

# Poetry Reading at the Elementary School: Response to Basic Elements of Poetic Language

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**Abstract:** The aim of the thesis which this study is based upon was to investigate how 6th-grade students of a Greek primary school responded to basic elements of poetic language. In particular, we focused on comprehending rhythm, metaphors, and poetic imagery through engaging children in activities following the reading of selected poetic texts contained in the teaching scenario “Poetry and Song”. This teaching intervention was designed to meet the new curricula for teaching Literature in the Greek Compulsory Education. Furthermore, by promoting the aesthetic reading of the poems we wanted to investigate the way young readers approach and interpret reading to contribute towards cultural literacy and how they evaluate the experience they had during the program. Also, the reading practices adopted aspired to strengthen dialogue within a community of readers with a central point of reference the students’ personal experiences coming to the surface in a process of “meeting” and “mixing” with the poetic texts.

**Key words:** poetic language, poetry reading, response, aesthetic reading

## 1. Introduction

Poetry is the art that senses our existence and the world. The shaping of the world through a poet’s eyes is a theoretical issue that the teacher must explore before proceeding with teaching Poetry. Yet, the teacher’s main concern is to lead students through reading to an aesthetic “conversation” with the poetic text, since poetry, as an art of speech, works with very complex mechanisms that transform and highlight the raw material of language.

The present research, which is a Master’s Thesis submitted to the School of Primary Education of the Faculty of Education of the Aristotle University of Thessaloniki (AUTH) in December 2015, does not aspire to overturn perceptions and views on poetry teaching. Its main goal is to shed some light on the reading response of 6th grade children regarding the poetic language, to bring forth some of its key features, to turn the spotlight on the student and look into the way children, as readers, perceive poems and songs (we assume songs as poetry).

We, as Literature teachers and researchers, firmly believe that poetry is, above all, a genuine, deep, creative and substantial human-to-human encounter that goes beyond the predetermined frameworks of the curricula, without questioning the necessity of their existence. It encourages us to live, to reshape and review our world. Poetry is a revelation. A revelation, that teachers, who love and respect the vision and dynamics of poetry, may prove. On the one hand, poetry is a constant exercise on the limits of language and meaning (sense). Yet, it is also

a unique journey, in which the teachers may join hands with their students and enjoy the experience.

Our research effort supports those teachers who wish to address the challenges and problems of the educational practice related to the teaching of poetry. The recording, processing, and analysis of the experience we went through during this research, taking into account all the pros and cons, may contribute to the development of new practices that will bring about improvements in this field (teaching poetry). It may also pave the way for expressing concerns, exchange ideas, and sharing research experiences focused on teaching poetry, which often is a cause of embarrassment and concern among teachers and students.

## 2. Teaching Poetry

The teaching of literature is likened to a battlefield where methods and personalities clash, and the reader is called upon to overcome stereotypes, tradition, and authority and trust nothing but their experience (Alter, 1985, pp. 71–72). According to Leonard Clark, poetry should never be omitted from a child's education. The English poet believes that it is the task of education to understand that poetry is a dynamic form of language which, through the exploration of its vastness, expands the mental limits as well as the limits of ingenuity while increasing the 'stock' of human ideas. Students' engagement with poetry increases the chance of them focusing on authentic feelings and real experiences. They find themselves involved in a field of perception that is robust and tender, uplifting, and sincere. The beauty, which is brought out to children through poetry, is not limited to the most obviously attractive aspects of the natural world. The pleasure it offers does not simply spark the imagination for a few years, but is something that continues to please and teach us (Clark, 1978, pp. 130–131).

Since we do not question the necessity or rather the "utility" of poetry in an educational system and its curricula, we have to ask ourselves and reflect on the "most appropriate" way of teaching it. The personal perspective of the teacher does not necessarily ensure the appropriate students' response to poetry. Perhaps there are cases where this personal view of the art may even complicate the readers' creative thinking and consequently poetry teaching, especially when this view turns into improvisation, into an unbridled subjectivity that ignores or overlooks the necessity of setting teaching goals. The teacher requires, in addition to his or her personal artistic perception, an "appropriate" preparation, a constant vigilance, in order to be able to reflect or review and improve their strategies –in terms of their didactic "effectiveness"– emanating from their respective theoretical positions.

