

A large, stylized teal wave graphic that flows from the left side of the image, under the word 'poeta', and curves towards the bottom right.

poeta

POETRY-BASED APPROACHES IN BASIC EDUCATION FOR ADULTS

Empowerment through poetry

Publ. Katholische Erwachsenenbildung Rheinland-Pfalz, Landesarbeitsgemeinschaft e. V.



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POETA – Poetry-based approaches in basic education for adults.

Empowerment through poetry.

Project partners:

European Learning Centre, Spain

das kollektiv, Austria

Kalamata Second Chance School, Greece

Katholische Erwachsenenbildung Rheinland-Pfalz, Germany

SYNTHESIS Center for Research and Education, Cyprus



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Introduction

Project partners _ELC, das kollektiv, KSCS, KEB RLP, SYNTHESIS

Partner organisations

In the POETA project, adult education partners from five European countries describe and analyse the facets of a poetry-pedagogical approach to basic adult education: **Katholische Erwachsenenbildung Rheinland-Pfalz (KEB RLP)** from Germany, **das kollektiv** from Austria, **European Learning Centre (ELC)** from Spain, **SYNTHESIS Center for Research and Education** from Cyprus and **Kalamata Second Chance School (KSCS)** from Greece. All partners bring to the project their diversity of different learning practices. They approach the acquisition and development of written language in adult education from different perspectives. And they do so with their own particular reference to specific learning groups.

KEB RLP in Germany, the coordinator of the project, is the umbrella organisation of all the adult education institutions in the state of Rhineland-Palatinate funded by the Catholic Church. KEB RLP is primarily active in subject areas like the humanities, philosophy, theology, history, contemporary history, politics, sociology and gender equality. Other key areas include civic education and vocational training with the latter gaining considerably in importance in recent years. Their courses are open to all regardless of religious affiliation. Adult education is understood as a holistic, value

orientated and integrated education that, enables and encourages independent judgement and responsible action in personal, professional, social and political life. KEB RLP is continuously working to explore and implement further developments and innovation in this field.

KEB RLP is also an experienced organisation in the qualification of educators*1. It offers both online qualification courses for educators of adult language education in the subject of German as a first language and as a second language. At the course level, the organisation is involved in a project on basic written language education for adults in an online setting. In particular, KEB RLP brings decades of expertise to its literary-poetic approach to basic literacy education for adults.

das kollektiv in Linz, Austria, is a place of educational and cultural work, of exchange, resistance and collective organisation. The association works in the field of adult education with migrant and refugee womxn*2, who have the least privilege in society. The central goal of the association is to promote the active and equal participation of female migrants in Austrian society, while at the same time changing this society. This includes teaching activities (basic education with literacy and courses for completing secondary school), counselling, research projects, and cultural and political work. Following in the steps of KEB RLP in Germany, they began some years ago to test and systematically develop poetry pedagogical approaches in second language literacy

1: For the purpose of consistency, the partners have agreed to use the term 'educators' throughout. The broad understanding and relationship between the educators and the learners is explained in more detail in Chapter 1.

2: das kollektiv has chosen to use the spelling 'womxn' in order to avoid gendered language and to promote intersectionality and inclusivity by making gender diversity visible beyond a binary gender model.

work. As an organisation of migrant womxn for migrant womxn das kollektiv brings a poetic-political approach to the project.

The Spanish partner, **ELC**, belongs to a network of training centres in the rural area of the Cadiz Mountains in southern Spain. Their chief areas of training are in language learning, information communication technology (ICT), and professional training. The region could generally be described as industrial (mainly leather manufacturing and agriculture). It is geographically isolated and has one of the highest levels of unemployment in Spain. ELC participation in this project provides focus primarily on digital and interpersonal skills, curricular development and expanding the project's impact through national and international partnerships. With experience in leading multicultural contexts, ELC's main areas of expertise are in alternative digital curricular development, adult education, training trainers, staff and young professionals.

ELC has participated in various EU-funded projects regarding innovative learning methods such as digital storytelling as a tool for social inclusion. Within this context, the centre wishes to contribute as much as possible to the exploration and systematisation of the poetry pedagogical approaches.

The partner from Cyprus, **SYNTHESIS**, initiates and implements projects of positive social impact, with a focus on social inclusion. They founded and manage Hub Nicosia, an educational centre and a community of organisations with cultural, environmental and social aims. They also run the Social Cafe, a unique initiative aimed at the empowerment of migrants and refugees. Their main beneficiaries are youth, adults, mirants, refugees and asylum seekers, NEET youth (neither in

employment nor in education or training), women, and people with limited opportunities both with and without disabilities. Working closely with stakeholders across the country and Europe, SYNTHESIS brings innovation – mainly through digital, online, and mobile tools – to enable a balance between knowledge and interpersonal skills. As an accredited vocational education and training (VET) institution and adult education provider, SYNTHESIS delivers trainings and develops educational materials relevant to social inclusion, entrepreneurship and global education, including activities to reach the United Nations' sustainable development goals.

SYNTHESIS is experienced in managing and coordinating projects that primarily focus on cultural activities, socially engaged arts, inclusion and gender equality. They use intersectionality as a tool for the development of learning materials, to address multiple discriminations and assist in understanding how different identities affect access to learning, rights, and opportunities. For them, poetry is not an outdated form of art, but is one that enables learning to become more colourful, subversive and inclusive. With these aims and background, SYNTHESIS seeks to contribute as much as possible to the development of the poetry pedagogical approaches.

Kalamata Second Chance School, the partner from Greece, is a public educational institution for secondary education for adults who could not complete their compulsory education. KSCS emphasises the learning of language, mathematics, informatics and basic cognitive skills and also strengthens the socialisation and development of social skills of individual trainees who are on the margins of society due to poverty, immigration or racial prejudices.

In recent years, KSCS has applied and developed new educational tools with the use of poetry, ICT, and different types of art through activities and experiences, so that adult learners*3 can master language communication as well as to participate in elements of culture in order to move comfortably in Greek and European societies. The school brings their approach into the project, which encourages instructors to become "interlocutors" with the texts, and encourages their learners to do the same.



Origin of the photo: Kalamata, Greece

*3: For the purposes of consistency, the partners have agreed to use the term 'learners' throughout. The broad understanding and relationship between the educators and the learners is explained in more detail in Chapter 1.

Background of the poetry pedagogical approaches

Adamczak and Pfirrmann (1988) were pioneers in working with adult mother-tongue literacy in the German-speaking world. Through the use of literary impulses and creative writing stimuli, they opened up access to adults on their way to literacy acquisition. These authors published creative approaches, establishes literary models, fairy tales, poetry and texts from biographical writing in basic literacy education with adults.

The intention to develop poetry pedagogical approaches to basic education with adults is based on decades of practice of a literary therapeutic approach by Adamczak and Wintzen (1993). The authors of *Die aus dem Schweigen kommen* encounter people in their mother-tongue writing groups whose fear of writing is so great that they refrain from attempting to write and lose the use of writing entirely. By referring to people's own biographies, connecting with literary texts and encountering the words of poets, people find their way out of fear and into expression. They are searching for their own expression in order to be able to express their "own inherent forces", in the words of psychoanalyst and social psychologist Erich Fromm (1984). The creative power of the condensed emotions of poems becomes tangible for people and unfolds a healing power whose effectiveness reaches far beyond reading and writing skills. In the spirit of the poet Hilde Domin (1988), they may make the poems their objects of use. By rediscovering their language in poetry and in their writing, people rediscover themselves. Paulo Freire's idea of liberation is recognisable here, as the liberation from powerful circumstances that kept people away from writing. Being able to enter into dialogue with poetry enables them to raise their voices to express themselves and to find communication in the written word. This literary therapeutic approach underlies the exploration of a poetry

pedagogical approach in the project “Poesiepädagogisches Konzept für die Arbeit mit Menschen auf dem Weg zur Schrift” of KEB with their Austrian colleagues from das kollektiv. Through this model project on poetry education concepts, which was funded by the state of Rhineland-Palatinate, the project group published the book *Auf dem Wortweg* (2021) on the poetry pedagogical approach to literacy and basic education which the POETA project follows.

Within the framework of the POETA project, the poetry pedagogical approaches are further explored by the project partners, whose main point of reference is their work with their own study groups. Each partner describes a different methodological didactic approach to language education, especially to literacy work. In this process, prerequisites and approaches to basic literacy education with adults, which lead to literary poetic work, become visible. Influences from primary school education or social work, for example, have become apparent in the German-speaking world. Furthermore, approaches with influences from psychoanalysis or psychotherapy are discernible. Perspectives from adult education are also explored, particularly Freire's liberation pedagogy and the political concept of participation, as well as approaches to the experience of self-efficacy or an enabling didactic.

Through its educational projects, the KEB RLP contributes to equal opportunities and gender equality. It promotes social, political, cultural and intercultural learning. Dialogue and democratic skills, a culture of debate and tolerance of plurality and the ability to act are among the central objectives. KEB RLP participates in dialogue and and debate about developments, changes, problems and questions about the future

of society. Within the framework of POETA, the KEB RLP contributes its expertise in the field of basic literacy education and also its many years of experience as an institution for the qualification of educators in adult education. As part of the FIF project (Förderung von Integration durch Fortbildung), for example, the KEB RLP provides qualifications for educators of German as a second language and German as a second language literacy according to the specifications of the Federal Office for Migration and Refugees (BAMF) in the national standard for Germany. In addition, the KEB RLP qualifies adult educators in the fields of German as a first language and German as a second language in the state programme BBQ (Basisbildungsqualifizierung) for Rhineland-Palatinate. The KEB RLP sets national standards for the quality of qualifications - especially in the form of online qualification modules - and for the appreciation and integration of participants' resources. This expertise will be incorporated into the POETA project's MOOC and eBook qualification tools.

In foreign language teaching that addresses literacy work, elements of foreign language didactics are combined with adult pedagogical approaches. Second language education, for example at das kollektiv, is always understood as political education, knowledge production and linguistic empowerment. It is referred to as political education work to explicitly emphasise the fact, as noted long ago by the liberation educator Paulo Freire, that education is always political: it can question the status quo, or "simply" grasp and convey it as given and unchangeable. Accordingly, there is nothing beyond the political when one is engaged in educational work. The emphasis on understanding the teaching and learning of a second language in the

context of migration as an act of knowledge production is based on the conviction that knowledge, in terms of a critical education, will never be the result of transferring content to be memorised by the learner. Rather, knowledge always arises, in this critical context, from the dialogical and reciprocal relationship between the knowledge itself, the educator, and the learner. Adult education is seen here, in agreement with Paulo Freire, as a space where not only the knowledge that already exists, but also that which does not yet exist, is produced and reflected (cf. <http://glossario.paulofreire.org/verbete/71>). The production of knowledge practised as a constituent part of the critical teaching and learning process transforms both what is known and the knowers / protagonists in the process.

When discussing language education and literacy, this approach is concretised as a critical engagement with dominant linguistic norms and registers, ultimately leading to the production of knowledge about language and its use in the context of power asymmetries. Linguistic empowerment is therefore understood as a critical and conscious appropriation of the dominant language. Central to the process of linguistic empowerment is the development of sensitivity in dealing with the hegemonic goal of societal normative adjusting of socially disadvantaged learners within language courses. This is a goal often conveyed and pursued under the guise of promoting intercultural learning or integration. In poetry, such questioning and not only subjected handling of linguistic norms finds a supportive riverbed. Within the framework of critical educational work, the association *das kollektiv* has been developing approaches and methods, curricula and materials for years and has tested and reflected on them and on the learning processes in exchanges with learners. *Das kollektiv* constantly deals

with the question of how it is possible to develop approaches to second language acquisition or basic education and literacy with migrants. This evokes retroactively speaking, negotiating, and reflecting on language, which has a changing effect on reality. Among other core principles, the association understands its educational practice as a practice of knowledge production, of "communicating with the stars". Utopian imagination is used as a leitmotif of a critical-poetic-emancipatory pedagogical practice. This practice reveals the flaws, misery, atrocities, suffering, oppression, and violence in the existing reality. In so doing, it should be able to awaken a desire for change in one's imagination, not suffocating the desire for transformation, but rather inviting one to get to know the existing reality, to rename it and to search for change (Chauí, 2001, p. 136). In this way, utopian imagination is cultivated together with a practice of appropriating and changing the world. Paulo Freire – and many other radical thinkers and educators such as bell hooks and Gayatri Chakravorty Spivak – have designed and spread the seeds of resistance and hope throughout the world. Today in the context of European migration societies, adopting and extending their approach to critical adult education requires significant questions to be addressed. For example: How can educational work in a migrant society pursue transformative goals instead of conservative goals that entail maintaining the given conditions? What contribution can educational work make to an intended process of structural change in and of societies? How can the understanding of education, especially adult education, as a space for expanding the capacities for utopian imagination, for metaphors, for poetry and for socio-political action be reflected, discussed and fostered to lead to a collective practice of social transformation, for *un buen vivir* for all and for more independence and inventive resistance? Or to ask poetically:

*How should we continue,
like hope
dancing on the tightrope
with an umbrella
under the sky of the Global North?
And how can we rehearse
jumping off the tightrope
in a high dive
into the utopian,
into the poetical?*

The project partner *das kollektiv* connects the development of poetry-based approaches to basic education with a possibility of extending Paulo Freire's approach (*educación popular*) to adult literacy using poetical inputs rather than or combined with images and artwork in search of generative themes and generative words. Above all, the approach supports educators to design educational work as an alternative or a counterpoint to the commodification of education and affect in the neoliberal context. On the other hand, the approach contains the possibility of poetising pedagogy itself; it could be described as an attempt to poeticise andragogy. More specifically, it adds a poetic dimension to the theoretical and methodological frameworks of adult basic education on the path to literacy, striving for a different way of thinking, planning, teaching, and learning that unfolds outside measurable and usable learning outcomes.

ELC's purpose and approach to education is to use multimedia and creative resources to promote education. This can be done by taking learners out of their comfort zones, on field trips, surrounding them with nature, or to other places where they can learn about the world around them in a hands-on way. As a general principle, social inclusion practices are incorporated into the learning process. The focus is on working on topics in a resource-orientated way, using the everyday life of the pupils as context. Other creative approaches to learning use technology such as educational apps or online resources, and involve hands-on activities such as experiments or group projects. The key purpose is to regard learners as part of the learning, and to make resources available to everyone. ELC works continuously to incorporate creative processes such as poetry approaches and to include digital resources for further creative enrichment.

The partner organisation SYNTHESIS follows a participatory approach to second language learning, implementing pedagogical practices and activities that evoke participation and engagement by the learners. The participatory approach offers a chance to engage in language learning with people from diverse cultural, educational, and sociopolitical backgrounds while remaining critical of cultural generalisations, stereotypes, and other forms of discrimination or oppression.

The participatory approach – also known as the Freirean approach – is a teaching strategy that involves themes or content areas of interest to the learners. According to Freire, unjust social circumstances stem from illiteracy, and the purpose of education is to empower learners to take a proactive stance in liberating themselves from their burdens. Because it uses topics for specific purposes, the participatory approach falls under the umbrella of content-based instruction. The themes are based on real-life issues that learners face on a daily basis, and language learning is used to solve social problems, empower the learners, and create a safe space where participants can interact, express themselves, and create social bonds and a sense of community.

The participatory classroom differs from many frontal teaching methods that have traditionally been used in language learning settings. Through Freire's concept, the participatory approach opposes the old method of teaching in which the educator acts as a depositor of information and which the learners act as recipients. Unlike previous methods, the participatory approach involves a two-way learning process. The educator and learners collaborate, with the educator acting as a guide and facilitator. Educators in a participatory approach wish to spark agency in the learners

over the course of the lessons. The educator is mindful to interact as a facilitator, not an authority figure, by employing two-way dialogue, strategies such as problem-posing and problem-solving (that promote critical thinking) and innovative approaches to address learners' challenges. The topics are generated based on the realities and previous experiences of the learners, resulting in an authentic and meaningful learning experience.

Learners are encouraged to collaborate with their peers in pairs, small groups, or whole groups for collective participation. Activities such as role playing, translating text in pairs or in small groups, presenting work and discussing in class, play an important role in language learning since these are the tools that usually help learners overcome their difficulties in verbal communication. Through discussion of topics such as inclusion, difference, diversity, acceptance, empathy, barriers to education, child-care, healthcare, and women's empowerment, learners are encouraged to work on the language and at the same time share their own experiences, thoughts, ideas and emotions with other groups of learners, as far as they feel comfortable.

The majority of the learners are migrants and refugees from various geographical areas who have left their home countries for a variety of reasons, including seeking employment or fleeing violence and persecution. They have had vastly different educational experiences: some have had no formal schooling, while others have studied to a high level and hold relevant academic and professional qualifications. In addition, language acquisition policies for migrants and refugees are lacking. Very few European countries have clearly articulated, evidence-based language learning policies for minority communities, and where policies do exist, they are fragmentary

with few overarching frameworks based on pedagogies that can support inclusion (Miller, Ziaian and Esterman, 2018). Countries that do have systematic policies and approaches for migrant language education frequently do not distinguish between refugees and other migrants, while important identity factors such as gender are not taken into account in the learning process. According to UNESCO, “although the international community broadly agrees that language is a significant barrier to learning for migrant and refugee children, youth, and adults, certain areas require increased attention in government and international organization policies” (UNESCO. 2018 c).

Language instructors need to be informed about the context of migration and the rights of migrants and refugees in order to be able to structure the course in an engaging manner but also respond to the needs of the learners and assist them in overcoming barriers and learning challenges. People's rights vary significantly depending on their legal status. Obtaining refugee status is typically a process that can take several months or longer, depending on the country and the specific circumstances of the asylum seeker. While refugee status confers numerous rights and frequently includes additional support measures (such as language classes), registered asylum seekers or people who have not yet submitted their asylum application may face restrictions such as being confined in a reception centre, being unable to travel outside the municipality or region, and being unable to work. However, regardless of legal status, everyone has the right to basic necessities such as shelter, food, healthcare, and education for children. When volunteering or working with refugees and migrants, it is necessary to learn about the laws, rules and basic regulations, rights or challenges that each group of learners might be facing in each country.

Given the circumstances of language learning for migrants and refugees, educators are willing to implement a variety of tools and approaches in order to meet the needs of the learners. Resilience and mental strength is needed; also a will to help people and to work in challenging environments where sensitivity to different cultures is vital. Knowledge of another language is often found useful; enthusiasm and dedication are key elements, with a calm approach to difficult situations and a comforting stance in communication. With such experience as a starting point, SYNTHESES wishes to explore the poetry pedagogical approach, based on the methodologies and tools already implemented, with the aim to contribute to the development of a more political and artistic (or holistic) pedagogy for second language adult learners.

Kalamata Second Chance School (KSCS) initially followed teaching methods that pre-existed in Greek secondary education, focusing on grammatical and conceptual analysis. These methods help in mastering the use of the Greek language. However, owing to the age, life experiences, needs, and personalities of adult learners, it is necessary to add artistic and creative writing techniques and exercises that help the learners to express their trapped emotions, to learn to communicate with their fellow learners, but also to be informed about the history and culture of the country in which they live.

The school uses poetry both as an object of study on a weekly basis – to acquire knowledge, expression, communication and cooperation – and in various specific courses (such as Greek and English language, ICT, and music), giving poetry another dimension connected to the daily needs of the modern adult. Initially, the partners from Greece use traditional language analysis methods to approach the

poem so that adult learners can learn to read and write, and also enrich their vocabulary with new words and expressions. Then poetry set to music is introduced to the class, so that learners can mentally connect with the poem they are examining. In the process, they learn to express their thoughts, fears, worries and dreams through the new language expressions of poetry. In addition, through creative writing and painting exercises, they put onto paper what they feel. By examining the poets' historical, social and political contexts, they gain knowledge about the culture that surrounds them. With respect to the needs, obstacles, and expectations of learners in a Greek adult education school, it is essential to consider the view of each learner and group of learners who are called to work together before implementing any practice. By providing stimuli and using different approaches to a topic, a fertile ground for learning, interaction, and cooperative teaching is established, mainly through the collaboration of the learning groups with the facilitator.

In the pedagogical delimitation and targeting of language literacy in Second Chance Schools of Greece (SDEs), extensive emphasis is placed on the production of useful texts and the development of language skills that serve real communication conditions, and less on literature that is clearly separated as a cognitive and teaching subject (Chatzisavvidis, 2003).

However, according to the new teaching mentality, when the didactic approach of a literary text is chosen, the instructors are encouraged to become "interlocutors" with the texts, and to encourage their learners to do the same. Literature demands to be part of a "multi-literacy curriculum" because of the multidimensional character of its social and ideological features (Chontoulidou, 2003). In addition, basing the teaching

of literature on the theories of reception and aesthetic response fully meets the educational goals set by SDE. These two theories of literary criticism lead adult trainers of educators to new ground in the field of pedagogy and teaching, as they focus on more learner-centred practices, revising traditional teacher-centred approaches (Tziovas, 1987; Hawthorn, 2002). Especially in the context of lifelong learning, recruitment theory could be a valuable tool since it supports the theories of adult education during the educational process.

