

Poetry film in the language classroom: its benefits for language teaching and its use in the Federation Wallonia-Brussels

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Faculté : Faculté de Philosophie et Lettres

Diplôme : Master en langues et lettres modernes, orientation germaniques, à finalité didactique

Année académique : 2020-2021

URI/URL : <http://hdl.handle.net/2268.2/13959>

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Année académique 2020-2021

Acknowledgments

First of all, the following master thesis could not have taken shape without Germain Simons. As supervisor, he shaped and guided the construction of this work. I would like to thank him for his valuable pieces of advice and his corrections on this dissertation but also for my training as language teacher. Similarly, my gratitude goes to secondary supervisor Michel Delville for his corrections and his guidance and for sparking my interest for an intermedial approach to literature.

A very special thought full of gratitude goes to Sarah Tremlett for her kindness, her enthusiasm for my subject, her availability and all the valuable information on poetry film she shared with me. I must also thank Erik Spinoy, Stefaan Goossens and Carl De Strycker from the Poeziecentrum in Ghent and Jan Peeters who all helped me familiarise further with poetry film.

Then I also want to thank Audrey Renson and Estelle Hendricé who helped me design and prepare the survey presented in the following pages, as well as Alain Segatto, Julie Vanhoof and Florence Van Hoof alongside all the teachers who pretested the survey, for their help.

This dissertation has been written in tough circumstances. For their support and their help during troubled times, I express my sincere gratitude to Geneviève Daman, Sybille Mertens, Paul Munson, Amélie Basteyns from the service Guidance Etude, Céline Mathy from the service Qualité de vie des Etudiants.

Finally, I cannot conclude this part without thanking my family and my beloved partner. They kept me afloat. Thank you Colette, Pierre, Victor, Guillaume and Marie for your unfailing support, your encouragements and your much needed help.

Table of Contents

1. Introduction	3
1.1. Hypotheses and research questions	5
2. Poetry Film, a theoretical framework.....	7
2.1. Terminology.....	7
2.2. A brief history:.....	10
2.3. Similar type of productions.....	15
2.4. General characteristics of poetry film	16
2.4.1. Intermediality of poetry film.....	16
2.4.2. Poetry for a new public.....	22
3. Poetry film in second language teaching.....	26
3.1. Poetry film as a source of input	26
3.2. Poetry Film to teach poetry	27
3.3. Poetry Film, a cultural vehicle	32
3.4. Poetry film for media literacy	36
3.5. Poetry Film as a means of positive self-expression	38
3.6. Interview with Sarah Tremlett	41
3.7. Conclusion:	48
4. The place of poetry film in official curricula of the FWB.....	49
5. Survey on the use of Poetry Film in the second language class	61
5.1. Introduction	61
5.2. Methods	61
5.3. The questionnaire	64
5.3.1. The questionnaire design	64
5.3.2. Presentation of the questionnaire	65
5.3.3. The respondents' profile.....	71
5.4. The results.....	75
5.4.1. Overview of the results and discussion.....	75
6. General conclusion:.....	89

1. Introduction

The idea for this master thesis began with the international online colloquium organised by the Didactifen on the 7th and 8th July 2020. This academic conference gathered many educational specialists from different didactical fields ranging from mathematics to second language teaching. I was invited to attend this event by the promotor of this dissertation, Germain Simons, in order to familiarise myself with the current research in didactics and choose a theme for my work. Audrey Renson, PhD student in language didactics, presented her research on the use of debate in the language classroom. During her presentation, I was struck by the potential of certain types of production in language learning and by the importance of reflecting on these types. Language students are often, if not always, confronted by and required to produce language production corresponding with certain codified norms, ranging from the conversation at the bakery to emails and debate. Accordingly, reflecting on how language teachers use these in class seems essential for effective teaching. If done appropriately, using and teaching debate, essays, short stories, etc. can be powerful tools to learn and practice a second language but also to learn some valuable skills such as arguing, creativity and self-expression to name but a few. As I shared my enthusiasm for the different text genres and other codified types of production with Simons; he suggested for my master thesis to focus on one type of production which could be used in class. In an attempt to guarantee that the topic would be relevant and current, he advised to work on a digital type of production.

During the same summer, my younger brother devoured the saga *The Witcher* by the Polish writer Andrzej Sapkowski after playing the videogames and watching the series based on these novels. His sudden passion for reading was rather surprising as he had always claimed that reading was not for him and that he disliked it. This personal anecdote will certainly appear a little trivial in the context of a master thesis, but it serves as a starting point in my research for a digital type of production which can be used in the language class. I was fascinated how intermediality could change someone's perspective on a specific medium and draw them to it. My younger brother's experience is not so unique as many have discovered a literary piece through an audio-visual adaptation. Certain media, inter alia audio-visual productions, generally seem to have more appeal than others, literature for example. Yet it seems possible to move from one medium to the other, using the content of the artwork as a vehicle. This principle appears very interesting for the language class to bypass the students' possible affective filters on a specific type of production. I wondered if such a principle was valid for any medium, even with unpopular media such as poetry which gradually falls into disuse in the second language class and can be rather challenging to teach.

During my academic experience with Germanic literature, I discovered, through personal research, audio-visual adaptations of certain poems. I struggled to fully appreciate a poem without hearing it; by researching for recorded versions of poems on platforms such as YouTube or Vimeo I came across video adaptations. I thought back to these adaptations and considered if they could draw to poetry people who would not have been naturally drawn to its written form, as in my brother's experience. While further researching the topic, I encountered poems which exclusively existed in video format and an emerging but significant field of poets, filmmakers and theorists actively producing and discussing poetic audio-visual content. I had discovered poetry film, a complex type of production mixing poetry, moving image and sound to form coherent art works. This intersection of literature and cinema: poetry film, seemed appropriate for the language class, and it would allow me to further explore the potential of intermediality. It appeared as the digital type of production I was looking for.

The following dissertation focusses on poetry film and its possible uses in the second or third language classroom. Because I am graduating to become a language teacher, I seized the opportunity to explore and study a specific type of production that I did not master with the purpose of using it as future course material. Any language teacher could be led to undertake this task if they want to use a specific genre to its full potential. It is therefore some good practice for my future profession. At the same time, the research on the use of poetry film in language education is fairly limited, and even non-existent concerning its use in language classrooms of the Federation Wallonia-Brussels. My master thesis thus humbly aims at contributing to the establishment of some basic foundations in the research on poetry film teaching in FWB.

In the pursuit of this dual aim, the following dissertation is organised in different chapters each contributing to the understanding of poetry film as a course material for the language class. After revealing the different hypotheses and research questions that guided my work, I will establish a basic theoretical framework defining poetry film. I have never studied this type of poetic production throughout my academic education. Before understanding how it could be used in class, I will thus seize its fundamental characteristics. The next chapter is an insight into the academic literature concerning the educational use of poetry film; I will present the established benefits of poetry film in the context of a language class. The fourth chapter is dedicated to an analysis of the official curricula demonstrating how second and third languages should be taught in FWB. Such analysis will give an idea whether poetry film or any closely related type of production is officially recognised as valid course material for the language class.

In order to further grasp the current status of poetry film at school, a survey was conducted among language teachers. In the fifth chapter, I will present the results of this enquiry. It will be the opportunity to understand to what extent poetry film is used in the language classroom, the reasons why it is used and the reasons that deter certain teachers from exploiting it. Finally, I will wrap up this master thesis with my final conclusion on the topic.

1.1.Hypotheses and research questions

In order to have a coherent work and not disperse the research in too many directions, eight hypotheses considering poetry film as a language teaching tool guided the writing of this dissertation. These hypotheses were converted into research questions and my goal has been to answer them in order to verify and expand on the original hypotheses. This work is based on an initial postulate that any type of language production can be beneficial in the language class. Although it is impossible to verify, it functions as a starting point to critically consider poetry film as a language teaching tool. Question 2 to 6 are all designed to grasp the place of poetry film in language education of the Federation Wallonia Brussels. The idea is to confront the potential benefits of poetry film identified in the research with its concrete uses in the language teaching practice. The two last research questions are rather linked to my personal questioning on the potential of audio-visual alternatives to literary productions.

Initial postulate	Any type of production can be beneficial in the language classroom.	Q1	What are the benefits of poetry film for the language classroom?
H2	Because poetry film has a strong link with poetry, the current curricula and reference papers of the FWB, which recommend the communicative approach based on daily life, barely include this type of production.	Q2	Is poetry film recognised in official curricula as a valid type of production for the language class?
H3	Due to the relatively small popularity of poetry film, it is rarely used by language teachers in the FWB. On the contrary certain more	Q3	Is poetry film exploited as a course material for language classes in the FWB?

	popular subtypes (or closely related) of poetry film such as music clips and to a lesser extent slam videos are expected to be more broadly used.		
H4	When exploited in the language classroom, poetry film is mainly used to give a cultural touch to the course as the language class has to include some cultural content.	Q4	What are the goals of language teachers when they implement poetry film in class?
H5	Because video production is rather time consuming, poetry film is mostly used receptively.	Q5	Is poetry film only used as a source of input or also as a type of production that students are asked to produce?
H6	Poetry film can be challenging to implement in class because it is not part of the academic background of a language teacher.	Q6	What impedes the use of poetry film as a teaching tool?
H7	Thanks to its audio-visual format, poetry film can draw language students to and facilitate the interpretation of poetry.	Q7	Can poetry film make poetry more accessible for language students? Can it be an effective interpretative tool?
H8	Like a film adaptation which can encourage some to read the original novel, a poetry film can lead to appreciate other forms of poetry.	Q8	Can poetry film lead students to appreciate other forms of poetry?

2. Poetry Film, a theoretical framework

2.1. Terminology

Many different terms with close or overlapping meanings coexist in the field of audio-visual poetry. Audio-visual productions encompassing either verbal or written poetry are a rather recent phenomenon (see 2.2.) and its academic description is thus still developing currently. Throughout its brief history poets, video-artists and scholars coined a wide variety of different terms to refer to their work or the subject of their studies (poetry film, film poetry/filmpoetry, video poetry/video-poetry, videopoetry, cinepoetry, cin(E)-poetry, cinematic poetry, poemvideos, cyber-poetry... to name a few), sometimes renaming an already existing category, sometimes trying to distinguish a new one. Some of these terms remain closely linked to the work of one artist (such as the poet Atticus' *voetry*), one movement (the Futurist *cinematic poem*) or one language region (the French *cinépoème*) while others gained in popularity more globally. To add to the confusion, it is not infrequent that terms with different intended meanings are used interchangeably by certain practitioners or that neologisms are created, because the field of audio-visual poetry is not yet completely institutionalised. (Tremlett 2021, 38) Nevertheless, three terms with fairly settled definitions seem to be gaining a foothold among poets, video-artists, and scholars: poetry film, film poetry and videopoetry. They have been through the slow process of semantic legitimation thanks to festivals, manifestoes and academic publications which promoted and helped set their definition. Each one refers to a different category of audio-visual poetry.