The approach of poetic discourse, according to Anagnostopoulos (1995), requires a flexible process through which we understand the nature of the poem. A poem being multidimensional is due to the main variable conventions which create the conditions for a special response to each of the dimensions of the poem: expressive, dramatic, narrative, ironic, descriptive, contemplative, linguistic, metric, musical, factual, reading dimension. Through approaching the poem, the poetic contexts also emerge; ideas, images, views, language, music, etc. Hanratty states that poetry requires teacher's passionate, personal involvement as well as the development of a wide range (often pertinent to the curriculum) of pedagogical strategies. Successful teaching of poetry will never be easy, and it is the teacher's responsibility to "sew" the approach to the perceptual level of children's mental and emotional development (Hanratty, 2008, p. 156).

Teaching poetry should be considered a process, a search, a possible "encounter", during which discussing around the poetic texts is dominant. The negotiation of meaning occurs within the reader community, and the teacher shares with the students the uncertainty, the search, and the discovery. The outcome of the whole process depends on various factors, such as the mood of the students and the teacher, how much prepared they are, the

surprises they encounter, the possibilities that the poem itself potentially signals. Each poem has its own characteristics and a different approach. Each poem has a unique personality; it is alive, it has a pulse, a soul and it may raise a lot of questions and cause suspense to the readers. On the contrary, it may also leave them indifferent. Thus, regardless of coming from a single individual or a group, the students' reflexion and expression will be a crossroads (of intertextual situations and empirical data from the teacher and the students constantly interacting) of discovering the poem (Papadatos, 2004, p. 225).

According to the Transactional Theory of Reading", the poem must be considered as an event in time that occurs during the approach (i.e., interpenetration) by the reader, and a text and the literary experience are individually considered as a *live circuit* between the literary text and the reader. The reader brings to the text the experience of the past, the personality of the present and, when in contact with the verbal symbols of the text, automatically composes, selects, compares, evaluates, adapts, and shapes thoughts and feelings (Rosenblatt, 1994, p. 14; 1995, p. 24). Ultimately, the reader's attitude towards the text depends on the selective focus, on what the mental set excludes or allows to enter the center of his consciousness. The reader who adopts the aesthetic attitude may fuse thought and emotion, understanding and excitement which through a continuous constructive activity of shaping, reinforcing or rejection of his expectations will become the *integrated sensibility* (Rosenblatt, 1994, pp. 35–46).

The focus of our research was on three figurative language elements: rhythm, metaphor, and poetic imagery. We wanted to investigate the students' response to poetic language with the help of selected, mainly contemporary, poems promoting and strengthening the aesthetic approach to them. We assumed that the students' perception of these specific elements could be a good indication of their inner (mental and intellectual) actuation. This very same perception we attempted to analyze and evaluate.

### 3. Data and Methodology of Research

The research questions investigated in the present study were the following:

- a) Could a "different" — compared to the teaching practice usually followed in literature teaching in Greek primary schools — teaching intervention strengthen or enhance the children's response to poetry?
- b) How do the 6th-grade students respond to rhythm, metaphor, and poetic imagery through the activities of reading poems?
- c) How do students evaluate their literary experience during reading poems?
- d) How does their approaches on reading and interpretation contribute to *cultural literacy*? Does expanding their reading skills lead to an understanding of the relationship of literature to specific social experiences, relationships, cultural values, and competitions?

This research effort is an action research, and the steps that were followed during its implementation were the following: (a) locating a starting point; (b) clarifying the situation; (c) developing and implementing action strategies; (d) analyzing and producing a theory. Setting *teaching strategies* will be the common ground between the activities taking place in such a research. Those activities will be put under the microscope (*systematic observation, study, changes etc.*). It is a repetitive process of planning, action, observation, and reflection.

My personal view and experience from the field of Greek primary education is that the personal knowledge of teachers that is acquired through rational reflection on experience is lacking; a fact which also affects the authenticity of knowledge. The research's two-fold objective was to be part of the effort to establish self-reflective

communities of action researchers in primary schools and to extend existing research work, which is rather limited. In these communities, dialogue between the members prevails. Members study their own individual practice and end up developing their own educational theories based on their own knowledge.

