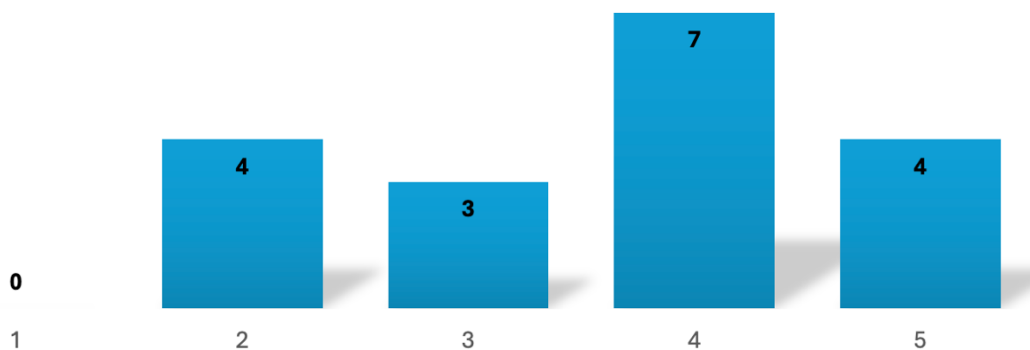
2. På en skala fra 1-5, i hvor stor grad bidro denne undervisningsmetoden til din selvtillit i forbindelse med å analysere dikt? (1= ingen økt selvtillit, 5= svært økt selvtillit)



3. På en skala fra 1-5, i hvor stor grad bidro denne undervisningsmetoden til din mestringsfølelse av å analysere dikt? (1= ingen økt mestringsfølelse, 5= svært økt mestringsfølelse)



4. På en skala fra 1-5, i hvor stor grad bidro denne undervisningsmetoden til din opplevelse av dikt som gøy? (1= ingen forskjell, 5= svært stor forskjell)



5. Hva likte du best med denne undervisningsmetoden?

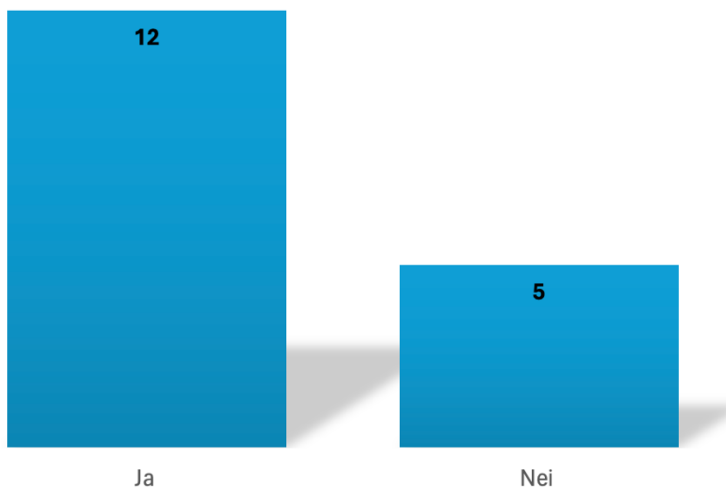
- Alle er med
- At vi kunne presentere som vi ville
- Samarbeid og engasjement
- That you could act it out and interpret the poem with others
- At man kan være aktiv
- Kreativt
- Det var morsomt
- At vi var i bevegelse
- At alle kunne dumme seg litt ut
- Det var kreativt arbeid
- Aktiviteten
- At vi fikk prøve det selv
- Jeg fikk en bedre forståelse av diktet
- Muntlig og kreativt
- Det var veldig gøy å oppføre med sånne aktivitet, enn å bare lese eller høre på diktet
- At det var en aktiv time
- Jeg likte at vi kunne gjøre noe praktisk.

- Se de andre fremføre

6. Hva likte du minst med denne undervisningsmetoden?

- Ikke noe som jeg kommer på
- Ingenting
- Dikt
- I didn't understand the whole text. Because we didn't go through it thoroughly.
- At vi viste det frem foran alle
- Det varer 2 timer
- At det er veldig flaut
- Det var kleint å fremføre og utenfor min komfortsone å vise det for alle
- Alle viste det på en lik måte
- Ingenting
- Jeg liker ikke å opptre foran folk
- Ingenting
- Det er ikke noe jeg ikke likte eller likte minst
- At det var litt flaut
- Kanskje å stå opp foran klassen
- Fremføre selv
- (Blank)
- (Blank)

7. Kunne du tenkt deg å gjennomføre denne undervisningsmetoden igjen med et annet dikt?



8. Hvis ja, hvorfor?

- Fordi det var en metode som kunne bli brukt til nesten alle dikt
- Fordi det var en aktiv time

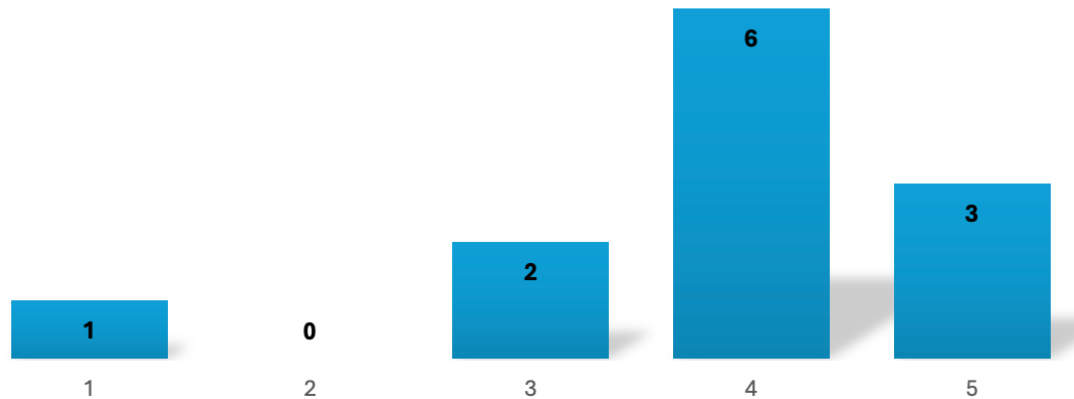
- Det var gøy, og vi hadde mye tid til å jobbe med oppgaven
- Det gøyeste til nå, en variasjon fra andre timer
- Hvorfor ikke
- Det er gøyere enn vanlig undervisning
- Vet ikke
- var gøy
- Gøy
- Det var gøy
- Gøy
- Det var gøy og lærte mye

