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Poetry, Spoken Word and Community Building

A Case Study in an EFL High School Classroom

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Abstract

Nowadays, EFL classroom in Catalan public schools dedicates scarcely any time to poetry; it lacks in providing students with the opportunity to reflect on oral tradition and the power behind spoken word. Hence, the observed generalised resistance most students show towards this field. Nevertheless, this master's dissertation explores the use of poetry and spoken word as a powerful and efficient tool for classroom community building. In order to conduct the research, the implementation of a three-session teaching unit for a 4th of ESO class in a public secondary school in a neighbourhood in Barcelona is carried out. The unit, which is titled "Community Garden" and which has as a final product the creation of a written poem later to be shared out loud with the whole group, is analysed through qualitative approaches (The Grounded Theory).

Keywords: Poetry, spoken word, community building, EFL students, public secondary school, qualitative approaches.

Resum

Avui dia, l'aula de l'EFL a les escoles públiques catalanes dedica poc temps a la poesia; manca de l'oportunitat de donar a l'alumnat un espai on reflexionar sobre la tradició oral i el poder que hi ha darrere de la paraula parlada. Això explica la resistència generalitzada observada que la majoria de l'alumnat mostra cap a aquest camp. No obstant això, la dissertació d'aquest màster explora l'ús de la poesia i la paraula parlada com a eina potent i eficient per a la construcció de comunitat a l'aula. Per tal de dur a terme la recerca, s'implementa una unitat didàctica de tres sessions per a una classe de 4t d'ESO en una escola secundària pública d'un barri de Barcelona. La unitat, que es titula "Jardí Comunitari" i que té com a producte final la creació d'un poema escrit que després és compartit en veu alta amb tot el grup, s'analitza a través d'enfocaments qualitatius (Teoria Fonamentada).

Paraules clau: Poesia, paraula parlada, comunitat, alumnat d'EFL, escola secundària, enfocaments qualitatius.

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Poetry begins in delight and ends in wisdom

- Robert Frost.

1. Introduction, Objectives and Research Question

Nuyorican poet, writer and educator Denise Frohman; Chicano poet and educator José Olivarez; contemporary poet, writer and activist Aja Monet, born in Brooklyn to parents of Cuban and Jamaican descent; together with Linda Christensen, Director of the Oregon Writing Project and the Editor-In-Chief of Rethinking Schools, are just some of the referent poets and educators who actively contribute to the big tradition of poetry and spoken word for high school students in the United States. In addition, leading organisations such as Youth Speaks in California, Urban Word NYC in New York or Philly Youth Poetry Movement in Philadelphia focus on uplifting young voices through poetry and spoken word to make community building a reality. This illustrates how teachers and educators in the US bring poetry initiatives to classroom and to youth centres. From the inspiring work performed from the above-mentioned educators, teachers and organisations, a question emerges: whereas there is a big tradition of poetry and spoken word for high school students in the United States, what role does poetry in English play in Catalan high schools nowadays?

After undertaking an unofficial survey among students and searching for literature review conducted in Catalonia in this matter, “no exposure of poetry in English” is the most common answer obtained and barely anything is to be found in previous scholarship. These findings come across as surprising, considering the fact that as, lecturer and chair Schultz (1996) expresses, through poetry EFL students can improve their reading, writing, analysing and organisational skills. Moreover, students can likewise enhance their creativity and can develop their critical thinking. Lastly, through spoken word, apart from boosting their oral skills, students can ultimately lead towards community building. However, the scarce amount of literature review found on the uses of poetry in the Catalan educational context proves how EFL classroom in Catalan public schools today dedicates little to no time to poetry; it lacks in providing students with the opportunity to reflect on oral tradition and the power behind spoken word. Thus, contributing to the observed generalised resistance most students show towards this field. Nevertheless, this master’s dissertation, which responds to personal interests

and professional purposes and which is based on a case study, aims to explore the use of poetry and spoken word as a powerful and efficient tool for classroom community building.

In order to conduct the research, the implementation of a three-session teaching unit for a 4th of ESO class in a public secondary school in a neighbourhood in Barcelona is carried out. The unit, which is titled "Community Garden" and which has as its final product the creation of a written poem later to be shared out loud with the whole group, is analysed through qualitative approaches, Glaser's and Strauss' Grounded Theory from 1967 specifically. The study behind the unit aims to respond to the following question:

- Are EFL high school students able to, through poetry and spoken word, create a safe space where they can trust and care for one another?

To answer this question, students become key informants, since they are the ones who provide most of the data for this dissertation.

The body of the present dissertation is divided into six chapters, each of them focusing on a specific stage in the case study's process. The first chapter presents the core question and objectives. The second chapter examines the theoretical framework behind the study field. The third chapter illustrates the research methodology used for this research. The fourth chapter describes the observed phenomena which occurs throughout the implementation of the teaching unit. The fifth chapter encompasses the interpretation of the analysis. Finally, the conclusions are a fusion of the different aspects tackled in the preceding chapters.

Last but not least, the collective dimension of this study is portrayed through the metaphor of the community garden: a refuge place, in which the endless multiplicity of each root feels free to grow, be seen and be recognised. A place which can only be born thanks to the constant effort that people put into its soil.

2. Theoretical Framework

Before addressing the specificities of this study, it is imperative to present some of the existing literature which has been conducted in relation to the topic. Thus, providing a better understanding

of the main notions around it. The following section is divided into the three main aspects which frame the research: the uses of poetry and spoken word in the EFL classroom, the power behind poetry and spoken word as an efficient tool for community building; and finally, group dynamics.

2.1. Poetry and Spoken Word in the EFL Classroom

The Russian semiotician Lotman differentiates aesthetic language, especially the language of poetry, from “natural” language, that is, the everyday language of communication. Lotman and French literary critic and theorist Riffaterre consider poetry multipli-coded and polysemantic in nature, making the reader go through what Riffaterre (1979) calls a “plurilecture” of the read text (15). Schultz (1996) claims that, according to Lotman, Riffaterre and other researchers in poetic theory, such as Greimas, Rosenblatt and Smith, “the very existence of a poem requires the reader’s active interaction with the text, an interaction provoked by the reader’s need to come to terms with the text in order to understand it” (922). For Greimas (1970), the fact of interchanging codes, from poetic to everyday language, makes the reader perform the role of the translator throughout the reading experience. In the foreign language context, Schultz (1996) states the reader acquires an even more powerful role while deciphering the text: the role of the meaning maker.

However, despite the above-mentioned empowering roles that students can experience when being exposed to poetry, the genre still seems to be received among students with ambivalence, fear and/or rejection. To overcome these students’ initial feelings towards poetry is pivotal in order to allow a community garden to flourish in the classroom. As starting point, a potential way of making poetry meaningful to students is by helping them to consciously bring any facets from their own experiences to the surface, any aspects which may relate later on to the experiences illustrated in the poem.

As emphasised by Shultz (1996), poetry can also help students develop their reading skills, since their required attention to each word’s meaning and the possible multiple codes of the text make readers use “bottom-up” strategies in order to make sense of the poem (924). Additionally, the lecturer and chair adds that poetry also encourages interpretative reading strategies. According to research,

readers, especially those with a good command of the language, are inclined to speculate about the poem's meaning by drawing on their own past experiences and knowledge and by extracting elements from the text which will help them foresee what is to come (Rumelhart 1981: 14). Moreover, as Shultz (1996) suggests, when asking students to write poetry themselves, one is promoting students' development of critical thinking, organisational and analysis skills. Furthermore, she states how creativity is likewise enhanced when working with poetry, since students are given the opportunity to use the poetic form in order to express their own feelings, opinions and impressions in their foreign language.

Academic Burr (2017) states how creating a safe space where students can not only work with written forms, but also either read or perform their poems to their classmates is crucial for community building as well. As American anthropologist and linguist Sapir (1921) expresses, "poetry is inseparable in its origins from the singing voice and the measure of the dance." Thus, making room for students' voices to be heard and shared is key for their empowerment and community building to develop.

2.2 Poetry, Spoken Word and Community Building

Poetry is empowering!

By bringing poetry to the classroom, students are given the opportunity to grow in multiple ways. Dr. Camangian (2008), Professor of Teacher Education at the University of San Francisco, states how students get to experience gaining of voice, they get to navigate a form of empowerment and they get exposed to critical thinking. Along the above-mentioned lines, Linda Christensen (2000), Director of the Oregon Writing Project, claims that poetry serves as a catalyst for identity exploration and formation, community dissection and societal change. Promoting engagement and agency among students in a space where they can choose how far they are willing to venture into poetry, where they can discuss ideas with their classmates before and after the writing process takes place and where they can give relevance to community can have transformative effects on them, says Burr (2017). Exposing students to diverse backgrounds and cultures through poetry helps students not fall into

what Adichie (2009) calls “the danger of a single story”. Hence, it is a practice in which, by tasting poems from different cultures, students can broaden their horizons without physically travelling. In addition, if the teacher manages to make students feel related and connected to the specific poetry under study, one may witness how students are capable of finding value in their own voices as well. Professor and author Fisher (2005) also talks about the weightiness of providing forums grounded in the philosophy that “everyone has something important to say” (116) and expresses how this philosophy fosters a culture of listening.

Likewise, when the group class experiences a reading circle, students are able to connect with other people’s stories, making their sense of empathy increase. Also, by seeing each other getting out of their comfort zone and challenging themselves to share their piece of writing with the rest of the group, students may feel encouraged and safe to do the same. In fact, Franzier (2003) states that “the process of writing a poem not only demonstrates the inherent characteristics of the imaginative experience, but, when it is written and shared in a supportive group, validates diverse student voices and establishes the foundation for a classroom community” (65). Empathy needs to be present within the group members, though, in order to sustain the above-mentioned caring and trusting classroom community. Only under its presence, a space for recognition, openness and respect can bloom.

According to Dr. Williams (2015), there are three main rules in order to establish a safe space: “be brave”, “be respectful” and “your voice matters” (81). If everyone makes the effort to work the soil and water these seeds-rules in the community garden, low-risk sharing has the possibility of shining throughout reading circle experiences, allowing students’ self-confidence to grow and enabling students to learn from their mistakes.

2.3 Group Dynamics

It is very difficult to envision the harvest of the community garden without talking about the role that group dynamics has in the formation of the caring, trusting and safe space. Group dynamics, understood as the social process by which people interact and behave in a group environment, originally developed in social psychology. The term was coined by social psychologist Lewin in

1947. For this master's dissertation, the focus lies on the classroom environment's contribution to group dynamics. Studies have proved the significant interplay between the group's physical environment and the dynamics which occur in it. According to Dörnyei and Murphey (2003), there are several (often) available factors which can improve group dynamics' quality and students' learning. Those which have been considered throughout the implementation of the teaching unit are "where students are located"; "the variety of partners they interact with"; "the placement of the chairs (U-shape, circle, etc) [and desks]"; and "the movement of the teacher" (172). Hence, seating arrangements can influence students' level of participation and can affect teacher's judgements about students. Promoting proximity when planning seating arrangement is, thus, imperative, since it can increase solidarity within the group. The arrangement of the furniture can also alter the (in)equality among students, the type of visual contact among the class participants and the potential emerging teacher dependency. If desks are got rid of for specific purposes, despite students' potential vulnerability at first, a feeling of closeness can emerge and interpersonal communication can be enhanced. In fact, Dörnyei and Murphey (2003) claim that if circular seating structure, in which the teacher is included in the group, is put into practice, one may witness "equalising influences" (81). Thus, contributing to the creation of a safe space.

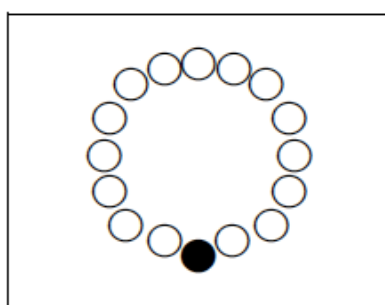


Figure 1: Circular Seating Structure.

Last but not least, having a teacher who moves around the classroom can also be beneficial, since it allows everyone in the class to have equal access to this person.

3. Methodology

After having examined the main literature ideas which frame this paper, it is pivotal now to look at the specificities behind the study due to its small-scale research nature. All evidence has been gathered during the master's required placement period. The following section first introduces the relevant aspects of the school, focusing above all on students' EFL. Secondly, it presents a more thorough description of the specific target group that has participated in the study. Thirdly, it talks about the ethical requirements undertaken throughout the research process. Fourthly, it discusses the methodological approach behind the study. Finally, it presents the distinct processes used for data collection and data analysis, together with some emergent research limitations.

3.1 The School

The school where the placement takes place is located in a neighbourhood in Barcelona where the per capita income in 2019 was 17.077,04 per year (Idescat, 2022). Nevertheless, throughout the master's required placement, it is observed in the classrooms that some students live in homes below this average¹. The above-mentioned data are relevant indicators when considering learning inequalities. On the school's website, the centre defines itself as a Catalan public school, secular, non-discriminatory, Democratic, European and professional. According to the school's educational project (Projecte Educatiu de Centre, 2017-2018), their transverse axes are: health, coexistence, ICTs (TIC: Tecnologies de la Informació i Comunicació), TACs (Tecnologies d'Aprenentatge i Coneixement), languages, Catalan culture, robotics and orientation. The school offers compulsory education (ESO), Vocational Education and Training (CFGM: Cicle Formatiu Grau Mitjà), The Training and Insertion Programme (PFI: Programa de Formació i Inserció), Baccalaureate (Batxillerat) and Higher Education (CFGS: Cicle Formatiu Grau Superior). It has around 1100 students and 136 teachers (including trainees) in addition to the PAS (Administrative Staff and Service).

¹ During the internship, the researcher is anonymously informed of two pupils who were in foster homes and of one family to whom the police had tried to evict six times.

The subjects are organised by areas (not by departments). At the level of compulsory secondary education, the school has two lines (A and B) for 1st, 2nd and 3rd of ESO courses; and three lines (A, B and C) for 4th of ESO.

Both in ESO and Baccalaureate groups, the level of knowledge of English varies among students (either because of their prior language knowledge, possible special needs or because of their socioeconomic context). Books are not used in the English classroom. Some of the English teachers use resources suggested by the Department of Education; some others create the material following current news. In order to do so, in this type of lesson, the teacher uses a specific piece of current news as framework to work on grammar, vocabulary, communication skills and/or critical thinking. There are some other teachers who, in order to promote engagement, prefer to focus on topics which they believe to be closer to students' interests, such as video games. Digital tools are present in the classroom, although there are sometimes technical problems. Both teachers and students share materials and projects in Google Classroom; Google Forms is also used to plan events, send surveys, ask students questions and collect data easily and efficiently.