During the Greek Language classes, I used to initiate discussions regarding literature, which were squeezed in time between the grammatical and syntactic phenomena concerning other texts, in which I made sure that poems and excerpts of prose were approached in a creative and fruitful way. It was not until the beginning of the research that I really started reflecting on my practices and their “impact on the readers’ reception. My personal perception, sense, and response that manifested during my solitary reading was the core of the whole process. My mindset and teaching were based on this principle as the “central” idea of what the poet might mean. Consequently, the methodology I followed in approaching the poem was primarily aimed at converging my and the children’s perspective. My personal response was, unconsciously, the “centrifugal force” enabling my teaching repertoire to unfold during the interpretation of the text.

In our research, 24 students of the 6th grade of an elementary school in Western Thessaloniki participated in the educational program “Poetry and Song”<sup>1</sup> which lasted about three months; started on March 9, and ended on June 3, 2015. The total duration of the intervention, during which we applied the collaborative teaching scenario, was 27 teaching hours that were distributed as follows: (a) Preparation of the class: 3 hours; (b) Phase I: Prior to the reading: 3 hours; (c) Phase II: Reading: 17 hours; (d) Phase III: After the reading: 2 hours; and (e) Assessment, group interview of students: 2 hours.

Through the process described above, students sought to:

- Nourish a love for poetry and song.
- Familiarize with reading aloud and realize that it actually is an interpretation of the poem.
- Understand the rhythm and musicality of the “poetic language”.
- Become familiar with the metaphorical use of language, which is necessary for philosophy, research, and contemplation.
- Become familiar with poetic imagery in poetry (means of expressing and transmitting poetic meanings and messages).
- Demystify the “challenging part” of poetry.
- See the connection between poetry and human experience and understand its importance (perspectives for understanding the world — and themselves).
- As soon as the project was completed, we also sought the students to be able to:
- Read poems with intonation.
- Recognize the “personal voice” in poetry and songs as well as the different ways in which poets and songwriters (i.e., lyricists, composers, performers) talk about various topics.
- Express feelings, ideas, experiences, and associations that were caused by the interpretive reading of the poems.
- Cultivate the structural elements of poetic speech (e.g., rhythm, metaphor, poetic imagery) and verse in order to write poems and lyrics for songs.

Titles of poems and songs used in the program (titles in brackets mean the text has not yet been translated

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<sup>1</sup> The format of the script follows what exists in the proposed teaching scenarios of the Teacher’s Guide, in the new curricula for the Teaching of Literature in the Greek Compulsory Education.

into English):

A smaller world, Nikiforos Vrettakos  
[Ships came ashore], Michalis Gkanas  
Kemal, Nikos Gatsos  
[White dove], Nikos Gatsos  
[British Museum], Kiki Dimoula  
No man is an island, John Donne  
[Beautiful and strange homeland], Odysseas Elytis  
Roses by the window, Andreas Empirikos  
[A magician came], Nikos Zouidiaris  
[I'm traveling], Tiny Jackal  
Song of Childhood, Peter Handke  
The mouse and the eagle, Odysseas Ioannou  
The horses of Achilles, C. P. Cavafy  
A little sweet old September, Elias Katsoulis  
How could I silence, Kostas Kindynis  
[The first train], Monimos Katoikos  
[Boat my little boat], Thomas Moschopoulos  
[Children's toys], Lina Nikolakopoulou  
[The parrot], Zacharias Papantoniou  
[I wanted to tell you something], Yiannis Ritsos  
Le message', Jacques Prévert  
[The bread], Miltos Sachtouris  
[May all stars illuminate your travels, Iqbal],  
[Sleeping child], Dimitra Christodoulou

The whole process did not follow standard steps or phases but was based on encouraging the children's initial responses, while being constantly reinforced by the teacher-researcher to express themselves in a variety of semiotic ways. The basic idea in the whole approach was students to realize that there is no "correct" answer or interpretation deriving from poetry. What we interpreted was the very evocation that the texts caused us in the process of meeting and interacting with them (which may not happen).

The material analysis was what Miles & Huberman described (as cited in Altrichter, Posch & Somekh, 2001, pp. 180-181): *data reading*, *data selection*, *data presentation*, *data interpretation* and *conclusion drawing*. During conceptual processing of facts, data categorization and coding were based on the *inductive method*, that is, the inductive categories emerged after the data analysis. These categories resulted from texts found in the (researcher, student) logbooks, the notebook (crucial friend) of the research, the recorded discussions and interviews with the students and the students' written notes, comments, and remarks, and were:

- "Readers" community
- The relation between the poems and the students' expressions
- Rhythm
- Metaphors and lyricism (poetic language)
- Poetic imagery
- Cultural literacy
- The relation between texts and students' personal experiences