9. Hvis nei, hvorfor ikke?

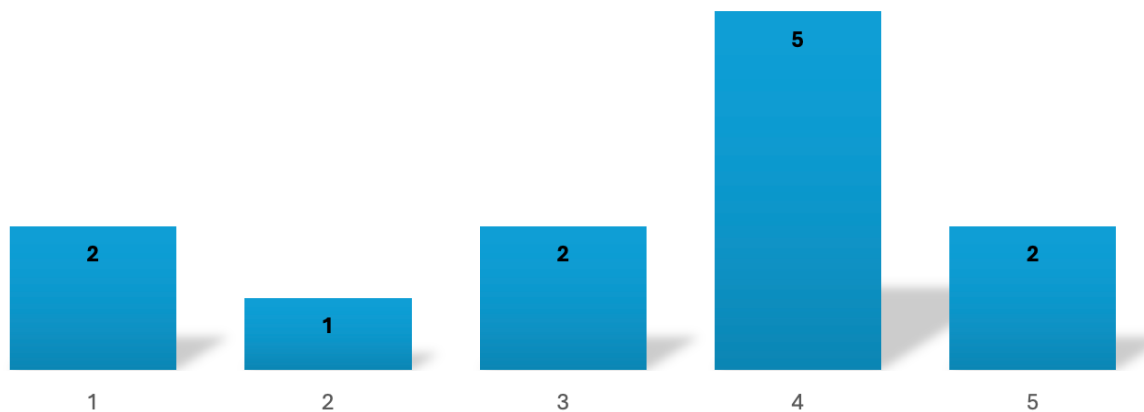
- Det var veldig kleint
- Det er pinlig
- Litt kleint og alle gjorde det samme
- Nei, personlig er jeg ikke glad i å fremføre for alle
- I didn't fully analyse the poem

Appendix J: Survey 2 answers Group B – Performance poetry

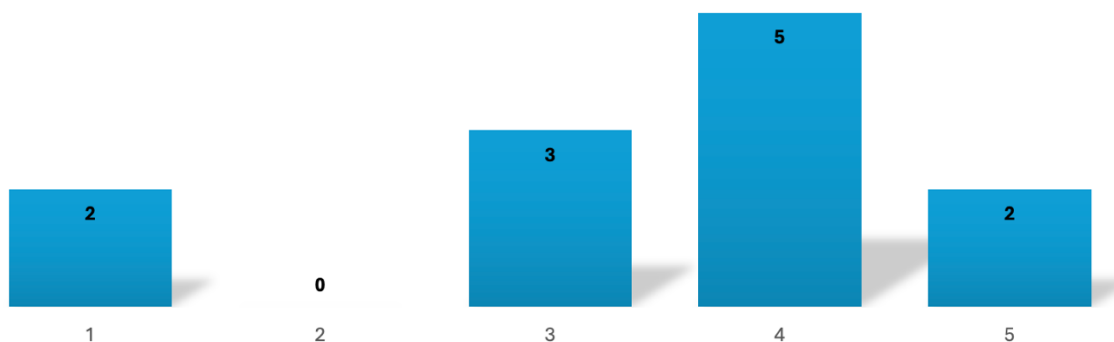
1. På en skala fra 1-5, i hvor stor grad bidro denne undervisningsmetoden til din forståelse av diktet (1= ingen økt forståelse, 5= svært økt forståelse)?



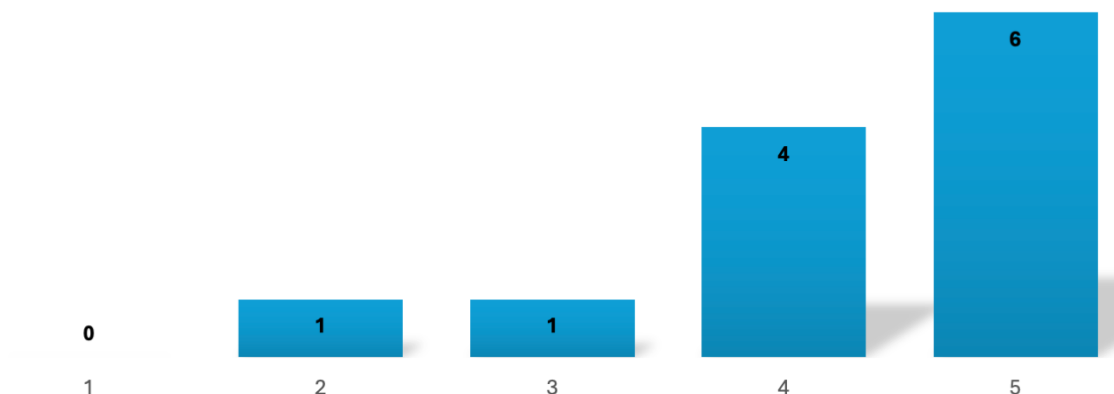
2. På en skala fra 1-5, i hvor stor grad bidro denne undervisningsmetoden til din selvtillit i forbindelse med å analysere dikt? (1= ingen økt selvtillit, 5= svært økt selvtillit)



3. På en skala fra 1-5, i hvor stor grad bidro denne undervisningsmetoden til din mestringsfølelse av å analysere dikt? (1= ingen økt mestringsfølelse, 5= svært økt mestringsfølelse)



4. På en skala fra 1-5, i hvor stor grad bidro denne undervisningsmetoden til din opplevelse av dikt som gøy? (1= ingen forskjell, 5= svært stor forskjell)