3.2 The Participants

As mentioned in the introduction, the participants in the study are 4th of ESO A students, one of the three ordinary groups in the 4th year of compulsory secondary education at the school. The target group is composed of 26 students: 13 girls and 13 boys. However, their gender has not been distinguished throughout the data, since it has not been one of the analysed factors.

The group, characterised for its friendliness and general hard-working attitude, is very heterogeneous. Officially, according to the department of education, which follows the Common European Framework of Reference, 4th of ESO students' CEFR level of English should be B1. Nevertheless, classroom observation during the placement together with the school mentor's provided information, 4th of ESO A students show a range of levels between A2-C1. Together with the students' diverse command of English also come the fairly contrasting personalities in the class (the

extroverted/chatty ones and the shy/quiet ones). This multi-shaped-diversity can be a factor which explains the students' initial varied percentage of participation.

3.3 Ethical Requirements

Taking the ethical nature of the research into account, an authorisation signed by the headmaster and secretary of the school is obtained at the beginning of the placement period so data gathering can be permitted. In addition, all students are informed about their participation in a study for the teacher-trainee's master's dissertation. Moreover, for privacy reasons, students' names together with the school's name have not been directly mentioned throughout this paper. For the same reasons, data extracted from the official school documents have only been referred to, but not included via a direct link to references.

3.4 Methodological Approach

As previously mentioned, this research, conceived to be a case study, is conducted through the implementation of a three-session teaching unit for a 4th of ESO class in a public secondary school in a neighbourhood in Barcelona. It is analysed through qualitative approaches. More specifically, it uses Glaser's and Strauss' Grounded Theory from 1967, which instead of following a hypothetical-deductive approach, it follows an inductive one. Hence, theory develops from the gathered data, without taking any prior ideas into account. This way, as Suter (2012) states, data can "speak for themselves" (346) thanks to those categories, themes and divergences which emerge during the research process. The graphic below illustrates an overview of the process performed to execute this case study:

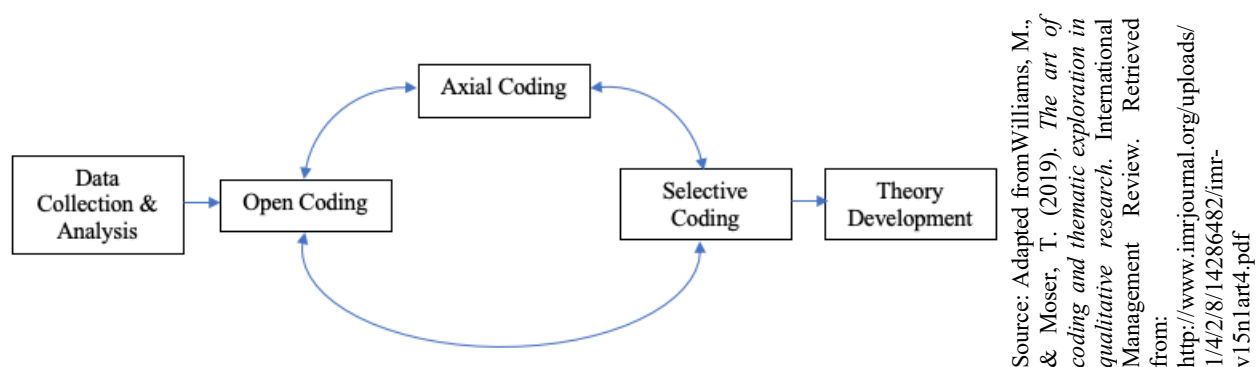
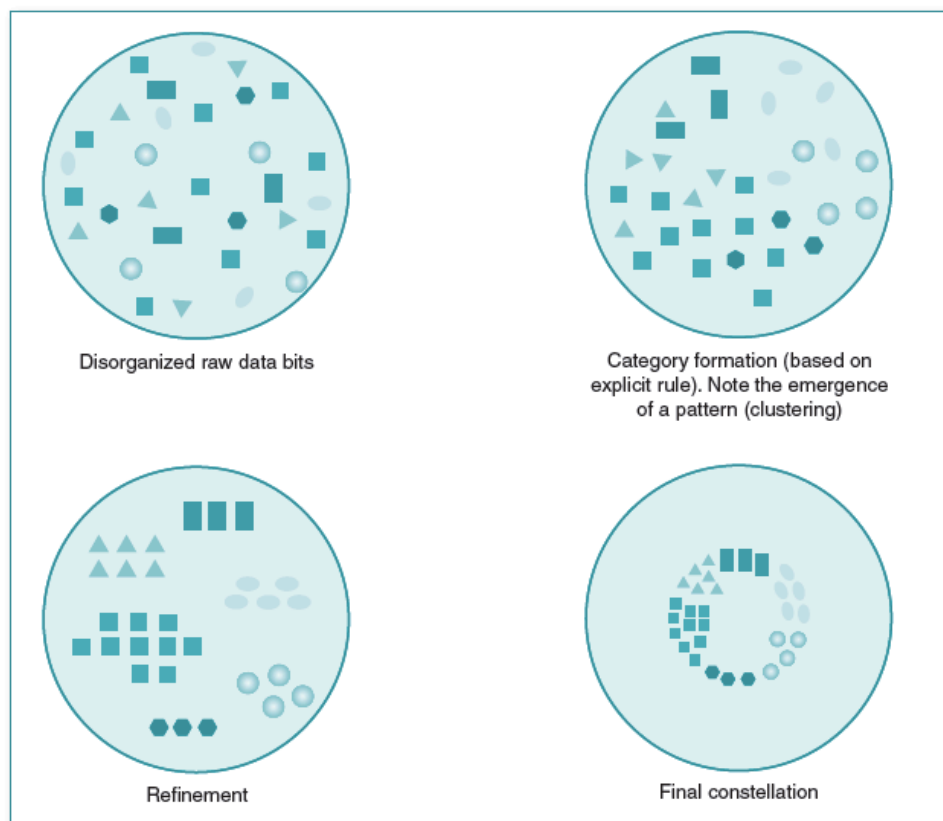


Figure 2: Grounded Theory Process Overview.

The above-illustrated figure depicts the three different levels of coding processes in The Grounded Theory. In open coding (Corbin & Strauss 2007), the first step in coding processes, the researcher is required to sift through the informants' answers in order to organise similar words, phrases and concepts in initial broad thematic domains. Only when the researcher determines and recognises an emerging domain among the answers, this one is provided with a code. Through axial coding (Corbin & Strauss 2007), the second step in coding processes, the researcher is able to draw connections between the codes developed in open coding and to align them into thematic categories. Finally, selective coding (Corbin and Strauss 2007), the third level in coding processes, allows to extract those categories previously emerged from axial coding in order to integrate them all into a general theme, a core theme which functions as the emerging theory. The iterative process which characterises the three different steps in coding demands the researcher to constantly interact and compare data in rigorous manners in order for theory to develop.

In addition, Dye et.al (2000) kaleidoscope's metaphor is used (Dye, Schatz, Rosenberg & Coleman, 2000) to interpret the gathered data, enabling the emerging elements of the theory to be more easily visualised.



Source: Adapted from Dye, J. F., Schatz, I. M., Rosenberg, B. A., & Coleman, S. T. (2000, January). Constant comparative method: A kaleidoscope of data. *The Qualitative Report*, 4(1/2). Retrieved from <http://www.nova.edu/ssss/QR/QR4-1/dye.html>

Figure 3: Kaleidoscope Metaphor Visualising the Chosen Approach for Qualitative Data Analysis.

As the above figure exposes and as explained by Suter (2012), once data collection takes place, the researcher is first left with multiple disorganised raw data bits which may initially appear as completely disconnected material. Then, the researcher is required to engage in an iterative process with the data to identify emerging themes and categories as well as patterns and change in patterns. Until the development of theory emerges, continual refinement needs to take place throughout the whole process in order to recognise recurring themes or patterns within a data set and across data sets. Only then the researcher can reach the final constellation.

3.5 Data Collection Processes and Research Limitations

The teaching unit, titled “Community Garden”, has as its final product the creation of a written poem later to be shared out loud with the whole group. The study behind these activities aims to respond to the following question:

- Are EFL high school students able to, through poetry and spoken word, create a safe space where they can trust and care for one another?

To answer this question, students become key informants, since they are the ones providing most of the data for this dissertation; they are the ones providing what Suter (2012) calls the “the insider” perspectives” (344) needed to understand the multiplicity behind the participants’ realities. To easily understand and visualise the data collection for this project, a table is next provided. The table includes the date and time of each session; the title of each session; a summarised version of each session's schedule illustrating the real timings for the implemented tasks (see Appx. A for the detailed teaching unit overview of the original plan); together with the data collection processes and research limitations. Data collected *a posteriori* is explained afterwards.

Table 1: Representative Table of Data Collection Processes & Research Limitations.

23/03/2023 (8:00-9:00AM)		
S1: Growing Some Seeds		Data Collection Processes & Data Limitations
TIMING	TASK	- The researcher takes advantage of the privilege of having six other teachers in class to collect, as complementary data, the feedback provided by the school mentor and the co-teacher in the classroom, together with the field notes completed by the researcher's fellow student-teachers who act as observers. Feedback on S1 is given right after the lesson is over. This way, everyone has their feedback fresh in mind. The original plan is
8 mins	Lead in: Discussion	
7 mins	Pre-task: Pre-teach key words	
10 mins	Reading for gist	
10 mins	Reading for detail	

20 mins	Post-task: Navigating towards the specific	to compare and contrast their written support with the researcher's own journaling and memos of the session. However, due to the proximity of the session to the paper’s writing phase, the excitement behind the session could affect the objectivity in the interpretation of the data. Hence, it is decided not to include the researcher's own journaling and memos into the analysis of data; thus, advocating for what Suter (2012) calls the “confirmability” in the study (363).
5 mins	Feedback on language	
24/03/2023 (13:30-14:30AM)		
S2: Watering The Plants		Data Collection Processes & Data Limitations
TIMING	TASK	- The researcher collects students’ written poems from S2 for future analysis. - S2 takes place on Friday 24 th March from 13:30 to 14:30pm, making everyone leave school as soon as the lesson is over. The week after, the tight schedule for everyone makes feedback on session 2 not happen. Thus, the reason why the researcher does not present any feedback on this session in the paper.
10 mins	Lead in: Discussion	
25 mins	Task: An eye for detail	
25 mins	Post-task: Writing a poem	
28/03/2023 (8:00-9:00AM)		
S3: The Harvest		Data Collection Processes & Data Limitations
TIMING	TASK	- "The Harvest" is crucial for data collection. Here the researcher focuses on observations from the group dynamics. - The researcher takes advantage of the privilege of having six other teachers in class to collect, as complementary data, the feedback provided by the school mentor and the co-teacher in the classroom, together with the field notes completed by the researcher's fellow student-teachers who act as observers. Feedback on S3 is given right after the lesson is over. This way, everyone has their feedback fresh in mind. The original plan is to compare and contrast their written support with the researcher's own journaling and memos of the session. However, due to the proximity of the session to the paper’s writing phase, the excitement behind the session could affect the objectivity in the interpretation of the data. Hence, it is decided not to include the researcher's own journaling and memos into the analysis of data; thus, advocating for what Suter (2012) calls the “confirmability” in the study (363).
5 mins	Class arrangement	
55 mins	Reading circle	

To increase trust in the validity of the study, the triangulation method is put into practice by cross-checking the above-mentioned data and the students' digitally gathered (30/03/2023 from 8:00-9:00AM) answers from two questions (for full questionnaire see Appx. D): "What have you learnt about your group class in general?" and "what have you learnt about poetry after these three sessions?" This way, the researcher can assess to what extent all evidence meets. To analyse the different sets of data, coding processes (open coding, axial coding and selective coding) are put into practice. Whereas data analysis of each data set is presented in the following section, triangulation is explained in the conclusions.

4. Data Analysis

4.1 Students' Poems

Out of 26 students, 24 hand in the poem. However, due to the small-scale research nature and the short period of time given to develop this paper, analysing the 24 poems is not a viable option. Therefore, the researcher needs to work with a representative sample, which can later reflect the group class as accurately as possible. To decide the sample, any aspects which have not been previously approached in class are left behind. Hence, rhythm and rhyme, for instance, though welcomed, are not a must. However, the fact that students have in S1 and beginning of S2 worked with the world of details and emotions makes the researcher look for expression of emotion in the handed in poems. Whether the poem is considered thought-provoking or whether the poem touches people emotionally could be criteria which show expression of emotion. However, for this particular case in which it is only the researcher who has access to the poems at first, it would be very closed to the researcher's subjectivity. For this reason, the above-mentioned criteria are discarded and, instead, the four following ones are provided for the decision of the representative sample: length, powerful title, use of imagery and defined mood. In order to develop an efficient, fast, reliable and systematic way to choose the sample, though, it is first crucial to define what the researcher means by the above-mentioned criteria:

LENGTH: the measurement or extent of the poem from end to end. For this particular research, students are asked to write nine lines minimum (nine lines being half the length the poem they have worked on in S1 has.)

POWERFUL TITLE: strong, authentic, attractive, stimulating, intriguing title that sets the tone of the poem; that entices the reader/listener to want to continue reading/listening.

USE OF IMAGERY: through language, the writer is able to create mental pictures in the reader's/listener's head. This literary device enables the writer to craft vivid descriptions (be it auditory, gustatory, kinesthetic, olfactory, organic, tactile or visual.)

DEFINED MOOD: through word choice, subject matter and specific tone, the writer is able to convey an overall feeling that characterises the emotional landscape of the poem for readers/listeners.

Once the definitions are established, it is easy to proceed with the poems' sampling technique, as illustrated by the following table:

Table 2: Representative Table of Students' Poems' Sampling Process.

Length	Powerful Title	Use of Imagery			Defined Mood	
2	4	1	11	26	1	14
4	6	2	12	5	2	16
6	8	3	14	13	4	17
9	9	4	15	23	6	20
10	10	6	16	26	8	22
12	12	7	17		9	26
14	14	8	19		10	26
15	20	9	20		11	
17	26	10	22		12	

The table above shows how the researcher first needs to read all the 24 poems in order to see whether each student's poem presents evidence of zero, one, two, three or four criteria. The numbers which appear below the four criteria's columns symbolise each of the student's assigned numbers. This way, students' anonymity is maintained. Colour-wise, yellow represents evidence of four criteria; pink represents evidence of three criteria; green represents evidence of two criteria and blue represents evidence of one criterion.