In this context, ICT has much to offer. New technologies can transform the adult learner from a passive, non-participating receiver into a creative interlocutor with the texts, a learner who opens horizons through contact with them (Kilintyrea and Gallou, 2011). For example, in 2010 with the help of ICT and using the poetry pedagogical approach, the learners in KSCS created a poetry diary in printed and electronic form within the framework of a project called "a poem every day ...". Subsequently they proceeded to produce polymorphic texts, while they were able to understand the fluidity of poetic writing and its polysemy through activities such as mechanical writing and re-creation of poems.

In their first attempts to systematically describe poetry pedagogical approaches, the partners of this POETA transnational partnership question assumptions and cultural differentiations with regard to understanding poetry. Among other things, they pave the way for a perspective of exploring and reinventing the word and the world of ought. That is something that demands courage from the learners as well as the educators. Coming from different cultural backgrounds, they seek out poetry experiences that are connected to music, dance, the moving image, and art. They

question Western culture and analyse the culture of failure. They are opposed to the commodification of literacy education and have mapped out a poetic practice of appropriation and transformation of language, poetry, and the world. They discuss different approaches to transformational education in the context of adult literacy.

In the process of applying a theory-generating practice, the POETA partners describe, share, and reflect on their previous andragogical and methodological-didactic references, as well as the facets of possible poetry pedagogical approaches. They explore their practice with their respective groups of learners. They ask questions about their access to poetry, their cultural understanding, and their efforts to introduce adult learners to written language. In the midst of the pandemic and the efforts to maintain writing learning opportunities, all partners explored the poetry pedagogical approaches with learners among others in an online setting. An approach to poetry pedagogical work with people on their way to writing emerges from this fruitful dialogue and exploration.



Origin of the photo: Linz, Austria

The kaleidoscope of the project partners

The unifying aspect of the project partners work, the resulting kaleidoscope, becomes clear in the following pages. One have created a body of work that exhibits a unique and seamless connection. The work is a reflection of how the project partners see the world, and strive to create a collective vision that is both diverse and harmonious. The elaboration of the poetry pedagogical approaches are based on exchanges between the partners during in-person transnational meetings and the monthly online meetings, on exploration of the approaches by all partners, and on the learning / teaching / training activity within the framework of the project. As a result, the project partners have created a kaleidoscope of unique and interconnected perspectives, methodologies and tools.

The eBook includes documentation of the participatory process used to further develop "Poetry-based Approaches in Adult Basic Education" in particular. It is aimed at a broad audience of researchers in adult education, trainers and educators, planners, and decision-makers in ministries and adult education institutions. The eBook delves deeply into the vastness of the subject of the poetry-based approach to basic education and creates a vibrant kaleidoscope as a result. Starting with the project partners' introductions and stories of how they came to be involved in the project, there is a progression towards what connects us and what remains colourful throughout the practice. POETA responds to a need for creative and holistic offerings in basic education for adults that go beyond economic and growth-orientated goals. This is also made clear when taking into account the groups who are being addressed, their resources and needs, the potential of creativity and art-based approaches, ideas, and methods (both analogue and digital), as well as the

art-based approaches, ideas, and methods (both analogue and digital), as well as the learning process and the attitudes of those who guide the learners.

The project's exploration of the approaches as a key phenomenon enables theoretical generative ideas and an assessment of the approaches potential. Educators and people taking part in the exploration of the approaches will be given a platform to speak about their experiences and offer commentary on how well it works. To maximise its impact on the project's goals, this feedback will be incorporated into subsequent iterations of the poetry pedagogical approaches.

For the project partners, POETA is a varied bouquet that needs to be further explored. The project partners wish to develop our methods through cooperation and open dialogue with other people. The objective is to establish a group of like-minded individuals who are committed to creating novel POETA approaches and share the passion for doing so. The project partners are eager to continue travelling with others as an integral part of our journey and to engage in conversation with them. To improve the strategy and make it even more effective at supporting people holistically, the project partners hope to learn from others and engage in thought-provoking discussions.

COMMON GROUND

Self-empowerment & empowerment

Encouraging critical political action

Exploring instead of explaining

Encouraging, Enabling

Safe spaces



Origin of the photo: Kalamata, Greece

Emancipatory & participatory

Including social framework conditions

Respecting vulnerability

Destabilisation and recreating meaning

Critical approach; Dialogue as a general principle

Working beyond measurability and pure exploitation orientation

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CHAPTER 1: “On the way to writing”: about learners, challenges and professional attitude



das kollektiv_Carrington, K. / Mineva, G. / Salgado, R.

CHAPTER 1: “On the way to writing”: about learners, challenges and professional attitude

1.1 Introduction

We refer to the learners in the context of the project as people being “on the way to writing”. Being “on the way to writing” connotes first of all an attitude towards the world, to which, necessarily, educators would also be committed, wishing to cultivate a poetic attitude in teaching and understanding education as a field of experimentation and creation in which exploration instead of explanations is given priority and promoted.

Thus, with the project we invite educators towards a poetic attitude. That would mean, for instance, to listen-speak-read-write-live the words, detaching them from their usual meanings and allowing them to reach different meanings, thus, destabilising the relationship between signified and signifier, dealing with opacity rather than with transparency, exploring elements that subvert functions and norms of language and transcending the universe of tangible / intelligible (or explainable) things. This poetic attitude is embedded in a conception of adult basic education as critical educational work beyond the current dominant practices of measurement and of the exclusive focus on the utilisation of learning in terms of employability. Learners are not addressed as human resources, but rather as co-creators of a participatory, dialogical and joyful process. In this context they can analyse social conditions, expand their agency to respond to and overcome structures of disadvantage and discrimination,

discrimination, and encourage their own critical political action and poetic imagination. Such a poetic attitude implies that the learning context is designed as a safe space where vulnerabilities are respected.

The decision to designate the learners within the framework of adult basic education activities as people “on the way to writing” shares the insight of all organisations involved, that the process of acquiring written language skills has no universally valid completion. Depending on their needs, opportunities and conditions, people develop these skills to varying degrees over the course of their lives. ‘People on the way to writing’ are ultimately all of us who grow up and live in script-based societies.

The chosen designation further emphasises that the need for basic education does not name any individual deficits. The need for basic education results from the prevailing distributive injustice, from social developments and changes (e.g. technological change), from curtailed and limited access to new technologies, to education (e.g. access to formal education as a child or young person, to further training in adulthood) as well as to health care, to work, and more.

On the other hand, the chosen description “people on the way to writing” contradicts the widespread concept of functional illiteracy, which is criticised as being too functionalistic, stigmatising, deficit-orientated, excluding, essentialising and dichotomising (Grotlüschen and Riekmann, 2012, p. 15; Ritter, 2010, p. 1117; Kastner, 2013). However, in order to avoid reproducing deficit-oriented, essentialising, functionalist or even stigmatising views of learners, it is of course not enough to simply replace the term “functional illiteracy” with the proposed description.

Because although the use of the chosen term appears to make sense in the field of educational policy, in terms of didactic and pedagogical discourses, which form the framework of this eBook, there is a need to specify the description of "people on the way to writing" with regard to their different knowledge and competencies, their goals, their learning motivations and conditions, their social positions, their life and work situations and with regard to their different learning requirements, i. e. what has already been learned, upon which new learning processes can be built. Therefore, in the following section, an attempt is made to describe the learners addressed by the project in a way that is questioning, deconstructing, and intersectional.

Before doing so, we first take a brief look at the argument for a term which we believe is capable of describing learners in a reflective and critical manner. We also offer an overview of the collected motivations of involved learners in the project. Further topics discussed in this chapter are current challenges, difficulties and obstacles in adult learning within the frame of educational work. Finally, we present some arguments for a poetry approaches to basic education.

1.2 What is adult basic education? How do we describe the learners?

Although language or literacy learning is prioritised in our poetry approaches, it should be mentioned that adult basic education consists of more than the promotion of reading, writing, and literacy skills in the first or second language. The Austrian Ministry of Education, for example, describes the objectives of adult basic education as follows:

“Basic education aims to provide targeted support for people with basic educational needs in the areas of language competence, literacy, basic arithmetic operations, and other key skills. Basic education should enable people to solve everyday situations and thus create the prerequisites for active and comprehensive social, political and professional participation. Particular attention must be paid to connectivity to further and thus create the prerequisites for active and comprehensive social, political and professional participation. Particular attention must be paid to connectivity to further education and the labour market. (Initiative Erwachsenenbildung, 2019, p.16, translated by das kollektiv)

Referring to adult basic education and its learners, Kastner (2015, translation by das kollektiv) remarks that basic education is regarded as compensatory education for people who are considered educationally disadvantaged. Rather than just "people with basic educational needs", Kastner recommends a description of learners that distinguishes between needs and demands and that incorporates the concept of "disadvantage". The concept is used to expose obstructive hurdles and

mechanisms that have negatively affected and continue to affect educational opportunities and learning requirements or prerequisites (Kastner, 2015).

In this sense, the learners could be generally described as educationally disadvantaged adults with basic education needs and demands. The needs would have subject-related dimensions and refer to individual interests, while the demands would refer to societal demands with regard to basic skills and abilities. (Kastner, 2015).

In the German-speaking world, the term "literacy" has been in use by some linguists only since the 2000s. However, in the Anglo-American context, the term had already been established in the 1980s by the New Literacy Studies (NLS). In contrast to the negative connotations of the term "functional illiteracy" where people would not be able to keep up with the demands of the normatively propagated knowledge society and so weaken the economic performance of the nation states and in line with the NLS, we understand literacy as a social practice which is always integrated into structures of power and domination that must be critically examined and changed. We stand with the NLS in rejecting a paternalistic, pejorative attitude towards people affected by "functional illiteracy" and criticise the concept of "cultural techniques" that would blank out power and domination relations and give the impression that those techniques would be acquired in a vacuum (Kastner, 2015).

Unlike our project, in which literacy is understood as a social practice, it is noteworthy that surveys of adult skills reflect the hegemonial perspective and interests of states, of supranational organizations and their institutions at the interface of the labour market

and education. They describe learners in a deficit-orientated way. For example, the Eurydice Report (European Commission) of 2021 ascertained that

“a substantial proportion of adults in Europe are affected by low levels of literacy, numeracy and/or digital skills ... European countries register between 15 % and 57 % of adults with low levels of achievement in literacy and/or numeracy ... around one in five adults in the EU have not completed upper secondary education” (European Commission / EACEA / Eurydice, 2021, p. 14).^{*1}



1: The report relies on Eurostat data from the EU Labour Force Survey (EU LFS), the Adult Education Survey (AES), the Community survey on ICT usage in households and by individuals and on data from the OECD Survey of Adult Skills (PIAAC).

1.3 Motivation: Why do the learners want to learn?

In order to understand more about learners' motivation to participate in adult basic education courses, at the beginning of our project we tried to select keywords from interviews with educators and with learners themselves. This section provides an overview of the compiled statements from participating partners and identifies whether the process takes place in first or second language learning.

European Learning Centre / Spain:

Learning language: Acquisition of writing (Spanish) in a second language for better social integration in Spain; basic literacy learners in Spain

Gender: mostly women but also men belonging to underrepresented groups (migrants or NEETs)

Age: mostly from 30 to 55

Motivation:

- Creativity
- New ways of teaching / learning
- Environment: incorporating sustainable practices in training such as outside classrooms

das kollektiv / Austria:

Learning language: Acquisition of writing in a second language (German and English) for migrants and refugees

Gender: womxn, other

Age: from 16 to 65 and older

Motivation:

- to achieve better living and working conditions
- to help their own children with their homework
- to communicate with the school or other authorities
- to become more independent
- to not live so much in isolation
- to better defend own interests

Kalamata Second Chance School / Greece:

Learning language: acquisition of writing in a first and second language by Greek and foreign learners learning

Gender: men, women

Age: from 18 to 75 or older

Motivation:

- to be able to read and write for their own benefit and self-esteem
- to read and write for their jobs
- to be able to assist their children
- to feel confident to communicate and socialise
- to acquire soft skills
- to tackle social exclusion

Katholische Erwachsenenbildung Rheinland-Pfalz / Germany:

Learning language: acquisition of writing in the first language

Gender: men, women, other

Age: from 25 to 74

Motivation:

- the direct applicability of what has been learned
- strengthening of self-confidence
- to have a voice
- a greater knowledge of their rights
- letting go of fear
- help themselves
- medical reasons
- change
- expanding horizons in life
- a high degree of psychological strain
- relationship confidence
- tears of joy

SYNTHESIS Center for Research and Education / Cyprus:

Learning language: acquisition of writing in a second language for foreign learners, for better social integration in Cyprus

Gender: mostly women but also men belonging to underrepresented groups (immigrants)

Age: mostly from 30 to 50

Motivation:

- to effectively communicate with the local population, interact with others, express their needs, build relationships
- to better understand the local culture, customs, and values
- to enhance opportunities for employment
- to gain independence and a sense of empowerment
- to form support networks
- to provide parental support: learning the local language enables migrant parents to actively participate in their children's education
- to navigate various legal and administrative processes such as applying for residency or work permits
- to access a range of public services more easily, such as healthcare facilities
- to achieve better living and working conditions
- to create social bonds
- to communicate with authorities
- to become more independent



Origin of the photo: Mainz, Germany

Motivation versus obligation

The following paragraphs outline obligations and sanctions for migrants with regard to learning the official languages of the host societies.

Based on our long experience in the field, there is generally a great interest and commitment on the part of migrant learners to learn the target country language. However, in EU countries, these learners are usually obliged to learn the country's language and face sanctions if they refuse or fail to do so. In addition to sanctions, migrants and refugees are confronted with sweeping prejudice if they take longer than stipulated by the country to learn the official language.

In an article which questions whether migrants have a moral duty to learn the host society's language, Matthias Hoesch writes, host states and host societies often react severely to immigrants who are reluctant or refuse to learn the official language. They are frequently disparaged in public debates (in German, the term 'Integrationsverweigerer' has become established as a pejorative term for someone who refuses to integrate); many countries have enacted laws that compel immigrants to attend publicly funded language classes or that make language skills a precondition for residence permits; and even public acceptance of deportations tends to vary depending on the language skills of those who are due to be deported (Hoesch, 2022). A survey conducted by the Council of Europe in co-operation with the Association of Language Testers in Europe in 2018, covering 40 of the 47 council member states, confirms the practice of compelling migrants to learn the official language by means of obligations and sanctions. Based on their research, the authors of the survey

recommend language course offerings instead of obligations, exams, and sanctions: "Since courses are likely to be more beneficial to integration than tests, learning opportunities should be affordable and accessible to all" (Council of Europe, 2019). The authors of the survey also criticise the fact that vulnerable groups – described as minors, refugees or low-literate learners – are rarely exempted from tests. We agree with the council's recommendation, noting the importance of providing possibilities to learn the hegemonic language. But the offered courses and learning possibilities should not be instrumentalised, through tests and sanctions, in order "to select the 'useful' fast learning migrants" who can be integrated at the lower end of the job market from the 'useless', slow or not learning migrants, with 'usefulness' defined according to neoliberal logic" (Heinemann, 2019, p. 54).

The recognition of certificates is another matter of concern. Adult basic education courses, for which we have developed poetry-based approaches here in the project, may not necessarily provide learners with a certificate of completion that is accepted by governments as proof of language skills for residency rights or social benefits. This is the case in Austria where, for example, many of the learners, especially those with few literacy skills, attend basic education courses in the hope of receiving the necessary certificate to meet the prescribed requirements.

For this reason, professional counsellors need to support learners with arguments and legal steps towards the authorities in asserting their interests and needs with regard to acquiring and expanding their literacy skills. This involves supporting them to continue attending an adequate basic education course instead of attending a language course that does not take their specific requirements into account. The courses need to be designed with these considerations in mind.

1.4 Deconstructing and intersectional approach to the learners

When we described the poetic attitude to which we invite and attempt to inspire educators in the project, it was noted that this attitude is embedded in an understanding of adult basic education as critical educational work. In the following, we deal with the preconditions for realising a work as critical in this basic education context. In particular, we reflect on preconditions that affect the educator's view of and assumptions about learners while building a relationship with them.

Because das kollektiv works exclusively with migrated and refugee womxn, and other partner organisations also work with migrants, we refer to "migration pedagogy". This approach offers us inspiring and challenging ways of addressing questions such as: How do we talk about learners in adult basic education? How do we, as educators, relate to learners? The approach can also be applied to reflect on educational work with other learners affected by disadvantage (e.g. people without a migration or refugee background). In the approach of migration pedagogy, one deals with orders of belonging and practices of differentiation between "belonging and not belonging" or between the "us" and "them" in our current Western societies.

According to Mecheril et al. (2010, p. 15, translated by das kollektiv), migration pedagogy involves the question of national ethnic cultural belonging, in which people are distinguished and positioned in such a way that different values of recognition and possibilities of action are assigned to them. Second, [migration pedagogy examines] the significant question of how pedagogy contributes to the reproduction of [the

existing] order and what possibilities exist to change and weaken this order. Although the migration pedagogy perspective is considered productive for understanding the mechanisms that make people the 'other' (othering) and for a reflective attitude as educators, only some of the relevant categories in the process of differentiation are considered here, namely those concerning national, ethnic and cultural belonging. Other dimensions such as gender, class, age, health, and skin colour are left out. Therefore, in this text, we strive for an interplay between the migration pedagogy approach and an intersectional perspective to counteract the above mentioned omissions – and to enable an analysis of the interplay of those different dimensions of discrimination or privilege. In the following section, we introduce the approach of intersectionality and highlight its importance for work in the field of basic education. We then present two central aspects of migration pedagogy: pedagogical reflexivity and othering.



Origin of the photo: Mainz-Kastel, Germany

Intersectionality

Intersectionality is a concept that has gained a great deal of currency and popularity in recent decades, although understandings of its meaning and application vary widely. The term itself was originally coined by Kimberlé Crenshaw (1989, 1991); however, the roots of intersectionality lie in the collective endeavour of Black feminist thought. African American womxn who analysed existing power relations within the framework of different collectives (e.g. Combahee River Collective) based on their situated knowledges and sought ways to overcome discrimination. They were always also part of heterogeneous alliances with other womxn of colour, such as Latinas and Chicanas, Asian womxn, and indigenous womxn (Collins / Bilge, 2020, p. 80).

Two decades after publishing the first articles where intersectionality was used as a term, Kimberlé Crenshaw stated that her use of the term was merely a metaphor (Collins, 2019, p. 25). Applied as a metaphor, intersectionality provides a prepared but open framework to interpret the social world. The approach of intersectionality could extend an invitation to different social actors to think about similar things in diverse contexts, from different points of view, and under different conditions. The metaphor of intersectionality acts as an encouragement to sharpen one's gaze towards different specific entanglements – a kind of mental map that guides practice (cf. Collins, 2019, p. 28f). "It encompasses ideas about human agency and intentionality in a space of indecision" (Collins, 2019, p. 29).

In "Intersectionality Manual", which was published recently, we find the following definition:

“Intersectionality has so far been understood either as an analytical tool, a hermeneutic instrument, or 'only' as a sensitising metaphor. The concept originated in the Black women's movement. It has since been brought to bear in different contexts from different perspectives. As a rule, the concept serves to analyse the interplay of different dimensions of discrimination or privilege. In particular, the goal is to make experiences of discrimination visible and to contribute to overcoming social relations of inequality. In this context, intersectionality is not understood as a given, at least in scientific contexts, but as produced through different practices (Mefebue, Bührmann and Grenz, 2022, p. 17, translated by das kollektiv).”

It would therefore be misleading to think about intersectionality as a universal or generic category (Collins, 2019, S. 40). This means that we must carefully examine the conditions under which the learning processes take place, in order to be able to understand them and draw horizons of change.

In the case of das kollektiv in Austria in the Global North, we work with migrant and refugee womxn who have not had access to formal education. From this description it is clear that we need to consider different power relations. The first that comes to mind is colonialism – the historical destruction of livelihoods, exploitation and robbery – as a precondition for the current unequal distribution of resources and wealth in the West. In the context of migration, the term “feminisation of survival”, coined by Saskia Sassen (2000) more than two decades ago, still seems appropriate. It shows the positioning of migrant womxn at the intersections of colonialism, sexism, racism and capitalism and that it is primarily womxn who bear the enormous costs of neoliberal exploitation and imperial wars. Those who manage to arrive alive in the Global North face structural discrimination, bureaucratic hurdles and, in the case of asylum

Seekers, sometimes inhumane conditions in asylum camps. This last group cannot even gain access to the labour market in Austria until they receive their refugee status, which, in some cases, can take more than five years.

Since most of the learners at das kollektiv are Muslim womxn, the historical and current devaluation of people of non-Christian religion goes hand in hand with colonialism and racism. In the Austrian context, the civilising impetus becomes clear, in addition to the hatred-filled media discourse and heated headscarf debates and bans, on the basis of the prescribed value courses. In order to receive a residency permit, so-called “third-country nationals” have to prove their German language skills according to the Common European Framework of Reference for Languages (CEFR). Obviously, these rules discriminate against people with particular class affiliations who never had access to formal education. They need much more time, space and effort to obtain a certificate, not only because of the language skills, but also due to the test format which requires knowledge of specific techniques learned at school, in order to be able to cope with the tasks.