This master thesis mostly focusses on poetry film as it is the most inclusive category. It was first defined by the poet and filmmaker Herman Berlandt who organised the poetry film Festival in 1975. With this term he meant to refer to all the hybrid works mixing moving images and poetry into a coherent video. His only requirement was that the films had to explicitly include some poetry, i.e. 'a verbal poetic statement in narrated or captioned form.' (Berlandt cited in Meyer 2019, 42) The definition kept evolving around the intermedial relationship between the poem and the video material and how they should complement each other to form a cohesive film (see 2.4.1.) but the basic characteristics stated by Berlandt remained unchanged. William Wees, Emeritus Professor of English at McGill University and former editor of *The Canadian Journal of Film Studies*, gave further credit to this term by adopting it in his articles on audio-visual poetry, the first academic papers on poetry film. He distinguished three types of poetry films based on the way they are created:

In the first type, the poem already exists and is the originating idea for the film. In the second type, the film is conceptualized first and encourages the filmmaker to find a poem matching the

film's images. The third type "is one in which the film [...] leads to the writing of a poem which is then incorporated into the film." (Wees cited in Meyer 2019, 42)

From Wees' observations, a poetry film needs a starting point, primarily relying either on the poem or the film to shape the poetry film as a whole. This creative process makes poetry film particularly suitable for collaboration where the filmmaker adds and intertwines his own discourse to the one of the poet, or vice versa. Poetry film can therefore be defined as 'a dialogic framework of layered ideological languages.' (Tremlett 2021, 66) The film or the poem always translates, co-narrates, or presents an alternative narrative to its counterpart and by doing so it doubles the voice of the poetry film.

Many scholars and artists have followed Wees' work and have in turn used Berlandt's terminology for their respective publications. Though the term 'video poetry' (in two words) is used alternatively in certain academic articles when referring to the exact same concept. Most academic sources preferring the term 'video poetry' to 'poetry film' are written by scholars with a field of expertise that does not cover the English-speaking literature such as Ricarda de Haas (specialist of African digital literatures) or Teresa Iribarren (expert in Catalan literature and e-books). Their preference could simply be explained by how the term 'poetry film' translates in their own field. In Spanish-speaking countries for example, most artists refer to 'video poemas.' The Zebra Poetry Film Festival, the 'largest international platform for short films based on poetry'¹, adopted the term 'poetry film' further promoting it internationally. The very recent publication of *The Poetics of Poetry Film*, which is the most extensive book on the topic to date, by Sarah Tremlett, a British poetry filmmaker and theorist, finished to impose this term in the field. This master thesis follows this ongoing trend and specifically discards the term 'video poetry' (in two words) to avoid any confusion with videopoetry (in one word).

Videopoetry could be described as a subcategory of poetry film although the term was first coined in opposition to poetry film. Tom Konyves is one of the leading theorists in the field and videopoet and teacher in creative visual writing at the University of the Fraser Valley. He considers that certain audio-visual poems distinguished themselves from the rest of the productions and formed a whole new poetry genre (as opposed to poetry films which form an excessively heterogenous category to be considered as a genre). In his influential Videopoetry: A Manifesto published in 2011, he indicates that the primary characteristic of videopoems is

¹ Cited from the website of the Haus für Poesie, the organiser of the ZEBRA festival: <https://www.haus-fuer-poesie.org/en/zebra-poetry-film-festival/archiv/archive-2019/about>

the ‘fusion of the visual, the verbal and the audible [...] resulting in a new, different form of poetic experience,’ hence ‘videopoetry’ in one word. (Konyves 2011, 4) This poetic experience relies on ‘simultaneous meanings’ that a videopoem carries through its images, text and sound. (Konyves 2011, 5) The plurality of meanings is crucial in videopoetry therefore Konyves’ manifesto rejects any visual illustration of a poem which poetry film does not explicitly exclude. Despite its plural nature, a videopoem must be an indivisible production, the images, the text or the sound becoming meaningless if isolated. This indivisible state is achieved through the creation of the videopoem where each element should contribute interdependently to the whole. Tremlett sees in this point a structural difference with poetry film where a poetry film can be created relying on a tenor-vehicle principle (for example with an original poem functioning as inspiration point for the film): ‘in a videopoem, however, there is no original poem as tenor for the film to be its vehicle, creating metaphor. [Videopoetry] operates on the tripartite vehicle principle, rather than tenor and vehicle.’ (Tremlett 2021, 53) Through this principle of metaphoric interdependence, the ‘videopoets’ must provide a ‘unified vision’ through their multifaceted work. (Konyves 2011, 6) Although Konyves acknowledges in his manifesto the possibility of collaborative work in videopoetry and that certain artists like Danial H. Dugas and Valerie LeBlanc have done so; the obligation to provide a unified vision forces any videopoem to encompass one unique voice, preventing the possible double-voiced discourse of poetry film. Videopoetry is thus an auteur centred genre (the auteur being a figurative persona that can constitute one or several artists).

The last term ‘film poetry’ looks very similar to ‘poetry film’ yet it is probably the most different concept. Film poetry emanates from the avant-garde cinema which primarily focussed on the visual language. Fill Ieropoulos, who wrote his PhD specifically on film poetry, indicates in an article trying to distinguish poetry film from film poetry that ‘if there is any influence of poetry within [the latter], then this must be on the actual picture.’ (Ieropoulos n.d., unpag.)² Certain artists like Arthur Miller claimed words could not be used in film poetry as they tried to develop a purely visual language, marking a clear difference with poetry film. However others like Maya Deren, Man Ray or Hans Richter, all who bridged poetry film with film poetry, did not consider words in film as a problem if they were not direct projections of the images. This second form of film poetry greatly influenced poetry film, especially its way of considering the word-image relationship (for more on that see 2.4.1) so much so that it

² This article was found on the website Moving Poems but no details about the publication were given except the name of the writer.

blurred the distinction between the two types of audio-visual productions. For the sake of clarity in this master thesis, any film explicitly encompassing written or oral poetry is referred to as a poetry film while a film poem is considered as a production which exclusively incorporates poetics into the visual nature of the film. Because such films do not focus on language (and even tend to exclude the verbal aspect in some cases), they present much less relevance in the context of language didactics. This master thesis therefore refers to film poetry solely for its influence on poetry film.

2.2.A brief history:

The first instances of poetry film appeared at the beginning of the twentieth century shortly after the invention of cinema. Although this relatively new form of poetry is inextricably linked with the audio-visual medium, Sarah Tremlett argues that the aesthetic of poetry film is much older than this. (2021, 5) Any poetry film could be regarded as an intermodal triptych connecting poetry, sound/music, and the moving image. Very early on historically, many poetry forms experimented with the verse and other art forms which lead Tremlett to note that ‘by the birth of Christ, it seems that the verse had undergone every type of transformation possible, involving music, light, the oral lyric and visual; and it is clear that all these forms feed into the poetry film today.’ (2021, 3) Concerning the acoustic element of poetry, the importance of the spoken verse present in poetry film can already be found in the epic Greek poetry. The epic poems the *Iliad* and the *Odyssey* attributed to Homer were indeed first meant to be said rather than read. Moreover, the combination of verses with music also finds roots in the ancient Greek poetry. Lyric poets would recite or sing their short and personal poems, which were sometimes accompanied by music instruments, typically a lyre or a wind instrument.

Another key association in poetry film is the one between the moving image and the poem and which also emanates from a long tradition. Guillaume Apollinaire is famous for his *Calligrammes*, merging the image and the poem together. Much earlier before him, Simmias of Rhodes already wrote/drew similar poems in which the verses are arranged to form the picture of an object. From another perspective, the Song dynasty’s Chinese poetry has been combined with pictorial art forms, namely painting and calligraphy, to form ‘the three perfections’. This appellation refers in the far east to the combined work of a poet, a painter and a calligrapher to create a cohesive artwork taking the form of a painting including a calligraphed poem. Tremlett sees in this collaboration many similarities with what is happening

today in poetry film workshops and festivals, but with what she calls the ‘three *new* perfections: poetry, the moving image and music.’ (2021, 4)

Even concerning light and movement, poems had been animated and projected on walls and other screens long before the invention of the camera. According to the records of the German priest Athanasius Kircher (1602-80), Biblical verses were already projected onto walls during the time of Solomon by writing on a dusty yet brightly illuminated mirror and an ingenious system of reflection. (Tremlett 2021, 2) It seems as though every typical characteristic of poetry film transcends its medium and has been associated with poetry for centuries. Although poetry film is a relatively new form that relies on recent technological innovations, it is deeply rooted in the history of poetry.

After the invention of the cinematograph, poetry quickly found a place in cinema. According to known records *The Night Before Christmas*, which dates from 1905, is the oldest trace of poetry film. (Tremlett 2021, 11) It is the work of Edwin S. Porter, an American film pioneer, for the Thomas A. Edison Manufacturing Company. *The Night Before Christmas* is based on a poem and contains intertitles from either the poem ‘A visit from St Nicholas’ by Clement Clarke Moore or ‘’Twas The Night Before Christmas’ by Henry Livingston Jr. Similarly, D. W. Griffith released in 1910 *The Unchanging Sea* which was based on Charles Kingsley’s eponymous poem. Although these two films could be regarded as the first poetry films, they still strongly resemble the typical silent films of the beginning of the nineteenth century. They follow a narrative script organised into silent scenes and text-on-screen frames. The major differences with the rest of the films of the time rely on the inspiration for the narrative and the projected texts which are both extracted from poems. Poetry film was thus first born in the cinema industry as a cinematic adaptation of already existing poems.