As the following graph illustrates, out of 24 poems, six of them fulfil four criteria; five of them accomplish three criteria; five of them achieve two criteria; six of them reach one criterion and two of them finish with zero criteria attained:

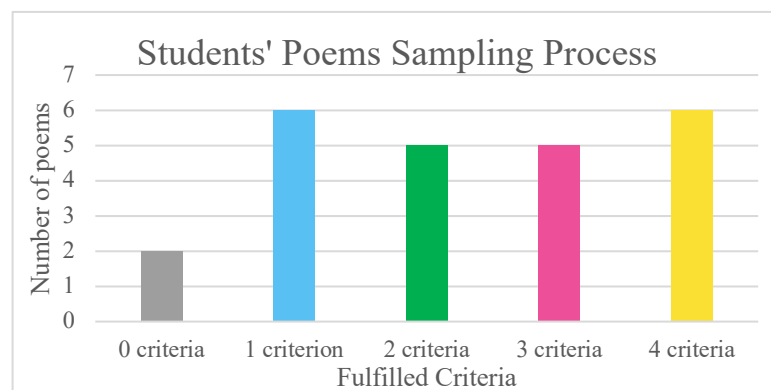


Figure 4: Representative Graphic of Students' Sampling Process.

The following information summarises how many students, out of the 24 who have handed in their poems, manage to achieve either zero, one, two, three or four criteria in their poems:

Four criteria: Six students (St. 4, St. 6; St. 9; St. 10; St. 12 and St. 14) ————— Two poems

Three criteria: Five students (St. 2; St. 8; St. 17; St. 20 and St. 26) ————— Two poems

Two criteria: Five students (St. 15; St. 1; St. 11; St. 16 and St. 22) ————— One poem

One criterion: Six students (St. 3; St. 5; St. 7; St.13; St.19 and St. 23) ————— One poem

Zero criteria: Two students (St. 18 and St.21) ————— Zero poems

With these data, the researcher is left with four piles of poems (one-criterion poems, two-criteria poems, three-criteria poems and four-criteria poems), since poems which do not achieve any criteria result in discarding data in order to avoid any potential problem with triangulation afterwards. To choose the specific number of poems to analyse per pile, random sampling is put into practice, so each participant has an equal chance of being selected. However, bigger weight is given to those poems which fulfil either three or four criteria. This is the reason why, despite having the same number of students (six in total) who have either fulfilled four criteria or one criterion, it is the four-criteria pile which gets two poems to be analysed while the one-criterion pile gets one poem to be analysed. The same rule applies to the three-criteria pile and the two-criteria pile which are both represented by five students each. The data above, therefore, indicates the representative sample of a total of six poems for data analysis. Poems' analysis is also based on the four criteria previously used for sampling selection. Hence, before being able to undertake coding processes with the whole representative sample, the researcher first scrutinises each of the poems, line by line, in order to provide the reader with specific examples for each criterion under study.

The following table portrays the analysis of the representative sample based on the four criteria under study. In order to have a better visualisation of the analysis, the researcher decides to include the poems in the table. However, due to a lack of space within the table, poems lines have undergone some movement. Hence, students' poems' samples have also been included to appendices for accuracy.

Table 3: Representative Table of Poems' Analysis.

St's No.	Poem	Length	Powerful Title	Use of Imagery	Defined Mood
5	<p>I was raised by my mum She bought me sweets every Friday</p> <p>I was raised by my sister we would play together</p> <p>We would play with Nancy's and we felt very good.</p>	The poem, which is an ode to the student's family (to the student's mother and sister specifically), consists of three stanzas and each stanza is divided into two unrhymed couplets.	It does not entail a title.	With not so many details, childhood memories are shown through a couple of visual imagery: "She bought me sweets every Friday" and "We would play with Nancy's".	The poem, despite its brevity, manages with the following images to create a light-hearted mood: "She bought me sweets every Friday", "we would play together", "We would play with Nancy's / and we felt very good."
11	<p><u>Poem</u></p> <p>I was raised by my favourite things in life My grandma and her stories about her life. Everything that she would tell or explain More I feel her inner pain.</p> <p>She taught me not to trust all people And that's something very important for me. I was raised by my role model in life the woman that suffered in the position of being a wife.</p>	The poem, which manifests itself as an ode to the student's grandmother, consists of two stanzas of four lines each.	The poem's title, "poem", does not capture the powerful lines which follow; it does not entice the reader to continue reading. However, if one proceeds with the lecture, one can unveil a combination of gratitude brushed with sorrowfulness.	Through the poem, the student creates two types of imagery: on the one hand, auditory imagery transmitted through those stories told by the grandmother; on the other hand, organic imagery expressed by sadness personified.	Throughout the whole poem, the reader can feel the big role the figure of the grandmother plays on the student's life: "I was raised by my favourite things in life / My grandma and her stories about her life" and also later on "I was raised by my role model in life". Empathy is also present in the poem when the student states "Every time that she would tell or explain / More I feel her inner pain". It feels as if both characters' feelings were interrelated. The poem closes with two very contrasting heavy-charged lines which encapsulate the mood of gratitude and sorrowfulness characteristic of the poem: "I was raised by my role model in life / The woman that suffered in the position of being a wife".
2	<p><u>My Life</u></p> <p>I was raised by football with my parents, they took me to the Camp Nou where I saw the big</p>	The poem is composed of 12 unrhymed lines.	The poem, titled "My Life", despite not anticipating	In the first lines of the poem, the student brings football and family memories alive: "I was raised by football / with my parents, they took /	Through the use of cheerful elements, such as going to El Camp Nou with the parents or having a sandwich

	<p>area of the coach. My grandfather's comforting words "el tiempo pondrá a cada uno en su lugar" and especially my grandfather prepared me sandwiches after training.</p>		<p>any specificities about what comes next, emanates some agency from the student's side.</p>	<p>me to the Camp Nou / where I saw the big / area of the coach.” In the above- mentioned lines, the student portrays kinaesthetic and visual imagery. Along, auditory imagery is created through the student’s grandfather’s wisdom “My grandfather’s comforting words / ‘El tiempo pondrá a / cada uno en su lugar’”. By switching from English to the student’s mother tongue when introducing the grandfather’s voice, the student is able to make the reader empathise with the bondage between student and grandfather. Lastly, the student closes the poem in a circular way by bringing the two worlds of family and football back together again: “and especially my grandfather / prepared me sandwiches after training.”</p>	<p>prepared by the grandfather after training, the writer is able to create a light- hearted mood throughout the poem.</p>
20	<p><u>Idyllic dream</u> I was raised with a warm meal every day with a family that always helped me A happy family without problems a family that "never" had [arguments]</p> <p>I was raised with a good pay every month with good school teachers and a good family house</p>	<p>The poem is composed of two stanzas: the first one divided into four lines and the second one divided into three lines.</p>	<p>The poem’s title, “Idyllic dream”, may evoke some bucolic imagery in one’s head. Nevertheless, the student seems to purposefully give the poem this title with a different idea in mind: the one of silently asking the poem’s receiver to read between the lines. The reader/listener here may be exposed to emotional dissonance throughout the poem.</p>	<p>The whole poem is a combination of tactile, visual and organic imagery: “I was raised with a warm meal every day / with a family that always helped me / A happy family without problems / a family that ‘never’ had [arguments]”. The writer adds some further visual imagery by finishing the poem with the following lines: “I was raised with a good pay every month / with good school teachers/ and a good family house”.</p>	<p>This poem exemplifies the effects a powerful title can have on readers/listeners. If the student had not given the poem any title, one could claim the poem’s mood to be, perhaps, pastoral. Nevertheless, because of the title, once the reader/listener experiences the poem, this person may undergo through the poem’s hidden mood, that is: tense and mournful.</p>
14	<p><u>Good times were amazing times</u> I grew up in the green trees around my house on a tiny house with purple and blue walls everywhere</p>	<p>It is composed of three stanzas of four lines each.</p>	<p>The poem’s title, “Good times were amazing times”, seems</p>	<p>The student plays very well with imagery in the text. Throughout the poem the student creates visual (like the above-mentioned</p>	<p>Solitude, the mood behind the poem, is present in multiple occasions: “Just watching my TV alone</p>

	<p>Just watching my TV alone waiting for my mom to get back from work And excited every time it was my turn to use the computer</p> <p>Occasionally getting advice from my dad And sometimes eating my favourite food when times were good, times were amazing Or maybe just being with my pets was enough</p> <p>Many times I isolated myself from the rest I felt like they didn't understand me at all "Mejor estar solo que mal acompañado" that's what I thought At the long term, that helped me (?) loneliness</p>		<p>to set an initial cheerful tone for the poem. The colours used to describe the place where the student grew up also add light to the poem "I grew up in the green trees around my house / on a tiny house with purple and blue walls everywhere". Nonetheless, the poem portrays a different picture from the above-mentioned lines on.</p>	<p>examples), gustatory ("sometimes eating my favourite food"), but above all: organic imagery. The writer, thus, manages to create a specific emotion within the reader, the one of loneliness.</p>	<p>waiting for my mum to get back from work", "when times were good, times were amazing / or maybe just being with my puss was enough", "Many times I isolated myself from the rest / I felt like they didn't understand me at all / 'Mejor estar solo que mal acompañado' that's what I thought / At the long term, that helped me (?) loneliness". The student's mother tongue is present in one of the lines in the poem, the one illustrating a thought. By doing so, a closer world to the student, the one where thoughts live, is shared with the readers/listeners, increasing their emotional proximity towards the writer.</p>
9	<p><u>The ingredients of my upbringing</u> I was raised by my older sister, by her advice and hope She taught me to be kind and brave, and also showed me how to cope.</p> <p>My parents were there to guide me through the ups and downs of life They taught me to be strong and true, also never give up the fight.</p> <p>I was raised by myself, and it's made me who I am It gave me the gift of freedom to be myself in every way.</p> <p>I found support in music and words, a soundtrack to my soul every day Writing gave me a voice and music helped me find my way.</p> <p>I was raised by love. By music. By words. By being a person full of heart and soul.</p>	<p>The poem is composed of five stanzas of four lines each.</p>	<p>The student seems to be aware of the power a title can have on a poem. The title for this poem, "The ingredients of my upbringing", is a thoughtful cooking recipe metaphor for the student's distinct important people who shaped the student's upbringing.</p>	<p>Throughout the poem, the writer uses auditory imagery: "I found support in music and words, / a soundtrack to my soul every day / (...) / and music helped me find my way". Organic imagery is the one, though, which radiates through the whole poem, since the writer manages to create a very uplifting emotion in the reader/listener: "I was raised by myself / and it's made me who I am / It gave me the gift of freedom / to be myself in every way". With these lines, the writer dresses up in agency by sharing their own contribution to their uplifting, a sign of voice empowerment.</p>	<p>Along the uplifting emotion, the writer also creates a mood of gratitude: "I was raised by my sister / by her advice and hope / She taught me to be kind and brave, / also showed me how to cope" and "My parents were there to guide me / through the ups and downs of life / They taught me to be strong and true, / also never give up the fight". The poem closes with a summary of the student's upbringing ingredients, reinforcing, thus, what the student is made of: "I was raised by love / By music / By words / By being a person full of heart and soul".</p>

Through the reading of the representative sample, the researcher observes how students have previously reflected on their past in order to be able to capture their experiences in their poems. Likewise, it is perceived how students manage to express emotions through the use of imagery. It is also observed how most of the students are willing to take a risk by sharing vulnerabilities of their own past. Moreover, the different uses of poetic forms students use to express their own feelings, opinions and impressions show creativity in their writing process. Finally, students' empowerment is felt through the different types of moods they are able to create throughout their poems. Thus, through the analysis of the representative sample of poems, a series of six distinct open codes emerge: "reflection", "emotions", "vulnerability", "risk", "creativity" and "empowerment".

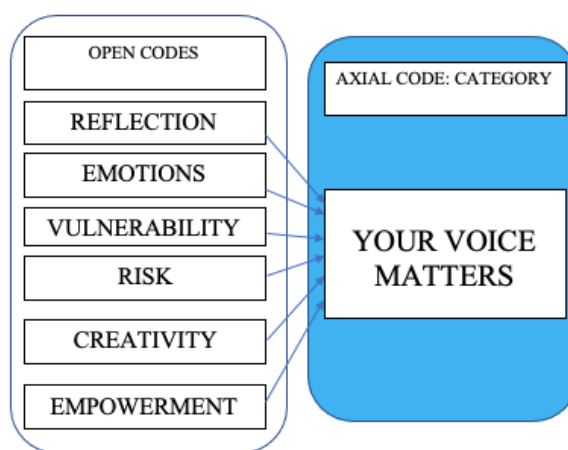


Figure 5: Axial Codes: Creating Categories from Open Codes (Poems).

Then, axial coding allows the researcher to connect the codes developed in open coding. As a consequence, a category is born: "Your Voice Matters". The researcher suggests how the developing category describes the importance of everyone's voice. The category shows how the fact that students have control over their own words allows them to bring their own stories to surface and thus, empower their unique roots.

4.2 Students' Questionnaires

The following paragraphs present an empirical study which investigates students' opinions, feelings and perceptions towards poetry, together with their opinions towards their group class after implementing the teaching unit. Students can answer the questions in their mother tongue so they can express themselves freely and without any language barrier. However, there are several students who

prefer replying in English. The researcher surveys 25 students, since student 26 is missing on the day the questionnaire took place.

4.2.1 Question One

As the table in Appendix E indicates, students are first asked in Q1 about what they have learnt about their group class in general. Here, open coding, the first step in coding processes used in Grounded Theory and which focuses on identifying emergent themes, first allows the researcher to break the data into three initial broad thematic domains: positive, negative and unrelated answers. 64% of the class (16 out of the 25 students) answers to have learnt something positive about their classmates; 24% of the class (six out of the 25 students) answers “nothing” while 12% of the class (three out of 25) does not address the specific question. In order to visualise the above-mentioned separate domains in a faster way, three distinct colours (blue, dark pink and mustard) are used for each of the groups. In the following figure, one can see a representative graphic of students’ answers to Q1:

Q1. What have you learnt about your group class in general?

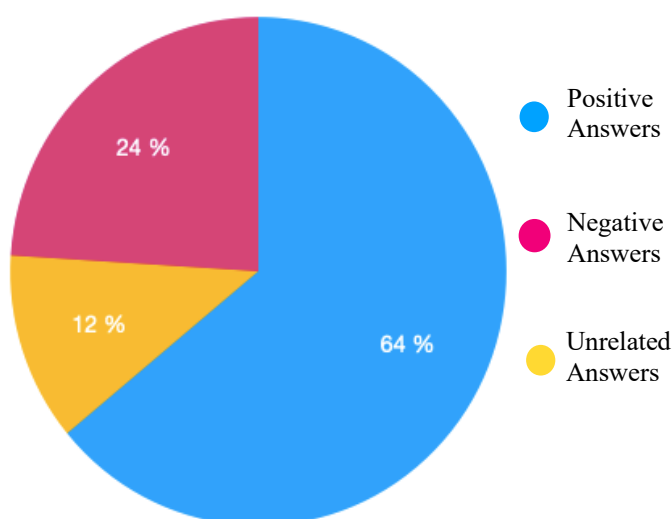


Figure 6: Representative Graphic of Students' Answers to Question One.