Teaching in this context is a difficult task, even if, as in the case of das kollektiv, the educators are also migrant or refugee womxn who continuously work to understand the intertwined power relations in order not to reproduce violence. Critical intersectional educational work includes, among other things, reflection on the material and methods to establish who is represented, whose perspective is taken into account and for whom are the methods designed. But most of all, intersectionality can be understood as an attitude. This means, on the one hand, reflecting on behaviour and mindset in the specific relationship between educators and learners. On the other

hand, it addresses dealing with the knowledge offered by intersectional perspectives (Nadolny, 2016, p. 15). Considering intersectionality as (meta-) knowledge allows the educator to connect more consciously and seriously with the participants. Doing so can at least reduce the reproduction of certain factors in systems of oppression. This is combined with a public positioning against injustice and violence, as well as advocacy for intersectional perspectives (Nadolny, 2016, p. 17). In connection with the first aspect mentioned above, which can be called pedagogic reflexivity, these fundamental questions arise:

“Which realities of life and forms of (multiple) disadvantages with their consequences for me and for others do I have in mind at all? What can I understand and therefore consciously take into account in my own actions as a political educator? Do I recognise discriminatory behaviour and statements (in my educational events) and am I willing and able to react appropriately? (Nadolny, 2016, p. 15, translated by das kollektiv)

Furthermore, educators must question their supposed knowledge about migrants and the impact of that knowledge on their teaching practice, because “this idea of reflexive accountability lies at intersectionality’s core” (Collins, 2019, p. 64).

Pedagogical reflexivity and othering

Reflexive accountability - understood here as a specific pedagogical reflexive attitude - forms a central requirement for the realisation of critical educational work in which learners are not addressed as human resources, but as co-creators of a participatory, dialogical and joyful process.

As formulated by Paul Mecheril in his approach to migration education, pedagogical reflexivity is a certain practice of reflecting on and interrogating existing and unconscious knowledge about learners. Are learners constructed as the "other" by my knowledge of them? Is my knowledge or assumed knowledge about learners discriminatory? How do I deal with differences as an educator?

Following this, in terms of democratic educational work, it is impossible not to acknowledge differences, since treating all learners equally, without taking into account given differences and unequal conditions, would cause and confirm disadvantage. The recognition of differences, however, possibly leads to a consolidation of the hegemonic order, because "others" are produced in contrast to the imagination of a "we". Consequently a certain logic is transmitted that serves the argumentation for distinctions, discriminations and exclusions (Mecheril et al., 2010, p. 187). Migration pedagogy is therefore ostensibly concerned with forms and practices of deconstructive displacement of belonging and proposes a certain practice of reflexivity that should enable one to describe, analyse and change the forms of exclusion and the production of "others" (as different) in the pedagogical field in order to be able to counter discrimination and exclusion more effectively. This practice of reflexivity is different from intercultural competence and is also not to be

understood as individual reflection, but rather as a professional reflexive attitude within a reflexive professional field (Mecheril et al., 2010, p. 180 ff).

One of the central prerequisites for recognising and investigating processes of constructing learners as "others" and so implementing the practice of pedagogical reflexivity, is an engagement with the concept of othering:

“ In the 1970s, the literary scholar Edward Said used the concept of othering to suggest a way of describing the discourse of othering as a violent hegemonic practice. The concept of othering explains how the 'strangers' are produced and at the same time an 'us' is constructed, which unlike the strange 'them' appears reassuring and not ambivalent, without fundamental tensions, and in this symbolises a secure community. If the 'strangers' are wild, 'we' are civilised. If the 'strangers' are emotional, 'we' are rational. Such statements are part of the colonial discourse, which is closely intertwined with the Enlightenment discourse of truth. The emergence of a 'Western' identity can therefore be understood as a product of the exclusion of the 'rest' (Hall 1994). 'Exotic' places were objects of dreamy and utopian discourses, and the representation of other peoples was always orient(ed) to European ideas. Both versions in the representation of the 'other' - the idyllic and the barbaric – are equally and simultaneously part of the Othering discourse (Mecheril et al., 2010, p. 42, translated by das kollektiv).

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Origin of the photo: Kalamata, Greece

1.5 Migrants and refugees with less formal education: Challenges and professional attitude

In this text section it will be discussed the challenges that learners with limited or hardly any formal education are confronted within the context of basic education courses (focus on literacy), the lack of research activity and also the principles of a professional attitude in dealing with the described situation. The previously introduced intersectional and deconstructive perspectives should help to avoid a deficit-orientated and essentialising view. In this sense, knowing the danger of reproducing a deficit-orientated view of learners, it must be re-emphasised that the need for basic education does not name any individual deficits, but rather specify unequal relations in the distribution of resources. In trying to describe the difficulties that learners face, it is equally relevant to stress that all people have knowledge and that all people are intellectuals, as postulated by Antonio Gramsci (2004, p. 64). For example, it must not be forgotten that many of the learners, despite basic education needs, have achieved much in life, including managing to get to the Global North.

It is important to reveal the applied or acquired strategies (e.g. for orientation in a written society or for information acquisition) and to reveal existing knowledge. The learning process should be based on learners' existing knowledge, competences, strategies and experiences. Questions that would support educators in terms of a critical pedagogical stance would include: What counts as knowledge – when, where, and why? What knowledge is disqualified and denied? What knowledge is denied to whom? Why? What is my responsibility here? This discussion enables us, both as educators and learners, to perceive both the difficulties for and the potential of

the learners. To be able to organise our work professionally and give responsible answer here, it is important to recognise and name the difficulties and obstacles in the learning process without reproducing a practice of othering where pejorative assumptions about the learners or an essentialising view of them is made.

Observations made during das kollektiv's practice of literacy in adult basic education courses for migrants and refugees with limited formal education, coincide with the (unfortunately few) academic insights and analyses in the field (see e.g. Peyton and Young-Scholten, 2020; Schappert, 2020). Compared to learners who have already learned to read and write in another language, the process of learning a new language takes significantly more time for learners who are simultaneously acquiring the written language. They cannot fall back on the spoken language, and therefore cannot resort to known sound sequences to convert those sounds into sequences of letters. Beside this, oral language development in the newly learned language usually requires significantly more effort than usual. As long as they are not versed in writing the learners have to rely on correctly memorising what they have heard. This is an enormous cognitive challenge, especially in the case of weaknesses in memorisation skills. In addition, learners in adult basic education courses are often unfamiliar with formal learning requirements and have had little or no access to learning and approaching language as a system.

Trauma, experiences of violence and discrimination, poverty, health problems, racism, and insecurity regarding residence laws frequently accompany and severely hamper the learning process of migrants and refugees. Sanctions from the interdependence between the language policies and the integration and migration

policies create an additional burden for them. Since the learners are not responsible for their own basic education needs, but the exclusive social structures, they are also not to blame for their difficult life situation in a new society. As Paulo Freire emphasises in his approach to critical educational work with disadvantaged learners, critical adult education is a privileged space for confronting the discriminatory structures of society in order to ultimately promote the organisation of a practice of change. Because emancipatory and critical educational work does not exhaust itself in the revelation of reality; it also demands structural changes.

Maria do Mar Castro Varela offers yet another very significant pedagogical attitude in dealing with situations of disadvantage. In order to be able to work out emancipatory perspectives for the transformation of society, she recommends contrasting the recognised difficulties, that she calls “risks” or “vulnerability”, with potential for resistance (Castro Varela, 2007, p. 261-271).

It is necessary for educators in this field to develop a particular pedagogical professional attitude in order to avoid frustration, resignation and, above all, to deconstruct and to unlearn the common attribution of learners not being “capable” or being “deficient” in the face of socially constructed norms of efficient learning and productive living. On the one hand, the emergence of such a pedagogical attitude depends on the training of professionals, highlighting the need for further training of educators, as conducted in this project. On the other hand, it depends on us as educators. It depends on our understanding of being in the world; it depends on what questions to direct at the world, what answers can be formulated, and the wider questions that arise, despite education systems that provide simplified, convenient answers and lesson plans that cynically reinforce powerful social positions. Developing

and maintaining a professional attitude also means taking a position for the concerns of oppressed and discriminated groups, and dealing with one's own social privileged position and its implications – especially in connection with the role of educator. It implies being aware of international and transnational contexts, confronting the causes of the international division of labour, and understanding the connections between this and migration movements and the impact on the learning, living and working situations of educationally disadvantaged adults with basic education needs and demands. Such an attitude requires cultivating a particular practice of pedagogical reflexivity, as discussed in the previous section, that allows one to observe, analyse, and change pejorative assumptions about learners.

However, concerning the difficulties in learning process of migrants and refugees with limited formal education, it is an unfortunate fact, as previously mentioned, that educators can barely rely on observations and resources in research findings, because almost no research work has been done on second language acquisition by this group of learners (migrants) who are simultaneously acquiring the written language. In addition, it is difficult to find a space where dialogue and shared learning between researchers and educators in adult basic education can unfold.

There are many challenges, many unanswered questions, and above all, many more new questions which need to be asked. Educators in adult basic education need to be qualified with specialised scientific knowledge that would allow them to analyse and observe the phenomena in the classroom, to ask questions about them, or to be able to perceive the phenomena at all.

1.6 Poetry pedagogical approaches for adult basic education

If education is understood as "the basis of life", as the basis "of ethics and the ability that each of us has to 'inscribe themselves'* in the relationship to the others as one responsible response" (Rufino, 2021), then educators need to ask themselves how to act ethically and responsibly. If one wants to answer the question of "In whose interests do we work?" with "In the interests of learners", then one has to take the uneasiness that is inherent in educational work seriously. Here, educators are dealing with subjectification. As educators under neoliberal educational policies, one are encouraged or even obliged to educate self-organised, self-directed subjects responsible for their own "failure or success". People who are supposed to perpetually optimise themselves in a lifelong task. People who are equipped with skills such as resilience, entrepreneurial spirit or competitiveness, have to fit flexibly into the existing system and adapt themselves to it. Self machines in a violent system that are supposed to be empowered in the service of neoliberal economic interests, especially since education policy prioritises increasingly "efficient" education for the capitalist market, and since educators are co-creators and co-weavers of the world and its subjectivities. Because educational programmes aim to promote individualised forms of self-efficacy and to train skills that are intended lead to inclusion into precarious, exploitative systems.

POETA is guided, therefore, by the intention to design a responsible response to the current challenges in basic education work with educationally disadvantaged adults with specific educational needs and demands. The project partners have decided to develop the poetry pedagogical approaches inspired from different approaches and

pedagogical orientations of the various organizations involved. The next step is to present the specific reasons and backgrounds for working with poetry approaches that are represented in the network.

The first reason and background to start POETA relates to the intention to promote a learning of the abstract and abstracting, in order to "learn strategically to become intellectually independent of the hegemonic policies" (Spivak, quoted by Castro Varela, 2015).

Working with poetry is an inspiring and motivating possible way to promote the utopian and imaginative abilities and to exercise abstraction, especially in the use of metaphors. The utopia of a good life here is in the area of tension between poetry and politics. In working with learners, the focus is shifted from the real to the possible, and in so doing, draws on the emancipatory and poetic strategies of self-empowerment. The project partners do not understand fiction, poetry, and imagination as the other side of reality – as fantasy – but rather as an (im)possible unfolding of reality. This utopian imagination is set as a pedagogical practice that points out error, unhappiness, baseness, oppression and violence in the existing reality, a practice that should be able to awaken the desire to change the imagination. It is a practice, that would not stifle the desire for transformation and for the poetic, but would invite to get to know the reality that exists, to name it again and thus to search for change (Chauí 2001, p. 136). Because education as an ethical-political project should not aim "the production of reading, writing and polite, but still subaltern subjects" (Varela, 2015).

Other reasons for working with poetry approaches that have been recognised within the exploration of methods in the network span different fields:

Through this work the possibility arises to overcome the narrowness of the curricula to serve basic knowledge of the language, for instance, enhancing reflection competences and facilitating a differentiated understanding and appropriation of the world. Furthermore, the work can help in dealing with and in further developing spoken language (speech melody, rhythm etc.), it can be a resource of vocabulary acquisition, can offer interesting impulses as well as occasions to expand metalinguistic competences. Additionally, it can enhance written skills and promote improvement in pronunciation.

The approaches of POETA may have an empowering effect as shown in the following chapters, particularly with the presented activities focusing on self-experience and creative work with poetry, and can increase interest in learning a language. Working with poetry-based approaches in the sense of transcultural education can also be an inspiring path for “communicating, interacting, and learning without opposing cultural, national, and ethnic binaries” (Jurkova, 2021). By exploring the particular selection of literature used in this course, spaces can be created for discussion of socially relevant topics such as feminism and queerness, climate matters, racism and strategies of resistance, which can lead to active engagement as citizens of the world. Ultimately, as stated in the introduction to this chapter, working with poetry-based pedagogical approaches provides an opportunity to cultivate a poetic attitude to learning and educating and to understanding education as a field of experimentation and creation.



Origin of the photo: Linz, Austria

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CHAPTER 2: Methods of poetry pedagogical approaches



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CHAPTER 2: Methods of poetry pedagogical approaches

2.1 Introduction

The POETA partners are researching possible access to writing and the use of writing with the idea of strengthening and developing them with poetry pedagogical approaches. These approaches, as will be shown, includes participation in the literacy of a society, the experience of self-empowerment, and awareness of the possibility of critical political action.

Access to script the written word is provided in a variety of forms of communication, be it as writing, as images or as other forms of expression. In this context, the acquisition of writing is not reduced to letters as the starting point of literacy. The significance of, for example, a phoneme–grapheme relationship lies in the analysis to be carried out on the way to writing. But using a single synthetic approach as a path to the acquisition of writing only reduces the comprehensive experience of signs, images, and writing contained in the world, and in people's everyday lives.

Accordingly, in the practice of poetry pedagogical approaches, people do not look at the letters but at the holistic presentations of writing. "Chase away the fears, and the fear of fears", are the opening lines of a poem by Mascha Kaleko (2004, p. 27). The learners in a first language writing group in Rhineland-Palatinate, who are looking for an expression for their fears in the face of news of war and flight, find their central theme in the lines of the poem: fear, fears, fear of fears. In this existentially

important theme, they search for their own expression. This is an approach Paulo Freire describes in the method of generative words. People start to discuss, to describe their big fears and the smaller fears. Naming them also means sharing them. To write them down in pictures or words means to put them at a distance on paper. The group paints a peace poster because they want to counter the fear of war.

A writing group in Linz, Austria, can be found writing in the courtyard of their meeting place: "I put my foot in the air, and it carried" (Hilde Domin 1995). The women of the migrant women's self-organisation, who continue their education in the midst of complex and hindering realities of life, discover more than writing on a house wall. They discover that they themselves are contained in the writing, in this message. They decipher, decode, and analyse its form as well as its content, as well as their own references. In their process of learning to write and to name the world, they keep note of these experiences at the level of pictures, words, and texts, according to their individual potential of using language and writing.

Methods of holistic approaches to writing have specific manifestations in the poetry pedagogical approach. The same applies to methods of creative, biographical and therapeutic writing. The transitions are fluid. In particular, these methods consider people according to their personal resources and in their respective andragogic contexts. They are people who develop their life reality with each other in an equal dialogue (Freire 1998) with foreign language, speech, writing, and the acquisition of writing. They are people who free themselves from hindering entanglements. For example, in a poetry pedagogical approach, they look at word meanings that can be translated into images, and at images which lend themselves to the words.

Methods of opening, of beginning, and methods of encouragement are shared below as specific aspects of a poetry pedagogical approach; also because this approach demands an openness to new things from all those involved in the learning process. An unfamiliar space of experience, such as writing on a wall, may be discovered. Courage to depart from fixed curricula may be practised. What is needed is the courage to use literature and poetry in literacy and critical basic adult education work, and the courage to allow uncertainty.

In adult basic education, self-organised learning on a voluntary basis is preferred and assumed, with learning that is unlimited in time and not orientated towards economic exploitative interests. In practice, measures for language and literacy acquisition or adult basic education in adulthood are often linked to final tests or examinations. It takes courage and a highly developed motivation to create free spaces for poetry pedagogical approaches in these structures. When this is possible, all participants benefit – beyond writing or language acquisition – from opening up to creative expression and the empowerment of self-directed own perception, the communication of oneself and one's own life-world experience and self-confident critical action in the world.

The practitioners from Greece share such an experience from their work in the Second Chance School. They use the free space of encountering literature and poetry, the aim of which is not to judge but to appreciate and value the individual contributions of the writers. They experience empowerment from history, the connection with their deeply poetry-connected culture. By presenting their own texts before an audience, they also experience a personal strengthening. And they

experience a confidence that they have not taken for granted in their lives, that they will succeed in something and that they will succeed in their lives. People let themselves be carried by this confidence in their further education.

In the following collection of methods, a brief overview of overarching methods is given. This is followed by examples of methods of opening up, of getting started, of encouragement and methods of dealing with poetic templates as well as suggestions for poetic self-experience. It can be shown that poetic expression becomes visible in other multifaceted forms besides the form of poems. Poetry also takes shape in the poetic image in a metaphor, in the aesthetics of still and moving images, and as poetic expression in dance and in music. And to all its forms, connections can be made that open, inspire, and enable to come into resonance with the creative act.

In the context of a possible poetry pedagogical approach, there is always a need for critical self-reflection. There is definitely the possibility that actors in basic adult education could get caught up in a romanticised concept of poetry. This is countered by attentive awareness of people's experiences with poetry in an andragogical context. For example, traditions of communication in verse forms and rhythmic recitation are part of everyday life in many cultures. It becomes clear that there is always a transcultural and intercultural dimension in the effort to explore methods of a poetry pedagogical approaches.

2.2 General methods

A methodological repertoire of general literacy or basic language and literacy education in adult education is required. Because of their overarching importance, the following methods are briefly outlined below and placed in relation to a possible poetry pedagogical approach.

2.2.1 Generative words

The reference to generative words is absolutely central to and supportive of the poetry pedagogical approaches. Following Paulo Freire's literacy work, people appropriate the scripts they need to name the world. They do this so that others in possession of dominating knowledge do not continue to name the world for them. In this participation in writing, all those involved in the process of acquiring writing are in an equal dialogue. "Dialogue is the encounter between people, mediated by the world, to name the world" (Freire, 1984). The key words opening this process mediate themselves from the life situation of the people who want to use the written word. On the one hand, they represent the people and their existentially important issues; on the other hand, they serve as generative words for the formation of new words. In the Portuguese language, the syllable building blocks lend themselves to analysis and synthesis in Freire's literacy work in a discovery map. This work enables the formation of new words, phrases, and expressions to expand one's own self-determined and self-empowering use of writing. The potential for appropriation lies in the reinterpretation of writing, which is experienced as an instrument of domination and whose possible or impossible acquisition is often experienced as a criterion of exclusion rather than one of participation. In the poetry pedagogical approaches, the words of poets can become generative words in Freire's sense.

2.2.2 Writing on behalf of learners

In order to make adults' access to writing barrier-free, the guides write passages of text vicariously for the people on their way to writing (Döbert, Hubertus 2000). The need to communicate takes precedence over the advanced elaboration of writing. Writing by proxy also helps in the poetry pedagogical context to meet the need for creative, poetic expression when writing is not yet accessible for the word or statement that the person wants to bring into the world. The word or the phrase will be available as a (written) image and will be recognised for reading (sight vocabulary), even if it cannot yet be read and written. The resulting text serves as authentic material in the further appropriation of language and writing. It is one's own words that are looked at, analysed, disassembled and reassembled into something new.

One's own text work, which leads to portfolio work or a course diary, serves as a template for reading and writing. It is easier to deal with one's own words, to gain experience in writing, and it becomes possible to make a statement about oneself. And in times of supposed stagnation, it becomes visible that "nothing" has never been learned. Every working day can be represented by image, word, and text. In a poetry pedagogical approach, this representation of individual written expression may reveal forms of everyday poetry that people already carry within themselves.

2.2.3 Morpheme method

The morpheme method can be used to map the stem principle of the German language. The basic building blocks as well as initial and final building elements (for example: "ver-dreh-bar") can be used as word building blocks. They are part of a construction kit for forming new words (for example: "ab-dreh-en"). The written language can be analysed with the help of the morpheme method. With the basic building blocks, essential elements are available that do not have to be produced individually and synthetically, but can be acquired holistically. These units address the needs of adults who were previously denied access to writing, with the picture memory, which corresponds to their way of perceiving writing (Universität Leipzig, pdf 2023).