#### 4. Material Analysis

For every text (poem or song) approached a dialogue was conducted. Sometimes the dialogue was short and, other times, longer. In both cases, however, the researcher was more of a regulator, moderator. The questions asked in this dialogue aimed at detecting the children's response to the texts and promoting their possible interpretations that would be the subject of discussion among readers. Discussion on poems gives members of the community the opportunity to explain, comment, and generally communicate and exchange views with other members on their own personal interpretations. This process is useful in reading, as it reveals the subjectivity of interpretations and clearly highlights the multiplicity of poetic language. During this research, some students made great progress and helped the whole reading community in approaching the poems. Others reached a certain level while some did not change their initial responses and interpretations at all. The children adopted parts of discussions in other contexts and transferred them into the poetic context of interpreting and understanding the meaning of the poetic texts. It has also turned out that a proper preparation with non-literary texts in Phase I can facilitate children into sensing the meaning of literary texts during Phase II. The students, during Phase III (writing their own poems) borrowed some phrases, formal lyrical elements (such as free verse without rhyme, and repetition), some ideas, and metaphors from the poems they heard in the previous reading phase. The "poetic materials" they transferred from other texts to their own may not have been sophisticated (strange, original metaphors and words), but they also helped to express their ideas, thoughts, and feelings more appropriately.

Sixth graders do not focus so much on the system of accented and stressed syllables or the subtle nuances of the mood (meter) but correlate the rhythm with the overall content of the text and the musical representation (performance) of the poetic language. The personal, unique sense of rhythm (rhetorical emphasis) dictated by the poetic language was presented in the readings of some poems by the students. Furthermore, in the songs there was an evident difference in the intonation of the reading between the chorus and the verse. The intonation of their readings throughout the program was subjective in the sense of rhythm, which can be related to various factors: personal experiences, personality, interests, friendships, gender, current trends in the music industry (pop culture). Through the different personal readings and comments students made in the discussions, we found that this unique relationship that the children had built so far with music greatly affects their personal sense of rhythm. Students tried to achieve rhythm and the musicality of the verse by using mainly rhyme, an element that apparently students had casually related to the technique of writing poems. However, it was also noted during Phase III that their own poems lacked poetic rhythm, which comes forward by other elements of the poem, such as the number of syllables, the repetition of motifs, etc.

##### **When I was little**

When I was little I used to play  
with my toy cars.  
But now I have forsaken them.

When I was little  
I cared only about  
playing.  
But now, playing  
is my enemy.

When I was little my imagination  
exceeded the limits.  
But now I don't know what  
"imagination" means ...

When I was little I used to  
act out at home.  
But now home is  
all I have.

When I was little I used to  
say funny things.  
But now all I say is  
HELP!!!  
(Stamatis & Marios)

Rhythm seems to be an element of lyricism that, in order for children to comprehend, requires more time familiarizing with poetic language and a more "targeted" teaching of this trait. Through the various readings of the poetic texts (by the teacher, poets, actors, singers, etc.) that the students listened to, they realized that reading a poem is not a simple process of pronouncing sounds printed on paper in a different layout. Reading a poem relates to the rendering of meanings which the poet, after much study and effort, managed to match with the corresponding rhythm. The pace of the students' reading during the project slowed down, more emphasis was put on stressing the words, and fluctuations in the volume and style of their voice were observed, as the children experienced several relevant interpretive readings. Yet, they could not understand that even a poem not been set to music may have its own rhythm.

The use of words in a poem with a different meaning other than their "default", (literal meaning) occurred during this transfer in our research data. Through metaphors, the readers' imagination is released, and, consequently, linguistic references and data are sought in the text in order to substantiate any possible interpretation or clarification. Another aspect of figurative speech is the existence of metaphors through simile and symbolism. Each reader interprets figurative expressions differently according to their own personality and experiences. When children tried to write their own poems during the creative writing phase, it turned out that they were able to use it to a satisfactory degree, especially in the first technique. During the creative writing task, with the help of metaphors, and by answering predefined questions, they formed images that were related to an abstract noun (e.g., nostalgia, agony, joy, sadness, question, fear) that had some recent or older experience with.

Joy  
like a cupboard of the soul that you open when  
you feel something pleasant,  
like the morning singing of the nightingale that  
wakes you up.