Due to a lack of enough research coming from the 24% of the group, the researcher decides to concentrate for this project on the biggest percentage provided from the group class, that is, the positive answers. Out of the 16 positive answers the researcher receives from the group, two codes

emerge from 13 of them, whereas the three remaining positives answers do not fit into the emergent codes, resulting in discarding data. The two following tables illustrate the two emerging codes derived from those 13 positive answers:

Table 4: Representative Tables of Emergent Codes Derived from Open Coding (Q1).

EMOTIONAL PROXIMITY	VALUES
“Their past” (St.1)	“I have learned that there are moments in life where you should only live that moment because there may not be another moment.” (St.2) Value: CULTIVATION
“Aprendí mucho de sus vidas, cosas que les gustan, etc.” (St.7)	“I learned that we are all humans and have our own kinds of minds and stories. I already knew that, but this proves it.” (St.6) Value: DIVERSITY
“Las cosas que les hacen felices.” (St.8)	“Sobretot més confiança per treballar amb ells.” (St. 10) Value: TRUST
“I learnt different things about their family and childhood, and why they are like nowadays.” (St.9)	
“I learned about their life, family, hobbies...” (St.13)	
“Coses de la seva infància i més coses.” (St.21)	
“He après molt sobre la seva infància, i com alguns d’ells no ho van tenir tan fàcil./ Que cadascú ha viscut la seva infància d’una manera diferent.” (St.22)	
“He conegut alguna historia personal d’alguns dels meus companys.” (St.24)	
“Les persones que ells aprecien.” (St.25)	
“Son más profundos y tienen más historias que contar de las que yo pensaba.” (St.14)	

On the one hand, the 10 answers grouped together in the above-left column portray the fact that listeners have paid attention to their classmates when their poems have been shared in the reading circle. The answers showcase listeners' feeling of closeness towards their classmates after getting to know more about their personal backgrounds. This is the reason why the emerging code stemming from this group of answers is called "emotional proximity". On the other hand, the three remaining positive answers on the above-right column depict diverse values students have reflected upon the reading circle experience. From the appearing combination of values within the answers (cultivation, diversity and trust), another code, "values", is born.

Axial coding (Corbin & Strauss, 2007), the second step in coding processes in which one can draw connections between the codes developed in open coding, follows. Thanks to this second step, a category, named “Your Voice Matters **But So Does Theirs**”, emerges:

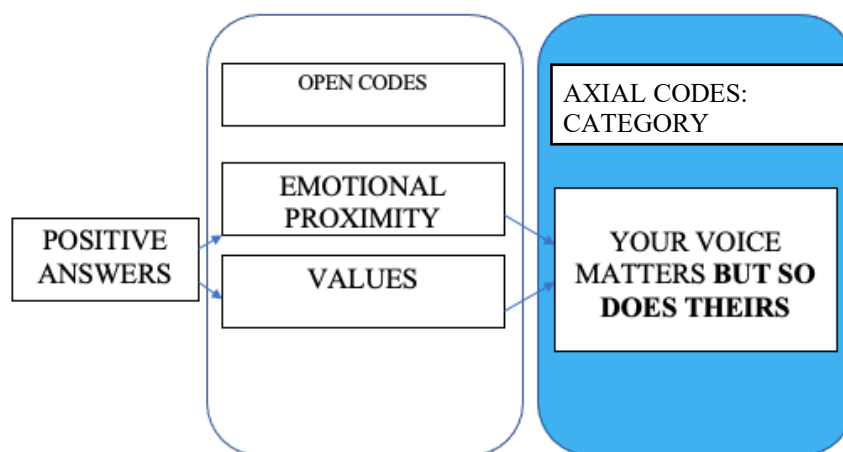


Figure 7: Axial Codes: Creating Categories from Open Codes (Q1).

Figure 7 illustrates how, thanks to axial coding, the researcher is able to further refine the two separate codes derived from open coding ("emotional proximity" and "values") so a new category can surface. The researcher suggests how the developing category named "Your Voice Matters **But So Does Theirs**" highlights the big role "the other" plays in this experience. It reinforces how apart from the power that everyone's voice may have, listening to those around matters as much. Thus, the category describes how getting to know about one's classmates' past and values is likewise charged with relevance.

4.2.2 Question Two

Students are then asked in Q2 about what they have learnt about poetry after the implementation of the designed sessions for this teaching unit. 76% of the class (19 out of the 25 students) answers to have learnt something positive about poetry; 24% of the class (five out of the 25 students) answers “nothing” or “not much” while 4% of the class (one out of 25) does not address the specific question.

Q2. What have you learnt about poetry after these three sessions?

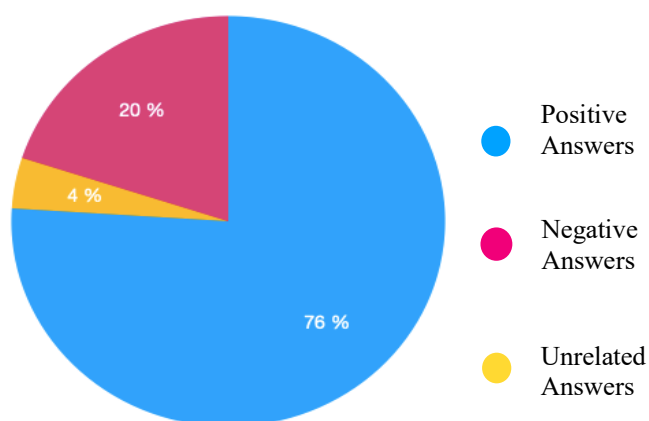


Figure 8: Representative Graphic of Students' Answers to Question 2.

On the one hand, the 4% of unrelated answers in Q2 becomes discarding data. On the other hand, due to a lack of enough research coming from the 20% of the group, the researcher decides once again to concentrate for this project on the biggest percentage provided from the group class, that is, the positive answers. Out of the 19 positive answers the researcher receives from the group, two codes emerge: "accessibility" and "emotions". The two following tables illustrate the two emerging codes derived from those 19 positive answers:

Table 5: Representative Tables of Emergent Codes Derived from Open Coding (Q2).

ACCESSIBILITY
"What I have learned about poetry is that if you structure it well, you can get a good game out of poetry." (St.2)
"How to do it well and vocabulary." (St.5)
"Puedes repetir las palabras en el poema." (St.7)
"He aprendido que un poema no tiene que ser perfecto para ser un buen poema." (St.8)
"How to rhyme words that I never thought how to rhyme." (St.9)
"You can repeat words in the poems." (St.13)
"For example, in each poem there is a symbol to understand." (St.15)
"Que no siempre tiene que rimar y que es muy difícil rimar en inglés" (St.16)
"How to write a good poem." (St. 18)
"Que es más fácil de lo que parece." (St.20)
"Es repeteix bastant." (St.21)

EMOTIONS
"De que en los poemas pues expresar tus 'emociones' indirectamente." (St.3)
"Poetry is a really beautiful and inspiring way to express feelings or memories and when you do it also with drawings and paintings It looks even prettier." (St.4)
"That it can be very subjective, falling apart from the different kind." (St.6)
"Que expressa el que sents, moltes vegades et serveix per obrir-te i explicar als demés el que veritablement sents." (St.10)
"I learned to appreciate more the people that I love because I know there are people who don't have the same luck as me." (St. 11)
"Que la poesia no és tan de rimar, sinó expresser les emocions. /Que la poesia trata de expresar tus vivencias y emociones." (St.22)
"Es bonito." (St.23)
"Que pot ser divertida." (St.25)

On the one hand, the 11 answers grouped together in the above-left column portray the fact that through the implementation of the teaching unit students have felt a closer relationship with poetry. Their answers showcase how students have learnt to look at poetry as a much more accessible field. On the other hand, the eight remaining answers on the above-right column depict how making poetry accessible for students allows them to explore and work towards materialising their emotions on paper. As student 4 states, "poetry is a really beautiful way to express feelings or memories". This is the reason why the emerging codes stemming from the two group of answers are called "accessibility" and "emotions".

Through axial coding, drawing connections between the codes developed in open coding is made possible. Consequently, as figure 9 illustrates, a category named again “Your Voice Matters **But So Does Theirs**” surfaces:

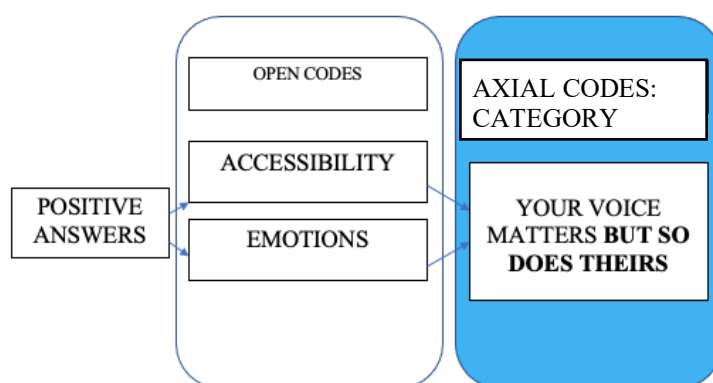


Figure 9: Axial Codes: Creating Categories from Open Codes (Q2).

The researcher suggests how the emerging category named again "Your Voice Matters **But So Does Theirs**" describes once again the important role "the other" plays in this experience. It depicts how the process of accessing poetry, navigating one's emotions, capturing them on paper and later sharing them out loud with the whole group makes students empathise more with one another and embrace others' voices.

4.3 School Mentor's, Co-teacher's and Co-trainees' Feedback

The following section focuses on complimentary data, the third set of gathered data for this research paper, that is, the school mentor's, co-teacher's and co-trainees' feedbacks. All received comments are considered constructive feedback and have helped the researcher to grow professionally. The following tables illustrate the three emerging codes stemming from the feedback provided to the researcher: "accessibility", "safe space" and "emotional proximity".

Table 6: Representative Tables of Emergent Codes Derived from Open Coding (Appendix F).

ACCESSIBILITY	EMOTIONAL PROXIMITY
<p>"You made poetry accessible for students. The poem's analysis was useful and interesting." (School Mentor)</p>	<p><u>Context:</u> Student 19 was sharing her reflections to the rest of the class. In the meanwhile, Student 1 was chatting to Student 2. Teacher did not interfere straight away. Instead, she let both finish, then asked Student 1 to repeat what Student 19 had just shared. "I can't. I was talking..." to what teacher replied: "Could you please ask Student 1 to repeat the answer? Next time, though, it's very important and respectful to listen to your classmates." -> "Great management of the situation!" (Classroom co-teacher)</p>
SAFE SPACE	<p>"Students responded well and paid attention to each other." (Colleague 4)</p>
<p>"You wrote 'attention, respect and participation' on the board. Good setting!" (Colleague 2)</p>	<p>"Students asked each other to repeat their poems titles" (Colleague 2 and 3)</p>
<p>"Great atmosphere created in the class!" (Classroom co-teacher)</p>	<p><u>Context:</u> Student 8 and Student 24 did not want to share their poems. Student 8: "I don't have it." Student 24: "I didn't have time to finish the poem". Once everyone else in the circle had shared their poems, the teacher asked Student 8 and 24 to share, instead, an anecdote from their childhood with the class. Student 8 shared an anecdote in Spanish. Student 24, despite struggling, managed to share an anecdote in English. -> "Student 8 and Student 24 did not have their poems with them, but you still managed the situation very well; you found a way to make them feel included in the circle and you were able to maintain a safe and trusting atmosphere throughout the whole session." (School mentor)</p>

On the one hand, the answer from the top-left table corroborates the presence of poetry accessibility to students. On the other hand, the comments from the bottom-left table highlights the great atmosphere created in the classroom. In addition, it showcases the teacher's intention to promote empathy among the members; thus, advocating for safe space. Finally, not only do the comments from the table on the right illustrate how students listen to one another, but also how the teacher likewise contributes to sustaining emotional proximity among members. This is the reason why the

emerging codes derived from the three group of answers are named "accessibility", "safe space" and "emotional proximity". Thanks to axial coding, the researcher is able to draw connections between the emerging codes from open coding. Consequently, a slightly modified category, “Your Voice Matters And So Does Theirs”, appears.

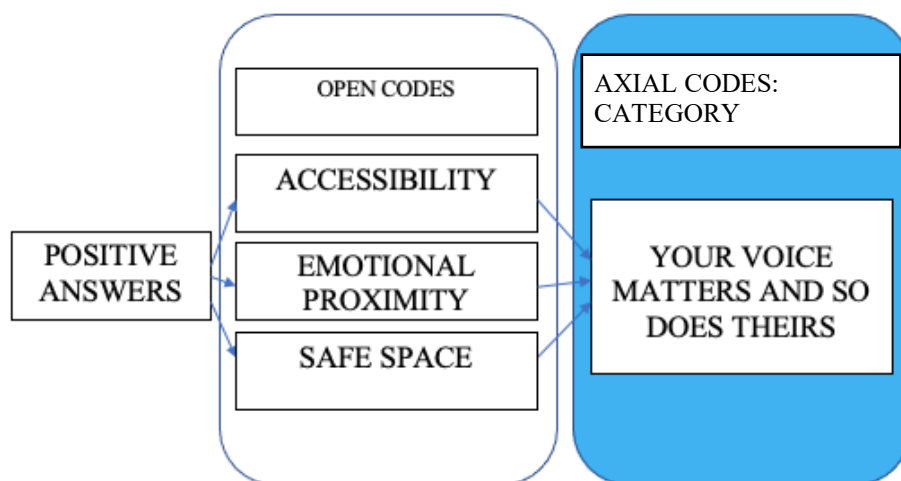


Figure 10: Axial Codes: Creating Categories from Open Codes (Appx. F).

Figure 10 illustrates how, thanks to axial coding, the researcher can further refine the three separate codes derived from open coding ("accessibility", "emotional proximity" and "safe space") so a new category can be born. The researcher suggests how the emergent category named "Your Voice Matters And So Does Theirs" derives from a safe space in which individuals feel their voice is worth sharing while cherishing at the same time what others have to offer.