In native language literacy work in the German-speaking world, some actors in the 1980s were looking for a building-block model. Inspired by Freire's discovery cards (whose building elements are formed from syllables in Portuguese) it should be possible for people who approach or re-approach the written language as adults to be given an instrument for independent analysis and construction of a repertoire of new words. In particular, access to writing should be different from school-based methods, which may be intertwined with denied access to writing. The encounter with writing is understood as holistic. The development and appropriation of writing is a completely individual process and it is important for it to be guided. In Freire's sense, this is particularly successful when the written word is approached out of existential necessity. When working with poems on topics of existential necessity, adults in basic education report their experience of the "life-giving effect of words", which takes up

the smallest space for them, but from which they gain "the most strength and energy for their whole lives" (Adamczak and Wintzen, 1993, p. 19). Similarly, writers are urged to speak. Josef Ortheil (2009), a professor of creative writing, writes himself out of the speechlessness of his childhood in his novels. The poet Hilde Domin is known to have had to write after the death of her mother in order to survive (see Domin, 1992, p.42). Particularly in the case of poets, we find the words of existential expression that they leave to their readers to use, as Hilde Domin (see 1992, p. 70) puts it. How obvious and central this is is reinforced in this context by Freire's method of generative themes or words, which connects people on the path to writing with the words that are existentially important to them. For their analysis and use for their own writing, the instruments of the morpheme method are available in the German-speaking area, as shown.

2.2.4 Syllable method

For Portuguese and other syllabic languages, the so-called discovery cards based on syllables from which words can be formed, are a suitable instrument for independent writing work (see Freire 1981, p. 179). This is particularly the case when, according to Freire's literacy work, they are extracted from the generative words that learners derive from generative themes.

In language and written language acquisition of the German language, work with syllables or phonetic syllables serves to promote phonological awareness. For example, if learners take a step forward for each syllable of a word, the spatial expansion of words can be experienced physically: The monosyllabic word for "train"

is short, even if it contradicts the appearance of the object. The box of matches, which is polysyllabic in German, is small in comparison, even if it takes four syllable steps to walk it. Moreover, the syllables represent the rhythm of language, which is already perceived by unborn life.

In the German language, syllables cannot be used as semantic elements of a construction kit at the word level. Using the syllable method alongside a morpheme analysis could lead to confusion. However, working with syllables has its place in the creative use of language and writing, as shown in the method examples below.

2.2.5 Phonetic methods

The phonetic methods known in written language acquisition work (the beginning sound of a word, sense sound, interjection, and phonetic picture method), or the gradual introduction of phoneme stages, can be used to analyse phoneme–grapheme relationships and to develop phonological awareness. These however, these general principles will not be discussed in detail here. The methods have potential in different areas. For example, in the practice of multilingual learning settings, using the interjection method to assign sounds from the animal world to a grapheme can contribute to transcultural and intercultural language comparison. The phonetic picture method, which links the phoneme–grapheme relationship to a short story, invites discussion of memo techniques. A system consistently based on the phoneme of the initial letter, which assigns a picture to each sound and invites self-discovering learning, is controversial because in the beginning, the written language is represented phonetically and orthographic strategies are added later.

Making phonetic methods fruitful for poetic self-experience is one of many attempts to develop a pedagogical approach to poetry. This is done beyond the widespread implementation of isolated exercises and with the special claim of a highly individual development of language and writing. The focus is on people and what they hear (sound identification), what is heard differently (sound differentiation) and how changes are perceived (sound manipulation). The breakdown and construction of words and sounds also contributes to language analysis. What is heard cannot be worked out by speaking before and after, but is an individual exploration. No one hears incorrectly. The practice of basic language and literacy education also points to rather unfamiliar support systems such as phonetic gestures. What cannot be heard, however, can be made visible. Language can be approached with curiosity and the joy of experimentation. A poetry pedagogical approach opens up this possibility.



2.3 Methods of poetry pedagogical approaches

In the following, an annotated collection of case studies and exercises invites discussion. The examples of use come from different adult basic education writing groups with first and second language participants, and from adult participants with basic education needs who attend a second chance school.

The methods of poetry pedagogical approaches in adult basic education can be adapted to all levels and explicitly include people who have little or no writing experience. The POETA project highlights this: Everyone has the right to access poetry and the fine arts.

Potential creative approaches in digital settings and with digital tools are presented in Chapter 3 and art-based approaches to poetry in adult basic education are outlined in Chapter 4.



2.3.1 Opening methods

Case study 1: Impulse films

The “Impulse film” format was developed within the framework of the Rhineland-Palatinate programme BBQ Basic Education Qualification for teacher qualification in basic language and literacy education for adults. The filmic inputs, which were produced by an animated filmmaker in cooperation with expert advice, use visual metaphors to lead into topics of basic education. In the POETA MOOC (<https://www.poeta-mooc.com/>), examples of impulse films and their possible applications in poetry pedagogical approaches will be presented.

One example is briefly outlined here. In a writing group working on an impulse film, the participants made a very direct reference to themselves. In the film, they saw the shelves of a pottery workshop, and a colourful bird flying through the workshop. Above the head of a potter working there, the bird transforms the potter’s thoughts into letters. The participants were also busy with the signs we call letters and sought to use them to develop their own writing. But even more: Immediately next to the group’s writing room is their own pottery workshop. They too, in the spirit of Paulo Freire, are cultural creators. In their writing, they describe how they made a ceramic bird bath with their own hands, and sent it to the project partner. The letter regarding this exploration can be found in a blog on the POETA website (<https://project-poeta.com>).

2.3.2 Methods of beginning

Case study 2: Starting at the picture level

Extending work with collages, which is common in literacy practice, the group members are encouraged to produce a work based on a poetic impulse. The choice of impulse relates to learners' generative theme, which unfolds in an equal dialogue between them and educators. The chosen poetic text can be incorporated into the pictures, and text and pictures may be cut up or torn out. The text, which may be partially or not developed at all, is treated like a picture; the individual word can be perceived as an image. This is an option for learners who have been denied access to writing, since they have a strong memory of images and perceive words as images. For example, the verse by Mascha Kaléko (1994, p. 55) can be used: "You learned to stand up when you fall, your pram rolled around the world." Participants can bring images into the collage of their experiences of entering their own life realities and whatever motifs the verse suggests to them. There is a sharing opportunity before the writing on a poetic impulse begins.

From the role of educators, the question arises as to how to proceed. From the perspective of the people who want to behave with language and writing in the whole reality of life, the wish is expressed for guidance in the use of writing. Possibly the further work may be shaped in a joint approach. The role of the educator and the learner is expanded. The visual material as well as the text can be used as a basis. Case study 9 provides an example of this.

Case study 3: Starting at the word level

With an acrostic, creative approaches can be found at the word level and in the transition to the sentence and text level. The letters of the word are written one below the other. Each letter serves as the beginning of a spontaneously found word. Writing on behalf of learners is used as a support when necessary. Templates can be formed with the name acrostic as well as with a favourite word, a term from nature, or with a term related to the theme of the group.

With the poem by numbers technique, collections of words can be transferred into a verse form. For example, 3-2-5-1-5-1 words are written per line. These poems can be written individually or in groups, and may come from an overall theme or personal messages. For example, a writing group creates a collection of activities from everyday experiences of household and family work. These activities, which are often little appreciated by others, take on a new quality in verse form. They are read like a poem and therefore become special.

Case study 4: Starting at the text level with authentic learner texts

Texts that are written by people who have already acquired access to writing, can become templates adopted by first language writing groups, or by people who can partially access texts and are familiar with the language itself. These templates speak to the feelings that the new writer connects to: insecurity, writing anxiety, experienced suffering.

If a woman writes about a flower that has the desire to blossom, that stands on withered ground and wants very much to be watered, then people read this woman as

someone who has lacked attention in life. They may identify with and use similar metaphors when the description of reality is too painful and traumatising. Participants in writing groups have written a fictitious letter to the author of the text about the flower that wishes to bloom (Adamczak and Wintzen, 1993, p. 29).

The question arises of how far a text must be opened up linguistically in order to grasp it. An idea of the text's message can arise even before each individual word is understood. Authentic learner texts and the use of metaphors provide the opportunity for identification and distancing from one's own oppressive issue that may prevent learning and access to writing. Learner language is more accessible than textbook material. The sentence patterns can be used as templates for one's own text.

Case study 5: Beginning in the encounter with the word of the poet

When people who have been denied access to writing all their lives talk about the ways in which they would like to develop writing for themselves, they may, for example, talk about filling out a form without fear. They have no idea that participating in writing and poetry does not begin with faultlessly written words and sentences.

It is not self-evident to learners and is often inconceivable that they could write a poem, or get to know poets who feel as they do, or that they could "use" the words of a poem. What can be experienced in the encounter with the words of poets? It allows one to come to one's own words. A woman who attends a writing group writes: "What I have always thought and felt is said by this poet".

The poem strengthens

"Stay true to your word", says Rose Ausländer. And a young woman answers with the lines "Be true to yourself, to your thoughts, to your feelings and above all to your person" (Adamczak and Wintzen, 1993, p. 111).

The poem encourages

Hilde Domin's poem "Don't get tired" offers support to a writer in great distress. She reports to the writing group that she hangs the poem on a mirror, (cf. 1993, p. 96).

The poem offers words for the unspeakable

Better a knife than a word. A knife can be blunt. A knife often misses the heart. Not the word." (Hilde Domin quoted in Adamczak and Wintzen, 1993, p. 23). Domin's words provide an opportunity for a writer to write about hurtful words and the cycle of hurt they have experienced.

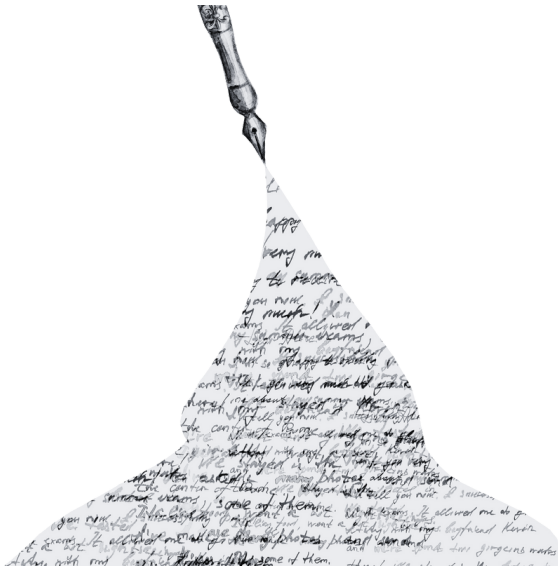
The poem shares

for example, the joy of nature. "In the silky May green of a spring night I was born." In Rose Ausländer's poem (quoted in Adamczak and Pfirrmann, 1990, p. 18), readers share their joy of nature and the seasons in their writing.

If these thoughts are firmly anchored in learners' minds: "I can't do this and besides, it's written on my forehead and besides, it's only my fault and that's why I can't do much else either", then a new realisation can be strengthened: "I leave visible signs. I read in your eyes. I am not alone. I am already good."

What remains? The fear probably remains, but it can be put into words. The heartbeat may remain, but the heart beats in a poem. A few letters still jump around on the page, but they can rise in a poetic dance.

Case study 5 quoted from Wintzen 2021, p. 9-11, translated by KEB RLP.



2.3.3 Methods of encouragement

In the poetry pedagogical approach, all actors are involved in an experiment that invites everyone to dare to experience literature and poetry. Everyone's questions and uncertainties are part of the approach. What happens in the process of learning language and writing in adult basic education when poetry enters the learning setting, when poetry is allowed to be appropriated, and when it is not left to those who have established themselves in sole possession of writing?

Case study 6

People in basic language and literacy education do not expect to meet poets who feel as they do. Here are two examples of the surprise experienced by learners when the unexpected happens. One writer enters a dialogue with the poem "Späte Willensfreiheit" (Late freedom of will):

Poem	Response
Once I want	For once I want to do what I always wanted..
(...)	
But When I am ready	I think differently again.

Late freedom of will by Erich Fried; Poem extracts and the learners verses quoted in Adamczak and Wintzen, 1993, p. 101., translated by KEB RLP.

Another learner responds to the same poem with the following lines:

Late freedom of will

I want to be strong
no more complaining
I want to take
what no one gives me!
I want I want
I can't take any more!

2.3.4 Methods for working with poetic templates

Case study 7: The poem as a parenthesis

The study groups: Two reading and writing groups online via Zoom. People are assisted in setting up the technology. There is also the possibility of on-site meetings in learning cafes. Two groups in a work programme to assist people in life and work.

Significant topics for the participants: the war in Ukraine, worry, fear

The starting point is the defining theme of fear because of the war. Only the opening and closing lines of Masha Kaléko's poem "Recipe" (Kaléko 2004) are presented. The beginning of the poem: "Chase away the fears and the fear of the fears" opens. The lines almost at the end of the poem: "Be wise and hold on to miracles" close the parenthesis.

In between, the group explored the question of what could counter the fear. Where, with whom do I feel comfortable? Someone brought in a song; later a participant wrote a recipe with the title "How do I bake myself a good friend", because it became important not to be alone with fear. People used the picture plane with collages, words, and sentences. The group worked on a collage of a "wonder tree": a spontaneous and creative collection of hopes and wishes. And they created words such as wonder-people, wonder-heart, wonder-wedding, wonder-me and more.

Quoted from: Website POETA, Exploration (<https://project-poeta.com/>).

Case study 8: The everyday poem

The everyday poem "Gedichte schreiben" (Writing Poems) by Rolf-Dieter Brinkmann (1993, p. 94, translated by KEB RLP), which outlines the everyday life of a postman and his wishes for the day, can be used to address everyday experiences in a writing group in an appreciative way. According to their personal responses to Brinkmann's poem, people write between the opening lines and the middle section, and between the middle section and the conclusion:

Beginning, middle and end of the poem

Oh, the everyday things	he would	and all the things
the everyday things	much rather	and all the things

One learner ends her poem with the lines:

Most of all I would like to ...
leave the Hoover
let the food boil over
and forget all the compulsion
forget the compulsion.

Case study 9: A poem / part of a poem as an impulse

Exploration_das kollektiv

Using a poem to generate ideas and to promote creativity and creative expression

Here, various approaches can be used: re-writing, continuing to write, intervention in the existing poem by replacing words/verbs/articles, and changing the order of the lines to generate a visual work as a collage, drawing, videos, photos or any other desired form of creative expression.

1. *Input: short poetry*

The poem "I put my foot in the air / and it carried" by Hilde Domin (1995, p. 111) is written on the board or on a poster (in the classroom, in the hallway, or on a bulletin board somewhere else in the educational institution); learners photograph the poem on their smartphone and send it, for instance, via WhatsApp (homework – ICT).

2. *What is a poem to you?*

Sharing participants' experiences with poems in their first languages.

3. *Context: Short introduction / research on the poet.*

4. *Interpreting the poem through different ways of reading.*

The poem is read, discussed, and associations are written on a board.

5. *Working on the language*

- Relevant words from the poem and from the associations are read, separated into syllables, written down;
- Collected words (associations) are read and written. Various writing and reading exercises;
- Sentences are formed with the collected words, written down and read out;
- A short text about the author is written with the group; writing and reading exercises follow (synthesis exercise, "jumbled words", "jumbled syllables", listening exercises).

6. *Some possibilities for working on the generative words*

- Hope, fear, courage, love;
- Feelings: discussion on the feelings aroused by the poem; reading and writing exercises;
- Learners give each feeling a colour and write it in colour;
- Learners "photograph the feelings" (generative words) and send them via smartphone (ICT exercises);

- Feelings: forming sentences (verbs be and have);
- Express feelings, fight back: participants learn certain expressions related to feelings;
- Based on stories about experiences of discrimination in public space, the participants practise certain sentences to defend themselves;
- Conjugation of verbs present tense (singular and plural) – to hope, to love, to have courage, to feel fear:
- Oral and written exercises; participants talk about their hopes and write sentences;
- Work on nouns, adjectives, verbs;
- Other poems (simple, according to the group's knowledge) related to the discussed feelings can be worked on in the course;
- Creative posters about feelings are designed, hung up in the room and printed out as a small brochure.

Case study 10: Concrete poetry

Exploration_das kollektiv

The form of poetry plays with language and manipulates the visual presentation of letters and words. It can also construct recognisable images out of letters and words.

"What is a text?" The terms "text" and "textile" are brought closer, treated and explained with the help of pictures; examples of different types of text are available and will be looked at;

"What is a poem to you?" – examples and discussion; Examples of concrete poetry are shown and discussed: Power point presentation (concrete poetry) and printed examples, website with examples is shown.

For example: http://www.anatol.cc/konkrete_poesie.html#.YoJhEJDP1JU

Participants create their own poems starting with examples and exercises for re-creation from the examples of concrete poetry.

stairs
stairs
stairs

For example one can arrange the word "stairs" as a side view of steps. The word "bridge" gives rise to its pillars and arch. The word "banana" is written many times in the shape of a banana. An hourglass can be formed from the words "patience". Probably the best known example of concrete poetry is the one by Reinhard Döhl: The shape of an apple contains the word "apple" many times, as well as another word: "worm" (Döhl, 1965).

Case study 11: The method of rewriting

Exploration_das kollektiv

Rewriting metaphors: using metaphors from a poem and a song as a basis to rewrite the poem.

1. *Begin: short poetry input – refrain of a song*

1a. Song is briefly contextualised historically and geographically;

1b. Associations, comments: educator asks questions, leads a discussion;

1c. Educator writes down the statements of the learners on the board;

1d. Educator sends the statements (partly still as incomplete sentences or as individual words) to the learners via WhatsApp. On the next day of the class, educator hands learners a printed sheet of the statements.

2. *Writing new verses – rewriting the song*

Gradually sentences are formed in accordance with the melody and metrics in the proposed song;

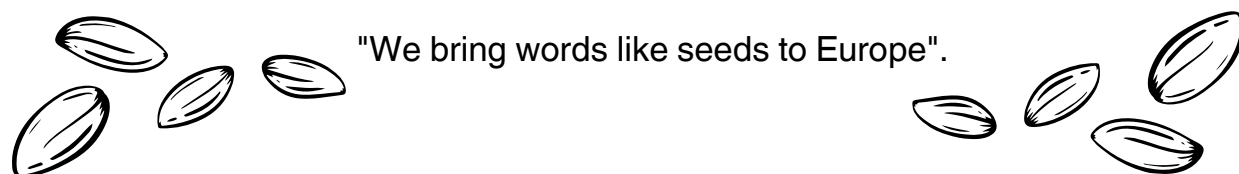
Further associations and suggestions for new verses are collected, discussed, and tried out over the next meetings.

3. *Work on generative words and topic(s) (see short description / steps above)*

Case study 12: Words like seeds

Exploration_das kollektiv

This method arose from the memory of a statement made by a group of Zapatistas who visited das kollektiv during their "journey for life" across Europe in 2021:



Work with metaphors when dealing with the living conditions in a certain city or region. Terms or words are suggested and discussed that would lead to an improvement in living conditions. Each learner chooses their own terms or words and "plants" them on a photo of the city or region where they live. At the same time, the terms are worked as generative words in various exercises for literacy and second language acquisition, also with the goal of promoting reflection and critical thinking on an individual and collective level.

Interweave with ICT lessons. The learners look for pictures of seeds on the Internet and learn how to digitally label the pictures with the selected terms. The "word seeds" are cut out and glued to the photo. An extension of the work would be to depict a plant growing from it. The expected or desired changes in living conditions are then written up as short poems on the leaves of the plant.

Case study 13 Connecting the participants of a second-chance school with a poetry-pedagogical context

Exploration_Synthesis

Make use of the learners' prior knowledge. It may be beneficial to begin by learning about your learners' previous poetry experiences. Suggested questions:

- Are learners familiar with poems in their native language?
- Is there a poem from their country or heritage that they particularly enjoy?
- Would they mind sharing a translation?
- Who are their country's most famous poets?
- Have learners previously written poems?
- Was it written in English or their native tongue(s)?
- Do the learners like writing poetry?



Encouraging learners to think about poems they know can make it easier for them to work with the language. You may also want to have learners look at bilingual poetry collections in English and their native language(s), if they are available.

- New questions arise:
- How do different translations of the same poem stack up?
 - Is there anything that doesn't translate well from one language to another?

Working with poetry from various countries and languages is also a great way to encourage learners to share their cultural heritage with the class and to take pride in an art form that is a part of their identity and may have been passed down through many generations.

Carol McCarthy, a teacher in Queens, New York, has capitalised on her learners' poetic heritages by developing a unit called Poetry in Translation, in which learners "translate the work of poets from their native country or ethnic heritage, and then write and translate their own poems" (McCarthy, Academy of American Poets website). She provides a number of ideas for guiding learners in their exploration of poetry from their own cultures, which then serves as a foundation for the comparisons learners make with poems from different cultures later in the unit.

Case study 14: Poem and talking back

Exploration _das kollektiv

The following lesson was used in a low level second language class who were also learning German within the basic education programme for adults. Rewriting structure: Repetitive structures of a poem are used as a basis to rewrite the poem following the same structure. Possibilities would be to continue the poem or to write a new one with that structure. The poetry-based teaching activities that were focused on were mainly the imperative sentences in the affirmative and negative forms.

“Dear Editor, please don’t call me a ...,” by Adrian Piper *1

Lesson plan

Theme

Self-identity, criticism of labels, prejudices, how people attribute labels to other people.

Level

This lesson plan is especially good for a range of levels from beginners to more advanced learners.

Aim

To become familiar with a particular poem in the form of a letter, to encourage learners' creative writing skills, to promote a discussion about labels and discrimination, to enable a space for learners to respond to discrimination.