Yet poetry was not limited to the cinema industry. Certain poets did not wait long before adopting the new medium of film in their art. The first ones to do so were the Italian Futurists led by Filippo Tommaso Marinetti. The cinema could only seduce the Futurists who saw in the industry, the machine and innovation of a new form of aesthetics. The brothers Arnaldo and Bruno Ginanni Corradini (later called Arnaldo Ginna and Bruno Corra) experimented with the film medium by combining it with other art forms. Their goal was to reach a ‘synaesthesia of film, art and music, as an extension of the self.’ (Tremlett 2021, 12) All their experimentation greatly contributed to the first theoretical framework of poetry film (although it was not yet recognised as such), i.e. ‘The Futurist Cinema manifesto.’ (Marinetti et al. 1916) The Futurist cinema is a means to reaching ‘polyexpressiveness’ and shall thus contain the most varied forms of expression ‘from the slice of life to the streak of color, from the conventional line to

words-in-freedom, from chromatic and plastic music to the music of objects. [...] [It] shall set in motion the words-freedom that smash the boundaries of literature as they march towards painting, music, noise-art, and throw a marvellous bridge between the word and the real object.’ (Marinetti et al. 1916)

The combination of the three key-elements (pictorial, poetic and musical) of poetry film is at the core of what the Futurists then called ‘cinematic poems’ in order to form a synaesthetic object merging all art forms and reality together. The main Futurist work matching with the ambition of the manifesto, is the experimental film *Vita Futurista* directed by Marinetti, Arnaldo Ginna and Bruno Corra, Giacomo Balla, Remo Chiti and Emilio Settimelli. There are no surviving copies though theorists have established that it was picturing the Futurist life in contrast with the life of a ‘passéist’ man using a set of avant-garde techniques. A key scene survived thanks to the description of Arnaldo Ginna in which a white bearded man is about to begin his lunch when some young Futurists interrupts him and complains about his manners: ‘the old man was a symbol of retrograde passatism, while the young Futurists represented avant-garde dynamism.’ (Ginna cited in *Lucio Venna’s Cinema and Cars* 2018) It is impossible to know for sure whether this film contained any poetic intertitles. However the presence of poetry is to be found elsewhere in *Vita Futurista*. Whilst the film was being screened, Marinetti and Settimelli were declaiming some of their poems. (Berghaus and Verdone cited in Tremlett 2021, 13) Poetry was thus primarily present on the auditory level through the performance of the artists accompanying the screening.

In the twenties, cinema and poetry kept being mutual sources of inspiration and both art forms fed each other. Certain poets from the avant-garde borrowed techniques from cinema and vice versa. From one side there were poets such as Gertrude Stein, William Carlos Williams or Marianne Moore who developed ‘a cinematic style’ in their poetry. (McCabe, 2005: 226) In Stein’s case for example, it heavily relied on repetition sporadically disturbed by slight variations thus copying the film technique of assembling similar shots one after another. On the other side there were directors such as Dziga Vertov or the French ‘Impressionists’ Germaine Dulac and Louis Delluc who developed film poems, i.e., an equivalent to poetry for the silent cinematic language of the moving image. (Ieropoulos n.d., unpag.)³ From this experimentation in both art forms, the new genre of poetry film kept evolving. Tremlett identifies two particularly interesting films from this period ‘that expanded on the concept of

³ This article was found on the website Moving Poems but no details about the publication were given except the name of the writer.

the poetry film in contrasting ways'. (2021, 15) The first one is the documentary-style film *Manhatta* by Sheeler which shows images of the Manhattan cityscape alongside intertitle verses from 'Leaves of Grass' by Walt Whitman. The new technique that it provides of perspectives looking down on the city is regarded as an important landmark for representational poetry film. (Pfeiler cited in Tremlett 2021, 15) The second one is the text-based film *Anemic Cinema* by Marcel Duchamp and Robert Desnos. It is particularly innovative regarding the text treatment. For the first time in the history of poetry film, the projected verses are animated in a spiralling motion that Tremlett interprets as 'a new visual, cinematic approach to fragmented linear prosody with *moving* cyclical turning'. (2021, 15) In this context of the avant-garde, the Surrealist and Dadaist artist Man Ray is a particularly notable figure too. With his film *Emak-Bakia*, which he personally described as a 'cinépoème', he made what is currently considered as a blueprint for all film poems. In the tradition of Vertov and the French 'Impressionists', Ray centred his work solely around the image with a great deal of experimentation including stop motion and his rayographs. The film however does not include poetry and its poetic quality should rather be seen 'in its use of sequences which function like independent words or clauses within a general stream of images'. (Belz 1965, 121) Yet in his later film *L'Étoile de mer*, which follows and contains Desnos' unpublished poem, poetry occupies a much more prominent role making this film a true poetry film and greatly contributing to the genre as it is the first existing poetry film containing contemporary verse as intertitles. (Tremlett 2021, 16) As in all the preceding films, both Ray's films were silent productions; but the artist designated possible sound accompaniments, namely jazz music for the former and popular French music for the latter. (Belz, 1965, 125-126) However the verse was soon not limited to the screen anymore or the performance of the artist. Shortly after *L'Étoile de mer*, the first poetry film with voice-over verse⁴; *Le Sang d'un Poète* was produced by Jean Cocteau in 1930. Throughout the twenties, poetry film underwent a variety of experimentations that broadened the genre and established all its basic characteristics regarding the moving image, the intertitles, poetry and sound/music.

From there many instances of poetry film slowly developed and multiplied on a worldwide scale. In Britain, the recording of poetry brought new possibilities in the documentary tradition of the 1930s and 1940s. Several documentaries such as *Coal Face* and *Night Mail* contained poems as voice-over. Furthermore, the British propaganda machine produced films closely related to poetry film during the Second World War. The film *Words*

⁴ A poem included in the soundtrack of a film without being said by one of its character.

for Battle included a soundtrack which was made rhythmical by poems in order to promote a positive national identity. (Tremlett 2021, 17) From the 1940s many crossovers between poetry and film arose in the United States aslo, particularly among the Beat poets and artist filmmakers in San Francisco. In Australia, in 1965, Albie Thoms formed the group Ubu films which combined experimental filming with performance and poetry. As for the German speaking countries, the Austrian poets Ernst Jandl and Gerhard Rühm became quite influential with their experimental language films and by 1971 poetry films by Klaus Peter Dencker were broadcast for the first time on television. Earlier in Brazil the Noigandres group formed by the poets Augusto de Campos, Haroldo de Campos and Decio Pignatari identified a ‘new kind of ideographic *verbivocovisual* (semantic-audio-visual) poetry.’ (Tremlett 2021, 20) Their work was part of the international Concrete poetry movement which extended the experimentation of the avant-garde. Inspired by popular art, advertising, the press, radio, television, cinema and valuing the importance of the eye in communication, Concrete poetry oscillated between visual art and performance, music and writing. The audio-visual medium became one of the many ways to compose a new form of poetry. Concrete poetry first focused on the reimagining of language by considering the changes on everyday life brought by communication technology. It later acquired a critical approach on language and its power in advertising or political control which poets such as Martha Rosler expressed through video. (Hilder 2016, 157)

With technological innovations making filming and editing much more affordable (such as the release of the 8mm film by Kodak, the battery-powered camera ‘Portapak’ by Sony and later the arrival of the personal computer) a new form of poetry film appeared: the videopoem. These technological innovations allowed for a much more individual approach in the process of poetry film making. With *Roda Lume* in 1968, The Portugese Ernesto Manuel de Melo e Castro is regarded as the father of the genre. (Tremlett 2021, 23) Interestingly, *Roda Lume* is constructed in the same fashion as the earlier *Anemic Cinema* with its spinning rings. Bob Holman has also been described as a father for the poetry film genre in general. This American Poet, with a wide and varied production mainly centred around the oral tradition, made his first poetry film *sweat & sex & politics* in 1985. He greatly promoted poetry film by broadcasting them on American television and later by posting on the internet and collecting them and other forms of poetry. Tom Konyves is also unavoidable, especially concerning videopoetry. This Canadian poet first started with Dadaist and Surrealist experimental writing published in his book *Love Poems*. By exploring the limits of poetry, the video medium caught his interest and he made his first videopoem *Sympathies of War* in 1978. Konyves is also known as a theorist for the relatively new genre of poetry film. His most influential writing is his

videopoetry manifesto in 2011, with which he greatly contributed to the definition of a videopoem with its own definite characteristics.

Poetry film slowly gained in popularity as it grew as a genre in itself. From the 1980s onwards poetry films appeared in several countries on television but the introduction of the internet and later platforms such as Ubuweb, which focusses on avant garde productions, Youtube and Vimeo really made poetry films accessible to a very wide audience. Poetry film festivals multiplied from the 1990s in many countries such as Greece, Italy, Ukraine, Spain, the United Kingdom, Germany, the Netherlands, Australia, New Zealand, Canada, the United States, Mexico and many more. Initially, merely just a narrative adaptation of a poem for the cinema, poetry film grew as a true poetic genre combining poetry, sound and the moving image. As well as having become a specific genre in poetry, it is even regarded today as a possible future for past poems. Initiatives such as *Dichter Draagt Voor*⁵ by then Dutch national poet Ramsey Nasr, who adapted iconic Dutch poems into poetry films, seize the potential of the audio-visual medium to spark the interest of younger generations for poetry in general.

2.3. Similar type of productions

Certain types of videos do not emanate directly from the poetry film tradition, nevertheless they evolved into productions that match the definition of a poetry film. By mixing together a poetic text, sound and moving images, music videos and recorded slam performances made songs and slam poetry unknowingly enter into the realm of poetry film. Although many slam poets and singers do not probably identify as poetry filmmakers, there are some in a way.

Music videos

Songs are undeniably closely related to poetry. Some could argue they share the same lyrical and bardic roots yet still in the present they share a lot in common. Certain music genres claim a direct affiliation to poetry, such as rap or folk music. Bob Dylan's recent Nobel prize in literature further emphasises the close connections the two fields have with each other. Some academics like David Pichaske (professor teaching literature and specialised in popular music and culture) have also argued in favour of the study and the teaching of songs in literature departments alongside poems as the first replaced the other in the popular culture. (Pichaske 1999) Songs seem at the very least to be closely related to poetry (if not a part of it) and once these texts put into music are associated with moving images, the difference with a poetry film

⁵ <https://dichterdraagtvoor.nl>

becomes minute (if not inexistent). So much so that Tremlett considers music videos with a lyric core as ‘the closest short form to the poetry film.’ (2021, 34) The border between poetry film and music videos is even harder to establish as crossovers exist. As poetry filmmakers intertwines singing and speaking in their productions like Heather Haley’s ‘Whore in the Eddy’⁶ and singers put into music and images canonical poems like Efrat Ben Zur’s ‘Robin’⁷, the distinction between poetry film and music videos fades away.