5. Discussion

5.1 Students' Poems

It is necessary to discuss both the emergent open codes and the resulting category derived from them, as their names are not arbitrary. First, through the reading of the representative sample, one can perceive how it is key to initially make poetry meaningful to students in order to get them involved in their own writing. This is achieved by purposefully asking students to reflect on their past and by bringing any facets from their own experiences to the surface. Needless to say, students may be confronted here with multiple vulnerabilities of their own. It is a risk, indeed. However, as Burr

(2017) states, students can choose how far they are willing to venture into poetry. The distinct level of details in the representative sample is evidence of how far individuals decide to expose themselves. When reading the poems one can witness how, as suggested by Schultz (1996), students enhance their creativity when they are given the chance to use the poetic form to express their own feelings, opinions and impressions. Also, the fact of having control over their own text seems to boost students' self-confidence. All in all, the representative sample of poems presents students' own ways of empowering their unique roots. Lastly, the category resulting from axial coding, "Your Voice Matters", portrays Camangian's (2008) idea of how students, after reflecting on their own past and working around their memories through the use of poetry, they get to experience gaining of voice while also getting to navigate a form of empowerment.

5.2 Questionnaires

5.2.1 Question 1

Discussing about the non-arbitrariness of the emergent open codes names and the resulting category derived from them is pivotal now. First, exposing students to diverse backgrounds and cultures through poetry helps students not fall into what Adichie (2009) calls "the danger of a single story". In this sense, by giving students the chance to listen to their classmates' diverse backgrounds, students can broaden their horizons and taste the heterogeneity characteristic of their group class. Second, in the same way that Dörnyei and Murphey (2003) state that by getting rid of desks for specific purposes, one can witness the emergence of students' feeling of spatial closeness among each other; by getting to know more about classmates' personal backgrounds, students seem to likewise experience emotional proximity towards each other. Thus, when the group class experiences a reading circle, students are able to connect with other people's stories making their sense of empathy increase. Likewise, when a reading circle takes place, students are also exposed to reflect on values emerged from the sharing experience. This is the reason why the emerging codes stemming from this group of answers are called "emotional proximity" and "values". Finally, the researcher suggests how the developing category named "Your Voice Matters **But So Does Theirs**" derived from axial coding

describes the big role "the other" plays in this experience. The emergent category encapsulates Fisher's (2005) philosophy of "everyone has something important to say" (116) and promotes a culture of listening. Thus, the category depicts how getting to know about one's classmates past and values is likewise filled with importance.

5.2.1 Question 2

Once again, it is crucial here to talk about both the emergent open codes and the resulting category derived from them, as their names are not arbitrary either. In this case, the open codes seem to be interconnected. In order to see this correlation, one needs to look back at theory. As Lotman points out, there is a differentiation between aesthetic/poetic language and natural language. The fact that poetry is polysemic requires the poetry reader/listener to navigate what Riffaterre (1979) calls a "plurilecture" of the poem (15). As Schultz (1996) mentions, according to some researchers in poetic theory, such as Lotman, Riffaterre, Greimas, Rosenblatt and Smith, the reader/listener needs to constantly interact with the poem in order to make sense of it. In a foreign language context, as the one this case study is based on, the reader/listener, while deciphering the poem, acquires the role of what Schultz (1996) calls "the meaning maker" (924). It is precisely in a foreign language context, in which the level of English is very heterogeneous, that many students may experience fear and ambivalence towards poetry. This is the reason why the whole teaching unit aims to overcome, little by little, these students' potential initial feelings towards the field. Question two's answers demonstrate how making poetry accessible to students gives them the opportunity to stop placing the field in an ivory tower so they can start allowing themselves to explore and work towards materialising their emotions on paper. Lastly, in Question two's answers, it might seem a bit more difficult to perceive the connection between the open codes and the category resulting from axial coding. Nevertheless, the category is still named "Your Voice Matters But So Does Theirs", since once students manage to access poetry, navigate their emotions, capture them on paper and later share them out loud with the whole group class, Fisher's (2005) philosophy of "everyone has something important to say" (116) and the culture of listening are embraced.

5.3 School Mentor's, Co-teacher's and Co-trainees' Feedback

It is key to closely examine the several emergent open codes together with the category resulting from axial coding. According to the contributing feedback, the teacher first manages to make students' not fear or feel sceptical towards poetry, making them feel poetry is not something remote, but something accessible and meaningful to them. By doing so, the teacher gives students the opportunity to find their own voice as well. Secondly, by writing "attention, respect and participation" on the board in S1 ("Growing Some Seeds"), the teacher is perceived as someone leading by example. As reported by Mercer and Dörnyei (2020), "teachers can do much to manage the atmosphere and culture that emerges in their classes by how they behave" (74). In this sense, if a caring, trusting and safe space wants to be sustained, the teacher also needs to promote empathy among the members. Thirdly, the way the teacher manages student 1's way of interrupting student 19's contribution to class serves as an opportunity to remind the specific student about the importance behind the culture of listening; thus, enabling emotional proximity to be experienced. Co-trainees also observe how students pay attention to each other and how they show reciprocal interest. This epitomises the students' will to put Fisher's (2005) philosophy of "everyone has something important to say" (116) into practice. Fourthly, the situation in which student 8 and student 24 do not want to share their poems in the reading circle because they do not have it seems to work as a teachable moment. When this instance occurs in S3 ("The Harvest"), it comes as a surprise to the teacher, since both students have been very engaged with the modelling poem in S1 ("Growing Some Seeds") and they have shared with the teacher some of their ideas for the crafting of their own poem in S2 ("Watering The Plants"). They are the only students who have not brought their poems to class for the last session. The true reasons behind it nobody knows. According to what the school mentor, the classroom co-teacher and the co-trainees witness, the teacher does not negatively expose these students in front of the whole group as soon as they claim not to have the poem with them. Instead, the teacher asks the remaining students in the circle to share theirs. However, at the end of the circle, the teacher approaches student 8 and 24 and quietly tells them "You shared some beautiful, moving and funny

stories with me the other day. I would love to read both full poems so please bring them to me next day in class, ok? For now, though, it would be great if you could still share with the group class those anecdotes you shared with me before. Is it ok for you?" Both students willingly accept to do so. Perhaps, seeing the rest of the group getting out of their comfort zone and challenging themselves to share their poems with the class makes them feel encouraged and safe to speak up as well. Student 8 shares an anecdote in Spanish. Student 24, despite struggling, manages to share an anecdote in English. According to the provided feedback, the teacher here is able to make these two students also feel included in the circle. Thus, maintaining a safe and trusting atmosphere for everyone throughout the whole session. Lastly, the category resulting from axial coding, "Your Voice Matters But So Does Theirs", not only does portray Fisher's (2005) philosophy of "everyone has something important to say" (116) and the culture of listening, but also highlights students' "gaining of voice" through poetry and spoken word (Camangian 2008).

6. Conclusions

In light of the findings presented in the previous chapter, after having independently analysed the representative sample of poems, the student's questionnaires' answers and the school mentor's, the classroom co-teacher's and the co-trainees' feedback, it is then possible to use triangulation. As stated by Suter (2012), triangulation method allows the researcher to cross-check the three distinct data sets from the project in order to examine to which extent all evidence converges. With it, the researcher aims to build trust in the validity of the dissertation's conclusions.

Triangulating data sets is possible by bringing selective coding, the third level of coding processes in The Grounded Theory, to the table. Selective coding allows the researcher to extract those categories previously emerged from axial coding in the three different sets of data and to integrate them all into a general theme, which, in turn, enables theory creation to happen. The following figure illustrates the researcher's process towards meaning construction:

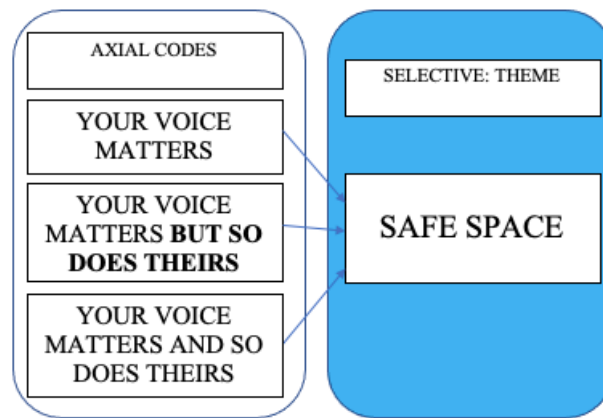


Figure 11: From Axial Codes Categories to Selective Theme.

The above-shown figure is key to yield some final conclusions to this research. However, before interpreting the provided data in the figure, it is necessary to formulate the research question once again:

- Are EFL high school students able to, through poetry and spoken word, create a safe space where they can trust and care for one another?

The analysed data, as previously discussed in the theoretical framework chapter, reinforces what professor Williams (2015) claims to be the three main rules in order to establish a safe space: "be brave", "be respectful" and "your voice matters" (81). On the one hand, whereas the rule "be brave" and "your voice matters" can be linked to the axial code "Your Voice Matters", the rule "be respectful" can be related to the axial code "Your Voice Matters **But So Does Theirs**". On the other hand, the axial code "Your Voice Matters And So Does Theirs" encompasses the pertinence both the speaker and the listener have in the reading circle experience.

At the same time, though, the anxiety about speaking up in front of the whole group class that many students may feel cannot be overlooked. What those around may think and say about one can have an immense impact on the specific teenager's self-esteem. Then, how is it possible that the poetry teaching unit designed for this dissertation allows students' self-confidence to grow and enables them to learn from their mistakes, without crashing their self-esteem? The positive experience aftermath may not have been successful if safe space had not slowly been built from the first minute in S1

("Growing Some Seeds"). In fact, Burr (2017) claims how creating a safe space in which not only can students work with written forms, but also read or perform their poems to their classmates is crucial for community building as well. Thus, considering the heterogeneous group-class undertaking this teaching unit, one can observe how safety is a must, above all for those many students who have, either because of shy or insecure personalities or because of a lower level of English, previously shown little to no participation in the class. The specific case study, then, shows how, despite having English as a foreign language, by celebrating differences between individuals and being supportive to one another, students can, through the means of poetry and spoken word, create a safe space in which everyone feels accepted.

Finally, triangulation has allowed the researcher to demonstrate how the fact that every student makes the effort to work the suggested seed-rules by Williams in the community garden, low-risk can shine throughout the reading circle. Writing a poem for this teaching unit, thus, not only proves how students explore creativity, but the fact that the poem "[is] shared in a supportive group [also] validates students voices and establishes the foundation for [community building]" (Franzier 2003: 65).

5.1 Further Research Suggestions

Taking into account that this study is limited to a specific target group and context, it would be compelling to keep researching with more participants and other contexts so more general conclusions can be drawn from the effects poetry and spoken word have on community building. For further research on the topic, some suggestions would be to see whether the same or a different outcome would occur if the teaching sequence lasted longer. Another suggestion for further research would be how working with poetry and spoken word throughout the whole course can have an impact on school community in the long term.

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8. Appendices

8.1 Appx. A: Teaching Unit Overview (Original Plan)

Universitat Autònoma de Barcelona
Official Master's Degree in Teaching in Secondary Schools,
Vocational Training and Language Centres

Towards Community Building!



Name/s of author/s	Patricia Hinojosa Soriano
Name of UAB tutor	Klaudia Kruszynska
Name/s of school mentor/s	Teresa Navès



This planning template is a simplified version of the [model](#) provided by the Departament d'Educació (2022)

Towards Community Building!

Target grade level of learners	4th of ESO
Subject/s involved	English
Duration	3 sessions of 1 hour each

OVERVIEW AND PURPOSE OF THE SEQUENCE/UNIT

The sequence unit is titled “Community Garden” and it is composed of sessions 1, 2 & 3. In “Community Garden”, students will reflect on their past in order to be able to craft a poem, later to be shared out loud with the whole group. The aim is to give students the opportunity to share about their past and to use poetry as a tool to learn how to create a safe space in which they listen and care about one another. In order to write this poem, students will previously have several activities in which they practise their reading and communicative skills.

TRANSVERSAL/KEY COMPETENCES TO BE COVERED

Transversal competences (ESO):

Citizenship: Students will be able to reflect on their past before they craft their poems. They will later share these poems to their class as a community building experience.

Entrepreneurship: Students will have to select which information from their past they want to leave behind and which one they want to incorporate to their poem. Having to decide between relevant and irrelevant information is a useful asset for their future.

LEARNING OBJECTIVES AND ASSESSMENT CRITERIA

MAIN LEARNING OBJECTIVES (LO) FOR THE SEQUENCE/UNIT AND MAIN SPECIFIC (SC) COMPETENCES TO BE COVERED		ASSESSMENT CRITERIA (AC) FOR THE SEQUENCE/UNIT	
LO1	Students will be able to read for gist in session 1 ("Growing some Seeds").	👍👍	The student can skim the poem to obtain its main idea and can answer the question to demonstrate understanding of it.
	Competència específica 2: Comprendre i interpretar textos orals i multimodals, en la llengua estàndard, <u>recollint el sentit general</u> i la informació més rellevant, la seva forma i el seu contingut, per construir coneixement, formar-se opinió i eixamplar les possibilitats de gaudi i lleure.	👍	The student can identify some general ideas behind the poem and needs some help to answer the question to demonstrate understanding of it.
		Criteris d'avaluació	Extreure i analitzar el sentit global i les idees principals, i seleccionar informació pertinent de textos orals i multimodals sobre temes quotidians, de rellevància personal o d'interès públic propers a la seva experiència expressats de manera clara i en la llengua estàndard a través de diversos suports.
LO2	Students will be able to read for detail in session 1 ("Growing some Seeds").	👍👍	The student can scan the poem to locate specific data and is able to answer more than six questions correctly.

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	Competència específica 2: Comprendre i interpretar textos orals i multimodals, en la llengua estàndard, recollint el sentit general i <u>la informació més rellevant</u> , la seva forma i el seu contingut, per construir coneixement, formar-se opinió i eixamplar les possibilitats de gaudi i lleure.	👍	The student can read the poem to find some specific information and is able to answer four questions correctly.
		Criteris d'avaluació	Extreure i analitzar el sentit global i les idees principals, i seleccionar informació pertinent de textos orals i multimodals sobre temes quotidians, de rellevància personal o d'interès públic propers a la seva experiència expressats de manera clara i en la llengua estàndard a través de diversos suports.
	LO3 Students will be able to reflect on their past in session 2 ("Watering the Plants"). <i>Competència específica 3: Produir textos orals i multimodals amb coherència, claredat i registre adequats, atenent les convencions pròpies dels diferents gèneres discursius, i participar en interaccions orals variades, amb autonomia, per expressar idees, sentiments i conceptes, construir coneixement i establir vincles personals.</i>	👍👍	The student is able to choose relevant information based on their own reflection of their past and uses it in class discussions.
		👍	The student is more or less able to choose relevant information based on their own reflection of their past and tries to use it in class discussions.
		Criteris d'avaluació	Participar i col·laborar activament, a través de diversos suports, en situacions interactives sobre temes quotidians, de rellevància personal o d'interès públic propers a la seva experiència, mostrant iniciativa, empatia i respecte per la cortesia lingüística i l'etiqueta digital, així com per les diferents necessitats, idees, inquietuds, iniciatives i motivacions dels interlocutors.