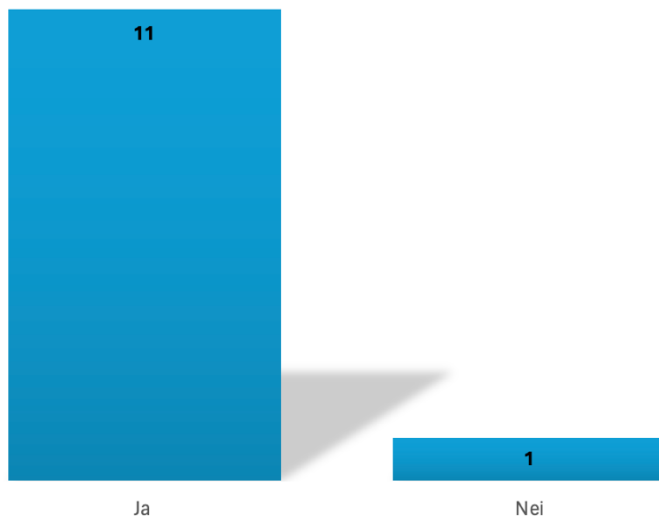
5. Hva likte du best med denne undervisningsmetoden?

- At det var veldig gøy og man lærte faktisk litt om det på en gøy måte
- At det vi gjorde pleier vi ikke å gjøre så ofte, så det var veldig gøy å prøve noe helt nytt! Vi fikk også bruke kreativiteten vår noe jeg likte veldig godt!
- Gøy å være i grupper og gjøre noe fysisk
- Se andres tolkning og visning av dikt
- Nytt, litt aktivt
- At vi kunne velge hva vi gjorde med diktet
- At vi kunne være kreative og fysiske
- At vi kunne velg selv ved å lave skuespill
- Vet ikke
- Gøy
- At vi var kreative
- Det var gøy å se hva andre tolket, og hvordan de viste det med sine bevegelser

6. Hva likte du minst med denne undervisningsmetoden?

- Ikke noe spesielt
- Jeg likte alt
- Ingenting
- Litt skummelt å stå å snakke
- At man måtte gjøre det foran alle ... bare flaut
- Vet ikke
- Vet ikke
- At det var litt rart dikt
- At vi ikke kunne velge grupper
- Ingenting
- Ikke noe
- Kan noen ganger være litt skummelt å vise sine tolkninger via bevegelser
- (Blank)

7. Kunne du tenkt deg å gjennomføre denne undervisningsmetoden igjen med et annet dikt?



8. Hvis ja, hvorfor?

- Fordi det var gøyest
- Var kreativt og gøy! Og det var godt å komme seg ut av klasserommet og ikke bare sitte nede på en stol
- Gøy måte å lære
- Det var veldig gøy
- At det var gøy og annerledes
- Det var annerledes enn vanlig undervisning og gøy å se andres
- Fordi jeg likte denne måten
- Fordi det var gøy

- Veldig gøy med gruppearbeid
- Var veldig morsomt, sosialt og gøy!
- Fordi det var en gøy måte å prøve å tolke diktet på

9. Hvis nei, hvorfor ikke?

- Fordi det ikke var gøy og bare flaut

Appendix K: Survey 3 questions

- 1. Hvor mange av diktundervisningene var du til stede i?**
 - 3 (alle)
 - 2
 - 1

- 2. Hvis 1 eller 2, hvilken av diktundervisningene var du til stede i? (sett kryss for de du var til stede i)**
 - Metode 1 (prima vista, analysere et dikt linje for linje)
 - Metode 2 (illustrere et dikt gjennom bilder i PowerPoint)
 - Metode 3 (fremføre et dikt foran klassen)

- 3. Hvilken av de tre undervisningsmetodene likte du best? Ranger dem fra 1-3 ved å skrive tallet i boksen (1= likte best, 3= likte minst).**
 - Metode 1 (Prima Vista)
 - Metode 2 (Multimodal poetry project)
 - Metode 3 (Performance poetry)

- 4. Metoden du rangerte som nummer 1, hva var årsaken til at du likte denne metoden best? (velg 1-3 alternativ)**
 - Fordi det var en gøy og annerledes måte å jobbe med dikt på
 - Fordi den gav meg en større forståelse for diktet
 - Fordi den gav meg mer selvtillit til å analysere dikt
 - Fordi den gav meg større mestringsfølelse av å analysere dikt
 - Annet (skriv svaret ditt her):

- 5. Metoden du rangerte som nummer 3, hva var årsaken til at du likte denne metoden minst? (skriv svaret ditt her).**

Appendix L: Survey 3 answers Group A

1. Hvor mange av diktundervisningene var du til stede i?

Svaralternativ	3 (alle)	2	1
Antall elever	17	0	1

2. Hvis 1 eller 2, hvilken av diktundervisningene var du til stede i? (sett kryss for de du var til stede i)

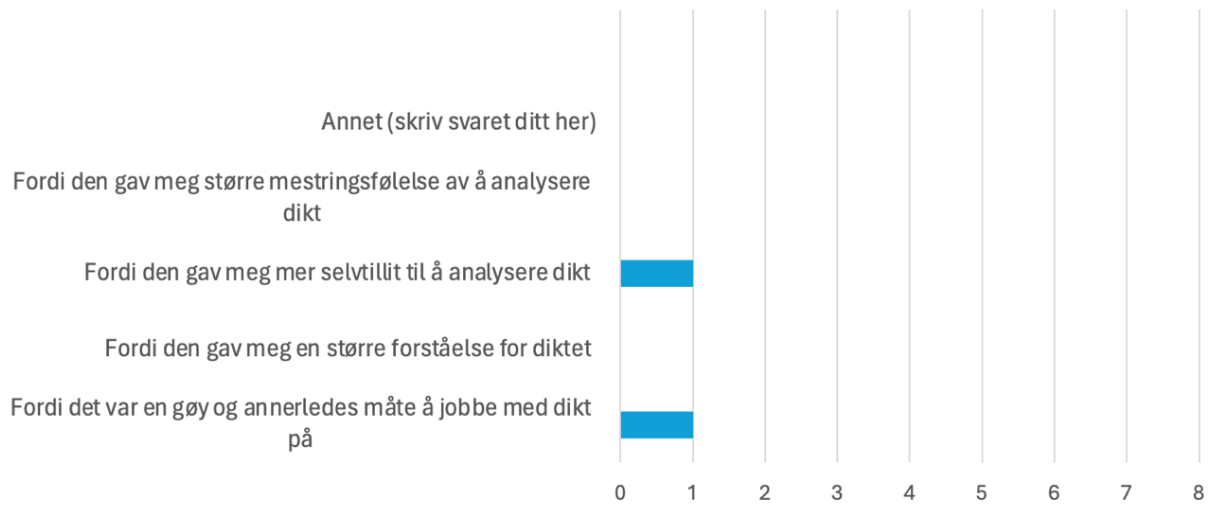
Svaralternativ	Prima Vista method	Multimodal poetry project	Performance poetry
Diktundervisningene eleven var til stede i			X