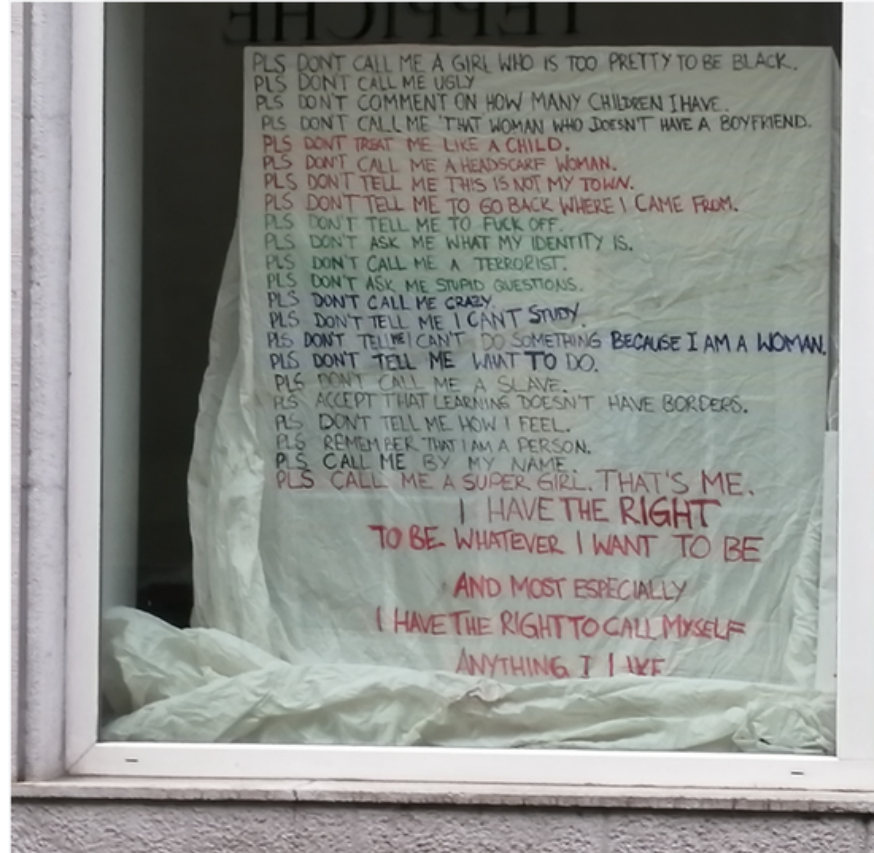
Furthermore, it reinforces grammar by repeating patterns. The process also encourages brainstorming, collaboration and revision. Pre-task: Teach or review imperative sentences in the affirmative and negative forms.



1: http://www.adrianpiper.com/dear_editor.shtml

Full methods description:

https://drive.google.com/file/d/1TGGTpslcSNRhkJLsRjRdd2wVU1B7QZFZ/view?usp=sharing_daskollektiv



Origin of the photo: Linz, Austria

2.3.5 Exercises in poetry experiences and for writing one's own poetry

In the encounter with poetic models as presented above in the method repertoire, the possibilities are endless – for people who take up writing for themselves for the first time, or again – to express themselves in free form, but also in the form of verses, odes, and poems. The condensed emotions in a poem, the experience of the possibility of communicating oneself in metaphors, and the joy of verse can inspire one's own writing.

In the following, further concrete experiences of the partners of POETA are offered with exercises on poetry experiences and on writing own verses, odes or poems.

Exercise 1: Objects in your life!

Exploration_ELC

Each learner can choose an object and try to write short poems describing it.



Each learner chooses one object.

There is time to describe the object and write down words and feelings about it.

Learners share it, and a discussion arises on how they feel about the object.

Exercise 2: Types of processes or methods that can be used with poems or songs

Exploration_das kollektiv

Collaborative writing of poems

Restore the order of lines in a poem

Change poems, change their endings or their last line

Continue writing or adding to a poem

Writing with given elements and schemes

Free writing on a given topic

Exercise 3: Pausing and expressing

Exploration_KEB RLP

Two-minute meditation

A writing method from the field of creative writing that combines the experience of silence, patience, spontaneity and expression.



With eyes closed, notice sounds, smells, feelings, body reactions for two minutes.

The words that come to mind are then named or written down.

The experience is shared with each other.

The words noted down may be used for further work. Short texts may be created according to the capacities of the writers.

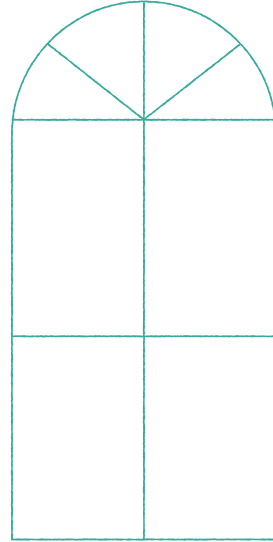
a dog barks, a pen falls to the floor, someone coughs, my heart pounds ...

Exercise 4: Audio-visual level

Hirschbach (2021, p. 30); translated by KEB RLP

Use of audio-visual media, production of own poetry film

The immediacy of the use of images and language that characterise film as a medium enables learners to experience and comprehend poetry on an audio-visual level which is often intuitively easier for them. "Films are an important part of alpha culture. They not only evoke emotions, but also enlighten and motivate" (Genuneit and Schöber, 2010, p. 151). In addition to encouraging people to write their own texts, films can also encourage them to produce their own small poetry films, which can be easily accomplished with, for example, a mobile phone camera.



Exercise 5: Creating a word collage

Hirschbach (2021, p. 31); translated by KEB RLP

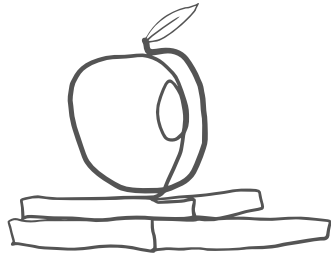
Other artistic forms in which visual art and poetry intermingle include the multifaceted technique of collage, which often combines images and texts as if by chance – and yet there is often meticulous planning and skilful arrangement behind them. For example, the author Herta Müller who was awarded the Nobel Prize for Literature in 2009, combines artwork and poem, dream and play with language and poetic seriousness in her dazzling word collages (the fragments of which she cuts out of newspapers, magazines, and brochures).



Exercise 6: Visual level

Hirschbach (2021, p. 32); translated by KEB RLP

"Literacy of the Gaze" - "Visual Literacy" - "Poetic Photo Excursion"



Seeing the poetic in a moment or a pictorial representation is an ability and skill that does not initially require literacy in the classical sense - but does require a "literacy of the gaze" or a "visual literacy". These competences can also be included in offers for people on their way to writing, by integrating intensive viewing and joint discussion of paintings, illustrations, photographs and other forms of visual art into the learning process. This can take place, for example, in a protected course room or in a museum in front of originals and can be effective as an occasion for writing together about what has been seen, perceived and felt. Painting or drawing one's own pictures of poems or the themes they contain, as well as going on a 'Poetic Photo Excursion' with a (mobile phone) camera in one's own living environment, offers learners the opportunity to express poetry through channels other than writing and to approach it in a tactile way. This opens up spaces to take on 'authorship' despite all barriers.

Exercise 7: Found poetry and second language creative writing

Exploration_das kollektiv

Found poems take existing texts and refashion them, reorder them, and present them as poems. The literary equivalent of a collage, found poetry is often made from newspaper articles, street signs, graffiti, speeches, letters, or even other poems. A pure found poem consists exclusively of outside texts: the words of the poem remain as they were found, with few additions or omissions. Decisions of form, such as where to break a line, are left to the poet.

For more information see: <https://poets.org/glossary/found-poem>.

... the ground or stays
iverse is vast, and you
also beautiful. You a
nothing bigger than yc
t of something that ma
most of your time. Tal
e a blog post. Make a

Exercise 8: Linking the visual and written levels

Hirschbach (2021, p. 31); translated by KEB RLP

Highlight existing text passages in a variety of ways; let the poem emerge.

Found poetry' is not unlike the principle of collage in that individual passages and words are selected from existing texts (these can be novels or newspaper articles as well as 'utility texts' such as cooking recipes or operating instructions) and are visually highlighted to reveal a poem 'hidden' within. The design of the area outside the selected words is left up to the artists. It can be blackened or painted, pasted or extended with drawings.

Exercise 9: Landscape of words

This method involves using photos from real, concrete, social situations in the world and commenting on them in written form. The poetical comments are written directly on the photos to bridge the gap between the written word and reality.

There are different possibilities for working with the method "landscape of words". Two brief examples:

Example 1: 


The group is already in the process of writing a text / sentences based on poetic input. They choose photos with which they want to intervene or interpose into the texts;

Example 2: 

The group chooses photos (for instance from the city or region where they live) and they create poetic textual interventions.

Various exercises for literacy and second language acquisition accompany and support the creative process of the intervention in landscapes

Exercise 10: Poetic self-experience

New ways 

Step 1:

The beginnings of lines from one or more poems chosen beforehand are passed on to the learners. All participants can receive all the beginnings of the lines or one line at a time.

Step 2:

The participants then add to or finish each started line according to their own ideas without knowing the original.

Step 3:

When all participants have received all the beginnings, everyone can read out their own completed poem.

Step 4:

When all participants have each worked on one line, it is a good idea to read them out together as one poem.

Katholische Erwachsenenbildung Rheinland-Pfalz (Ed.) 2021, p. 46

Exercise 11: Developing a sense of rhythm and phonation

Exploration_SYNTHESIS

This exercise can encourage first and second language learners to read poetry aloud.

Reading poetry aloud allows learners to practise their pronunciation and fluency while also experimenting with rhymes and language.

To improve confidence and fluency, learners could start by reading poems aloud as a chorus.

They can then choose a poem they like and practise reading it aloud in pairs, varying their expression, volume, and speed. After learners have had time to practise, listen in and provide feedback on expression and pronunciation.

Ask learners to share their poems with the group after one more rounds of practice. Poems make great class presentations, whether learners read individual poems from a collection, act out a longer dramatic poem, or take turns reading a rhyming text.



Exercise 12: Group work, poetry exploration: connections between word, body, and mind levels

Exploration_KSCS

This is a method in which learners work in groups. This method promotes a climate of collaboration and exploratory learning. It has a broader developmental and socio-political goal as it seeks to develop the social skills of cooperation, autonomy and emancipation.

The method is based on the constructive learning theory of Vygotski and especially of his descendants. Learners develop communication and cooperation skills, which strengthens learner autonomy. The cooperative method presupposes the existence of specific social competences.

A variety of techniques are used, such as roleplay, case study, dramatisation, and brainstorming. In addition, a series of activities has been adopted that are carried out either in the school classroom or outside school – activities such as participation in groups (workshops of various kinds), and educational visits to places of cultural interest. A poem should be seen as a whole and not in parts. American writer and philosopher Max Eastman states that, “a successful poetry lesson should leave the pupils with some insight into the delight or beauty that is portrayed”.

Exercise 13: A cinquain poem

Exploration_das kollektiv

Adjectives, gerunds, action verbs, vocabulary

The word cinquain comes from the Latin root for “five” and refers to the five lines in the poem. The poem’s sequence contains a specific number of certain parts of speech and only one full sentence that should capture the feeling of the noun. It is a descriptive poem where each of the lines must relate to the first noun. The last noun on line 5 can be an explanatory noun or a synonym for the noun on line 1.

The cinquain also has a visual element in that its sequence forms a symmetrical shape.

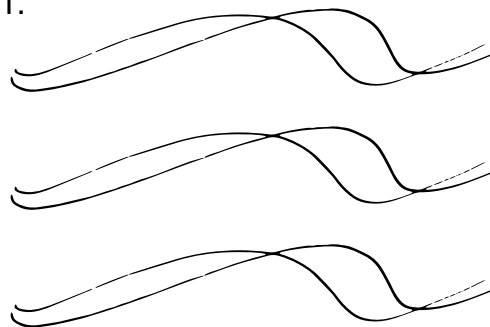
Line 1: One noun relating to a theme or a topic.

Line 2: Two adjectives that describe the noun in line 1.

Line 3: Three gerunds or action verbs that relate to the noun in line 1.

Line 4: Four words to create a sentence that captures the feeling, mood, or thoughts about the noun in line 1.

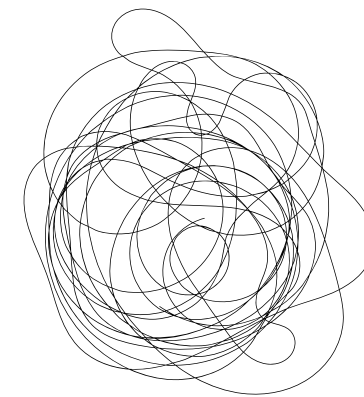
Line 5: One noun that explains the noun in line 1.



Lesson plan:

Part 1: Reading comprehension

1. Read a cinquain poem to learners.
2. Clarify any words that may be new to the learners.
3. Read the cinquain again.
4. Ask learners what they think of the poem.



Part 2: Analysis

1. Analyse the cinquain with the learners and break it down into the parts of speech with them.
2. Describe the structure, format and elements of a cinquain.

Part 3: Written production – a collaborative cinquain

1. Choose a topic (a noun) with the learners.
2. Brainstorm the elements (adjectives, verbs, another noun/synonym)
3. Have all the learners choose together the elements and collaboratively create a cinquain poem based on the given format.

Exercise 14: Umlaut and word games

Exploration_das kollektiv

Reference to examples 1 to 8:

https://drive.google.com/file/d/1aX2SXtfQDaMdn0NK_-dGanOBj_DhRI6i/view

1. Diphtonge “eu“, “au“

“Leute Autos” – Lars-Arvid Brischke

2. Diphtonge “ei“

“eins” – Ernst Jandl



3. Diphtonge “ei“

Eugen Gomringer – “schweigen”

4. Diphtonge “au“, “ei“, “eu“

“lauter, leise, leute” – Ernst Jandl



5. Umlaut “ü“

Safiye Can, Dichterin der konkreten und visuellen Poesie

<https://www.safiyecan.de/>



6. Bülbül / “Nightingale”

<http://www.safiyecan.de/buelbuel-somut-siirconcrete-poetry/>

7. Sehtest / “Sight test”

<http://www.safiyecan.de/sehtest/>

8. Butterfly

<http://www.safiyecan.de/butterfly-das-all-2/>



9. Simply Stories – engaging and accessible fiction books for adults

<http://simplystories.org/backlist/>

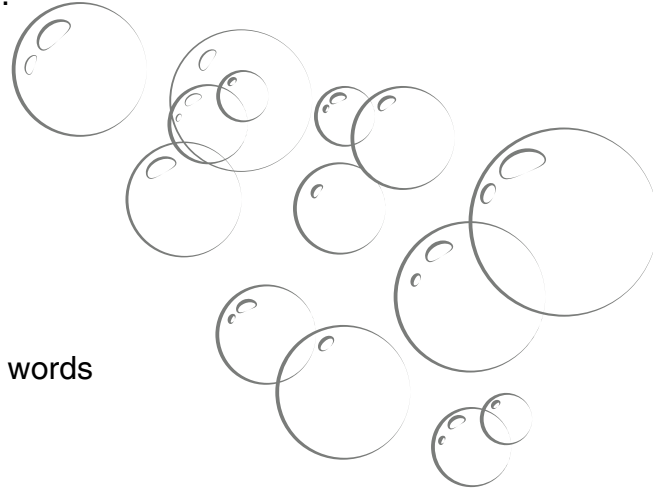
<http://simplystories.org/simply-stories-guide/>

Exercise 15: Didactic exercise, vocabulary

Exploration_das kollektiv

Practise spelling key words from poem:

- jumbled words
- plitting words into syllables
- blending sounds to make a word
- segmenting a word into sounds – sounding out words
- finding similarities in the spelling of words
- rhyming words
- filling in the gaps (close text) with rhyming words
- grammar: for example, highlighting parts of speech (e.g. verbs, adjectives, nouns) and determining their function
- sentence structure (Morphosyntax); deletion dictation (Löschdiktat); singing the text



Exercise 16: Models of lyric production

Exploration_KSCS

Oulipo*2

The marriage of mathematics and poetry (Ouvroir de littérature potentielle)

A group of writers and mathematicians in France, including Raymond Queneau and mathematician François Le Lionnais, created Oulipo in 1960. Oulipo does not consider spontaneous chance or the subconscious as sources of literary creativity.

Important members of this group are the novelists George Perec and Italo Calvino, the poet Oskar Pastior, and the poet/mathematician Jacques Roubaud.

Example 1

One could write a poem where each line contains a word and each successive word in the next line is one letter longer than the previous one.

Example 2

“N+7”: Learners choose a poem and replace each noun with the seventh word after it in the dictionary.



2: Oulipo. URL: <http://www.diptyqueparis-memento.com/en/oulipo-3/>

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CHAPTER 3: Potential creative approaches / digital tools



Katholische Erwachsenenbildung Rheinland-Pfalz_Tschida, S. / Wintzen, K. & European Learning Centre_Ortiz, R.

CHAPTER 3: Potential creative approaches / digital tools

3.1 Introduction

In the field of second language acquisition in adult education, we also encounter people working on basic education content in terms of written language, their participation in written language and in social processes, and their digital participation. This chapter can show how, against the background of these concerns, the potential of digital media can be used with creative approaches and ideas of poetry pedagogical approaches to basic education with adults.

With three practical examples from the exploration of the poetry pedagogical approach in basic education with adults, digital application possibilities are outlined in selected settings that can be transferred to different intended groups. The first setting describes working with a tablet class in basic education with adults. The framework conditions of outreach education, the easy accessibility to digital tools, and the poetry pedagogical focus are presented and discussed. The second practical example refers to the individual use and a possible extension of the use of smartphones. Here, creative smartphone activities are extended with poetry pedagogical references. In the third setting, a possible transcultural and intercultural poetry pedagogical project is described, which uses computers in the classroom and lies in the self-organisation of the basic education participants in all phases, from the identification of the topic and project outline to the development process and presentation. Some possible impulses for digital tools and poetry pedagogical work are outlined.

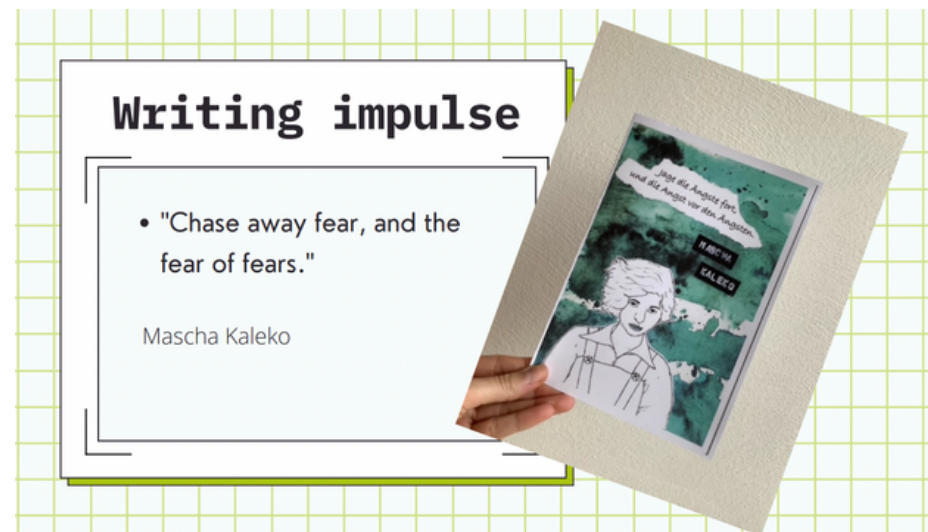
3.2 Poetry pedagogical work in a digital setting

The work presented here in the digital setting with adults in basic education aims for barrier-free basic education offerings, digital participation, and the testing of poetry pedagogical approaches. In rural areas, where learning opportunities often cannot be taken advantage of owing to, among other things, difficulties of accessibility, the digital setting offers an important alternative. One prerequisite is that the barriers to working in the digital setting are reduced or removed. The success of such a project requires various framework conditions to be met. These include outreach education work, an introduction to digital tools (such as the conference tool, Zoom), exploration of the digital setting, the possibility of on-site support (for example in regional learning cafés) and, above all, the appropriate funding for technology, tablet rental, internet data volume, and so on. The project “Poesiepädagogisches Konzept für die Arbeit mit Menschen auf dem Weg zur Schrift” that was financed in Rhineland-Palatinate as a pilot project within the framework of first language written-language basic education, with the support of public funds. It was subsequently adopted as a regular course offering.