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LO4	Students will be able to write a poem in session 2 ("Watering the Plants"). <i>Competència específica 3: Produir textos orals i multimodals amb coherència, claredat i registre adequats, atenent les convencions pròpies dels diferents gèneres discursius, i participar en interaccions orals variades, amb autonomia, per expressar idees, sentiments i conceptes, construir coneixement i establir vincles personals.</i>	👍👍	The student is able to craft a poem which is correct in form and language, uses some vocabulary variety and is able to include some details in the produced text.
		👍	The student is able to produce a poem which is mostly correct in form and language. Added to that, the student shows little variety in word-choice and does not include details.
		Criteria d'avaluació	<i>Aplicar coneixements i estratègies per planificar, produir, revisar i cooperar en l'elaboració de textos coherents, cohesionats i adequats a les intencions comunicatives, les característiques contextuais, els aspectes socioculturals i la tipologia textual, usant els recursos físics o digitals més adequats en funció de la tasca i de les necessitats de l'audiència o el destinatari del text.</i>
LO5	Students will be able to learn to create a safe space where they can trust and care for one another in session 3 ("The Harvest"). <i>Competència específica 10: Posar les pràctiques comunicatives al servei de la convivència democràtica, de la resolució dialogada dels conflictes i de la igualtat de drets de totes les persones, utilitzant un llenguatge no discriminatori i</i>	👍👍	On the one hand, the student comfortably and trustfully shares about their past with their peers. On the other hand, the student empathetically respects each person's turn, attentively listens to everyone, and gives significant constructive feedback to each classmate.
		👍	On the one hand, the student uncomfortably shares about their past with their peers. On the other hand, the student respects each person's turn, vaguely listens to

	<i>refusant els abusos de poder mitjançant la paraula per afavorir un ús eficaç, ètic i democràtic del llenguatge.</i>		each of them and provides constructive feedback to 50% of the class.
		Criteria d'avaluació	<i>Identificar i rebutjar els usos discriminatoris de la llengua, els abusos de poder mitjançant la paraula i els usos manipuladors del llenguatge a partir de la reflexió i l'anàlisi dels elements lingüístics, textuais i discursius utilitzats, i dels elements no verbals que regeixen la comunicació entre les persones.</i>

MAIN CONTENTS TO BE COVERED

Contents for learning English as a Foreign Language
<ul style="list-style-type: none"> - Lexical items: <ul style="list-style-type: none"> - Key vocabulary: Lexical items: "I was raised by", "concrete", "look after", "whopping". - Types of texts: poems and stories/personal anecdotes. - Poems' techniques: the use of potential categories, repeating but changing line, dialogue, and naming people. - Reading circle: audience, tone, vocabulary, style, language, content, organisation. - Analysis, argumentation, and autonomous use of appropriate communicative functions in the communicative sphere and context: expression of emotions, opinion, and argumentation. - Application of strategies for prevention, detection, rejection, and action in the face of discriminative uses of verbal and non-verbal language in any context.

STRATEGIES FOR SUPPORTING ALL LEARNERS

In order to plan according to the DUA (Disseny Universal per l'Aprenentatge), "Community Garden" has taken into considerations ways of supporting multiple means of:

- Engagement

In session 1 ("Growing some Seeds"), students will be exposed to a modelling poem to be worked on in class. A set of activities will guide them in order to do so. This will provide students with some safety before they can move on into their poem writing in session 2. Despite the initial individuality of many of the activities, characterised by the optimisation of individual choice and autonomy, students will also have the chance at times to share their thoughts and opinions with a partner before discussing the information as a group class. This will foster collaboration and community.

In session 2 ("Watering the Plants"), students will move from the modelling poem to reflecting about their own past before crafting their own poem about it. This will provide students with relevance, value, and authenticity; ideally enhancing, then, their interest and motivation for the task.

- Representation

In session 1 ("Growing some Seeds"), information will be presented in both visual and auditory alternatives since activities will be displayed on the class projector while also being explained by the teacher. There will also be some printable sheets made available for those students who have some sight problems. Moreover, students will go through some vocabulary and structure clarification before they start writing their own piece of writing.

- Action and expression

In session 3 ("The Harvest"), the final product of a written poem will be shared out loud in a reading circle as a community building experience. Throughout the previous sessions, students will have worked individually, in pairs, in small groups and as a whole class. This aims to help them develop some self-confidence and trust for the reading-circle task with the whole group. Students will be given the chance to share the poem while sitting down or standing up. Those who are good at memorising, they can recite their poems by heart. Otherwise, students are also welcomed to read their pieces.

SESSION PLANS

SESSION 1

Descriptive title of the session:	Growing some Seeds
Description of the session (what students will do):	Students will discuss some images as a warm-up activity; they will go through some key vocabulary; they will be exposed to a modelling poem; they will complete two comprehension activities and they will analyse the modelling poem through some guidance by the teacher.
Main learning objectives worked towards (SWBAT):	Students will be able to read for gist, to read for detail and to analyse a poem.
Main contents covered:	Key vocabulary: "I was raised by", "concrete", "look after", "whopping". Poem structure (use of modelling poem) and techniques (the use of potential categories, repeating but changing line, dialogue, and naming people).

TIMING	STAGE	ACTIVITY	INTERACTION Ind./Pairs/ Groups/TPS /Whole class/ TT	SKILLS R/S/L/W/I/M	SUPPORTING RESOURCES, INCLUDING ASSESSMENT TOOLS IF APPLICABLE
8 mins	Lead in	VISUAL AND VERBAL STIMULUS PROVIDING CONTEXT to generate interest: 1. Show Ss images of four women on the class projector and give them 1 min to think who they think these women are and what they think these women have in common.	TT and TPS.	L / S	Personal photographs of 4 women who raised me.

		<p>2. Give Ss 3 mins to discuss their thoughts with a partner. Monitor and provide help if necessary.</p> <p>3. Ask a few volunteers to share their answers with the rest of the class and their reasons for their choices. (2 mins)</p> <p>4. Share with Ss who the women in the pictures are. (2min)</p>			
7 mins	Pre-task	<p>PRE-TEACH KEY WORDS to give Ss some context and security: KW: "I was raised by", "concrete", "look after", "whopping".</p> <p>Matching-Words Activity (displayed on the class projector):</p> <p>1. Since it is vocabulary which they will need for later activities, ask Ss to quickly copy the items from column A on a piece of paper. Tell them to individually match the vocabulary items with their correct definition from column B. Ss need to write their answers down on the same piece of paper.</p> <p>3. The grid with the solutions will be displayed on the class projector.</p>	TT and Ind.	L/R/W	Matching-Words Activity
10 mins	Task: Reading for gist	<p>1. Tell Ss they will listen/read a poem written by a university student I had in Berlin in the past (the written poem will be displayed on the class projector while being read out loud by the teacher. Ss will also have a handout with the poem to make</p>	TT and TPS.	L/R/S	Poem "Not a lot but love" by Björn Klehn (former student of mine at Macromedia, Applied Sciences University, Berlin. This piece was written for one of my lessons in 2021. Björn Klehn gave me permission to use his poem for this teaching unit.)

		<p>sure they can read it properly. This will be returned to the T at the end of the session). Tell Ss they need to answer the following question: "Who raised Bo?" (Practicum Ts and class T quickly distribute the handouts to each of the Ss.) (3 mins)</p> <p>2. Give Ss 1 min to think for themselves.</p> <p>3. Ask Ss to discuss their answers with a partner. (3 mins) Monitor and provide help if necessary.</p> <p>4. Ask a few volunteers to share their answers with the rest of the class (3 mins)</p>			
10 mins	Task: Reading for detail	<p>1. Ss read the poem a second time. (2 mins) (The poem will be displayed on the class projector. Ss can also read it from the handout.)</p> <p>COMPREHENSION ACTIVITY (displayed on the class projector. Ss can also read it from the handout.)</p> <p>2. Ss individually decide whether statements about the poem are true / false (2 mins).</p> <p>3. Ss share their answers with their partner. Monitor and provide help if necessary. (4 mins)</p> <p>4. Class correction. The grid with the solutions will be displayed on the class projector. (2 mins)</p>	Ind., P and Whole Class.	R/W/S	Comprehension Activity
20 mins	Post-Task: Navigating towards	<p>1. Tell Ss they will be working in small groups of 3-5 people for this task. In order not to spend so much time in group-formation, they will work with</p>	TT, G and Whole Class.	L/R/S/W	Adapted from Christensen, L. (2015). 'Raised by Women'. In <i>Rhythm and Resistance: Teaching Poetry for Social</i>

	the specific	<p>those people sitting down next to them. Since there are 6 practicum teachers and the main class teacher, each Ss' group will have one of them for support throughout this activity.</p> <p>2. Ask Ss "What kind of specific details does Bo include in the poem?" Ask Ss to group these details into categories. Tell Ss: "Create four-five new categories about other people, things or places that can influence a person when growing up. Then fill these categories in with specific details." Provide examples before so Ss know what they are expected from.</p> <p>3. Tell Ss "Look at Bo's lines. Where does repetition occur? Does it repeat in the same way? Try to elicit from Ss: repeating but changing line, dialogue, and naming people. Ss work with their group.</p> <p>4. Let's ask Ss to bring their attention to the original verb from Bo's poem. Tell them to think and play with alternatives. E.g. 'brought up', 'taught', 'educated', 'nurtured'. Ss try to come up with these alternatives in their group.</p> <p>5. Class discussion. Ask some volunteers to share their answers from the three previous exercises. Tell Ss to pay attention to their classmates' ideas, since the shared information might be relevant for the next session.</p>			Justice (pp. 24–25). Rethinking Schools Publication.
5 mins	Feedback on language	Provide any relevant feedback from the several monitoring instances throughout the lesson.	TT.	L/S	

RESOURCES FOR SESSION 1

1. Personal photographs of 4 women who raised me.





2. Matching-Words Activity

A	B
I was raised by	Building material that is made by mixing together cement, sand, small stones and water
Concrete	(Informal) Beating, hitting
Look after	To be brought up by / educated by
Whopping	To take care of / to be responsible for

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3. Poem "Not a lot but love" by Björn Klehn (former student of mine at Macromedia, Applied Sciences University, Berlin. This piece was written for one of my lessons in 2021. Björn Klehn gave me permission to use his poem for the teaching unit.)

I **was raised by** the cold and grey **concrete** of our block
by Miss Pfaff from the 10th floor who was always **looking after** me
and especially by my sister
with not a lot but the warmth from her
with cold cans of meat and ramen noodles

sometimes with a **whopping** from granny
but always with love
I was living by my sister's one rule in life
"If they cut you once, cut them twice"

I was raised with a lot of confusion
my confusion because my parents were gone again
Miss Pfaff's constant worry that I get with the bad guys
my grandma's anger towards my parents
and my sister's comforting words
"Tomorrow, the world will look better again"

I was raised by the grey and cold concrete of our block
my sister's block
my parents' block
my block
and I'm thankful for it

4. Comprehension Task: Please answer whether the following statements are true or false:

1. Bo was raised by a very friendly building.
2. A neighbour would always take care of Bo.
3. Bo got warmth from his sister.
4. Bo's grandmother always educated him peacefully.



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5. Bo learnt about revenge from his sister.
6. Bo's parents were always around for him.
7. Bo's sister used to give him a pessimistic view about the future.
8. Bo felt grateful to his block.

Solutions (not displayed to Ss at first): 1: False / 2: True / 3: True / 4: False / 5: True / 6: False / 7: False / 8: True

5. Christensen, L. (2015). 'Raised by Women'. In *Rhythm and Resistance: Teaching Poetry for Social Justice* (pp. 24–25). Rethinking Schools Publication.