Recorded slam performances and poetry readings

The distinction between recorded slam performances, poetry readings and poetry film is even harder to distinguish. Because it is frequent for poetry filmmakers to present a poem, or part of it while facing the camera instead of an audience, Konyves considers recorded performances as a subtype a videopoetry (and thus poetry film). (Konyves 2011, 7). Yet with the presence of a camera in the audience during slam performances and poetry readings, they literally become poetry films. Furthermore, it is not infrequent for poetry filmmakers to be slam poets too like Marc Kelly Smith, initiator of the first official slam at the Green Mill in 1986, or Lucy English. Indicative of the close connection between slam and poetry, some slam performances or also turned into more cinematic videos like ‘Paper People’⁸ by 2012 world slam champion Harry Baker. The fusion of both types of poetic productions went even a step further during the covid 19 pandemic as the 2021 world slam championship⁹ happened online with exclusively digital performances. Although slam poetry originally reinvests the oral nature of poetry, the filming of the performances or the poetry readings rendered their distinction from poetry film impossible.

2.4. General characteristics of poetry film

2.4.1. Intermediality of poetry film

It is still uncertain today when and in reference to what the term ‘poetry film’ was coined. However, the sources on the topic tend to speak in unison and point towards the filmmaker and poet Herman Berlandt as the artist who gave the term its modern meaning. (Tremlett 2021, 8, Meyer 2019, Ieropoulos n.d.) In 1975 in Bolinas, California, he organised the first Poetry Film

⁶ <https://vimeo.com/41397217>

⁷ <https://www.youtube.com/watch?v=g-5zHjtJs88>

⁸ <https://www.youtube.com/watch?v=nOBzOfIAgXU>

⁹ The world slam championship is organised by the FFDSP (Fédération Française de Slam Poésie) every year in Paris and allows poets from around the world to present their work in front of a jury and a French public since 2007. The performances are also available on their Youtube page: <https://www.youtube.com/channel/UCRarFT4leAhXe73LV6yO0Ow/about>

Festival with which he gave public credibility to the term and contributed to defining the genre. His goal was to showcase hybrid productions that fused poetry and film together and that were often discarded in favour of film poems (considered ‘purer’ for incorporating poetics into the visual nature of the film). (Ieropoulos n.d., unpag.) He set the basic criterion in order to qualify a video as a poetry film: a poetry film is an audio-visual production that must contain ‘a verbal poetic statement in narrated or captioned form.’ (Berlandt cited in Meyer 2019, 42) Later reflecting on the first festival, he also described the fundamental nature of a poetry film: ‘The poetry-film seeks a symbiotic relationship of image, music and work; uses filmic rhythms as well as the tempo of music and meter to maintain mood and continuity.’ (Berlandt cited in Tremlett 2021) A poetry film is not a matter of juxtaposition of independent poetry, moving images and sound but rather coherent production comprised of interdependent elements.

Directly based on this basic definition, William C. Wees wrote the first academic papers on the subject in the 1980s and 90s further expanding the definition of poetry film. Sadly, his papers could not be directly accessed in the context of this work. However, many researchers in the field such as Tremlett, Ieropoulos, Meyer, Gross and Mason or even artists like Alastair Cook base their own definition and observations on Wees’ influential work. An essential idea developed by Wees and adopted in the poetry film community is that poetry film is ‘a synthesis of poetry and film that generates associations, connotations and metaphors neither the verbal nor visual text would produce on its own.’ (Wees cited in Gross and Mason 2013, 324) Once again, the symbiotic relationship between poetry and film is stressed but Wees notes that out of this relationship appears a richer production that ‘is more than the sum of its parts.’ (Gross and Mason 2013, 324) Yet, Wees notes a secondary characteristic of poetry film resulting from this relationship which seems rather contrary to the first one. It paradoxically also limits the interpretation of words and images by merging them into one production. He argues that poetry film ‘expands upon the specific denotations of words and the limited iconic references of images to produce a much broader range of connotations, associations, metaphors. At the same time, it puts limits on the potentially limitless possibilities of meaning in words and images, and directs our responses toward some concretely communicable experience.’ (Wees cited in Ieropoulos n.d., unpag.) The denotations or connotations a word can bear are both expanded and limited by the image it is associated with and vice versa. Both media enrich and restrain the other. Poetry film has the power to create new associations enriching the meaning of the overall production while limiting this meaning to these concrete associations; though this power is not automatic and requires some balance. Wees says that ‘this double function does not happen if the image and poem are too divorced from each other: so that no synthesis is

possible [...] or if they are so close that one is redundant, simply illustrating the other.’ (Wees cited in Tremlett 2020, 28)

All these observations actually match with the synthetic understanding of intermediality. In this discursive field, intermediality is a process of fusion of different media which leads to the creation of the ‘intermedium’, a new medium with a supposedly added value. (Schröter 2011, 2) However, this idea of fusion or ‘media synthesis’ should not be understood as a total and inextricable blending of each media but rather ‘as a spatio-temporal simultaneous presentation and the reception of different media in an institutionalised frame.’ (Schröter 2011, 3) Poetry film can clearly be described as an intermedium which fuses poetry (in the form of a verbal statement), moving images and sound together. When watching a poetry film each medium is still clearly identifiable, but they are working together to form one complex message transcending each individual medium. Jens Schröter identified three factors which characterize synthetic intermediality: ‘a) the condemnation of ‘monomedia’, b) a sharp distinction between intermedia and mixed media and c) a revolutionary and utopian attitude regarding the triumph over ‘monomedia’.’ (2011, 2) Although no traces of disdain for poetry or film could be found among poetry film creators, the two latter factors find a certain echo in the poetry film community. There is definitely an ambition to succeed where poetry is declining (see 2.4.2.) and there is an ongoing debate in the definition of poetry film concerning the word-image relationship and the status of illustration.

Wees’ definition which ultimately presents poetry film as an intermedium seems to be widely accepted among scholars and creators in the field. However, the distinction between what is part of the poetry film intermedium and what relates to mixed media is still discussed today. On one hand, an exclusive approach is adopted clearly drawing a line between a poetry film and a film containing some poetry. What makes the difference between these two types of production would be the nature of the relationship between the word and the image. Once the images are directly and literally illustrating the poem (i.e. documentation of readings and films superimposing the images evoked in the poem), the work as a whole cannot have any added meaning and thus cannot constitute an intermedium. This thesis is supported, among others, by Tom Konyves and the influential poet Ron Silliman. They are both supporters of videopoetry and their position can certainly partly be explained by the ambition of videopoetry to become a unique and independent medium emancipated from its intermedial origins, i.e. the intermedium. (Silliman 2009) For Silliman a project like *The Dead* by Billy Collins and animated by Juan Delcan is a mere ‘reading of [a poem] over which a cartoon has been

superimposed' and would thus definitely fall into the category of mixed media. (Silliman 2009) Nevertheless, the idea that image and word should not be related is older than videopoetry; it was already very vivid in the film poem tradition. Film poetry first rejected the use of language in its production as it considered words 'redundant in film if they were used as a further projection from the image.' (Deren cited in Ieropoulos n.d., unpag.) Yet an exception was admitted in certain circumstances 'if [words and images] were brought in on a different level, not issuing from the image which should be complete in itself, but as another dimension relating to it.' (Deren cited in Ieropoulos n.d., unpag.) This idea of independent discourses that should not be synchronised was developed by Deren but also by Hans Richter and Ray who bridged film poetry and poetry film and tried to 'find a way to let the sound and the picture move on its own in the same direction, but nevertheless, separately.' (Richter cited in Belz 1965, 126) Certainly inherited by film poetry, a direct connection between the moving images and the words is considered by some as redundant in poetry film and thus inherently unable to convey a larger meaning.

Conversely, others defend a more inclusive approach and do not categorically reject the illustration of the poem in poetry film. The Futurists even adopted this approach radically by considering the illustration of poetry with images specifically as a basic principle of creating poetry films. In their Futurist Cinema manifesto, they explicitly state their will to 'make all of [the poems'] component images pass across the screen.' (Marinetti et al. 1916) The literal illustration of poetry on screen was an aesthetic choice used by Futurists to inject dynamism. By making any metaphors appear on screen as real events, the Futurist poetry film was meant to be more spectacular and entertaining than regular poetry. (see 2.2 for more about that) Similarly, Tremlett argues that the illustration of poetry on screen is not contrary to the basic characteristic of poetry film as an intermedium. According to her, illustrating a poem does not necessarily lead to a failure in creating the added value necessary for the creation of the intermedium, in other words a failure in creating new associations and renewing the understanding of this poem. Certain poetry films manage to 'match the visual to the verbal images, but also extend the poem into a new and heightened adaptation and translation.' (Tremlett 2020, 37) Tremlett mentions *When at a Certain Party in NYC* by the poet Erin Belieu and the animator Amy Schmitt as a good example of this. The poem is a satire of a New York hipster lifestyle and Tremlett sees an enhancement of this satirical tone in the rhythm of the film, the pace of the editing, but also in the detailed illustrations of the evoked scenes in the poem. (2020, 37) In this respect, what matters most is the added value resulting from the word-

image interaction. A direct continuity between the poem and the moving images is not considered as problematic as long as both media contribute to a greater and unique meaning.

To demonstrate these observations, it is interesting to look at two very different poetry films based on the same poem by Paul van Ostaijen, ‘Melopee.’

Melopee

Onder de maan schuift de lange rivier
Over de lange rivier schuift moede de maan
Onder de maan op de lange rivier schuift de kano naar zee

Langs het hoogriet
langs de laagwei
schuift de kano naar zee
schuift met de schuivende maan de kano naar zee
Zo zijn ze gezellen naar zee de kano de maan en de man
Waarom schuiven de maan en de man getweeën gedwee naar zee

(Van Ostaijen 1935, 125)

This poem remains up until now one of the most renowned Flemish poems and is still frequently studied in schools of the Flemish Community. Published posthumously in his last collection of poems, this specific poem is in Van Ostaijen’s eyes the perfect example of ‘pure lyricism’ (*zuiver lyriek*). This last poetry genre developed by Van Ostaijen implied an ‘organic’ or associative construction of poems mainly relying on repetitions and variations of a theme verse, in this case ‘Onder de maan schuift de lange rivier’ (typically the first verse of the poem). (Bel 2018, 580) At least two video versions of the poem, which are not poetry readings, exist on the internet. The first one is made by a pupil who took part in an educational project organised by *School der Poëzie*¹⁰ and the second is one of the 22 films resulting from the *Dicther Draagt Voor* project. The first adopt an illustrative approach while the second combines a new narrative to the poem through the images.