Joy  
like eating bread with five layers of nutella  
Every time you taste, you see,  
you hear or touch something pleasant, you can  
feel it!

Joy  
the best feeling that could

dwell in  
 a person's mind  
 from their birth.

Joy  
 the smell of freshly baked cake when  
 you return home from work tired  
 joy, that if it could speak,  
 its name would be Chrysostom (meaning "Golden-Mouthed").  
 Joy  
 (Giannis-Vassilis)

What we found was that children perceive metaphor as a figure of speech by turning it into personal metaphors. The metaphors of the poem are thus transformed into metaphors of the reader. In the text, the children first identified some figurative expressions or sentences with figurative or symbolic content that impressed them and then, after integrating them into their own language system, they transformed and used them. Moreover, when children are given a poetic idea or when a creative writing technique is explained to express their thoughts and feelings, they use metaphors to enrich their poetic speech.

What we noticed from reading the pictures the children created (after they read lyrics of the poems or songs) was that they mainly illustrated certain words or phrases (Figure 1).

**ΤΟ ΤΡΑΓΟΥΔΙ ΤΟΥ ΠΑΙΔΙΟΥ (Lied Vom Kindsein)**  
*Peter Handke*

Όταν το παιδί ήταν παιδί  
 περπατούσε κουνώντας τα χέρια του,  
 ήθελε το ρούκι να είναι ποτάμι,  
 το ποτάμι να είναι χειμάρρος,  
 και αυτή η λακκούβα με νερό να είναι η θάλασσα.

Όταν το παιδί ήταν παιδί,  
 δεν ήξερε ότι ήταν παιδί,  
 όλα ήταν ένα μέρος της ψυχής,  
 και όλες οι ψυχές ήταν μία.

Όταν το παιδί ήταν παιδί,  
 δεν είχε άποψη για τίποτα,  
 δεν είχε συνήθειες,  
 καθόταν συχνά σταυροπόδι,  
 το έσκαγε τρέχοντας,  
 είχε ένα τσουλούφι στα μαλλιά,  
 και δεν έκανε γκριμάτσες όταν φωτογραφιζόταν.

Όταν το παιδί ήταν παιδί,  
 Ήταν η ώρα για αυτά τα ερωτήματα:  
 Γιατί είμαι εγώ, και γιατί δεν είμαι εσύ;  
 Γιατί είμαι εδώ, και όχι εκεί;  
 Ποτέ ξεκίνησε ο χρόνος και πού τελειώνει το διάστημα;  
 Δεν είναι η ζωή κάτω από τον ήλιο απλώς ένα όνειρο;  
 Είναι μήπως αυτό που βλέπω και ακούω και μυρίζω  
 μόνο μια παραίσθηση ενός κόσμου πριν τον κόσμο;  
 Έχοντας υπόψη το κακό και τους ανθρώπους  
 υπάρχει αυτό που λεμέ κακό πραγματικά;  
 Πώς γίνεται να είμαι εγώ, έτσι όπως είμαι,  
 και να μην υπήρχα πριν γίνω αυτό που είμαι  
 και ότι κάποια μέρα, εγώ, όπως είμαι,  
 δεν θα είμαι πλέον αυτός που είμαι;

Όταν το παιδί ήταν παιδί,  
 δεν του άρεσε το σπανάκι, τα μπιζέλια, το ριζόγαλο,  
 ούτε το κουνουπίδι στον ατμό,  
 αλλά τα τρώει όλα αυτά τώρα, και δεν είναι μόνο επειδή πρέπει.

Με εντυπωσίασαν τα λόγια των βειχών. και το περιεχομενο της ιστορίας. Για μένα αυτό το τραγούδι μου δίνει ένα μήνυμα που για φτάνει για να το μαθει ολος ο κόσμος.

Υιώθω έτσι ακριβώς όπως νιώθει το παιδι κάποιες φορές όταν νιώθω αβόλα ή κλειστά.

Figure 1 Sketches and Comments Next to the Poem "Song of Childhood"



The way they chose to visualize the lyrics varies depending on their interests and the available and different semiotic ways and resources to better express their responses. In conclusion, we may say that their pictures helped them illustrate the texts in their own personal semiotic way words, phrases, scenes, situations from the texts. However, their interpretive approach remained at a simple level. They did not go the extra mile to mentally process the responses which would give their interpretation a creative dimension. However, in some cases, as in the song “Ships came ashore”, we observed a mixture of textual elements with elements of a student’s subjectivity that leads to an aesthetically and interesting result (Figure 2).