6. Power Point used for the whole session:

<p>Slide 1:</p> <div style="text-align: center;">  <p>GROWING SOME SEEDS</p> <p>SESSION 1 BY PATRICIA HINOJOSA SORIANO</p> </div>	<p>Slide 2:</p> <div style="text-align: center;">  </div>	<p>Slide 3:</p> <p>MATCHING-WORDS ACTIVITY: MATCH WORDS FROM COLUMN A WITH THEIR CORRECT DEFINITION FROM COLUMN B.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 50%; text-align: center;">A</th> <th style="width: 50%; text-align: center;">B</th> </tr> </thead> <tbody> <tr> <td>I was raised by</td> <td>Building material that is made by mixing together cement, sand, small stones and water</td> </tr> <tr> <td>Concrete</td> <td>Informal Beating, hitting</td> </tr> <tr> <td>Look after</td> <td>To be brought up by / educated by</td> </tr> <tr> <td>Whipping</td> <td>To take care of / to be responsible for</td> </tr> </tbody> </table>	A	B	I was raised by	Building material that is made by mixing together cement, sand, small stones and water	Concrete	Informal Beating, hitting	Look after	To be brought up by / educated by	Whipping	To take care of / to be responsible for
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<p>Slide 4:</p> <p>MATCHING-WORDS ACTIVITY - SOLUTIONS</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tbody> <tr> <td style="width: 50%; text-align: center;">1. I was raised by</td> <td style="width: 50%; text-align: center;">d) To be brought up by / educated by</td> </tr> <tr> <td style="text-align: center;">2. Concrete</td> <td style="text-align: center;">b) Building material that is made by mixing together cement, sand, small stones and water</td> </tr> <tr> <td style="text-align: center;">3. Look after</td> <td style="text-align: center;">c) To take care of / to be responsible for</td> </tr> <tr> <td style="text-align: center;">4. Whipping</td> <td style="text-align: center;">a) Informal Beating, hitting</td> </tr> </tbody> </table>	1. I was raised by	d) To be brought up by / educated by	2. Concrete	b) Building material that is made by mixing together cement, sand, small stones and water	3. Look after	c) To take care of / to be responsible for	4. Whipping	a) Informal Beating, hitting	<p>Slide 5:</p> <div style="background-color: #f0f0f0; padding: 10px;"> <p style="text-align: center;">NOT A LOT BUT LOVE</p> <p style="text-align: center;">I WAS RAISED BY THE COLD AND GREY CONCRETE OF OUR BLOCK BY THE PAST FROM THE CITY FLOOR WHO WAS ALWAYS LOOSING AFTER ME AND ESPECIALLY BY MY SISTER WITH HER A LOT BUT THE WARMTH FROM HER WITH COLD CARE OF MEAT AND KIDNEY NOODLES</p> <p style="text-align: center;">SOMETHING WITH A WHIPPING FROM GRANNY BUT ALWAYS WITH LOVE I WAS LIVED BY MY SISTER'S CARE IN LIFE "TO TAKE CARE OF YOU, ONLY, OF YOUR TRUST"</p> <p style="text-align: center;">I WAS RAISED WITH A LOT OF CONFUSION MY CONSCIOUSNESS OF PARENTS WERE BEING BORN WAS RAISED A CONSTANT MERRY THAT I GOT WITH THE BAD BOYS MY DREAMS, I ASKED TOWARDS MY PARENTS AND MY SISTER'S COMFORTING WORDS "TOMORROW, THE WORLD WILL LOOK BETTER AGAIN"</p> <p style="text-align: center;">I WAS RAISED BY THE GREY AND COLD CONCRETE OF OUR BLOCK MY SISTER'S BLOCK MY PARENTS' BLOCK MY BLOCK AND I'M THANKFUL FOR IT</p> <p style="text-align: center;">-WEND BLINN</p> </div>	<p>Slide 6:</p> <p>COMPREHENSION ACTIVITY. ANSWER WHETHER THE FOLLOWING STATEMENTS ARE TRUE OR FALSE</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tbody> <tr><td>1. BO WAS RAISED BY A VERY FRIENDLY BUILDING.</td></tr> <tr><td>2. A NEIGHBOUR WOULD ALWAYS TAKE CARE OF BO.</td></tr> <tr><td>3. BO RECEIVED WARMHEARTEDNESS FROM HIS SISTER.</td></tr> <tr><td>4. BO'S GRANDMOTHER ALWAYS EDUCATED HIM PEACEFULLY.</td></tr> <tr><td>5. BO LEARNT ABOUT REVENGE FROM HIS SISTER.</td></tr> <tr><td>6. BO'S PARENTS WERE ALWAYS AROUND FOR HIM.</td></tr> <tr><td>7. BO'S SISTER USED TO GIVE HIM A PESSIMISTIC VIEW ABOUT THE FUTURE.</td></tr> <tr><td>8. BO FELT GRATEFUL TO HIS BLOCK.</td></tr> </tbody> </table>	1. BO WAS RAISED BY A VERY FRIENDLY BUILDING.	2. A NEIGHBOUR WOULD ALWAYS TAKE CARE OF BO.	3. BO RECEIVED WARMHEARTEDNESS FROM HIS SISTER.	4. BO'S GRANDMOTHER ALWAYS EDUCATED HIM PEACEFULLY.	5. BO LEARNT ABOUT REVENGE FROM HIS SISTER.	6. BO'S PARENTS WERE ALWAYS AROUND FOR HIM.	7. BO'S SISTER USED TO GIVE HIM A PESSIMISTIC VIEW ABOUT THE FUTURE.	8. BO FELT GRATEFUL TO HIS BLOCK.
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Slide 7:

COMPREHENSION ACTIVITY - SOLUTIONS (TRUE / FALSE)

1. BO WAS RAISED BY A VERY FRIENDLY BUILDING.
2. A NEIGHBOUR WOULD ALWAYS TAKE CARE OF BO.
3. BO RECEIVED WARMHEARTEDNESS FROM HIS SISTER.
4. BO'S GRANDMOTHER ALWAYS EDUCATED HIM PEACEFULLY.
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7. BO'S SISTER USED TO GIVE HIM A PESSIMISTIC VIEW ABOUT THE FUTURE.
8. BO FELT GRATEFUL TO HIS BLOCK.

SESSION 2

Descriptive title of the session:	Watering the Plants
Description of the session (what students will do):	Students will reflect on their past and they will write a poem about it.
Main learning objectives worked towards (SWBAT):	Students will be able to write a poem.
Main contents covered:	Poem structure (use of modelling poem) and techniques (the use of potential categories, repeating but changing line, dialogue, and naming people).

TIMING	STAGE	ACTIVITY	INTERACTION Ind./Pairs/ Groups/TPS /Whole class/ TT	SKILLS R/S/L/W/I/M	SUPPORTING RESOURCES, INCLUDING ASSESSMENT TOOLS IF APPLICABLE
10 mins	Lead in	1. Ask Ss "Who were you raised by? Who/what influenced you when growing up?". Encourage Ss to go beyond the so-called traditional (e.g. mothers, fathers), to think about neighbours, neighbourhoods, teachers, coaches, sports players, novelists, musicians, ... Encourage Ss to first write down their answers on a piece of paper before sharing them with a partner. (3 mins) 2. Ask some volunteers to share their answers with the whole class, so everyone can get ideas from	TT, Ind., P and Whole Class.	L/W/S	Adapted from Christensen, L. (2015). 'Raised by Women'. In <i>Rhythm and Resistance: Teaching Poetry for Social Justice</i> (pp. 24–25). Rethinking Schools Publication.

		each other. Push Ss to get more specific as they share. (7 mins)			
10 mins	Task: An eye for detail	1. Tell Ss "Now that you thought about some people/things/places that influenced you when growing up, I want you to create 3-5 categories for them. I also want you to fill these categories in with specific details." Tell Ss to think about smells, noises, visuals, sentences which were present when growing up. Tell them they can write the sentences they grew up with in Catalan, Spanish or English. Ss first do this individually. (5 mins) Then, they briefly share the information with a partner. (2 mins) Since there are 6 practicum teachers and the main class teacher, there will be a lot of monitoring. Provide help if needed. 2. Ask a few volunteers "Which alternatives from last session do you remember for the repeating line 'I was raised by'?" (2 mins)	TT, Ind., P and Whole Class.	L/W/S	Adapted from Christensen, L. (2015). 'Raised by Women'. In <i>Rhythm and Resistance: Teaching Poetry for Social Justice</i> (pp. 24–25). Rethinking Schools Publication.
40 mins	Post-task: Writing a poem	1. Tell Ss they will now write their own poem using all the information they have been previously gathering. 2. Tell Ss what you expect from this task. 3. Ss start individually writing their piece. Ss can ask their support-teacher for help. Monitor and provide help if necessary.	TT and Ind.	L/W	

RESOURCES FOR SESSION 2

1. Christensen, L. (2015). 'Raised by Women'. In *Rhythm and Resistance: Teaching Poetry for Social Justice* (pp. 24–25). Rethinking Schools Publication.

SESSION 3

Descriptive title of the session:	The Harvest
Description of the session (what students will do):	Students will read out loud their poems in front of the class, they will learn about their classmates' past; they will give constructive feedback to one another, and they will reflect on group cohesion.
Main learning objectives worked towards (SWBAT):	Students will be able to share about their past with the whole class; they will be able to give constructive feedback to one another; they will, through poetry, be able to learn how to create a safe space in which they listen and care about one another and they will be able to reflect on group cohesion.
Main contents covered:	Reading circle: audience, tone, vocabulary, style, language, content, organisation. Empathy and community building.

TIMING	STAGE	ACTIVITY	INTERACTION Ind./Pairs/ Groups/TPS /Whole class/ TT	SKILLS R/S/L/W/I/M	SUPPORTING RESOURCES, INCLUDING ASSESSMENT TOOLS IF APPLICABLE
5 mins	Class arrangement	Before the Circle Round starts, Ts arrange the chairs in a circle, so everyone can see and hear	TT	S/L	

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		the speaker. Ss will take a piece of paper out where they will have to gather the following specific information throughout the session: each speaker's name and the title of each of the participants' poems. They will also need to answer the following questions: "what did you learn about this person?" and "what did you like about the poem?". (T writes this information on the board as a reminder.) Tell Ss they can answer the two questions in Catalan/Spanish or English. Encourage Ss to be specific. Tell Ss you will collect these papers when the session finishes.			
40 mins	Task	Students read their poems out loud in front of the class.	Whole Class.	R/S/L	
10 mins	Post-task	Give Ss a post-it. Tell them to write about what they have learnt about their classmates in general and about poetry through the lesson.	TT.	S/L	Post-its.
5 mins	Post-task	Collect Ss' poems, feedback sheets and post-its. Thank Ss for their work and cooperation. Tell Ss they will receive feedback on their poems via Classroom.	TT.	S/L	

RESOURCES FOR SESSION 3

1. Post-its.

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8.2 Appx. B: Descriptive and Reflective Teaching Unit (Implemented)

As mentioned in the introduction of this paper, one of the books which has had a big influence on my teaching career is Christensen's *Rhythm and Resistance: Teaching Poetry for Social Justice*. I bought and read it when I was still living and working as a teacher in Berlin. One of the poems from the book which stayed with me is "I Was Raised By" by Kelly Norman Ellis, Associate Professor of English and Creative Writer, former Department Chairperson, and Director of MFA in Creative Writing at Chicago State University. Back in 2021, when I was teaching third-year university students at Macromedia University of Applied Sciences in Berlin, I used one of the book's suggested teaching sessions which worked around Norman's poem. It was the first time I was trying out poetry in class. The aftermath of the session was priceless and I still keep my students' poems with pride. There was one particular student whose poem truly moved me. Now, two years later, I contacted this student and asked him for permission to design the current Masters' teaching unit using his poem as a modelling one. "I would be honoured", he replied. I decided to choose his poem over Norman's because I felt my student's poem could be closer to my 4th of ESO students' realities and backgrounds.

Considering the generalised resistance most students show towards the field of poetry, I wanted to ensure that I provided them with enough tools to feel safe in these waters. Hence, in my sequence, titled "Community Garden", I began the first session "Growing Some Seeds" with a warm-up activity in which a black and white collage illustrating four women would appear on the beamer. I asked my students to first think and then share with a partner who they thought these women were and what they thought these women could have in common. This activity, filled with a fun guessing element, made some great conjectures arise: "We think they are writers", "we think they are environmental activists", "we think they are contemporary art painters", "we think they are women who fought for women's rights in the past" were some of the answers from the students. It was hilarious to see their eyes and facial expressions when I told them these four women were family members of mine and that what the four of them had in common was the fact that they had influenced

my upbringing. I could spot some smiles in the group when I shared this bit of myself with them. *Creating good rapport with students mode on*, I thought. Creating good rapport with students has always been pivotal to me and, thankfully, it is an aspect in the field of education that emerges very organically when I teach. It is also an aspect which, when achieved, promotes good classroom management. I could say, therefore, this is one of my strengths as a teacher that I want to keep on cultivating in the future. The warm-up was followed by a pre-teach key words activity to give students some context and security. Since it was vocabulary students would need for later activities, I asked them to quickly copy the items from column A on a piece of paper and individually match the vocabulary items with their correct definition from column B. Originally, I meant to ask them to also write the definitions down on the same piece of paper. However, in a previous talk with my school mentor, she told me about the risk of conducting this activity in such a way: there could be some students who would perhaps match the vocabulary items and their correct definitions at random. Also, she mentioned the activity would take up too much time if students had to copy the full definitions. Therefore, I took my school mentor's advice and only asked students to copy the vocabulary items on a piece of paper and think about the correct answers; then I elicited the vocabulary items' and their definitions' translation from some volunteers. The whole class would then write the translation down on their piece of paper. Once the pre-teach key words activity was finished, I told students they were going to listen and read a poem written by a university student I had had in Berlin in the past. The written poem was displayed on the class projector while being read out loud by me. Students also had a handout with the poem (later to be returned to me) to make sure they could read properly. This decision when planning was not a haphazard one, since I had the new curriculum in Catalonia's education in mind. The new curriculum in Catalonia's education, by focusing on Universal Design for Learning (UDL), promotes flexible learning environments which adapt to what psychologist and Professor Howard Gardner called in 1983 the nine learning differences according to one's intelligence type. Having this context in mind, the decision of presenting the modelling poem in several shapes gave students the opportunity to receive input in written and audible ways. In order for students to

feel they had a purpose for reading and listening to the poem, I first told them that, by the time they finished reading/listening to the poem, they would need to answer the following question: “Who raised Bo?” Students were given one minute to think for themselves and then they shared their answers with a partner before being asked as a whole class to do the same. A reading for detail activity continued. Here I also had to incorporate some suggestions from my school mentor. I had originally designed a true/false activity in which students were meant to carefully read the poem a second time in order to be able to claim whether the several given statements were either true or false. However, in my initial plan, I never asked them to state why they had provided their particular answer. Once again, my school mentor put the same question on the table: “How do you know students will not answer randomly?” Hence, I decided to erase this specific activity and instead opened up a class discussion in which the whole group would collaborate in some way to the poem’s analysis. For this I made sure to bear in mind each student’s proficiency of English together with their varied levels of self-confidence. At the same time, in order to give responsibility to students and to let the whole group know that any of them could be the next one to speak, once I had already nominated the first volunteer, I asked this person to nominate someone else in class who had not participated in class yet. Here I would, taking the above-mentioned English proficiency and self-confidence factors in mind, adapt the task (either by asking the student to read a particular stanza out loud and/or by answering an open question) to each student’s case. This gave a chance to all voices to be heard and gave security among the group class. Later on, in a feedback session with my co-practicum teachers, the school mentor and her co-teacher, I received positive feedback for my planning and handling of this activity. I named the final post-task in session one “Navigating Towards The Specific”. For its elaboration I took my university tutor’s suggestion into consideration, in which she recommended sticking to Bo’s poem for this first session instead of also introducing students’ own memories in the task. I am glad I decided to proceed according to her advice, since it gave “Growing Some Seeds” a specific focus and closure. I gave this post-task such title because in this part of the class students had to scrutinise Bo’s poem. Here I told students they would be working in small groups of three-five people. In order

not to spend much time in group-formation, I told students they would work with those people sitting down next to them. Then I asked students “What kind of specific details does Bo include in the poem?” I asked students to group these details into categories and to create three-four new categories about other people, things and places that can influence a person when growing up. Students then would have to fill these categories in with specific details. Before they started working in small groups, I provided some examples so they knew what they were expected from. The fact that students were asked to complete this task in small groups rather than individually or in pairs made each group to come up with numerous ideas and also gave students more self-confidence to share their answers afterwards. Here I monitored and provided help when needed. Because students were so immersed and motivated with this task, I briefly forgot my time management for some minutes. This forced me to finish the last task a bit hastily and made me modify what was supposed to be a group activity into a whole class one. Still, I managed to tell students “look at Bo’s lines. Where does repetition occur? Does it repeat in the same way?” Here I tried to elicit from students: repeating but changing line, dialogue and naming people. I also brought students’ attention to the original verb from Bo’s poem (“to be raised by”) and asked them to think about alternatives. E.g. “brought up”, “taught”, “educated”, “nurtured”.