3. Hvilken av de tre undervisningsmetodene likte du best? Ranger dem fra 1-3 ved å skrive tallet i boksen (1= likte best, 3= likte minst).

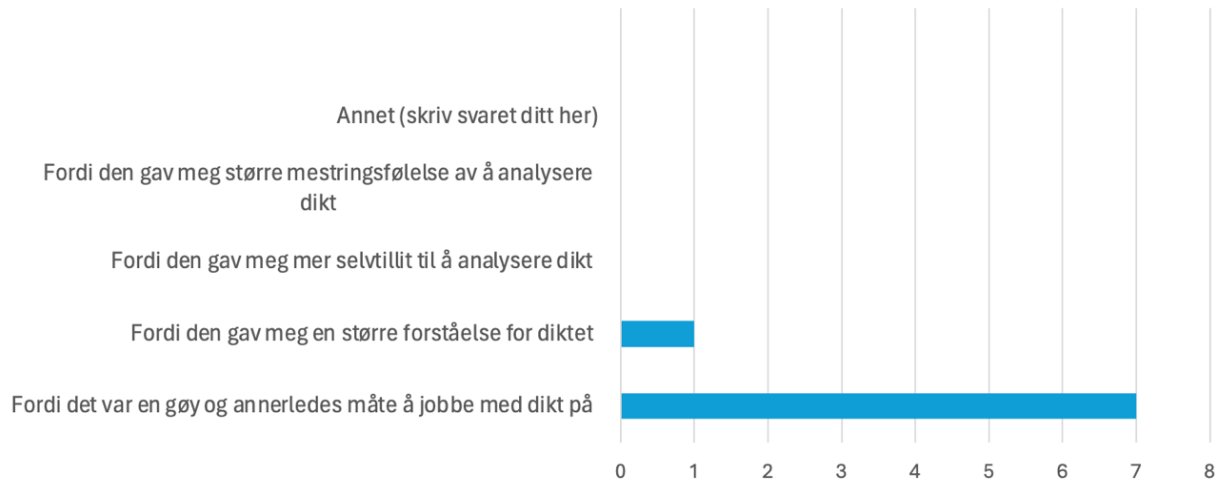
Svaralternativ	1= likte best	2	3= likte minst
Metode 1 (Prima Vista)	2	3	11
Metode 2 (Multimodal poetry project)	7	8	1
Metode 3 (Performance poetry)	7	5	4

4. Metoden du rangerte som nummer 1, hva var årsaken til at du likte denne metoden best?

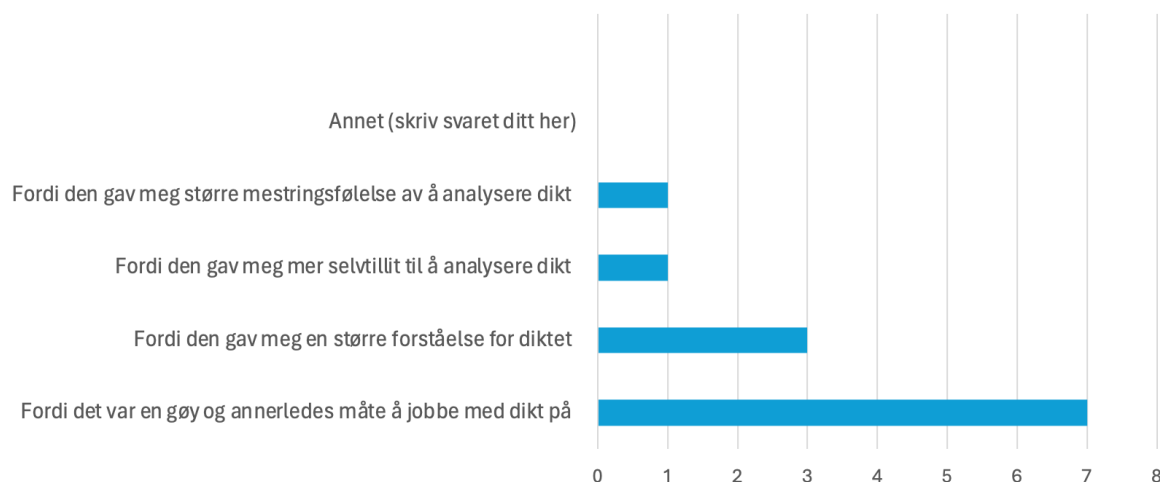
Prima Vista method



Multimodal poetry project



Performance poetry



5. Metoden du rangerte som nummer 3, hva var årsaken til at du likte denne metoden minst? (skriv svaret ditt her)

Prima Vista method

- Jeg likte den metoden minst fordi man satt hele timen uten å bevege seg. De andre metodene var kreative og gøye.
- Det var mye skriving, og diktet var for langt.
- Lite muntlig, var for lenge i eget hode. Litt kjedelig egentlig ... Ps: er bare helt ærlig med hva som passet for meg! Var gøy å teste litt forskjellig.
- Jeg fulgte ikke med
- Utrolig kjedelig
- Veldig kjedelig å ikke kunne snakke med noen
- Syns ikke den bidro til noe mer forståelse. Liker å snakke med andre om deres mening av diktet og få en annen input enn min egen.
- Syns det var litt kjedelig
- Fordi jeg syns det var kjedelig og forstå ikke diktet helt
- 1 og 2 var en god måte å lære på
- (Blank)

Multimodal poetry project

- Følte ikke jeg fikk så mye ut av den

Performance poetry

- Fordi jeg ikke liker å være foran hele klassen
- Det er bare pinlig
- Det var ikke så gøy å måtte fremføre for de andre. Det gikk greit, men det var ikke min favorittmetode.
- I didn't focus on the poem itself. More doing the acting.