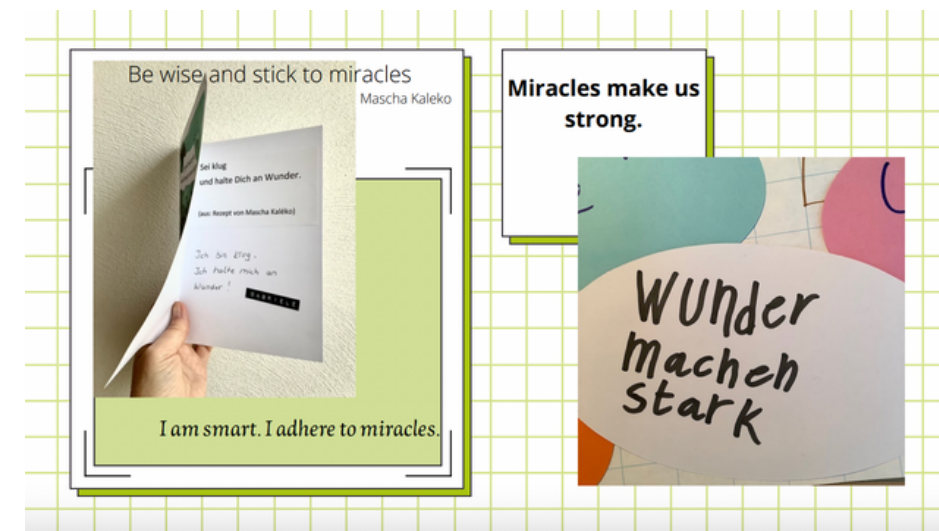
One of the principles of basic education for adults is that the definition of the learning content is determined by the topics of the participants. Particularly on existentially important topics, work is done with corresponding interest and a high level of motivation. The facilitators take careful note of the topics the group wants or needs to deal with. They support the development of the themes with appropriate inputs. Poetry pedagogical impulses can be provided at the level of images and texts, with poetic models from poets, but also with the help of impulse films. This refers to animated films that use their images to create metaphors. They allow the necessary individual

access for example, to the exploration of writing, the naming of the world or to a poetic imagery. In the POETA-MOOC, such approaches are developed for educators' training.*1

In the presented project of basic education work in the digital setting, reference is made to the participants' concerns about the war in Ukraine and their desire for peace. In the group, ideas of peaceful places and terms associated with peace were collected in pictures and words and compiled in digital and analogue collages. As discussed under item 2.3.4 case study 7, the process was framed by the opening and closing lines of the poem "Recipe" by Mascha Kaléko, which begins with the following lines: "Chase away fears and the fear of fears."



1: Link to the MOOC: <https://www.poeta-mooc.com/login/index.php>



In the writing group, the fears were not only countered by ideas of peaceful places, people and situations, but also connections were made, for example, to songs and lyrics that were remembered by participants in this context. And without knowing the last lines of the poem by Mascha Kaléko, the group formulated their wishes for a more peaceful world and created a collage of a wishing tree. Mascha Kaléko's poem ends with the lines: "Be wise and hold on to miracles". The experience of not feeling isolated with one's own fears and hopes, but of being allowed to connect with the words of poets who express these feelings in poems, was felt as strengthening by the people in basic education. The learners documented and exhibited their poetry pedagogical work with analogue and digital posters.

3.3 Smartphone activities

While the use of smartphones for communication, information and research is part of everyday life in adult education, access to smartphones and apps varies. For refugees in particular, the smartphone provides an existentially important connection to family members in war and crisis zones around the world. This direct connection has a direct influence on the learning process. This should be considered in a trauma-sensitive way when the learning group exchanges information about the smartphone apps. The use of smartphones could be presented with a tool for rating, for example, the Mentimeter app. A wide range of possibilities in the field of language and script learning is offered by tools such as Drops app. Creative extensions can be worked out for this use and the impulses outlined below can be given for poetic templates or own poetic forms of expression.

Creative smartphone activities that are easily accessible for the acquisition of second language and writing can be used and further developed in basic education. Elements of creative use at the level of images or creative writing merge smoothly with poetry pedagogical approaches. For instance, a photo series can be created with the smartphone that documents the writing experiences in everyday life (writing experience approach). Through the eye of the smartphone camera, pictures and texts that communicate the poetry of everyday life can be brought into the work of the basic education group. In many places and with increasing frequency, “street art” also lends itself to this process. Participants in basic education can share photos on social media of such everyday poetic routes.

As the experimentation of poetry pedagogical approaches in POETA demonstrates, poetry is often much more present and accessible in people's everyday lives than it is when in the form of printed works by poets. For example, the songs and lyrics that people connect with can be used for language learning with the aid of a smartphone app called LingoClip. Accessing poetic templates through lyrics rather than through poems in books may be a preferred form, especially in the context of adult basic education. Podcasts are another media form that provides easy access to a poetry pedagogical practice in basic education with adults. Step-by-step instructions to LingoClip and for making podcasts are available online and are offered free of charge in the form of written instructions, as explanatory films, or as courses. The smartphone activities outlined above can offer a much wider reach for digital poetry pedagogical projects.



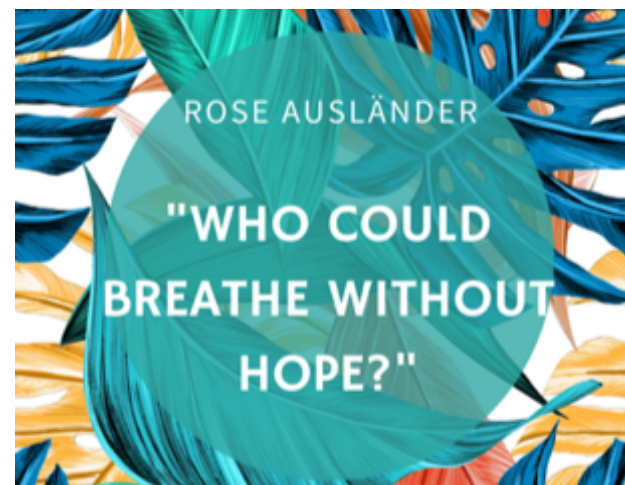
Origin of the photo: Kalamata, Greece

3.4 Classroom project “Hope unbroken”

In basic education with adults, computers are used in many ways. Among other things, various learning portals, learning programmes and explanatory films for language acquisition are readily available. In transcultural and intercultural exchanges, an internet search for personally significant images, texts or other content easily offers a possibility for self-expression and the presenting one's own cultural identity. In the context of the project, these access possibilities assist self-organised learning. It is up to the group to find a topic, outline the project, and assign and implement tasks. With a poetry pedagogical approach, impulses for poetic elements of the project work can be included to express the topic. A poetic image, a poetic text, a poem or lines from a poem can expand or frame the topic, and the intercultural dimension can be highlighted. A possible illustration of such project work is presented next.

A basic education group in adult education wants to do something to counteract the feeling of hopelessness that is becoming more and more prevalent. They choose the topic “hope” and search for licence-free pictures. During this search, the learners might ask themselves: What is my hope? Where does hope show itself? How does it express itself? How does it become recognisable? The approach can take many forms and go beyond the image, word, and text level to artistic, cinematic and dance representations. For example, if the sunrise is associated with hope, the dance of the sunrise can also become imaginable and connect the body and mind with hope. Scenes from this could lead to a digital presentation. People will bring in and create these or similar scenarios themselves. Their cultural identity unfolds with their own examples and actions. In the “Hope” project, groups can follow the most diverse manifestations, expressions and

representations of hope. An internet search allows images, texts, and a wide range of poetic templates to become accessible. Some examples are given below.



The poem “La Vida” by a Spanish lyricist says: “Life is a passionate dance, a movement full of emotion, a song of hope that fills us with enthusiasm.” The ancient Greek poet Theognis of Megara writes: “Hope is the only goddess still among men.” German poet Rose Ausländer, whose poems are about fear and hope, asks in her poem “Hoffnung II” (Hope II): “Who could breathe without hope?” and advises in another poem: “Throw your fear into the air”. In addition, one could reflect on the title “Transforming the Pain of the World into Hope” by the Chilean poet Pablo Neruda or explore the poem “Alle Tage” (All Days) by the Austrian poet Ingeborg Bachmann, which has not lost any of its relevance. The poem begins with the line: “The war is no longer declared, but continues.”



Poetic impulses like these open up possibilities for active appropriation. For example, one working group of the project could take up words of one poet and add to them, work on them and artistically and creatively process them. In addition to the text level, the image level is always used as a means of expression. The computer can be used to find licence-free images. Cutting and editing tools are used to edit them for presentations. In their work on the computer, basic education groups in the POETA exploration have used online apps such as Prezi and Canva for presentations of project work. Prezi offers tools for multidimensional presentation, video presentations, or infographics for posts in social media. Numerous templates can be selected and individually adapted. The design templates of the Canva app are also extensive and can be adapted in a

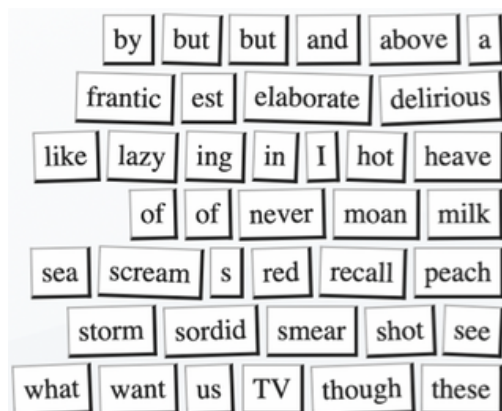
user-friendly way for numerous products such as documents, posters, and infographics. Templates for posts, stories, and videos tailored to social media applications such as Instagram, Facebook, and TikTok are also available in Canva. The apps can be used following explanatory films or with instructions on Canva itself.

Another working group of the “Hope” project outlined here as an example, could use a creative approach with the help of the digital tool called Dada Poem Generator. Creative approaches to writing are particularly suitable for eliminating language barriers. The imagination can be given free play. There is no right or wrong. The poems of the Dadaists prove this in a wonderful way. The Dada members were united by their protest against the horrors of the First World War. With mockery, irony and nonsense, they radically and provocatively turned against bourgeois society and the pathos of its values, which were perceived as hollow. For example, they develop innovative artistic forms such as the sound poem by breaking up and reassembling linguistic set pieces of vowels and consonants according to the principles of collage (Dada Bewegung - Digitale Sammlung, translated by KEB).

The words of a text or a poem may be thrown into the air, swirled around by the participants of the project group. The new and random order offers itself as an independent poem. This is a process that lends itself to the analysis of a more liberated approach to texts. The project group has an online tool at its disposal in addition to a manual production and rearrangement of word puzzles. [This link](#) leads to a Dada poem generator. There you can enter your own texts, the words of which can be shuffled again and again at the touch of a button. This approach opens up unexpected new creations of texts or poems for the learners.

For more information and examples of the Kalamata Second Chance school (KSCS) Dada project, visit our POETA MOOC (<https://www.poeta-mooc.com/>).

A project group could also be supported in accessing written language through tools such as Magnetic Poetry. This tool offers word building blocks for creative work with texts or poems. Words can be spontaneously assembled into verses from a random collection of words. The word selection can be changed at the touch of a button. For some learners in adult basic education it is important to be able to work at the word level. People who have not yet been able to have access to writing recognise words as images and can identify them, even if they cannot “read” them. Visual memory is an important resource for the word level on the way to learning to read and write. Tools such as Magnetic Poetry encourage such access in a creative and barrier-free way.



Created with online Magnetic Poetry <https://magneticpoetry.com/pages/play-online>

In addition, a project group working on the topic of hope could be made aware of the international project "Hope - brokenunbroken" *2. Artists, activists, and people from all over the world have contributed to this collaborative work, putting their hope into the world. One artist, for example, invited further contributions to the project by sending raw eggs in small parcels in the hope that they would reach their recipients, treated with care. As the artist invited the setting of further signs of hope, the project group could participate in this idea and initiate their own actions. For example, people have formed the word “hope” in their line-up on a square; others have sent encouraging paintings or digital and analogue verses or have written verses with chalk on the street and shared photos of these signs of hope in digital media via Whatsapp, Instagram, or Facebook.



*2: "Hope - brokenunbroken": <https://www.anna-steward.com/brokenunbroken/>

3.5 Final insights

In digital settings and with digital media, access to language and writing, and especially to poetic templates, can be achieved in a variety of ways in adult basic education. With poetry pedagogical impulses from poetic images, texts, and poems and selected digital tools and apps, it is possible to develop a creative process. In this way, cooperative work in distance learning is possible in the context of a tablet class. In such a setting such a setting, to poetic templates are accessed. For example, a theme of the learners is strengthened by the method of framing through the beginning and the end of a poem. With the use of smartphone activities, approaches to everyday poetry can be easily found, incorporating writing and graffiti in public spaces. Walks through street art can be documented with the smartphone, shared on social media and included in basic adult education activities. In computer-based classroom projects, apps such as the Dada Poem Generator or Magnetic Poetry can be used in a poetry pedagogical context to break through barriers to accessing writing with creative methods. Writing experiences beyond norms and rules become possible in this way. Quotations from poems, for example, offer themselves to people for identification or as building blocks for their own verses. With the help of digital tools such as Canva or Prezi, also suitable for social media, verses can be shared in the original or in individual adaptation. The learner's own work on poetic materials is given special importance in connection with international projects such as "Hope - brokenunbroken".



Origin of the photo: Kalamata, Greece

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CHAPTER 4: Art-based approaches in poetry pedagogy in adult basic education



Kalamata Second Chance School_ Gallou, G. / Lianou, E. / Alexandropoulos, P.

CHAPTER 4: Art-based approaches in poetry pedagogy in adult basic education

4.1 Introduction

Art-based approaches are powerful in adult basic education and can begin with the personal experience of learners who, for example, listen to the lyrics of songs daily. In exploring the POETA approaches, educators have realised that learners discover poetry as a creative space for self-expression, an opportunity to examine feelings, as well as a space for social interaction. POETA offers opportunities for learners to connect with poetry and explore its possibilities in diverse settings. The exchanges, impulses and variety of different experiences of the partners in this project encouraged KSCS to explore and further develop POETA poetry approaches out of the box.

4.2 Poetry's roots in Greek tradition and first application in art

Poetry is a literary genre that was developed in ancient Greece. Forms of poetry evolved to serve public poetic performance and theatre, which offered both entertainment and education through relating tales of the tragic lives of famous people (Lesky, A. 2014).

Inspiration to explore a POETA pedagogical perspective by KSCS in Greece was found in the traditional Greek lyric, epic, and dramatic forms of poetry. This gave learners the opportunity to actively connect with the ancient traditions of their country.

Lyric poetry is closely associated with music, taking its name from the accompaniment of the lyre, a musical instrument common in antiquity. By contrast, the main features of an epic poem are its extreme length and narrative form. Epics usually describe legendary deeds and heroes of the past, and often their subject is mythological, as in Homer's epics from the 8th century BC.

Self-expression in dramatic poetry was demonstrated by a "rhapsode" (a professional performer who recited epics in public gatherings). One had to go through intensive training in performance, public speaking, and memorising in order to become a rhapsode. These professional poets had to be deeply connected with the epic poetry they performed, in terms of plots, characters, and themes. Rhapsodes frequently included gestures, facial expressions and intonation in their

performances in order to enhance their recitation and attract the listener. They were renowned for their dramatic readings that had the power to make their audience laugh or cry.

Dramatic poetry comprises elements of the other two ancient forms of poetry: epic and lyric poetry. However, etymologically, the term comes from the verb δράω-ω (act, perform); therefore, it means the type of poetry that is accompanied by a representation of the actions it describes (in contrast to epic and lyric poetry). Drama was a form of celebration in honour of the god Dionysus. It started with the original song, the dithyramb, which was sung during the worship of Dionysus and was accompanied by a flute, orchestral or mimetic movements.



Origin of the photo: Linz, Austria

4.3 Poetry's influence on art

Literature, particularly poetry, has long inspired artists and vice versa. Eugene Delacroix, a 19th century French painter, stated that there is no art without poetry.

In ancient Greece, the combination of poetry with music is evident in the lamentations, odes, and hymns to the gods. With its rhythmic speech patterns, poetry in combination with music greatly helped to disseminate ideas and values among different cultures and to develop art. In the fields of opera, musicals, theatre and cinema, music and poetic text coexist in harmony.

Poetry and painting have always been connected and formed a parallel means of expression since ancient times. The ancient Roman lyric poet Horace advised in his "Art of Poetry", that "poetry is like a painting". The celebrated modern Greek poet Odysseas Elytis usually used art to express the feeling of the lyrics of his poetry in a collage, where images highlighted his verses.

Many great playwrights, from Shakespeare to Kabanellis, have written poetry while poets, from Hugo to Cocteau, have written theatrical productions. A number of important works of modern and ancient poets also come to life in the theatre, such as Elytis's monogram, Seferis's love letters, and Cavafy's poems.

4.4 Experiences of poetry in KSCS

KSCS focuses on the connection between approaches to poetry and language learning. Poetry has the power to spark the imagination and encourage learners to play around with language and structure (Xerri, D. 2012). Poems, sounds, and emphasis attract one's attention and bring poetry forward as a bridge for learning, helping both first- and second-language learners to access language and writing, including vocabulary, grammar, and syntax. Highlighting the concept of rhythm, in particular, opens a channel of imagination in the curriculum. The playful aspect of learning poetry is motivated, and learners can develop a creative use of words, which could encourage them to create their own compositions (Müller, M. & Kruger, F. (2021). Reading and reflecting about poems can also enhance a dialogue with and critical thinking about the realities of daily life.

Poetry-based approaches can include multiple activities:

- Learners can perform poetry on stage, to try it out step by step. They experience reading aloud, discovering the sound of their own voice in class through breathing, making sounds and humming, to express themselves freely. With the focus on the emotions, working with poetry could lead to expressing feelings, allowing inner desires to emerge, which are usually suppressed by difficult family and working conditions. Poetry can also be a useful tool for self-reflection and personal growth. Poems often deal with complex emotions and themes, which can help learners to explore their own thoughts and feelings (Singh, A. 2021).

- Learners can find poetry in daily life and directly in the context of K2CS. Learners can use street art (“writing on the wall”) as an impulse. The poetry street art project excited learners. KSCS organised tours in the town in order to find street art and learners searched for their own ideas and connections to the art as an expression of poetry. Educators could ask the following guiding questions: How does it appeal to you? What do you see? How do you feel about it? Do you like it? What would you add to this picture?



Origin of the photo: Kalamata, Greece

4.5 Turn the poem into dialogue and act it out

Educators of adult learners play an important motivational role. They can motivate learners to feel free to perform a poem, write a poem, record a poem and watch their performances and present them to others. Learners can turn poems into prose, create a script, add dialogue and action to the poems, create a short play, add scenes, create costumes and sets, and then perform and present them (Lehman, D. 2003). This will be an impressive experience that they will need to share with their colleagues since they collaborate with the audience and will therefore have the opportunity to immerse themselves in poetry and theatre.

- Read it aloud

It is important to encourage sensitive learners to read aloud. In a playful and secure setting, learners can explore their own voice, use a variety of pronunciations, empathise with the meaning, trace the feelings of the poem, and develop personal images of the poem. They can discover different speaking rates, get a feeling for the use and power of breathing, and find their own natural poses.

In ancient Greece, Homer's epic poems the "Iliad" and the "Odyssey" were part of the oral tradition to transmit ideas and beliefs. The British poet W. H. Auden said, "No poem, which when mastered, is not better heard than read", highlighting the value of hearing a poem being spoken. Poems can be regarded as acoustic compositions. Learners discover musicality, rhythm and the acoustic effects of poems. Learners who want to record themselves while reading aloud, could use appropriate programmes and tools such as Microsoft Immersive Reader. Furthermore, to record

a video while reading aloud, learners can observe their posture, and in general, their body language. In this setting, learners could explore and strengthen their self-esteem (Souliotis, M. 2012).

- Dramatisation

Learners can dramatise a poem, which means translating the poem into living action. Acting, gestures, movements, facial expressions, and dialogue are used. The imagination is playing a role, and the adult learners and the educators work together. Pronunciation, speech, and articulation are improved in this way. Dramatisation refers to the transcription of non-dramatic texts, in a theatrical form. It works as a tool for revival of the texts, as it strengthens and highlights the values that they exist in through a process of experiential knowledge and learners' communication.

- Role playing

In role play, adult learners are allowed to practise using language in different situations and circumstances, and to improve their vocabulary. In addition, learners greatly enjoy taking part in role play exercises.

- Storytelling

When adult learners read a poem, it can open up the imagination and lead them to tell stories. This activity contains social content, improvisation, theatricality, and many cultural elements. The learners can create characters or make a sketch from the poem to act on stage.

- Narration

Narrating can help improve learners' free speech. For example, if the poem is about peace, learners talk about peace from their own experiences. The key features here are to present the narration in a lively and emphatic way.

- Extempore

Extempore is a speech that is delivered spontaneously without any prior preparation. If learners experience this a number of times, they gain courage and self-empowerment to express themselves in daily life.

- SLAM poetry

This is live performance poetry, which combines elements of performing with writing, competition, and audience participation. It is performed at “poetry slam” contests that can take place at any location, where the audience judges which entry is the best. The slam poetry movement has influenced many poets around the world, as well as modern culture, although some criticise its competitive nature and unconventionality.

In the framework of the POETA project, KSCS made an effort to introduce learners to slam poetry. The goal was for the adult learners to gain the confidence to express, interpret, and vividly communicate their feelings to an audience. As slam poetry is a poetry competition, each learner wrote a poem and had three minutes to perform it. The goal of the competition is to convey their feelings to the audience. The learners

are for both the text and the interpretation. KSCS found that the learners were proud to give their presentations in front of an audience. The learners gained confidence in their written work and in their language expression. In this way, the KSCS learners communicated their values and their feelings. They experienced the essence of the poetry-based pedagogical approaches, which enabled them to deeply and intimately bond with poetry.