Session two, titled “Watering The Plants”, was all about students’ own memories. Here they were asked to reflect on their past so they could write a poem about it afterwards. As a lead-in, I asked students “who were you raised by? Who/what influenced you when growing up?” I encouraged students to go beyond the so-called traditional (e.g. mothers and fathers) and to also think about neighbours, neighbourhoods, teachers coaches, sports players, writers, musicians... Students were encouraged to quickly write their own answers before sharing them with the whole class. I could tell students were happy out to be asked about their stories since they eagerly shared them with the whole class. Also, by asking some volunteers to share their answers with the whole class, everyone could get ideas from each other. This particularly helped those students who struggled a bit putting their ideas together. In the following task, “An Eye For Detail”, since students had just thought about some

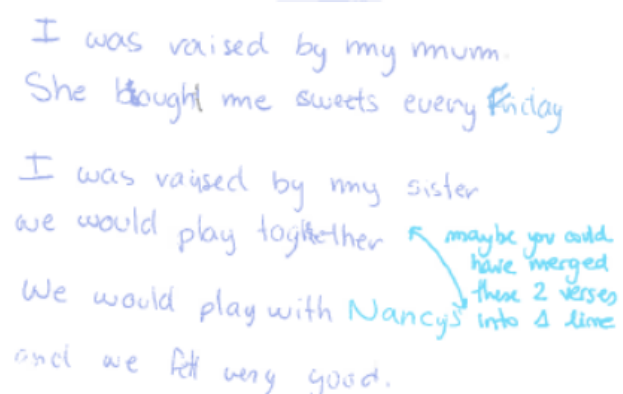
people/things/places that influenced their up-bringing, they could more easily create three categories for them and fill them in with specific details. I told students to think about smells, noises, visuals, and sentences which were present when growing up. I also told them they could write the sentences they grew up with in its original language. Students first completed this activity individually, before briefly sharing the information with a partner. I monitored and provided help when needed. Once students had gathered their details, it was time for them to craft their poem. Here I realised I was short on time again. I had given students too much time to work on their details that now they were left with only 25 minutes to write their piece, rather than the 40 minutes I had planned for the session. Luckily enough, I had provided the group with enough techniques in the previous session for them to be able to complete this task. Still, I felt it was unfair for them to write the poem in such short amount of time. Time management is definitely an aspect which I have struggled with in my teaching career, as one can also observe from the above-mentioned rushed instances from session one and two. It is an aspect I want to work on in my future. Perhaps, once I know my future students enough, one way of working on it could be by being a bit more realistic about what the specific group can accomplish per session. This way, students could dive into the suggested activities without an overwhelming feeling and I would be more relaxed as well.

In the last session, “The Harvest”, with the help from my colleagues, I moved the tables away and arranged the chairs into a circle. This arrangement was on purpose, since I wanted to make sure every student could see and hear the rest of the participants in the classroom. The setting also created a feeling of intimacy, which was a key factor for the community building development. Before the reading circle started, I asked students to take a piece of paper out where they would have to gather the following specific information throughout the session: each speaker’s name and the title of each of the participants’ poems. They also had to answer the following mandatory questions: “what did you learn about this person?” and “what did you like about the poem?”. I also offered them an optional question to answer: “how would you improve the poem?”. I wrote the three questions on the board as a reminder and told students they could answer them either in Catalan/Spanish or English, since I

wanted to make sure there was not language barrier when expressing their feelings and thoughts. Likewise, I emphasised how important it was for everybody to show respect when someone was sharing their poem. The reading circle turned out to be a gem for several reasons: firstly, no matter which level of English proficiency students had, each participant empowered themselves and shared their piece of work with the group. Secondly, students were able to create a safe space where all voices were heard and celebrated. Nonetheless, during and after the session I also received some valuable constructive feedback from the students themselves: despite their curiosity and interest in each of their classmates' poems, many of them claimed that they had struggled to gather information for the feedback sheet due to the classroom's acoustics; some of the participants' pronunciation when reading and the fast transition from student's reading to student's reading to make sure there was enough time for everybody to share their poem. Hence, if I had to repeat this activity in the future, I could either ask students to just focus on one of the provided questions; I could ask every participant to just provide feedback to the person sitting down on their left or, in case of having a big student ratio in the classroom, I could dedicate two sessions to the reading circle.

8.3 Appx. C: Students' Poems Samples

Student 5's poem:



I was raised by my mum.
She bought me sweets every Friday

I was raised by my sister
we would play together
We would play with Nancy's
and we felt very good.

maybe you could have merged these 2 verses into 4 lines

Student 11's poem:

(POEM) a ~~powerful~~ powerful title ~~that~~ hand with the powerful lines below.

I was raised by my favourite things in life
 My grandma and her stories about her life. — such a treasure! *cheri*
 Every thing that she would tell or explain *rhythm, well achieved*
 More I feel her inner pain.

She taught me ~~to not~~ *not to* trust all people
 And that's something very important for me.

{ I was raised by my role model in life
 the woman that suffered in the position of being a wife.

Student 2's poem:

my Life

The Final Poem —

I was raised by football
 with my parents, they took
 me to the Camp Nou
 where I ~~see~~ *saw* the ~~great~~ *big*
 area of the coach
 maybe include repeating line: I was raised by
 my grandfather's comforting words
 "El tiempo pondrá en
 celulo uno en su lugar" } *sumo*
 and especially [my grandfather] *the*
 prepared me sandwiches after *re*
 training.]

Student 20's poem:

Idyllic dream → such a powerful
for the rest of
I was raised with a warm ~~and~~ every day
with a family that ^{always} helped me ~~every~~
A happy family without problems
- family that "never" had discussions false
did
I was raised with a good ^{pay} ~~every~~ every month
with ~~the~~ : good school teachers ~~and~~
and a good ~~family~~ in ~~the~~
family house

Student 14's poem:

Good times were amazing times my dream!

I grew up in the green trees around my house
On a tiny house with ~~purple~~ and blue walls everywhere
Just watching my TV alone waiting for my mom to get back from work
And excited everytime it was my turn to use the computer

Occasionally getting advice from my dad
And sometimes eating my favorite food which one?
when times were good, times were amazing - filled with nostalgia
Or maybe just being with my pets was enough

Many times I isolated myself from the rest using dialogue make
I felt like they didn't understand me at all reader feel close
"Mejor estar solo que mal acompañado" that's what I thought the writer's reality
At the long term, that helped me enjoying loneliness

Student 9's poem:

The ingredients of my upbringing.
Key word here!

I was raised by my older sister,
by her advice and hope.
She taught me to be kind and brave,
and also showed me how to cope.

My parents were there to guide me
through the ups and downs of life.
They taught me to be strong and true,
also never give up the fight.

I was raised by myself
and it's made me who I am.
It gave me the gift of freedom
to be myself in every way.

I found support in music and words,
[a soundtrack to my soul every day] ♥ such
Writing gave me a voice
and music helped me find my way.

I was raised by love.
By music.
By words.
By being a person full of heart and soul.]

8.4 Appx. D: Students' Questionnaire (Empty)

First Session Form 4A

Please answer to all the questions.

I. You can answer in English, Catalan or Spanish.

Correo *

Correo válido

Este formulario registra los correos. [Cambiar configuración](#)

What have you learnt about your classmates in general? / Què has après dels teus companys de classe en general? *

Texto de respuesta larga

What have you learnt about poetry through these 3 sessions? / Què has après sobre poesia durant aquestes 3 sessions? *

Texto de respuesta larga

Answer True/False to the following statements about yourself. / Contesta si són Certes/Falses les següents afirmacions sobre tu.

*

	True / Cert	False / Fals
I study best when it is quiet. / Est...	<input type="radio"/>	<input type="radio"/>
I am able to ignore the noise of ot...	<input type="radio"/>	<input type="radio"/>
I like to work at a table or desk. / ...	<input type="radio"/>	<input type="radio"/>
I like to work on the floor. / M'agr...	<input type="radio"/>	<input type="radio"/>
I work hard for myself. / Treballo ...	<input type="radio"/>	<input type="radio"/>
I work hard for my parents or tea...	<input type="radio"/>	<input type="radio"/>
I will work on an assignment until i...	<input type="radio"/>	<input type="radio"/>
Sometimes I get frustrated with ...	<input type="radio"/>	<input type="radio"/>
When my teacher gives an assign...	<input type="radio"/>	<input type="radio"/>
When my teacher gives an assign...	<input type="radio"/>	<input type="radio"/>
I like to work by myself. / M'agrad...	<input type="radio"/>	<input type="radio"/>
I like to work in pairs or groups. / ...	<input type="radio"/>	<input type="radio"/>
I like to have an unlimited amoun...	<input type="radio"/>	<input type="radio"/>
I like to have certain amount of ti...	<input type="radio"/>	<input type="radio"/>
I like to learn by moving and doin...	<input type="radio"/>	<input type="radio"/>
I like to learn while sitting at my d...	<input type="radio"/>	<input type="radio"/>

How many tasks did you do? / Quantes tasques has fet? *

1	2	3	4	5	6	7	8	9	10
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

How/Why did you choose the tasks you did? / Com/Per què has escollit les tasques que has fet? *

- ☐ Using the Flow Diagram. / Fent ús del "Flow Diagram".
- ☐ Because of their name. / Pel nom.
- ☐ Because of their type (Video, production, form...) / Pel tipus de tasca ("Video", "production", "form"...)
- ☐ Because of the topic covered. / Pel tema del que anava l'activitat.
- ☐ Otra...

What tasks did you do? / Quines tasques has fet? *

- ☐ Getting Started
- ☐ Matching Types of Texts
- ☐ Informal Email Poster
- ☐ How to Write an Introduction
- ☐ Write an Introduction
- ☐ How to Write a Body Paragraph
- ☐ Write a Body Paragraph
- ☐ How to Write a Conclusion
- ☐ Write a Conclusion
- ☐ Brainstorm
- ☐ How to do an Outline
- ☐ Write an Outline
- ☐ Self-correct
- ☐ Peer Review
- ☐ Submit and send your mail
- ☐ None

Comments? / Comentarís?

Texto de respuesta larga

8.5 Appx. E: Representative Table of Students' Answers to Q1 and Q2

Student	Q1. What have you learnt about your group class in general?	Q2. What have you learnt about poetry after these three sessions?
1	Their past.	Nothing?
2	I have learned that there are moments in life where you should only live that moment because there may not be another moment.	What I have learned about poetry is that if you structure it well, you can get a good game out of poetry.
3	Nada	De que en los poemas puedes expresar tus "emociones" indirectamente.
4	I have learnt ways to do things I don't usually use like while doing the poem a friend told me to think of paintings to inspire me.	Poetry is a really beautiful and inspiring way to express feelings or memories and when you do it also with drawings and paintings It looks even prettier.
5	A lot of things about, how to do a poem and vocabulary...	How to do it well and vocabulary.
6	I learnt that we are all humans and have our own kinds of minds and stories. I already knew that, but this proves it.	That it can be very subjective, falling apart from the different kind.
7	Aprendí mucho de sus vidas, cosas que les gustan, etc.	Puedes repetir las palabras en el poema
8	Las cosas que les hacen felices.	He aprendido que un poema no tiene que ser perfecto ni rimar para ser un buen poema.
9	I learnt different things about their family and childhood, and why they are like nowadays.	How to rhyme words that I never thought how to rhyme.
10	Sobretot més confiança per treballar amb ells.	Que expressa el que sents, moltes vegades et serveix per obrir-te i explicar als demés el que veritablement sents.
11	The majority of them easily cooperated, but some didn't.	I learned to appreciate more the people that I love because I know there are people who don't have the same luck as me.

12	Nothing	Nothing
13	I learned about their life, family, hobbies...	You can repeat words in the poems.
14	Son más profundos y tienen más historias que contar de las que yo pensaba.	No mucho. Tomé algunas clases de poemas y lo enseñado en las sesiones fue muy básico.
15	Nothing	For example, in each poem there is a symbol to understand.
16	Que saben más inglés que yo.	Que no siempre tiene que rimar y que es muy difícil rimar en inglés.
17	Nothing	Nothing
18	Nothing	How to write a good poem.
19	I learnt so many things I guess.	La poesia no m'agradava d'abans així que no sé què dir.
20	Nothing else	Que es más fácil de lo que parece.
21	Coses de la seva infància i més coses.	Es repeteix bastant.
22	He après molt sobre la seva infància, i com alguns d'ells no ho van tenir tan fàcil. / Que cadascú ha viscut la seva infància d'una manera diferent.	Que la poesia no és tan sobre rimar, sinó expressar les teves emocions. / Que la poesia trata de expressar tus vivencias y emociones.
23	.	Es bonito.
24	He conegut alguna història personal d'alguns dels meus companys.	No molt.
25	Les persones que ells aprecien.	Que pot ser divertida.

8.6 Appx. F: Representative Tables of School's Mentor's, Co-teacher's and Co-trainees'

Feedback on Session 1 and Session 3

Session 1 - "Growing Some Seeds" - [23/03/2023]
"You made poetry accessible for students. The poem's analysis was useful and interesting!" (School mentor)
"You wrote 'attention, respect and participation' on the board. Good setting!" (Colleague 2)
<u>Context:</u> Student 19 was sharing her reflections to the rest of the class. In the meanwhile, Student 1 was chatting to Student 2. Teacher did not interfere straight away. Instead, she let both finish, then asked Student 1 to repeat what Student 19 had just shared. "I can't. I was talking..." to what teacher replied: "Could you please ask Student 1 to repeat the answer? Next time, though, it's very important and respectful to listen to your classmates." -> "Great management of the situation!" (Classroom co-teacher)
"Great atmosphere created in the class!" (Classroom co-teacher)

Session 3 - "The Harvest" - [28/03/2023]
"Students paid attention to each other." (School mentor)
"You wrote 'attention, respect and participation' on the board. Good setting!" (Colleague 2)
<u>Context:</u> Student 8 and Student 24 did not want to share their poems. Student 8: "I don't have it." Student 24: "I didn't have time to finish the poem". Once everyone else in the circle had shared their poems, the teacher asked Student 8 and 24 to share, instead, an anecdote from their childhood with the class. Student 8 shared an anecdote in Spanish. Student 24, despite struggling, managed to shared an anecdote in English. "Student 8 and Student 24 did not have their poems with them, but you still managed the situation very well; you found a way to make them feel included in the circle and you were able to maintain a safe and trusting atmosphere throughout the whole session." (School mentor)