Hilke van Hienen is the student who realised approximately 12 years ago the first audio-visual version of Van Ostaijen’s ‘Melopee.’ In her film, she uses some rudimentary stop motion to put in images what the poem literally describes: under the moon a man on a canoe navigates towards the sea. A little meaning is added to the original poem as they simply illustrate it. Though even this extremely illustrative poetry film shows a certain interpretation. In the last scene the man reaches the sea and sinks at the bottom. (see figure 1) This is the obvious outcome of the poem but Van Ostaijen did not mention it. With this scene, Van Hienen accentuates the subtle pessimistic view on life that the poet distilled in his poem. For ‘Melopee’

¹⁰ *School der Poëzie* is an educational organisation active in the Netherlands and Flanders which is aiming at rendering poetry accessible, especially to children and teenagers with a lower education level.

Van Oostaijen originally used the musicality of long vowels and symbolism of the described scene to suggest his deep pessimism in life. (Bel 2018, 580) By illustrating it, Van Hienen made the symbolic images more explicit thus giving a first level of interpretation.



Figure 1: 'Melopee' from School der Poëzie, Hilke van Hienen¹¹

The second audio-visual version does not illustrate at all the poem 'Melopee'. Instead, it shows a man behind the wheel of his car at the carwash. (see figure 2) Behind him another man is seated, and even though these two men are in the same space, they seem to ignore each other. The scenes are not the same, but some equivalents exist between the poem and the film. The motive of the carwash recalls the river, the car the canoe, the man behind the steering wheel the man on the canoe, the man at the back is the moon and the light at the end of the dark tunnel refer to the same symbol as the sea: surrounded by water the man behind the steering wheel cannot choose his direction and goes deeply lonely towards his ultimate fate. The film injects the poem into a trivial action of the daily life, reminding the viewer we are all this lonely man under the moon.

¹¹ <https://www.youtube.com/watch?v=giKblair0x4>



Figure 2: 'Melopee' from *Dichter Draagt Voor*, 2013.¹²

The second poetry film certainly add a new dimension to Van Ostaijen's 'Melopee' as it provides an anchorage into the viewers reality. Yet the first adaptation still presents some advantages, especially in the context of a language classroom. Through a literal illustration, the poetry film can easy and support the understanding of the images evoked in the poem. The second poetry film can probably better spark deeper interpretations but with the risk of being confusing, especially for low level language learners. I am definitely not qualified to decide who is right and who is wrong in the debate on the word-image relationship in poetry film, yet both the illustrative and the metaphorical approach seem useful for language teaching. Therefore, this master thesis rather picks a holistic approach and considers audio-visual illustrations of poems also poetry films.

2.4.2. Poetry for a new public

Berlandt's contribution does not limit itself to establishing the foundations of a definition for poetry film. With the Poetry Film Festival, Berlandt tried to increase public interest in this fairly recent genre and consequently made explicit a typical ambition linked to poetry film. His goal was to overcome 'the incredible isolation that printed and narrated poetry had suffered' thanks to the popularity of film and make out of poetry a 'better "show business," more interesting "theatrically."' (Berlandt cited in Meyer 2019, 42) Berlandt saw in the film medium a way to make poetry more spectacular (in its etymological sense) which would then give a

¹² <https://www.youtube.com/watch?v=ApAQYW8idDw>

second wind to poetry. In his eyes film offered a new way to consume poetry, which could perhaps fit more people than its printed-based counterpart.

The idea of making poetry more entertaining through film to the benefit of a wide audience actually preceded Berlandt's festival. The Futurists already saw in cinema the power to renew poetry. In their 'Futurist Cinema manifesto' they aspired to 'ridicule the works of the passéist poets, transforming to the great benefit of the public the most nostalgically monotonous weepy poetry into violent, exciting, and highly exhilarating spectacles.' (Marinetti et al. 1916) In the Futurist's mind, the benefit to the public is synonymous with its entertainment value which relies on the spectacularization of poetry through film. The Futurists intended to do so by caricaturing 'passéist' poems with a literal illustration on screen, transforming common metaphors such as 'my heart flees' into an incredible scene in which a heart 'pops out of [a] jacket like a huge red balloon and flies [away].' (Marinetti et al. 1916) Poetry could become a show thanks to the cinema. This idea perfectly matches the first examples of poetry film which were made for the American cinema industry. Arguably, poetry film was already thought of by the Futurists and before them by pioneers such as Edwin S. Porter (who created the first recorded poetry film for the Thomas A. Edison Manufacturing Company) as a way of transforming poetry into mass entertainment.

However, Berlandt's idea goes further than postulating that poetry could be more entertaining once filmed. The popularity of the film medium is supposed to draw more people towards poetry. This has been a common and recurrent ambition for poets or filmmakers who have entered the realm of poetry film. For the filmmaker Alastair Cook, it is thanks to its dual nature that poetry film could attract a wide audience. In his essay 'The Filming of Poetry', he states that 'the film is a separate work from the text itself and this in turn may be able to open up poetry to people who are not necessarily receptive to the written word.' (Cook 2010) Ramsey Nasr openly tried to meet this ambition with his aforementioned project *Dichter Draagt Voor* which was specifically conceived to draw a young public towards poetry. Underlying Berlandt's, Nasr's and Cook's understanding of poetry film, there is the assumption that people who hardly read poetry could be interested in it if presented through another medium. Although their postulate seems feasible, it remains quite difficult to verify and poetry film still remains not particularly well-known as a genre, especially compared to narrative films. Yet the poet and scholar Kevin Stein concurs on the basis of his experience with Berlandt. In his book *Poetry's Afterlife*, he notes that poetry films (which he calls video poems) particularly interest his students and help them engage with textual subtleties. (Stein 2010, 121)

Additionally, he declares that the pages of his websites¹³ dedicated to video and audio poetry are the most popular, garnering ‘nearly triple the number of visitor hits compared to the Web sites’ pages offering mere textual poetry.’ (Stein 2010, 121)

Stein develops another very interesting idea in his book *Poetry’s Afterlife* concerning the way poetry film reaches its audience. According to Stein, poetry film and filmed performances in particular what he calls docu-video-poems (this denomination is not adopted here due to the confusing connotation it has with documentary poetry films) are an ‘aesthetic experimentation that aspired to poetry’s oral roots by moving off page into performative space.’ (2010, 120) The return to the performative space implies a change in the way the audience is perceived. A poetry film does not aim at individual readers but to an ‘assembled tribe,’ a collective entity gathered around a poetic performance similarly to bardic offices or epic poetry. (Stein 2010, 120) However, Stein identifies a unique desire typical of poetry film that differentiates the genre with other poetic performances: the desire ‘to use technology to make the *in situ* performative experience of the poetry reading available at anytime to anyone with access to the then-current technology’s evolving cutting edge of the VCR, DVD, or Internet.’ (2010, 120) From this desire ensues a shift in the notion of public, or the ‘tribe.’ Thanks to modern audio-visual innovations, the poetry film audience is no longer exclusively comprised of ‘close geographical peers’ but mostly by ‘a global poetry clan of fellow believers.’ (Stein 2010, 120) Teresa Iribarren notes a similar inclination among poetry film poets and filmmakers who tend to form a ‘community of online entertainment producers decoupled from a particular geography or so-called national literature institutions.’ (2017, 328) According to her, this is achieved thanks to the 2.0 Web and video platforms such as YouTube and Vimeo which present and mix both professional and amateur mediators on a global or transnational scale. By using these ‘popular transmission and reception networks’ poetry film creators are forming ‘a hugely heterogeneous literary corpus that embraces a mixture of symbolic capital.’ (Iribarren 2017, 328) With the Internet as the main broadcasting support, any poetry film becomes virtually accessible to anyone with an internet connection. By relying on the successive audio-visual innovations, poetry film grew as an international genre.

From the American pioneers and the Futurists to Berlandt’s Poetry Film Festival and Nasr’s *Dichter Draagt Voor*, the ambition of forming out of poetry a new product that could reach a broad audience with newcomers to poetry has been a recurrent characteristic of poetry

¹³ <https://www2.illinois.gov/sites/poetlaureate/Pages/default.aspx> and <https://www.bradley.edu/sites/poet/poems/>

film and a driving force to develop it. The successive audio-visual innovations that poetry film has adopted have also shaped its community, from its audience to the content creators. There seems to be a recurrent trend of rendering poetry more accessible by making it more spectacular and appealing and by making it available anytime and anywhere.

3. Poetry film in second language teaching

The academic literature concerning poetry film is rather recent and still somewhat narrow. This observation applies to the description and analysis of the intermedium; but is even applicable to the description of its use in the pedagogical field. The number of papers or handbooks studying the use of poetry film in second language teaching is indeed miniscule. In order to grasp the full potential of poetry film in second language teaching, this chapter takes a broad look on pedagogical research.

Aside from papers issued from the field of foreign language didactics, other sources coming from first language and literature didactics, cultural studies and even didactics of history were considered in the writing of this chapter. Although certain articles do not directly link poetry film with language acquisition, they all give an insight in the use of this intermedium in a pedagogical setting and present some of its benefits. The uses and benefits that could be applied to second language teaching are carefully selected and presented in the following pages next to the few findings of second language didactics concerning poetry film. Finishing this chapter, an interview featuring Sarah Tremlett, videopoet, writer of the book *The Poetics of poetry film* and also former EFL teacher, is presented. Although she is not an educational specialist, her unique perspective on the topic (from an artistic, theoretical and didactical angle) complements this part of the thesis.

3.1. Poetry film as a source of input

First of all, poetry film is an authentic type of production and can thus be considered as a source of input for the language classroom. Depending on how the poem is treated in the production, a poetry film can either be used as listening or reading comprehension material. The Dutch learning website Nedbox actually already exploits poetry film purely as input material with Maud Vanhauwaert's 'Poëzie bij oude mensen.'¹⁴ The video is accompanied by a set of questions checking the comprehension or based on its theme. Alternatively, poetry film can function as a type of production that students are asked to replicate in order to practice writing and speaking skills. The complex intermedial nature of poetry film also makes it a source of input for the language of images and thus implies the practice of cross-curricular competences such as image reading skills.