Figure 2 Painting Composition for “Ships Came Ashore”

The attempt to analyze what the students said in the group evaluation interview of the program provided us evidence that demonstrate the cultivation of cultural literacy and a different interpretive relationship with the texts that developed gradually, at a different pace for each child. The students stated that they liked the poems and the songs they dealt with because of their meaning, their “emotionality”, the variety of their topics and style, the messages and ideas they conveyed to them, their “liveliness”, their music and their “uniqueness” as they talked about people’s daily lives. They also said that some of the texts (“Song of childhood”, for instance) provoked questions, queries that they themselves have and aroused their curiosity for an inner search and reflection. Regarding the activities through which the children were able to develop their skills, they reported that they were given the opportunity to think, connect, work as part of a team, exchange ideas and learn from each other (Anna said: “... to connect our minds”), to learn about poetry and songs, to have fun, to draw, to dramatize, to create videos, to create freely and in a diverse way the way of representing their interpretation.

For the children, our teaching intervention was an alternative literary proposal that managed to change, in some cases, their view of poetry. It helped them understand poetry; Students tried to create poems themselves and were emotionally liberated thanks to the variety of semiotic expression resources they have at their disposal. The

views expressed by the children at the end of the program reflect their perspective on the very function of poetry. They focused on the metaphorical use of poetic language, on the “openness” and polysemy of poetic speech, on the power that poetry has to convey one’s emotional world and messages to the reader, on the relationship between poetry and the development of critical thinking (thought, experiences, and mood of the individual). They came to these conclusions and whether they are right or wrong is not important. What is more of significance is the fact that the students had a personal contact, a connection with the poetic texts that had an impact on those 6th graders.

## 5. Results

The first general conclusion that emerges from the analysis of the research data was that the 6th-grade students accept and positively evaluate an approach to poetry that gives them the freedom and the necessary space to shape, formulate and negotiate their interpretations of poetic texts. This dynamic process, the evolvement of some students allowed them to realize or recognize elements of poems (i.e., techniques), helping them take some first steps towards poetry. It has been largely understood that interpretations are considered arbitrary when they are not linked to the text that acts as the reference point of any of our interpretive efforts. Obviously, not all students developed their own views and participated equally in the negotiation of meanings. It turned out that during the preparation phase (before reading) the use of non-literary texts can facilitate the aesthetic reading of the poems. It can provide elements that children mix creatively in the effort to interpret poems.

In terms of rhythm, research has shown that children associate it with rhyme and with the content of the text. When they try to render it aloud, they introduce elements of personality and interests of their age. Systematic engagement with poems can improve reading aloud and correct rendering. We believe that the reshaping of the metaphors the children identified in the poems and songs into personal metaphors is an important finding that emerged through the analysis of the data. Students use metaphors effectively in their poetic texts as an expressive means that contributes to the formation of aesthetic images, describing an intense emotion in a poetic way. Regarding poetic imagery, it has been proven that students represent visually and mentally words, phrases, verses, and stanzas that impressed them in the poems through many semiotic ways. These semiotic ways are accessible and suitable for conveying at a satisfactory level their ideas, feelings, and messages into poetry. Modern ways of presentation (internet, video recording via mobile phones, PowerPoint) are very attractive to children of this age and are preferred as means to project or interpret poetic texts.

Our didactic intervention in the context of cultural literacy enabled, through the various activities that accompanied the poems, the readers to share their personal stories and their remarkable personal experiences. The expression of personal questions, concerns, considerations, and hopes, that shape the worldview of each student, were creatively merged with their texts and interpretations. It became clear to them that poetry, as a cultural construction, offers outlets for creative and critical representation of their inner world.

We believe that this research can be one of the first steps in exploring the reading response to poetry and its correlation with various factors that until now (in primary education at least) had been ignored or left unexamined in an organized and thorough manner. In addition to the great research interest of this topic, the research data may shed some light and guide the teaching of poetry, extending valuable teaching proposals (e.g., research group for teaching Literature, new curricula for teaching Literature) that have been made to date. Proposals that when adopted and implemented in the classroom can radically change the cloudy landscape that exists around teaching

poetry and encourage a large number of Greek primary school teachers who are genuinely interested in integrating poetry creatively and critically in the school life of primary school students.

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