Appendix M: Survey 3 answers Group B

1. Hvor mange av diktundervisningene var du til stede i?

Svaralternativ	3 (alle)	2	1
Antall elever	11	1	0

2. Hvis 1 eller 2, hvilken av diktundervisningene var du til stede i? (sett kryss for de du var til stede i)

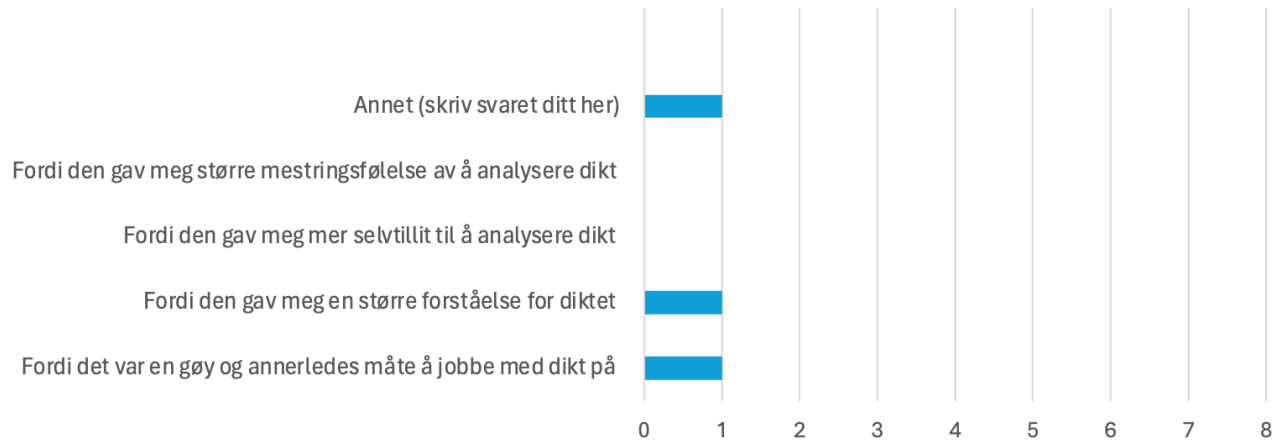
Svaralternativ	Prima Vista method	Multimodal poetry project	Performance poetry
Diktundervisningene eleven var tilstede i		X	X

3. Hvilken av de tre undervisningsmetodene likte du best? Ranger dem fra 1-3 ved å skrive tallet i boksen (1= likte best, 3= likte minst).

Svaralternativ	1= likte best	2	3= likte minst
Metode 1 (Prima Vista)	1	4	7
Metode 2 (Multimodal poetry project)	3	5	4
Metode 3 (Performance poetry)	8	3	1

4. Metoden du rangerte som nummer 1, hva var årsaken til at du likte denne metoden best? (velg 1-3 alternativ)

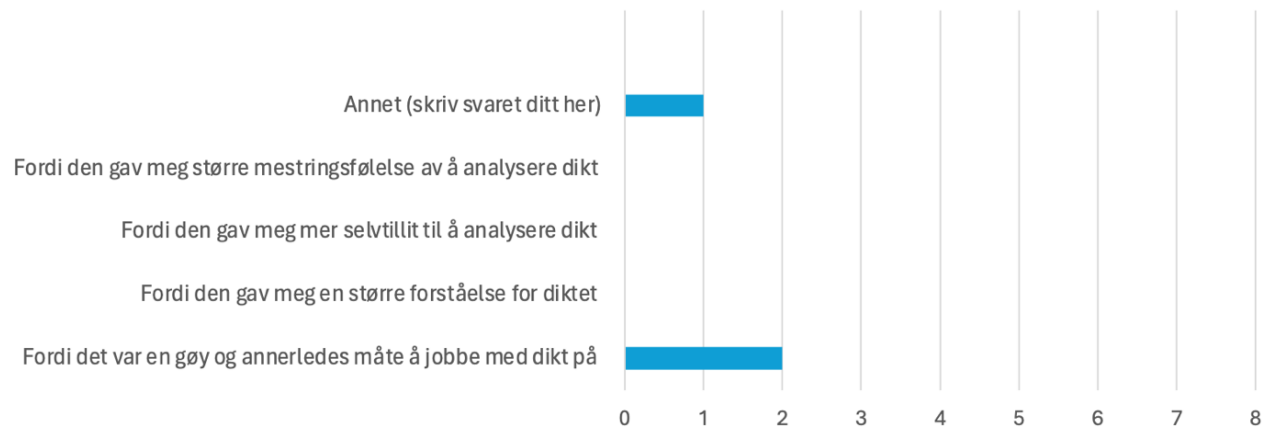
Prima Vista method



Annet:

- Det var gøy å prøve å tolke det så man måtte være veldig åpen.