Poetry films, when considered as course material, belong to the *positive evidence* type of input. Positive evidence is typically described as 'random samples of language encountered in everyday interactions' from which learners should acquire chunks of language. (Hawkins

¹⁴ <https://www.nedbox.be/teaser/poezie-bij-oude-mensen>

2019, 222) Poetry film is probably not part of the ordinary discourse for most people, yet a production does not need to be particularly recurrent in order to be a valuable source of input. Positive evidence plays a major role in language acquisition, especially for the first language. By simple yet intensive exposure to our mother tongue, we have all established mental grammars as children and become native speakers. This type of input is thus crucial in language learning. However, it presents certain limitations in the context of second language learning at school due to the very limited amount of exposure and the different cognitive state that a L2 learner is in compared to a L1 learner. (Hawkins 2019, 225) Therefore second language teaching cannot strictly rely on positive evidence and must also include instruction about the target language and negative evidence (i.e. examples of what cannot be said). Furthermore, certain educational specialists have argued based on Stephen Krashen's work, an influential linguist and educational researcher, that positive evidence input should be implemented in class following a fundamental principle to optimise its benefits on language acquisition.

For efficient language acquisition Krashen developed the comprehensible input hypothesis. Accordingly, 'acquisition occurs when one is exposed to language that is comprehensible and contains *i+1*.' (Lightbown & Spada 2013, 106) The '*i*' stands for the learner's language level while the '+1' refers to elements of the target language that are just a notch above that level. In these conditions, learners are understanding the general message and can deduce the meaning and use of the unknown language items. The *i+1* principle should guarantee the effectiveness of poetry film as a valuable and effective source of positive evidence for students. Though tailoring poetry film to Krashen's recommendations presents a particular challenge; poetry film features at least two basic types of discourse namely a poetical language-based one and an image-based one, and these two discourses intertwine to form a third intermedial discourse (see 2.1. and 2.4.1. for more). High school students are not expected to be familiar with any of these three types of discourse. Language teachers using poetry films should therefore apply the *i+1* principle not only to the language level of these productions, but also to their poetry level, film level and to the level of their intermedial discourse. If Krashen's recommendations are followed on these four levels, it seems reasonable to consider poetry film suitable positive evidence for the language classroom.

3.2. Poetry Film to teach poetry

When poetry film is considered as a teaching tool, it is most commonly mentioned in pedagogical research as a means of teaching poetry. Poetry is a challenging subject to teach. It often suffers from a bad reputation, being considered too difficult or complex for students,

especially in the context of a foreign language classroom. (Freyn 2017, 80 / Templer 2009, unpaginated) In an essay advocating the use of poetry in foreign language courses, senior lecturer in didactics specialising in American literature Maria Proitsaki explains the difficulty commonly associated with the medium by the ‘higher degree of commitment and effort’ it requires in order ‘to be enjoyed.’ (2019, 123) Poems have a tendency to conceal their meaning in a minimal number of words therefore ‘the reader needs to pay attention and to have some general knowledge in order to relate to their content and form.’ (Proitsaki 2019, 123) Reading poetry is thus a challenging task that can be overwhelming both for teachers and students.

In the hope of overcoming this challenge, Proitsaki establishes a dual necessity in order to implement poetry in language courses successfully:

One needs to demythologize the difficulty of poetry while encouraging and promoting the sense of achievement that arises when students have dealt with poems they initially perceived as inaccessible – after all, it is this sense of achievement that potentially propels further positive responses to poetry. (Proitsaki 2019, 125)

A positive reinforcement based on personal achievement seems to be the key that could trigger a virtuous circle concerning the students’ relationship with poetry. Yet in order to accomplish these first achievements; the bad reputation of poetry should be overcome. Considering Krashen’s affective filter hypothesis which explains how ‘anxiety and negative attitudes’ can prevent ‘learners from acquiring language even when appropriate input is available’ (Lightbown & Spada 2013, 106), erasing poetry’s bad reputation seems particularly crucial to guarantee a beneficial impact on the course. The demystification process consists of normalising poetry as a type of production that students frequently encounter and tackle. According to Proitsaki, it is at this point that poetry film is beneficial alongside songs. (2019, 125) As a counterpoint, the mystified character of poetry can also be motivating for certain students which would be proud to tackle a subject renowned for its complexity.

Unsurprisingly, the aforementioned ambition of many poetry film artists to make poetry adopt a new guise for a new public (see 2.4.2.) is seemingly seized in education. By presenting poetry within an audio-visual format, young students are confronted with productions with which they are already partly familiar and they ‘are likely to respond more positively to texts and media they see as contemporary and exciting.’ (Proitsaki 2019, 124) Today’s youth is widely confronted by multimodal productions combining text, images, moving images, sound etc., and mediated through digital devices. (Magnusson and Godhe 2019, 127) Poetry film by its intermedial nature incorporates this multimodality. It ‘freed poetry from textbook page and gave it body and voice’ which has the power to speak to younger audiences. (Stein 2010, 121)

These observations match the results of a study conducted by Amy L. Freyn, expert in education and poetry at the University San Francisco de Quito, on the effect of a multimodal approach on EFL students' attitudes towards poetry. Negative attitudes are generally frequent when poetry is taught from a 'teacher-centered process'; however students tend to be 'better engaged' once the teaching is shifted to a 'learner-centered, multimodal approach.' (Freyn 2017, 82) For these reasons, audio-visual sources seem effective to introduce poetry into foreign language classrooms. (Proitsaki 2019, 125 / Freyn 2017, 81)

The fact that poetry film may better suit young people has not only been noticed in the field of second language didactics. This strategy of bringing students to poetry thanks to audio-visuals productions also meets certain success in the context of literature courses where poetry does not necessarily have a better reputation. Stein shares encouraging results from his personal use of poetry film in his literature classes:

My own use of the docu-video poem¹⁵ in classrooms elicited energetic student response to the musical power of language. Strangely, the most disengaged students directly *engaged* what they had regarded formerly as merely dry dead words of dry dead poets. What's more, in nearly every classroom, students remarked upon the ways hearing and seeing the poet read a poem enabled them to enter the work's textual subtleties. (2010, 121)

Clearly, the musical quality of poetry has the potential to become much more prominent through the audio-visual medium and thus much more accessible to students. Though the musical quality of poetry might be strongly revived only in productions with productions featuring images with low meaning values (like in Stein's example). Catching images conveying a lot of meaning might distract students from other subtleties in the poem, at least at the first viewing. Yet Stein's observations from his teaching practice remains consistent with the research done on the topic in foreign language didactics. Poetry film seems to have the power to catch the attention of refractory students and revitalise a subject considered by some as 'dry dead words', regardless of the course's subject. Furthermore, Stein evokes another valuable quality, which seems inherent to the intermedium: its interpretative value. He testifies that his students tend to understand a poem more extensively once presented as a poetry film, when used during his classes filmed poetry readings or performances (which certainly constitute one of the subcategories of poetry film with moving images carrying the least amount of added meaning to the overall audio-visual production). If such type of poetry films can help students interpret poems in detail more easily, it can be expected that other poetry films with a

¹⁵ i.e., filmed poetry readings or performances

non-illustrative word-image relationship (which strongly relies on the double function of semiotic expansion and restriction described by Wees. see 2.4.1.) support interpretation even more strongly. With the help of an intermedial hermeneutic circle, high language level students can certainly construct their own interpretation and deepen their understanding of the overall production by confronting what they grasp from the images and the poem. On the other hand, poetry films based on a more illustrative relationship could benefit low level foreign language students who can rely on the screen to understand the basic images evoked in the poem and acquire more easily a general understanding of this poem. This help, be it the acquisition of a general understanding or a detailed interpretation, should not be disregarded. Proitsaki points out that the sense of achievement perceived once a poem is understood is key for foreign language students to appreciate poetry.

The field of first language didactics, in which the study of literature usually occupies a prominent role, actually briefly considered the interpretative potential of poetry film. Though in the publications found for this master thesis, poetry film was not considered in the context of a receptive task but rather as a productive one. The process of video-making then coincides with the interpretation process. Instead of or in combination with a formal analysis, students are asked to give shape to their understanding of a poem by creating a poetry film. Two academic works in particular argue that poetry film can be an interesting type of production for students to express their interpretation of a poem. David L. Bruce, associate professor of English education and former high school teacher, presents poetry film as a viable alternative to the standard essay approach to analysing a poem. (2015, 12) In an article based on his personal teaching experiences, he suggests that ‘instead of composing a written response or critique’ students can ‘creat[e] an interpretation of a poem’ by transforming it into a poetry film. (Bruce 2015, 12) As such, they ‘re-present their understanding of a poem in ways that are different from analytical responses.’ (Bruce 2015, 12) Making a poetry film does not only imply deep thinking about the studied poem’s meaning and structure, but also requires the adoption and adaptation of these observations in order to create a personal audio-visual production. Translating the images, the meaning, the mood or the structure of a poem into another medium requires negotiation with new constraints which shape the interpretation. According to Bruce, composing a poetry film is another way to engage in “‘close, attentive reading” by participating in an iterative process between the text and the video.’ (2015, 19)

The Finnish study conducted by Heidi Höglund, a scholar in first language didactics, reaches similar conclusions. Through the analysis of students’ (three groups of 14-15 years old

in a Swedish-speaking school) adaptation of a poem into a poetry film and its process, Höglund shows that this type of project helps ‘students to reflect on their understanding of the poem as well as on multimodal designing to explore new ways of representing and negotiating through their own modal arrangements.’ (2017, 186) Students can acquire more autonomy in their way formulating and shaping their interpretations thanks to the multimodal nature of poetry film. She further affirms that producing an adaptation of a poem, students develop a unique interpretation that cannot be reached through a traditional essay: ‘By recognising interpretation as a meaning-making process that is highly contingent on the circumstances, people and semiotic resources available at that particular moment, it follows the understanding that interpretation of poetic text is performed in line with the available resources.’ (Höglund 2017, 134) According to her the interpretation of a poem does not only rely on the reader but also on the activity they use make sense of it.