- Songs with poetic lyrics

KSCS found it very encouraging to provide song lyrics when exploring the poetry-based pedagogical approaches. Music easily and quickly evokes an emotional and mental response, connects with memories, and improves aesthetics (Durmaz, A. 2020). For example, when learners have a favourite singer or favourite song, they can say a great deal about the song, the lyrics, and the cultural references of the artist. For this reason, learners take to the lyrics with enthusiasm. Poems constructed from poetic devices that combine structural, rhythmic, metrical, verbal, and visual elements could be implemented in these lessons. At the same time, it creates a calm working environment and can be used by educators to cultivate an appropriate atmosphere.

Many songs like hip-hop and rap songs help to explore a creative use of language. The learners at KSCS worked with lyrics and rhythm in an extensive class project. Guided questions were: Name three words to describe the song you heard. Suppose the music you are listening to is a person; how would you describe them? List words or phrases that came to mind while listening to the music. At the end of the project,

the learners were invited to do karaoke. It was a particularly successful event in that at other learners who not part of the action plan also participated.

- Movement and dance

Adding creative movement and dance as a way to access poetry enhances the learning process (Jusslin, S. & Höglund, H. 2021). It improves the experience of learners “to live the poem”. This allows the content and feelings of a poem to be experienced and expressed through the body. Movement and dance, as an art form in education, is revitalising and its cultural dimension is highlighted. Dance is also part of everyday life for learners and inspires them to restore their relationship with their historical, social and cultural environment.

- Painting and poetry

Learners can be encouraged to draw something that resonates with the poems or inspires them (Souliotis, M. 2012). These can be posted on the wall of the classroom or shared in other ways.

A work of art on the street or in a museum can also provide an inspiration for writing. Learners can make a connection to art that encourages them to search for words. This, for example, could lead to writing a poem about a scene depicted in the artwork or speaking to the artist.

After the KSCS learners read poems about immigration, they created images (see on page 144f.). In a collaborative effort, the image on page 145 was created by all of the second chance schools in the Peloponnese region as their logo.



Reference of the photo: <https://padlet.com/billkill/padlet-1ufavllk6bh3>



Reference of the photo: <https://padlet.com/billkill/padlet-1ufavllk6bh3>

- Transformation of the poem into poetry comics

Comics were loved by some of the learners at KSCS. A chosen poem could be a stimulus for a comic. The use of short, pointed sentences, in combination with the pictures, also offers an easy access to reading. Learners can search for or draw a number of pictures. They can find subtitles for each picture or use words from the poem. Learners can also make the process fun, adding humour into the pictures and words to let their imagination flow freely. The transcendence of place and time allows mental travel for the learners.

4.6 Conclusion from the art-based explorations of POETA by KSCS

Under the POETA umbrella, KSCS implemented various activities for learners that combined poetry and arts. We found, in response, that learners expanded their creativity and imagination. They improved their abilities to improvise, to write, and to adapt to life changes. In addition, they were able to adopt tools to assist them with public speaking, and they developed a sense of humour.

The arts offered them a space to be playful with their posture, vocal expression and rhythm. It helped them to find a balance between the body, the mind, and the emotions and encouraged spontaneity. Furthermore, poetry evoked their emotions, increased empathy, and helped them to express their feelings.

The use of collaborative methods and project methods promoted cooperation and teamwork, facilitated learning, encouraged social collaboration, a sense of belonging to the group, and improved their relationship with themselves and with others. All of these processes helped the learners to discover self-esteem, motivation, active participation and personal initiative (Jusslin, S. & Höglund, H. 2021). They clearly wanted to participate in more poetry- and art-based activities.



Origin of the photo: Mainz-Kastel, Germany

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CHAPTER 5: Evaluation of the first exploration of the approaches

Katholische Erwachsenenbildung Rheinland-Pfalz_Vanderheiden, E.

CHAPTER 5: Evaluation of the first exploration of the approaches

5.1 Introduction

Evaluation of the poetry-based approaches in the context of POETA took the form of a qualitative evaluation. This approach is said to have a greater openness and a stronger consideration of the perspectives and experiences of the participants (Kuckartz, Dresing, Rädiker and Stefer, 2008, p. 11). Consequently, a qualitative orientation can succeed in "sounding out opinions, perspectives, and backgrounds that are essential for the further development of the poetry pedagogical approach" (Große, 2021, p. 111, translated by KEB RLP).

This evaluation was developed in the form of a questionnaire carried out by the partners. Qualitative guideline interviews were conducted with five educators – one from each of the partner organisations. The aim was to collect the educators' experiences and assessments in their specific contexts and with their specific learner groups in relation to these particular approaches. In so doing, we hope to establish what has worked particularly well, where there is a need for improvement, and which specific outputs and impacts are associated with the POETA perspective.

The following comments present the results of the survey and contextualise them in theoretical andragogical discourse. Each partner organisation conducted and documented one interview with an educator.

Findings from interviews with educators

Qualitative interviews took place with five educators (referred to as T1 to T5), one from each partner organisation. The interviews were conducted by the partners who selected the educators and documented their interviews with them. The statements of the educators reflect their own observations, perceptions and assessments and therefore do not always necessarily reflect the jointly formulated principles of the POETA project partners.



Origin of the photo: Mainz-Kastel, Germany

5.2 In which field of language education do you work, with what experience?

One educator teaches those with basic education needs in their first language; two educators have a migration background in the respective national language; two educators teach in courses aimed at catching up on school-leaving qualifications. The educators were persons with considerable teaching experience. At the time of the interviews, T1 had six years, T2 had 23 years, T3 had three years, and T4 had seven years' experience. T5 did not give any information in this regard.

Wide range of applications in various fields of adult education

The interviewees tested the approaches in quite different domains of adult education. T1 specifies:

“ I teach in the field of basic adult education in das kollektiv, an organisation that works with migrant women in Austria. Since 2016 I have taught courses of standard German and English, including literacy programmes in German, and beginner and intermediate levels of both German and English. ”

T2 states: “I teach New Greek language and literature with 23 years of experience in secondary education and two years' experience in adult education.”

T3 indicates working with: “Greek language learners with a migrant background. At the beginner level. I have three years' experience.”

T4 works in the area of German as a first language and partly German as a second language and "for the most part with people who are native speakers in German and, as we say, are on their way to the written word."

T5 is primarily coordinating: “I am the academic coordinator for the European Learning Centre and teach mostly English.”



Origin of the photo: Nicosia, Cyprus

5.3 How would you describe poetry pedagogical approaches in the context of your course teaching?

The approaches engage learners and promote self-expression and creativity

The educators who were interviewed explored the poetry pedagogy approaches in very different ways.

T3 speaks about specific methodological approaches that were developed within the project and which shaped the pedagogical events: “I don’t have a concrete idea of what a poetry-based pedagogical approaches would be, but I am using specific tools and methods that are close to the general concept of poetry-based pedagogy.”

T2 finds it important to be able to realise further pedagogical objectives with the help of poetry-based pedagogical approaches:

“Although poetry has been examined with grammar rules in traditional education, in our adult school we use poetry lessons with two goals. Our first goal is to use this lesson for developing communication purposes as our learners come from marginalised social environments with limited communication skills. And our second goal is to help them externalise their feelings and thoughts in order to reach emotional maturity.”

T4 emphasises that in the context of her experience, the poetry-based pedagogical approaches meet with greater acceptance than other more functional approaches:

“I like it very much to bring people closer to the writing of literature and poetry. ... I also find that it is very well received... . That's why I'm so excited at the moment, because in two courses in particular I'm noticing that the theoretical and vocational aspects are not going over so well. Especially in the first language, the fact that the school comes back to mind is a hindrance. And here it is something completely different and awakens creativity. And they are much more involved. They feel more involved and it is more of their own what they are doing.”

T4's observations are in accord with Wintzen (2021, p. 19, translated by KEB RLP) who points out that such an opening to creative methods

“require[s] courage on the part of the people who approaches the written word and likewise on the part of the people who accompany them. The function of writing is generally related to the economic utility of writing skills. People who are in possession of writing determine its use in society.”

Self-determination in educational processes and critical thinking is supported

The poetry-based pedagogical approaches take up the debate about the economic appropriation of adult education, "which undermines people's right to self-determined educational processes" (Menke and Waldmann, 2014, p. 21, translated by KEB RLP) and therefore connects with transformative critical and andragogical perspectives at the same time.

T1 explicitly situates the poetry-based education approaches in this context, when she emphasises: ""

“ Following the perspective of the critical pedagogy, we must bring contents and materials that raise the critical consciousness of the group. The poetry pedagogical approach is a great tool to understand that a word is more than some letters put together, more than a definition in a dictionary. [As] Paulo Freire said: 'Reading the word implies continually reading the world.' To fully understand a poem, it is necessary to understand the meaning of the words and the grammar structure, but also the context in which it was written and the author's motivation. And to fully enjoy a poem, we need to feel it. It should generate some kind of reaction in us. Similarly, critical education aspires not to just teach contents, but to generate something in the participants, like questioning their reality, or awakening new dimensions in their lives.

”

World comprehension processes are supported

The educators interviewed here explicitly refer to the possibility of understanding the world, which, according to Freire (1970) can arise through literacy. This is closely related to Freire's basic assumption that people have the ability to recognise themselves and also to understand themselves as acting subjects with the potential for change (Freire, 1970, 1985). Poetry-based pedagogy here becomes perceptible as an empowerment process (Vanderheiden, 2023).

At the same time, T1 emphasises the special importance of perceiving, reflecting on, or initiating emotions in the andragogical context (Dirkx, 1998, 2001, 2006, 2008; Wintzen, 2021; Vanderheiden, 2021).

This is similarly described by T5:

“ Poetry can help people connect with language; it can be a great method for new learners to allow learners to be creative and [offers] the space to write about experiences and emotions while learning tangible skills.

”

5.4 In which context, in which places, and to what extent do you already use these approaches?

There is a wide range of specific course contexts in which the project partners implement the poetry-based pedagogical approaches. This corresponds to the intention of the application, which is not only to test different methodological approaches, but also to address and reach as wide a diversity of learners as possible.

Appeals to a wide range of learners

T3, for example, integrates the approaches into her weekly virtual language courses “in my weekly language courses, online”.

T1 uses it in several ways, one of which is to initiate learning processes: “Mostly I choose a lyric text as a starting point to develop a teaching sequence.” She also uses the approach to design a whole series of lessons based on a poem: “I also have the teaching experience where a single poem was used through a whole course.”

T2, on the other hand, makes it clear that participation in the POETA Erasmus+ project has allowed another poetry pedagogical project to be implemented in the institution:

“Our adult school curriculum includes a standard three-hour project per week dedicated to a specific core. Since 2021 we have a special project dedicated to poetry as a result of the POETA Erasmus+ project. So, our adult trainees come in contact with Greek and European poetry through teaching, reciting, singing and painting for three hours weekly.”

The approaches create an impact

Fortunately, the project was also able to launch initiatives going beyond this for dealing with poetry in the educational institution.

T2 explains:

“In addition to this project we use poetry in every activity of our school life. We had a special poetry night on the International poetry day on 21 March 2022 where many of our trainees of all levels took part reciting their own poems, singing and painting poems of famous Greek poets. During national celebration activities, poetry is the main tool for expressing ideas of our nation’s efforts for independence and liberty. The places are school classrooms, the school’s activity complex and at the computer laboratory and in places of historical monuments. In the traditional Greek educational system as in Greek Second Chance Schools, poetry presents an extended part of the literature studies offered. Greek people are familiarised with Greek poets from ancient and modern types, although sometimes the approach is more grammatical. So, in our adult school we focus on more sentiment-based approaches.”

At the same time, the project seems to succeed in stimulating and inspiring other pedagogical settings in the institutions. For example, T5 states:

“We use these approaches with younger and older learners, and in classroom context. When training our educators, we encourage them to use the poetry approaches in all classes, no matter what the objectives are. It can be a useful tool to encourage creativity.”

It is noteworthy that T5 points out the special importance of the qualification of the educators, which has also been achieved in this project by means of the developed MOOC.*1



Origin of the photo: Nicosia, Cyprus

*1: Link to the MOOC: <https://www.poeta-mooc.com/login/index.php>

5.5 Which types of texts (also from the cultural contexts of your learners) have you used, or could you imagine using in your course?

The approaches are multidimensional

T1 has considered mainly poetry in the selection of text used, which

“come[s] from authors that address topics related to migration and discrimination based on their personal experiences. Some of these experiences are very close to the current context of the participants as migrant women in Austria.”

In particular, she uses English and German texts.

T2 also resorts to English texts, which she exploits as “an intermediary language”. She finds that the work has been particularly successful with

“haikus, written or translated in Greek. Short poems that use rhyme or employ repetition of phrases and words. I usually read them aloud and the learners follow. A good exercise is to omit phrases or words from lines and ask from the learners to fill in the gaps.”

T2 has especially positive experiences with slam poetry, as it allows, for example, a significant appreciation of the first language in addition to a free form: “Those [learners] who are interested will write slam poems in their mother tongues and by the end of the semester we will have them partly or fully translated in Greek”.

T3 also spanned a wide range in terms of text genres used in the educational context: "Apart from poems, we have also used newspaper articles, abstracts of 'Great works' of literature and also testimonies from the organisation Doctors Without Borders."

T4 uses a variety of text genres: "We took part in a writing competition as a group. On the topic of war and peace. So then two texts on the topic of war and peace were created for a writing competition." The learners have been strengthened and empowered by this experience, reports educator. These influences of the exploration of the approaches are especially visible in this eBook as well as in the MOOC.

T5 highlights the involvement of participants in the selection of poetic texts as particularly rewarding:

“ We use a lot of songs in the form of poetry and we always involve participants' preferences as we think them choosing the poem will allow for personalisation and better involvement from the learners. ”

5.6 What concrete experiences have you had?

In the project, poetry-based approaches were used and experienced in very different ways: On the one hand, it served as a starting point in diverse andragogical learning processes.

Poetry-based pedagogical approaches initiate diverse andragogical learning processes

T1 and T5 refer to the diverse learning processes that can occur as a result of working with poetry pedagogical approaches. T1 states: "I use these approaches in two forms. Mostly I choose a lyric text as a starting point to develop a teaching sequence."

T3 makes the following observations:

“ It seems rather unusual to the learners, as they are used to other approaches in learning, especially language learning, but the input we have had so far is positive. ... Some exercises work as icebreakers as well. For example you can give to the learners certain words and create with them short poems or a haiku using those words. You can show a relevant video before you start working in groups or individually, choose a specific theme or let them improvise. Music also gives inspiration to the group. ”

The approaches improve access to the written word, life-world orientation, and everyday coping skills

At the same time, the project lent itself to introductory language work at the vocabulary or grammar level, as pointed out by T3: “Secondly, they used the poems to practise vocabulary exercises”.

T1 explains a list of exercises:

- German grammar content: subordinate clause, verbs with accusative and dative.
- Listening exercises, vocabulary and grammar content.
- Write about a perfect day, following the structure and characteristics of the song to create short poems.
- Primary input to reflect on the use of the German language and other languages in the personal life of the participants.
- Working with compounds, vocabulary exercises.
- Grammar: future tense, subordinate clause.

It facilitates contextualisation in the sense of understanding and handling the world, for example, in the sense of life-world orientation, enhancement of everyday coping skills or also classification of a poetic text in a great variety of differing contexts.

The approaches invite self-reflection and individual holistic development

With the help of poetry-based pedagogical approaches, it was possible for the participants to reflect on their own experiences, desires, emotions, needs and dreams and to develop them further. For example, T1 states:

“ Dear Editor” by Adrian Piper. Idea taken from the catalogue of the project “Das Leben hat Gewicht”:

- Primary input to reflect about 8th March, International Women's Day. Also interesting for other topics, like identity and prejudices.
- Reading, understanding and discussion about the meaning, motivation and objectives of the author. Short presentation about the author.

“grenzenlos und unverschämt – ein gedicht gegen die deutsche scheinheit” (in English: Boundless and unashamed - a poem against German arrogance" translated by KEB RLP) by May Ayim:

- Primary input to deal with topics related to identity, migration, discrimination.

”

T3 highlights the extent to which the approaches can help learners to notice, reflect, and express their own feelings: "Although the teachers were a little afraid of the learners' reactions at first, our learners used the poems to externalise their own feelings about similar events in their lives."

The poetry-based pedagogical approaches support self-expression, self-empowerment and self-actualisation

Educators report that the approaches enabled participants to self-express, self-actualise, and experience self-empowerment by, for example, creating their own texts.

T1 offers written opportunities for text production: "Take the structure of the letter as a reference to express the feelings and demands of the participants based on their discrimination experiences." Another of T1's suggestions: "Analyse the characteristics of the poem and its characteristics (for example, the use of capitals and small letters for stylistic purposes) and apply some of them in a poem."

T3 describes her experiences with regard to learners' self-expression and self-empowerment:

“ And finally they reached an advanced point of writing their own poems and expressing feelings, dreams and concerns about their future. They even composed slam poetry, haiku poetry, limerick poetry, erasure poetry, blank poetry, dada poetry, mantinades. ”

Adamczek and Wintzen (1993) were also able to show that people in poetry education settings recognise themselves in literary texts (40) and that this approach provides a set of tools for self-exploration (1993, 106), self-reflection and self-empowerment (1993, 102, 109).

This is also reflected in T1's statements:

“ I find the writing inspired by the poems particularly interesting. Participants who normally struggle with grammar and have difficulty organising their ideas into a text are able to express personal and complex feelings in a powerful way when they refer to a poem developed during the course. When a grammatical structure is repeated to build a poem, I find that participants learn the structure faster and better than with other exercises. Also, every time the grammatical structure is repeated or comes up in the future, the participants remember the poem and the grammatical phenomena together. Many participants who learn English and German at the same time have difficulties with English pronunciation. In the lesson with the poem "Little Red Riding Hood and the Wolf" by Roald Dahl, the group was very interested in rhythm and pronunciation. ”

T5 emphasises the joy that poetry-based pedagogy can bring to learners:

“ We have used these approaches many times but two different, recent instances corroborate that these approaches are wonderful. The learners are very receptive and enjoy this tool as a different way full of joy to approach learning. ”

Activation and participation lead to increased motivation and attention

According to Witt (2022), When learners are encouraged to actively engage in their own learning process, it can be assumed that it leads to more sustainable learning outcomes through increased motivation, and heightened attention. Moreover, positive emotions and the joy of the learning are more conducive to learning processes. Schüssler (2012, p. 184) argues similarly that in adult educational contexts, the learners must be emotionally engaged to sustain successful outcomes.

T4 emphasises that the effects of the poetry pedagogical approaches are increased motivation, greater enjoyment of learning, increased learning skills, but also the sustainability of learning gains and better cooperation in the whole adult education setting:

“Learners are very receptive and enjoy this approach as a different way of approaching learning. People are more motivated, more active, they enjoy it because (...) it interests them and they can write their own stuff. They work closely together. Teamwork has increased immensely. And also this positive attitude towards it. They come and go much more happily. They like to take their products, what we've done, to show. I think it affects people much more. So they are more active, more happy and more motivated. Before, sometimes people would say, "How much longer is there?" (...) That hasn't happened for weeks.”



Origin of the photo: Kalamata, Greece

5.7 How did the participants react to the poetry-based approaches? Were there any changes during the course?

Some people find dealing with poetry challenging and feel insecure. Learners cannot estimate how the POETA project engages with poetry. This is expressed by T1:

“In one instance, a participant was reticent to write a poem. She considered poetry a very difficult form of art, based in the literary tradition from her first language and the examples that she knew, mostly with epic topics and complex rhythm.”

This experience is confirmed by T2: “At first the participants were not happy with the idea of taking part in a poetry team, probably because they have had bad experiences from school.”

Poetry-based pedagogy in the context of this project offers something different. As described by Wintzen (2021a, p. 6, translated by KEB RLP),

“In the encounter with the words of poets, such experiences take place in a special way. The poem compresses the feelings; it offers itself to be used. In many cases, people who have embarked on the path to writing as adults notice that the words of a particular poem contain precisely their own feelings, which they themselves could never say in that way. The poet ‘inside’ gives them these words.”

Cooperation and initiative are actively supported

The interviews with the educators reflect that poetry-based pedagogical approaches in the context of this project can overcome possible scepticism or fear in different ways, such as intensive creative work on a text over an entire course, or the inclusion of the author's biography.