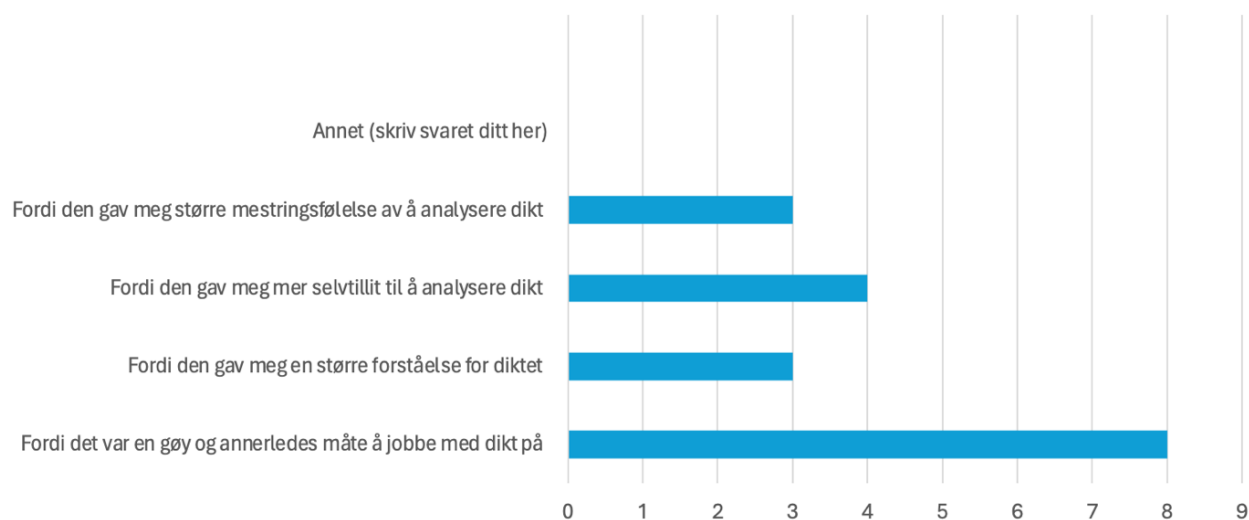
Multimodal poetry project



Annet:

- Fordi vi kunne velge grupper

Performance poetry



5. Metoden du rangerte som nummer 3, hva var årsaken til at du likte denne metoden minst? (skriv svaret ditt her)

Prima Vista method

- Jo mer muntlig, jo bedre liker jeg det. Jeg slet med å tenke, lese og skrive på en gang.
- Mye å skrive, men likte metoden godt
- Den var litt vanskelig
- Den var vanskeligst
- Fordi jeg ikke er så glad i å sitte nede på stolen for lenge for da blir jeg rastløs. Jeg kan også få vondt i den hånda jeg skriver med. Derfor likte jeg best 2 og 3, og ikke metode 1.
- Egentlig fordi jeg ikke var der
- (Blank)

Multimodal poetry project

- Vi hadde ikke så god tid så følte at alt gikk så fort. Fikk på en måte ikke kjempegod tid til å tenke gjennom og lage bildene.
- Litt kjedelig
- Var gøyere med de andre to
- (Blank)

Performance poetry

- Flaut

Appendix N: Sample protocol Group A – Prima Vista method

Line 1	Emotions of morning, beginning. Almost animalistic. Could be a type of horned animal in the safari that is waking up. However knowing the title, this is depicting a slave waking up before everyone else and beginning to tend to the fields. The illustration of "dew lit grass" shows a contrast between the innocence of the product/place and the person tending to it as the action is forced.
Line 2	Rounded up and kept in containment. A separation. After the beautiful depiction of "dew lit grass" this line brings the mood of the poem down. "Rustling" is an interesting choice of word, almost saying the people do not want to wake or that waking up itself is a struggle.
Line 3	Are the children being cloaked in aprons or are they hugging someone who is wearing one? Early morning start in the kitchens. Children shouldn't be included in this kind of task? Cornbread is from the corn they (the slaves) harvest in the fields. They grow it, pick it, clean it, bake it and then ultimately serve it to their captures/ "masters".
Line 4	Still preparing food. However it seems like the meal is for themselves. The poem is written in such a structured way, almost methodical. The only way to survive as a slave is to departmentalize and complete the next step. "Taken" is a harsh word. Why didn't they say "eaten"?
Line 5	First person perspective. They don't seem to be participating in the word; Child or enslavor maybe. "Before-dawn" shows the long hours they have to work. That means its not even dawn, when it starts to get light. They work in darkness. Almost like invisible to the real world.
Line 6	First person perspective does not like the masters. The white man sleeps while the black man works. "Ivory toothpick". The color of ivory is a very pale white. Toothpicks are used to clean the black

	gunk/plaque out from pure “white teeth”. That is a comparison to how she herself, as a white person, rules over black people.
Line 7	“Massa” means master (male). It is known that the masters would rape the slave women. “Slave funk” getting dirty with enslaved people? The man vs. the women are depicted very differently. The master sounds gross.
Line 8	Like said above in line 2, they have difficulty sleeping. They are waken up with such a loud instrument almost. However why is the first person perspective trying to go to sleep again? Are they allowed to do that or am I assuming they are also a slave? Maybe “falling asleep” means being unwilling to speak up about the abuse or slavery.
Line 9	This is how people get horses or cattle to move faster. Because they (masters) are doing this to human beings, they are demonstrating that they feel the slaves should be considered as animals. The people that are moving too slow must be whipped to move them along. “Curls” is an interesting choice, because they could have used strikes instead.
Line 10	The main person is a slave because his sister is among the slaves working. By “voice” they mean yell or shriek from being whipped. By saying “unmistaken” it denotes a sense of familiarity. This means that she has been whipped various times and her brother can now distinguish her from all the other screams.
Line 11	Religion could be used as a tactic to cope with the abuse. “Oh! Pray!” However how could someone believe in a god who would do such a thing, let this enslavement occur? Just like during the Holocaust, many lost faith from the terrible conditions of the camps and fear. Is faith a driving force for slaves? “Those days” is the person looking back to the past?
Line 12	The shivering could be caused by sickness, maybe that’s why they are not also working. Another reason could be fear or anxiety of the day to come. They are unable to help their sister among the others who were getting whipped.
Line 13	“Whiteness” I don’t know yet, not seeing all the poem. Could be talking about cotton. That is grown in the south where slavery took

	place. Today many people think of cotton pickers as the main slavery task.
Line 14	<p>“They” are slaves. When they begin to work they are compared to swarms of bees doing their work, tending to each flower. Once again, another depiction of animal comparison. Bees also don’t get paid. They do all their work for one person, the queen (the white master). “Fat flowers” the word “fat” is emotional. There for the taking. Will bring in lots of money. <u>Humans also take advantage over bees,</u> making them work for product/money.</p>
Line 15	Grief in enslavement. Everyday is the same if not worse. “It is not yet daylight” everytime they wake up there is no happiness for the next morning. Already its been nined by the fact they are enslaved.