These two experiments are quite encouraging and strongly advocating for the use of poetry film as an interpretative framework. Their ideas are definitely very interesting it does not necessarily mean traditional analysing essays should be abandoned, especially in the context of second language teaching. These two studies have in common to focus on first language speakers from which we certainly expected to understand on their own the literal meaning of the poems. This is definitely too ambitious for most second language students. A formal analysis (even basic) with the whole class is always advised in the context of second language teaching to make sure everyone starts on safe ground.

Overall, poetry film clearly has the potential to reintroduce poetry into the foreign language classroom. It has the power to present poetry under a new guise more seductive for (or adapted to) younger generations and rendering it more accessible. Furthermore, its intermedial nature seems to make the interpretation of poetry more accessible and potentially richer too, which is crucial in order to advance the students’ attitude towards poetry into a virtuous circle. Lastly, poetry film represents a unique opportunity to engage both critically and creatively with some poems. Exposing all the academic, linguistic and cultural benefits of poetry in the second language classroom goes way beyond the scope of this thesis. Yet briefly, managing to use this unique literary medium enriches the language being taught offering plenty of opportunities to enrich the students’ vocabulary; can have a positive impact on students’ memory by providing meaningful contexts; provides a unique perspective towards the language relying rather on figures of speech than grammar and syntax; encourages creativity and inspiration and serves as a good model for creative writing. (Freyn 2017, 80) Neglecting

such a valuable and authentic source of material for the language course would certainly be regrettable.

3.3. Poetry Film, a cultural vehicle

The second and third language classes pursue two main and rather complementary missions in the education system of the Brussels-Wallonia Federation. These classes should not only help pupils acquire a new language, but they are also meant to broaden pupils' perspective on the world and familiarise them with other cultures. The latter must actually apply to all the courses as it is one of the four primary goals of the "Missions" Decree¹⁶: 'préparer tous les élèves à être des citoyens responsables, capables de contribuer au développement d'une société démocratique, solidaire, pluraliste et ouverte aux autres cultures.' (Communauté française de Belgique 1997, 5) Education in Federation Wallonia-Brussels aims at, inter alia, cultivating an open attitude towards other cultures and the L2/L3 class has a major role to play on that matter by considering the cultural context in which a language is produced and not restricting the course strictly to acquisition of a communicative tool.

Furthermore, Germain Simons, the promotor of this master thesis and education specialist in second language teaching, advocates for the teaching of cultural elements in L2/L3 classes as a way of reducing learning inequalities among students. In accordance with the 'Missions' Decree, he considers that language courses with cultural contents have a rightful place at school not only because they broaden the students' perspective on the world but also because these contents are likely to contribute to their personal development. (Simons 2012, 145) Because cultural productions such as novels, films, poems, paintings, music and comics are not equally accessible to everyone, a school with egalitarian ambitions should initiate its students to these productions and give the opportunity to everyone to appreciate them. The main focus of the L2 / L3 class remains the language but a language is always inextricably linked to one or several cultures. The quality of the teaching would certainly benefit from an insight into these cultures.

Finally, the teaching of some cultural content could even boost the language acquisition as it has the potential to stimulate the students' integrative motivation. As opposed to instrumental motivation which considers 'the practical value and advantages of learning a new language,' the integrative counterpart reflects 'a sincere and personal interest in the people and

¹⁶ The "Missions" Decree, or Décret "Missions" in French, is the main legal text that shapes schools and teachings in the Federation Wallonia-Brussels. Since 1997, it sets the fundamental goals of primary and secondary education and describes the means to reach them.

culture represented by the other group.’ (Gardner & Lambert cited in Ushioda 2012, 78) Rendering the culture(s) associated with the target language accessible in class and exposing students to it can stimulate their interest for this culture and its people. Such interest might then initiate a virtuous circle encouraging students to have favourable attitudes towards the speakers of the language and thus desire more contact with them. The integrative motivation has long been considered for this reason ‘the stronger predictor of successful learning.’ (Lightbown & Spada 2013, 87) The superiority of this type of motivation for language learning is now nuanced as instrumental motivation can also be very effective in some contexts. (Lightbown & Spada 2013, 87) A certain interest for the culture(s) and the people associated with the target language remain nonetheless a powerful support for language acquisition.

From this perspective, poetry film appears doubly interesting to implement in the second language classroom. Poetry films are on their own cultural productions often carrying complex messages which are imbued with the artists’ culture. By using them as input sources and analysing them, they can certainly widen the students’ perspective and contribute to their personal development. Additionally, a poetry film can be used as a means to draw students’ interest to poetry (as described above in 4.2.). When featuring an already existing poem, it can introduce students to a piece of canonical poetry, a subject that is not always easy to tackle in the language classroom. Alternatively, poetry film can be considered in the wider context of visual and audio-visual productions and allow a reflection on visual culture.

Dicht/Vorm Klassiekers is an educative project assembled between 2002-2003 and pioneering poetry film for the general public in the Dutch language area, precisely aimed at introducing students to both poetical and visual cultural fields. The 10 poetry films of this project (now available on Vimeo) give ‘an overview of 6 centuries of poetry history’ in which ‘the filmmakers were inspired by the visual arts from the time of the poem.’ (DICHT/VORM n.d.)¹⁷ For example, the poem Egidiuslied from the 15th century is coupled with an animated film inspired by the Flemish Primitives. So this poetry film could perfectly introduce late medieval poetry and paintings in class. Beyond this specific example, poetry films have always had a certain connection to both poetry and visual arts due to their intermedial nature. Thus, poetry film is both an authentic cultural content and a gateway to other closely related types of cultural content.

¹⁷ Citation translated from the homepage of the DICHT/VORM website. Original citation: ‘In de serie Klassiekers geven 10 films een overzicht van 6 eeuwen poëziegeschiedenis. Voor het beeld lieten de filmmakers zich inspireren door de beeldende kunst uit de tijd van het gedicht.’

The cultural value of poetry film is not limited to a receptive use of this type of production. Asking students to produce a poetry film could also contribute to their cultural education. Two experiments conducted in different fields of didactics give certain clues of how poetry film can also function as a cultural vehicle when students are asked to produce such videos. The first study has been conducted within the framework of didactics of history and established as a method to implement poetry film (referred to as VideoPoetry in the article) in a history project. The idea of the project was to understand a certain historical period through the eyes of one of its contemporaries and evoke through the final production a sense of what life was like at that time. Three stages articulated this project: Collaboratively, ‘students research a topic, compose an imaginative interpretation of their research, and present this interpretation in a video.’ (Armstrong et al. 2009, 53) Through this process, students give concreteness to their theoretical research and are ‘involved on emotional, intellectual, aesthetic and imaginative levels’ in their learnings. (Armstrong et al. 2009, 60) Poetry film seems to have been chosen in this project for the special relationship that links the poem with moving images. The dual function of this relationship, both expanding and restricting the meaning (first described by Wees, see 2.4.1) allowed the students to convey complex messages adding to the completeness of the depicted slice of life. The authors of this study noted that their project involving imagination ‘encourage[d] students to develop an understanding of and empathy for historical people and their experiences in a particular place.’ (Armstrong et al. 2009, 53) If students can understand and feel some empathy for historically distant people thanks to the production of a poetry film, it seems reasonable to deduce that language learners can reach the same level of understanding and empathy for geographically and culturally distant people after a similar project. Poetry film can thus be an appropriate type of production for students to empathise with speakers of their target language and to synthesise creatively the cultural knowledge they acquire.

The second study indicates how students can negotiate through the production of a poetry film their own cultural identity in relation to other cultures, the culture attached to the target language for example. It was conducted in a L1 English class but in a multilingual and multicultural setting. During workshops, British students from different cultural backgrounds and aged between 13 and 14 years old created ‘a group poem on the theme of belonging which was then made into a digital story, incorporating the diverse languages and cultures of the students involved.’ (Hirsch & Macleroy 2020, 48) The project resulted in a poetry film which

reflected the students' identity and how they relate to their environment, inter alia parts of their cultures of origin and the British culture:

Excerpt from **Belonging – A Spoken Word Poetry Film**: <https://vimeo.com/219976715/>

I don't belong to posh, to the Queen's language, to Britain.
This country is a difficult exam I haven't studied for.
I belong to Nigeria, to Jamaica, to Pakistan,
I am the representation of green.
I belong to Turkey.
I am the Hilal, I have the blood of the red,
I am the sound of the clear blue sea,
I have the perfume of you. I smell like adventure and youth.
(Students at project school cited in Hirsch & Macleroy 2020, 48-49)

This excerpt clearly shows how these students navigate between different cultural frameworks. The lyrical subject does not recognise and even struggle with certain elements of their own culture, typically dominating elements in the British culture, from which the students/poetry film artists felt disconnected. (Hirsch & Macleroy 2020, 52) Instead they stress their affiliation to countries and cultural elements from which their family originated. This is further emphasized by the images showing at this point students holding or draped with the flags of the mentioned countries. Regardless of the multiple origins and the cultural backgrounds, the lyrical subject remains singular. It adopts the multiplicity of cultures thus forming a cohesive cultural patchwork. A shared experience of disconnection allowed the students to find similarities and merge their different cultural backgrounds into one colour: green. Interestingly, on top of appearing on the flags of Nigeria, Jamaica and Pakistan, this colour is also strongly associated with Britain and its idealised picturesque countryside made of verdant hills structured with hedges and punctuated with cottages. This excerpt perfectly exemplifies the observation of Sara Hirsh and Vicky Macleroy, the writers of this study: 'Cultures in this context became negotiable and plural, capturing "individual and shared phenomena that are expressed, constructed and mediated through ways of behaving, thinking, feeling, and speaking."' (McAlinden cited in Hirsch and Macleroy 2020, 52) Through a poetry film, students managed to position themselves in a culturally complex setting and compose a cohesive expression of their cultural self while keeping the multiplicity of the points of view.