T1 comments as follows:

“ The participants reacted in all the cases positively to the offer. After she [the person who thought poetry was a very difficult art form] tried the suggested activity, ... she was satisfied with the results. The group that worked with a poem for the duration of the course was especially interested during the last part, when they learned about the biography of the author and could contextualise the poem in the biography. ”

T2 reports similar experiences:

“ Gradually when they were convinced to put aside reasoning and adopt the approach of the heart, they became more open to the idea. Their concern was put aside and finally they developed their own techniques of expressing emotions and thoughts in a more surrealistic way. So the subject had an unexpected success. ”

Apparently, the poetry-based pedagogical approaches can contribute to learners experiencing themselves as "having an impact" (Petermandl, 2020, translated by KEB RLP). Readiness for action emerges as "the ability to act with full commitment"; an ability to cooperate, but also to "drive", in the sense of being able to "act energetically"

Petermandl, 2020, p. 144, translated by KEB RLP). A climate of joy in experimentation is of central importance here, "without having to account for what the whole thing is supposed to be good for" (Liessmann, 2017, p. 32, translated by KEB RLP).

The approaches are dialogue and reflection-orientated

The poetry pedagogy approaches are often initially perceived as something that can require increased effort from the educators on the one hand, and strong self-reflection abilities on the other.

T3 explains:

“ There are changes in the courses, yes; you have to spend time and effort preparing the lessons, finding resources, and integrating the exercises and any digital or other resources into the learning / teaching units in a way that supports the overall learning objectives of the lessons. ”

Self-reflection skills are considered crucial skills in adult education, especially in basic education contexts. Fritz and Ganglbauer (2021, p. 23) suggest that this can hardly be achieved through common traditional forms of learning. Jyri Manninen (as cited in Fritz and Ganglbauer, 2021, p. 6) assumes that adult education programmes focusing on change need other, more dialogically-orientated formats to support critical reflection processes. The aim is that people can be guided in becoming aware of their own attitudes, beliefs, value patterns and behaviours and in identifying more perspectives and options for action. This shift towards changed perceptions and perspectives is

confirmed by T3: “The feedback is always positive, although it seems weird at first, as people are not used to alternative teaching approaches.”

The approaches contribute to empowerment and agency

T4 points out that a relaxing of hierarchical positions and a corresponding strengthening of learner empowerment can result from the use of the poetry-based pedagogical approaches:

“ So from my side, maybe the course has become more of a cooperation. I have the impression that there is less pretending. You always have to come up with something that could be done on the day, what do you take as a writing impulse? What do you do methodically? Unlike in other concepts, you as the educator do not specify anything here. So the topics emerge more or less in cooperation with the learners. Because you take up what arises and yes, you could have done it before, but it was somehow not so obvious. I find now that my role decreases with the default and that everything flows. ”

T5 emphasises that poetry pedagogical approaches can also be unfamiliar, perhaps challenging, for learners at first: “[As] mentioned, participants really enjoy using poetry... It also allows for more participation and learner-led action when learning.”

5.8 What effects could you observe during and after the poetry-based pedagogical learning unit?

The interviewed educators unanimously confirmed the holistic positive effects of the poetry-based pedagogical approaches.

The approaches create multiple positive impacts

T1 comments:

“ I have the feeling that the participants usually enjoy working with poems. There is a sense of pride about being able to understand them, learn from them, be inspired by them and write them, which is not common to observe working with standard learning texts from language books. For this reason, if the group does some text production, they usually type and print it, or they write their texts on posters and hang them in the classroom. They are special texts, in both form and content and they deserve to be exhibited. In general, I also have the feeling that lyric texts are for many women a closer form of literature than other forms. The oral tradition from many languages is constructed upon songs and tales. Many women know this oral tradition, even if they have no or limited formal education in their first language. ”

Here, T1 emphasises in particular the joy and inspiration that arise in the learning processes and that have a learning-promoting effect (Brandmayer, 2016; Schüssler, 2021). Experiencing these emotions also helps to mobilise one's own life forces in learning to overcome resistance, express the self in the world and experience praise and recognition by others, which strengthens one's own self-esteem (Schüssler, 2021). According to Schüssler (2021, p. 20, translated by KEB RLP),

“ Joy is thus closely linked to two essential elements: 1. the possibility of free self-development (autonomy) and the experience of competence (self-efficacy), and 2. the possibility of resonance (stimulating, appreciative relationship) and social belonging.”

The special positive qualities of the approaches are also highlighted by T5:

“ The main effect is the explosion of creativity which shows instantly how effective this method is. Participants feel like they can be ‘silly’ or enjoy the process of learning by using poetry pedagogical approaches. ... adults, who deal with social integration issues, enjoy the approaches a lot.”

At the same time, the educators point out the great significance of oral traditions in connection with poetic texts, which are familiar to people from many cultures and therefore facilitate access (see Adra, 2004; Ahouli, 2006; Street et al., 2006).

The approaches involve emotions in the learning processes

In the process, educator T2 highlighted the particular effectiveness and sustainability of the poetry pedagogical approaches:

“ During and after the project meetings, the participants stopped facing poetry as something remote, unknown, strange and inexplicable. They realised that poetry is not a school lesson but a kind of music of the soul and also they understood that poetry and art are part of our lives.”

Something similar is also described by T3:

“ During the poetry pedagogical exercises first you notice surprise, sometimes awkwardness but curiosity and joy as well. People are used to associating artistic practices or emotionality with other endeavours, not with learning. That’s wrong; however, the benefits of using poetry are immense when it comes to memorising words, learning a new language; making associations between words and experiences / feelings always helps you remember. When people associate words with experiences and feelings to create pieces of art; it is something remarkable.”

It also underscores the special relevance of humour and joy, which have been described in many ways as nurturing and unifying in other contexts as well (Vanderheiden, 2021). T3 confirms that

“ it also brings a lot to the atmosphere, ambience of the lesson. It remains amusing and fun. People look forward to it more because in these settings bonds between the members of the group are also created and established, nurtured.”

The approaches are orientated to the interests and needs of the learners

T4 expresses her observations:

“ I would describe this as giving learners or people the opportunity to also participate in poems or excerpts from poems, to gain insight. I find that people like it very much. They also like this language very much. That they have a very strong interest in poetry pedagogy oriented texts and also want to work in this direction themselves compared to quite normal standard offers.”

Interest orientation according to the learning needs and interests of the participants is considered a very central success factor of critical adult education (Reheis, 2009). In this context, Kil (2020) points out that in adult education, selection decisions that take into account the expectations of adult learners, such as motives, interests, and biographical events, are extremely relevant and decide whether adults take up such learning opportunities at all. "Choose certain tasks, actively engage with content, and strive for, practise, or even retain new competences" (Kil, 2020, p. 101, translated by KEB RLP).



Origin of the photo: Linz, Austria

5.9 Were you able to notice a change on the part of your learners in or during the exploration of the approaches of POETA?

The previous experiences with poetry-based pedagogical approaches in adult basic education point to a variety of positive effects. For example, Adamczak and Wintzen (1993, p. 41, translated by KEB RLP) emphasise not only the opportunity to gain new experiences in this way, but also to gain insights into and knowledge about oneself (p. 39) to overcome negative experiences such as humiliation and injuries and help to develop a new self-image (p. 14, p. 24), to work through trauma (p. 17, p. 23), and to process and transform emotions in writing, such as fear, into hope and happiness (p. 47) or courage (p. 54, p. 111). In this way, it becomes possible for people to discover poetic texts as a personal power and source of energy (Adamczak and Wintzen, 1993, p. 19), giving learners a medium for constructively dealing with critical life events and life crises (p. 96). In communicating for example through creating their own texts, the learners find out who they are in a poetic expression. This is confirmed by T3: "In our case our participants have not just reproduced words and phrases from the poems. They advanced even further; they composed their own poems and poetic works."

The poetry pedagogical approaches promote the transformation of stressful emotions and experiences

At the same time, with the help of poetry pedagogical approaches, it becomes possible to "find relief in dealing with stressful emotions and feelings" (Adamczek and Wintzen, 1993, p. 77 translated by KEB RLP), or to use a creative alternative to multiple stressful obligations (p. 96) "without being on the run" (p. 109), and at the same time to have the

to cognitively and emotionally "play through" desired life changes (p. 101). T3 observes something similar:

“Yes, I find that these exercises are always helpful for learners to relax, feel safe and explore, use their imagination, memorise words and phrases, and enrich their vocabulary. It is a good way to keep audiences/learners engaged as well, since they are usually activities that engage both mind and emotions, imagination and the body, the art of storytelling, story-making; at the same time, there are particular opportunities for exchanging and creating bonds.”

T5 concurs:

“Yes, like I just mentioned, my learners enjoy the approaches a lot and I can tell they develop very important skills when using it. For example, I can see my participants happily browsing for vocabulary and different ways to explore feelings, which down the line, helps them develop language skills.”



5.10 What do you think are the factors of success for poetry-based pedagogical approaches in the course?

The POETA poetry-based pedagogical approaches are an approach in adult basic education that has not yet been tested, nor is it widely used, even though Adamczak and Wintzen (1993) had already developed and implemented it in Germany in the mid-1980s. Currently, many adult basic education programmes are largely characterised by their practical, everyday utility – for example, in the vocational context – or by providing access to writing via letters. An orientation towards "beautiful" texts, the creative examination of poetic texts, and approaches to writing via the perception of words as images is rare, indeed. Nonetheless, Adamczak and Wintzen (1993) and also Große, Hirschbach, Salgado, Schoppe, Vanderheiden, and Wintzen (2021) have been able to show how many holistic, sustainable learning opportunities and development possibilities have arisen for people as a result of these novel approaches. Various aspects were identified by the educators in the POETA project as being significant to its success.

Educator T3 refers to the use of creative approaches, such as music:

“The main factor of success in the POETA project of Kalamata’s adult school is that poetry was presented not only in written form but also through songs whose lyrics were taken out of the poems of the great Greek poets. So even difficult poems were easily accepted as participants were listening to nice music.”

Another educator (T1) emphasises that the text selection is particularly important:

“ The selection of texts and authors is critical. It is very difficult to find literary texts that really have the potential to address the interests of the group and that are not too difficult for the learning process. Moreover, this selection is always done by the educator alone, based on the poems that they know or in the research that they can do. I am sure that an incorrect selection of a text could make the approaches a total failure. ”

The approaches open up a variety of learning paths

At the same time, however, it is important to choose methods that make use of different learning paths and open up new perspectives. T3 reflects on some of her experiences:

“ Factors of success are positive feedback by the learners and achievement of learning goals, if they motivate learners to read and learn more, if it helps them to build vocabulary, open up, express themselves and be creative. ”

The educators point out that these specific approaches are definitely connected with some additional conceptual, temporal and methodological effort. Also it seems to depend on the educators' methodological competence and a deeper understanding of the approaches. T1 notes: “Another crucial aspect is the didactic implementation of the poem. Each poem is different, and each implementation needs a lot of planning.”

The extensive dialogue of learners and educators has proven to be significant, as has the creativity orientation. T5 suggests:

“ I think the main factors are the fact it's a participatory approach, so learners take action and initiative. Also, the fact that it's such a creativity-driven method allows for everyone to open their mind and lower their inhibitions. ”

This is also confirmed by research results which show that creative approaches to education open up free spaces in thinking and acting, contribute to understanding between people and cultures, and contribute to perceiving identity as constructed and capable of being changed or shaped (Verein CONEDU, 2015).

The approaches expand the ability to act

T4 finds that poetry-based pedagogical approaches strongly motivate the learners, encourage self-initiatives, and also reduce their fear of making mistakes. The following excerpts come from an enthusiastic report by T4 on a set of lessons exploring miracles and friendship:

“ On the subject of miracles, it has been written like this. You can't imagine that. Today with friendship again. Otherwise you have trouble with someone writing three words. And now they go so totally out of themselves. ... And what also happened was that it wasn't just words. Here, for example, was 'Miracles make you strong'. ... So, three-word sentences or "miracle end of war", two-word sentences. ... In any case, real lists are written there. ... There are forty words or so, here, and then they are isolated, they can hardly be stopped. Today on the topic of friendship, actually only the letters were given. So one word with F, one word with R... . It's about people getting into writing. ... People then dare to do this and they dare to write. ”

In this respect, these approaches do indeed seem to make a relevant contribution to the self-empowerment of the participants and the expansion of their ability to act.

5.11 What could be enriching aspects of these poetry-based pedagogical approaches, besides the traditional didactic teaching methods?

Working on or engaging with poetic texts is often limited to analysis and interpretation of the texts. On the other hand, poetry pedagogy is often focused on the use of creative writing (Späte, 2013). Poetry pedagogy approaches in adult basic education, as understood in the project addressed here, span a much broader arc as Wintzen points out (2011b, p. 17, translated by KEB RLP):

“With the methods of creative and biographical writing, methods of creative expression or theatre pedagogical methods, a large repertoire is available. We try out the impulse to write through pictures, music, and poems, as well as writing in the form of the acrostic, the cinquain or the traditional Japanese haiku. By writing lines of poetry, by writing their own thoughts into a poem, and by taking words or lines from the poem, the writers take the poem into their own use.”

The approaches cultivate a resource-orientated, appreciative basic attitude among all learners.

Diversity and holism, in combination with a resource-orientated, appreciative basic attitude (Große et al., 2021, pp. 39–45), enables positive learning outcomes. T1 frames the experience as: “The possibility of enjoying a complex universe of words, meanings and feelings in all the phases of the learning process.”

Educator T3 expresses it in this way: “The secret of success in teaching poetry is the use of arts, so that the five senses of the participants are being motivated.”



Origin of the photo: Kalamata, Greece

The approaches promote well-being and a sense of happiness

At the same time, the approaches open up more inclusive and low-threshold approaches. T5 points out that they “allow for participants from various backgrounds to participate and collaborate”. In this way, adult basic education can contribute to wellbeing, ideally even happiness, for those involved. T5 continues:

“ We promote a collaborative and happy environment for everyone. Learning should be creative and enjoyable, and the poetry approaches encompass all of this. It allows for acquiring skills but while developing others which might not be the priority of the lesson, yet useful nonetheless. ”

The great relevance of joy in adult education learning settings has already been emphatically stressed (see KEB Deutschland - Bundesarbeitsgemeinschaft e. V., 2014; Katholische Erwachsenenbildung Rheinland-Pfalz, 2017a). For adults to experience joy in adult education, it is considered vital that it is characterised by voluntary participation in a largely non-formal setting – one that provides a variety of methods and learning spaces (Katholische Erwachsenenbildung Rheinland-Pfalz, 2017b). It should be noted, however, that this does not apply to all adult education programmes. In Germany and Austria, for example, new immigrants are obliged to attend an integration course if they cannot communicate in German in a simple or adequate manner. The obligation to attend is determined by the Aliens' Registration Office. Other authorities such as employment agencies can also make the payment of benefits conditional on participation in certain training programmes.

T4 describes her experiences:

“ At the beginning it was difficult in the course. The participants are afraid that they will make mistakes. Then they don't want to. Then the others see that. Here it doesn't make a difference anymore. At the moment, people are busy writing. So I would advise everyone to use it once. But if you work with the approaches for a while, it develops by itself. ... Social arrangements for learning and teaching: Discussions sometimes take place in a larger circle than in a plenum. Individual work is rather rare. ... Often partner or group work. So work in a team. The participants help each other, so we don't have any competition in the courses among each other. It's more like helping each other. And what many also enjoy is showing others something. In other words, learning by teaching. ... And then we exchange ideas a lot. So there is always a lot of dialogue in the groups. ”

This shows that creating working conditions and forms of communication within which the real learning interests of those concerned can be “systematically expressed and taken into account” (Holzkamp, 1996, p. 24, translated by KEB RLP), and choosing approaches that are suitably “grounded in the sense structures of the learners” (Wulff et al., 2006, p. 100, translated by KEB RLP) generate distinctly positive effects.

5.12 Conclusion

The evaluation of our exploration of the poetry pedagogy approaches in this project took the form of a qualitative evaluation questionnaire developed by the partners. Qualitative interviews were conducted with five teachers – one from each partner organisation. The interviewees tested the approaches in very different areas of adult basic education (first and second language learners).

The project served as a starting point for different andragogical learning processes. It facilitated contextualisation in the sense of understanding and dealing with the world, and improving everyday coping by placing poetry in multiple and diverse contexts.

The educators interviewed unanimously confirmed the positive holistic effects of the project. The working methods were perceived as strengthening personal power and energy resources and as a medium for dealing constructively with critical life events and difficult living conditions, especially if learners succeed in communicating and expressing themselves through writing their own poetic texts.



Origin of the photo: Nicosia, Cyprus

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FINAL CHAPTER: Conclusion

Katholische Erwachsenenbildung Rheinland-Pfalz_Tschida, S. / Wintzen, K.

To answer the question "What characterises poetry pedagogical approaches to adult basic education?", five POETA partners set out to look for possible responses. In doing so, they discovered the enormous diversity of poetry and, in a broader sense, of poetic images to be found in everyday poetry and other forms of poetic expression, such as in dance and music.

In POETA, a common basis was formulated, which included participatory, dialogical and joyful processes, to respond to and overcome structures of disadvantage and discrimination. In this way, by providing a safe space where vulnerabilities are respected, learners would be encouraged to become aware of critical political action and to experience the freedom of their own poetic imagination. On this basis, the partners followed different aspects of learning opportunities relevant to their addressed groups of adults in basic education in the area of the first and second languages.

The migrant organisation **das kollektiv** combines the work with poetry in basic education with the possibility of extending approaches of educación popular by using poetic inputs in search of generative themes and generative words. The approach is seen as a way to frame educational work as an alternative or counterpoint to the economization of education and of affect in the neoliberal context.

The **KEB RLP** is concerned with resource orientation, the strengthening of self-confidence, the voice of the learner, awareness of gender, trauma, and culture and, last but not least, self-empowerment in basic education with adults. Creative poetic-literary approaches were developed within the framework of POETA.

In their ongoing search for new methods of teaching and learning, **ELC** has tested incorporating sustainable practices into educator training and courses in adult first and second language education. The creativity in poetry pedagogical approaches using digital tools was central to ELC's POETA exploration.

For the **KSCS** learners, the following themes gained importance and were highlighted in the process of POETA: self-empowerment, everyday relevance, social exclusion, and the issue of intergenerational transfer of barriers present among several family members in the area of adult basic education. Self-empowerment through arts-based approaches in POETA to acquire soft skills was the guiding principle here.

SYNTHESIS focused on a culturally sensitive approach in adult education in first and second languages. In particular, social inclusion, the strengthening of learner autonomy and self-empowerment, and the creation of a support network were fundamental to Synthesis in exploring POETA.

As the poetry pedagogical approaches of POETA were shared, many fascinating and enriching experiences in basic education with adults took place. The exploration of these pedagogical approaches generated a number of important results that can be presented to professional audiences. These include:

- The importance of generative themes, which, in the sense of Paulo Freire, are opened up in equal dialogue. These themes are related to poetic impulses.
- The selection of literature and poetry opens spaces to discuss socially and personally relevant topics such as feminism and queerness, racism and strategies of resistance, and climate matters. This leads to work with generative words and gives access to a use of writing with which to name the world.
- In the sense of critical adult education, it becomes possible for learners and educators to reflect and analyse social reality, and to engage in constant self-reflection. In particular, critical intersectional education work involves reflecting on the materials and methods used by educators.
- Connections take place between culturally sensitive traditions and the living of one's own tradition in family and everyday life, while resources from one's own biographical background are strengthened.
- Poetry can be found in everyday life, but people continually fail to notice it. The learners in POETA discover street art as poetic images, and take up the image and word elements of street art into their own lives. In the creative process, learners find possibilities for expression and share this using their own words and images. Learners can also express themselves holistically with voice, body, movement and dance – on stage in theatre pedagogical formats or in a slam poetry event, for example.

- Combining creative arts-based approaches with digital tools has shown that barriers to accessing writing can be overcome with tools that allow playful approaches and motivate self-initiative. Learners are encouraged to have creative writing experiences beyond norms and rules. In addition, the digital tools can be used for multidimensional presentations or for posts on social media.
- Poetic impulses in POETA can be drawn from a variety of sources, such as the lyrics of a song, the moving images of an impulse film, or the substance and power of a poem.
- Pedagogical approaches to poetry take on a special quality for learners when, for example, they connect with the poem and with the poet of the poem.
- The German poet, Hilde Domin, speaks of the poem as a "magical object of use" that readers are allowed to take for their own use. In POETA, a variety of ways of dealing with poems can be developed. The poem can be an impulse for creative writing; the poem can be used as a parenthesis. Learners can "write themselves into" a poem and appropriate the words of a poem to use as elements in their own written expression. This leads to self-compassion, and helps develop a sense of purpose. For example, by exploring the approaches in POETA and transforming fear into hope, learners are able to experience poetry as a personal power.

The poetry pedagogical approaches in adult basic education that are presented here for learners and educators, are transferable to other work with language and writing in basic education, in the context of political and critical adult education. Learners have a right to

participate in culture, especially in written culture, poetry and the fine arts in general. The actors in these pedagogical approaches become “cultural creators” themselves, as the experiences in POETA show.

This eBook outlines some of the many possibilities of poetry pedagogical approaches in adult basic education in first and second language, and invites all who are interested to try them out. POETA encourages the use of poetry not only for writing but also for a "good life" and to develop poetry pedagogical approaches beyond restrictive curricula and economic utility. It is important to emphasise that within these poetry-based approaches, it is not only the learners but also the educators who can begin to develop their agency and poetic imagination.



Origin of the photo: Kalamata, Greece