Appendix O: Sample protocol Group B – Prima Vista method

<p>Line 1</p>	<p>The first horn lifts its arm over the dew-lit grass.</p> <p>Makes me intrigued and wonder what will happen next. I don't know what the horn is, I feel like its in the morning or the evening. This action can be both threatening and safe.</p>
<p>Line 2</p>	<p style="text-align: center;">↙ time or place</p> <p>And in the <u>slave quarters</u> there is a rustling – Rustling, makes me think of someone quietly waking up or struggling to fall asleep. The slave quarters sound negative. Rustling is also a very mysterious sound, and helps making me wonder what will happen next.</p>
<p>Line 3</p>	<p>Children are bundled into aprons, cornbread. Associate with “barnearbeid”. Little money, and bad households. Slavery, Bundled is an interesting word to use here, as I associate it with a baby bundled in a cosy blanket, not children being forced to work.</p>
<p>Line 4</p>	<p>And water gourds <u>grabbed</u>, a salt pork breakfast <u>taken</u>.</p> <p style="text-align: center;">↗</p> <p>Chores. Maybe stealing. Cornbread and water like in a prison where you have to live off bread and water. Salt not sweet, maybe about the atmosphere in the poem.</p>
<p>Line 5</p>	<p>I watch them driven into the vague <u>before-dawn</u>. Early in the morning the children are taken away. Maybe, “I” is a slave watching the children live their good lives, or the children might be driven out to work. <u>Driven</u>, like taken. “I” don't know where the children are taken. <u>Vague</u>.</p>
<p>Line 6</p>	<p>While the mistress sleeps like an <u>ivory</u> toothpick.</p> <p>This sentence makes me believe there are men driven out before-dawn not children. Mistress can sleep as long as she wants. Ivory is from the elephant an animal living in Africa, where its been hunted down so that rich people could have things made out of their teeth. Slaves, a lot of them were from Africa as well. The people owning them are rich and living a good life while the slaves are the opposite. Toothpicks are fragile. Unfair. Children are forced to work for them.</p>

Line 7	And <u>Massa dreams</u> of <u>asses, rum and slave funk</u> . Party? Dreams, hopes, wants. Massa?? Maybe a person. Alcohol.
Line 8	I cannot fall asleep again. At the second horn, “I” has got something to do. The horn is an alarm. Has to go to work early in the morning for people who’s got so much more.
Line 9	<u>The whip curls</u> across the backs of the <u>laggards</u> . Being hit, tortured for not being up yet. The slow ones get hit, and “I” don’t want that. Cant fall asleep again. Whos hitting? Backs hurt,
Line 10	Sometimes by sister’s voice, unmistakable. Among them, sister is one of the laggards. Or one of the people that hits. Awful having to hear your sisters pain like that. Them, not us. Shrieking in pain maybe.
Line 11	“Oh! Pray”, she cries. “Oh! Pray!” those days. in pain, wants help. What days. help from God or something.
Line 12	I lit on my cot, <u>shivering</u> in the early heat. Cold, maybe bad isolation, lit on my cot, getting ready? Shivering from the cold or your sister? <u>My cot</u> . My. Their own.
Line 13	And as the fields unfold to whiteness. Snow? Fields, farm, “åker”, grass. Unfold to whiteness. Early snowy day.
Line 14	And they spill like bees among the fat flowers. Maybe they are people, workers, slaves. Or snow or things to make the flowers grow faster. (Massa might be the sister of one of the laggards)
Line 15	I weep. It is not yet daylight. crying, sad because it is still dark outside. crying in my cot shivering. Not yet daylight. Woke up to early?

Appendix P: Sample reflection notes Group A – Multimodal poetry project

In this appendix, I have included three reflection notes from three different pupils.

Pupil 1	<p>Only you can kill your own dream.</p> <p>Make me think of the color light blue</p> <p>And I think of planes when reading this poem, because dreams can “take off”</p>
Pupil 2	<p style="text-align: center;">And ambitions</p> <ol style="list-style-type: none"> 1) Its about that dreams are important to live a good life. 2) I get a feeling of hope, but also sadness for those who has no dreams of goals in life. I think of small children dreaming about being an anstronaut or a famous singer and so on. 3) I think of some wings flying in a blue sky (summer) the picture is divided into two, bottom and top. the bottom half: white dead (winter)
Pupil 3	<ul style="list-style-type: none"> • What is the poem about? its about dreams and that you have to not give up on them... and that life doesn't mean that much without dreams • Which feelings, thoughts or memories come to mind when reading the poem? feeling: Mixed / thoughts: Never give up / memories: My own dreams

Appendix Q: Sample reflection notes Group B – Multimodal poetry project

In this appendix, I have included three reflection notes from three different pupils.

Pupil 1	<p>Keep believing in your dreams and believe that you can achieve them keep believing to make the world a little more creative and colorful Optimist, believe you can do what you want, believe in santa, and everything Feeling of childhood and adulthood Blue, white, doves</p>
Pupil 2	<p>Dreams are good for us. Because they are what's making us do things. They are making us "fly" in life I think about how important it is to dream big because if you can dream it, you're already halfway there I think of blue, because they mention flying and snow</p>
Pupil 3	<ul style="list-style-type: none"> - Don't give up on your dreams - Because if you don't have dreams there's no meaning in life - Feelings, thoughts: this poem seems sad - Colors: White, blue, black

Appendix R: Sample PowerPoints Group A – Multimodal poetry project

The PowerPoints included in this appendix are not necessarily made by the pupils whose reflection notes were included in Appendix P, as the PowerPoint submissions were anonymous.

PowerPoint 1



Hold fast to Dreams



PowerPoint 2



PowerPoint 3



Appendix S: Sample PowerPoints Group B – Multimodal poetry project

The PowerPoints included in this appendix are not necessarily made by the pupils whose reflection notes were included in Appendix Q, as the PowerPoint submissions were anonymous.

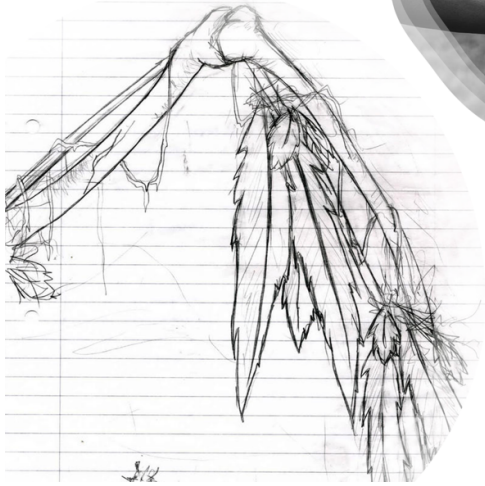
PowerPoint 1



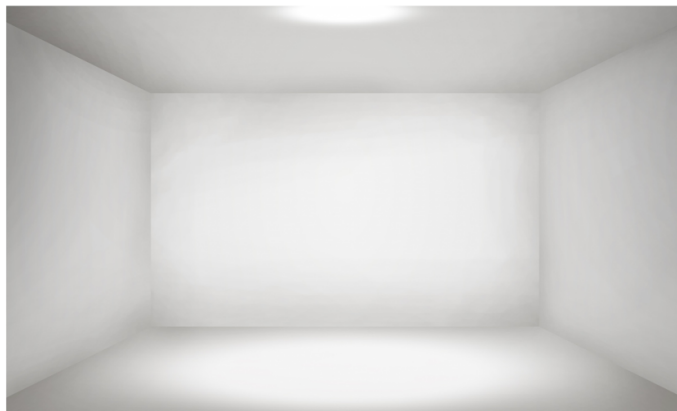
PowerPoint 2



PowerPoint 3



"Life is a broken-winged bird. That cannot fly"
Dreams



Appendix T: Observation notes Group A

Since the observation notes were free observation notes, I did not write down my observations according to a particular structure. Hence, the following transcripts are as identical as possible to the notes written during the lessons. Some words that were shortened in the original, hand-written observation notes have been spelled out in the transcripts to ensure clarification.

Lesson 1 – Prima Vista method (12.03.24, 08:00-09:30)

- Before class started – one pupil thought the method sounded interesting
- The pupils – paid close attention, no questions asked, seemed like they understood the process
- Feedback from the pupils: The font on the PowerPoint, too small
- One pupil – asked what 2 words meant in line 2
- Thought: Some pupils want clarifications, others might handle not knowing what certain words mean
- One pupil – 8-10 minutes late
- Another pupil – 22 minutes late
- Always 2-3 pupils writing till the 4-minute mark
- Some pupils write the entire time, others are quickly done. Many start writing, pause, then continue.

Lesson 2 – Multimodal poetry project (13.03.24, 08:00-09:30)

- Most pupils – seemed to understand the task
- Several needed help getting started
- Some misunderstandings, thought they were presenting the poem, author, what the poem is about – understood the task after explaining it to them individually
- Some pupils – done 10 minutes before time
- 3 pupils – not entirely done when time was up
- Thought regarding the presentation sequence – works well to present in small groups
- Pupils who were done presenting to their group – moved to a new group and presented again

Lesson 3 – Performance poetry (19.03.24, 08:00-09:30)

- Paid close attention during the introduction
- Some – seemed nervous/unsure about presenting in front of the entire class, gave each other looks that signaled nervousness
- One group practiced in the classroom, the rest in other locations
- All groups performed – some pupils seemed uncomfortable/embarrassed
- All groups implemented acting
- One group – did not read the poem out loud, played a video of the poem being sung in the background
- A lot of laughter and smiles while the groups performed

Appendix U: Observation notes Group B

Lesson 1 – Prima Vista method (14.03.24, 12:00-13:35)

- 2 pupils – 7 minutes late
- The pupils – silent and focused while going through each line
- Some talking once in a while, quickly quieted down
- Varying speeds – some are several lines ahead of the rest, others take much longer
- Many pupils struggled with certain words – more than in Group A. Raised their hand and asked for clarification (laggards, cot, Massa ...)
- All pupils – done before time
- One pupil – stayed 5 minutes longer than the rest

Lesson 2 – Multimodal poetry project (20.03.24, 08:00-09:30)

- 4 pupils - 5 minutes late
- 2 pupils - 23 minutes late
- Majority – got to work immediately, focused (like in Group A)
- A couple of pupils: Struggled to get started
- They were allowed to talk with each other while making the PowerPoint, but most of the time, they stayed quiet and focused on the task
- Individual talk with 1 pupil: explained in detail their understanding of the poem. Struggled to find images that captured their understanding, did not want to choose images that everyone else used
- Some pupils: Done making the presentation 14 minutes before time
- Presentation sequence: some pupils, enthusiastic while presenting
- Most pupils – listened closely while their classmates presented their illustrations

Lesson 3: Performance poetry (21.03.24, 12:00-13:35)

- 13 present
- 1 pupil left 26 minutes into the class (12 present)

- Paid attention while introducing the lesson, seemed more eager/excited to get started compared to the other group
- The pupils – made comments about the different videos shown, noticed how Andrew Scotts' body language and the setting enhanced the meaning
- Chris Loose video – more like rap, commented on his repetitions of words, how it represented his disorders
- 1 group – practiced in the classroom → enthusiastic, laughter, fun, experimented. Practiced several times
- Performance sequence: All groups implemented acting. Laughter, smiles.
- One group: sung the last line