The context of a language class in Federation Wallonia-Brussels and the context of this studied class is of course quite different. However, the project seems totally transferable to a second language class setting. The major difference between the two groups is obviously the language level. Although the students that took part in the project came from a multilingual background, thus often not speaking English as their first language, they definitely have a better

level in their second language, i.e., English, than students practicing their second language 4 hours a week at most. This will certainly put limitations to the transferability of the project and restrict such project to more advanced language learners. Though the poetry film 'Belonging' clearly shows that the lack of ease with the second language is part of the intercultural negotiation: 'I belong to an unknown language, / hearing it is like trying to work out / a difficult science equation.' (Students at project school cited in Hirsch & Macleroy 2020, 48-49) Such creative project could be used to let also students express their struggle and their limitations with their second language. On the other hand, some could also see a difference in the cultural context of Walloon students and the studied students. At first glance, Walloon students do not live in an area where their second language is dominant as opposed to the students who made 'Belonging.' Some could therefore think that they are not so much confronted to the culture linked to their second language and thus that they are much less led to a cultural reflection. But this thinking does not take into account the complex linguistic and cultural reality of Wallonia, Brussels and Belgium as a whole. French speaking students in Brussels and the north of Wallonia are very likely to be confronted to Dutch and interact with Flemish cultural elements. Even more so, German speaking students in the east of Wallonia are very likely to be confronted to French. Any Belgian person has some sort of relationship with the three national languages and a cultural reflection on how they relate to them could definitely be beneficial. Though not all the languages taught in FWB as L2 or L3 are part of the Belgian national languages. Regardless, learning a new language implies the discovery of a new culture(s) which sheds by comparison a new light on the native culture. The production of a poetry film can therefore be the opportunity to go through the cultural elements seen in class and seize which 'colour' the students share with the native speakers of their second language.

3.4. Poetry film for media literacy

Secondary schools in Federation Wallonia-Brussels have the duty to contribute to their students' media literacy. This form of education does not have any specific course dedicated to it and should rather be done through the different courses composing the curriculum of each student. The second and third language courses therefore have to take their share and incorporate activities which will develop the students' media literacy. This interdisciplinary type of education aims at the following:

L'éducation aux médias a pour finalité de rendre chaque citoyen actif, autonome et critique envers tout document ou dispositif médiatique dont il est destinataire ou usager. Elle veut ainsi qu'il puisse s'appropriier les langages médiatiques et se former aux outils d'interprétations, d'expression et de communication par les médias.

(Conseil supérieur de l'Éducation aux Médias, n.d.)

Students should thus be acquainted with as many types of medium during their school career, but they should also be able to critically engage with all of them. Moreover, they are considered not only as consumers of media but also as producers. They should therefore also be able to express themselves through different media accurately. The aim is clearly to let students leave secondary school capable of knowingly using and engaging with a wide variety of media.

Consequently, poetry film, thanks to its intermedial nature appears as a particularly interesting medium, or more precisely an intermedium. (see 2.4.1.) Tackling poetry film in class does not only imply to incorporate one but three media at the same time within the course: poetry film itself, poetry and video/short film. As such, it can be a very rich material in the perspective of media literacy. Furthermore, the relationships words and images can have and the meaning they create together are at the centre of the preoccupations in the field of poetry film. Many media rely both on visual and verbal language, but this complex system of meaning-making usually appears as evident and natural. Poetry film artists actively explore how images and words can influence their respective meaning and sometimes stretch this relationship to its limits. By doing so, they reveal that the seemingly direct connections between visual and verbal language are always a matter of choices which orientate the interpretation. William Wees' observation that words and images put together both expand and restrict their respective meaning is obvious with poetry film but actually applies to many other media. Consequently, poetry film can be a powerful tool to notice and understand this meaningful relationship. Maria Franquiz and Carol Brochin-Ceballos, two education researchers in bi-cultural and bi-lingual studies, came to the same conclusion after a workshop they organised with two children. During this workshop they both produced a poetry film and the research observed that through such process 'students become media-literate. They are able to evaluate media for credibility and understand how words, images, and sounds influence the way meanings are conveyed and understood in contemporary society.' (Franquiz and Brochin-Ceballos 2006, 12)

Bill Templer, educator and trained Germanist, goes a step further in one of his articles. According to him, poetry film is a very effective tool for 'enhancing skills in "visual literacy."' (Templer 2009, unpag.) Visual literacy could be described as a subtype of media literacy comprising media primarily relying on sight as it 'ranges from better comprehending gesture, facial expression, photographs to aspects of performance, use of space, clothing, visual angles and much more.' (Templer 2009, unpag.) Working with poetry film allow to critically consider all of these elements which also applies to many other audio-visual media. Yet from his

experience, Templer even considers that poetry films ‘motivate reluctant learners, learning to better read reality through the prism of fantasy.’ (Templer 2009, unpag.) Poetry film is a powerful tool contributing to the student’s media literacy which in turn has an impact on the students’ understanding of the world.

3.5. Poetry Film as a means of positive self-expression

Different projects described in the academic literature required from students the production of a poetry film. When this type of audio-visual productions was not used as a format to present an interpretation of a poem (see 3.2.), poetry film functioned as a unique medium for self-expression. The already mentioned project which resulted in the poetry film ‘Belonging’ (see 3.3.) was clearly aiming at letting the students from a multicultural background express themselves about who they were. The students seized this opportunity to convey very intimate subjects such as their sense of cultural belonging but also more personal experiences of grief for example. The authors of the paper presenting the results of this project, Sara Hirsh and Vicky Macleroy, noted that ‘this project was creating empathy and trust [...] between themselves [the students] and poetry as a means of expression: “poetry can be a powerful tool for people, particularly young people, to express how they feel, often without needing to actually say it.”’ (Hirsch cited in Hirsch & Macleroy 2020, 51-52) Exploiting poetry and letting students produce some poems in class can be a wonderful opportunity to let students express themselves as who they are. Poetry and poetry film as an extension appear as privileged media for the expression of subjective feelings as opposed to more common types of productions that students are required to produce in the language class (such as the email, the debate, the roleplay or even the short story). Yet, according to Ema Ushioda, professor in language education and in language teacher education, this subjectivity should have a prominent place in the language class to maintain high levels of motivation: ‘Teachers need to engage students in using the target language to express their own personal meanings, interests and identities, rather than treating them as language “learners” who are merely practicing or demonstrating knowledge of the language.’ (2012, 83) The project resulting in the poetry film ‘Belonging’ clearly achieved Ushioda’s recommendation through the production of a poetry film, yet it was designed for and conducted with highly proficient non-native speakers.

Another project identified the expressive potential of poetry film but for language learners of a lower level. The Transpoemations Project held by Toby Emert, associate professor in the field of education and arts and literacy specialist, took the form of a five week long workshop that was designed for a multilingual group of 70 refugee boys resettled in the United

States of America and struggling there to achieve academic success. Although the setting of this workshop does not completely match with a language class, its goals were quite close to it. A big part of the participants' struggle came from a lack of proficiency in their language of instruction, i.e., English. The primary goal of this project was thus to increase their proficiency to later increase their academic confidence. Like in a language class, the focus was on language acquisition. To achieve his goal Emert made the choice not to opt for remediation but instead to enable 'interactions with language embedded in rich and varied contexts.' (2013, 357) Poetry film was the medium chosen to foster this interaction. The participants first focussed on George Ella Lyon's poem 'Where I'm From.' They analysed it before writing their own version of this poem. Then they translated their poems into moving images and turned them into poetry films (process described as "transpoemation" by the author of the article). The last stage of the project was to present the poetry films to a native audience and let the participants explain their work.

The similarity between the theme of this workshop and the theme of the poetry film 'Belonging' is quite striking and already indicates how poetry film seem to be suited as a medium to tackle the elusive subject of identity. However, Emert goes further than Hirsch and Macleroy in his observations and notes how this particular type of production can push language speakers with poor comprehension skills, vocabulary, and pronunciation to become efficient and creative meaning-makers:

The iterative nature of the students' interaction with their writing offered opportunities to fine-tune the meanings they were attempting to convey to viewers and allowed them to re-imagine their cultural narratives through the alternative lens of art-making. Playing the role of producer/director, the students made stylistic choices about the final version of the "transpoemation" and contemplated how it would reflect their backgrounds and aspirations for an external audience. In these ways, the students became meaning-makers, reconstructing their texts in an active re-invention of themselves as learners.' (Emert 2013, 363)

The learners' reinvention that took place during this project clearly echoes with Ushioda's recommendation. The participants became agents in their learnings and were allowed to think and involve artfully their own self into their productions. This success was guaranteed thanks to two key elements which certainly prevented the limitations due to low language skills and which should therefore be adopted for similar projects within a language class: an iterative process and some peer review allowing students to correct, refine and enrich their productions. Emert also recognises the benefits of the translation into moving images in the meaning-

making process. The meaning is created through the poem but further defined through the video production.

The two projects cited in this chapter share one more observation in common: the production of a poetry film is also a great way to boost the students' self-esteem. As indicated in the chapter 3.2., poetry generally suffers from a bad reputation at school and is often perceived as a difficult subject. Helping students to produce something that they originally perceive as challenging or even out of reach can be particularly empowering for them. Furthermore, allowing them to express themselves through the poetry film medium seems to give further credit to their self-expression as Hirsch and Macleroy note: 'Through writing from their own experience and finding their languages and cultures welcomed into their poetry, they were able to feel part of what is commonly seen as an elite community.' (2020, 53) On top of the possibility of rendering poetry more accessible to a certain public through poetry film, making students produce poetry films elevates them as poetry film makers and subjects of their production to a place from which they are usually excluded. The last stage of the Transpoemations Project was particularly well designed to push the participants to value themselves positively. The exhibition held by the participants with the presentation of their poetry films to a native audience 'provided the students with an authentic social setting that invited them to cast themselves as experts.' (Emert 2013, 363) Poetry film remains not very popular and working on it gives a true expertise on the subject compared to the general public. Showing poetry films to a native audience thus allow to rebalance somewhat the usual relationship of authority between the native speaker and the language learner and place the latter in a positive position. If the native speaker remains an authority concerning the language, the students can endorse the role of expert on the artistic level. Finding a native audience can be a challenging task for a language teacher when they are not working in or close by a region where the target language is spoken yet posting the poetry films on the internet allows to ignore this limitation to a certain degree. On top of that, the audience does not particularly need to be native to make the students endorse the role of experts. The poetry films could be shown to the other learners of the target language within the school and the poetry filmmakers be put in the spotlight.

Expression, being spoken or written, is at the core of the language class as it constitutes two of its macro-competences. Poetry film allows to exploit fully the expression by requiring both its written and its spoken variant. Yet the true benefit of poetry film on expression rather resides in its poetic nature which easily encompasses the verbalisation of subjective feelings. Implementing poetry film in the language class opens the door for self-expression which can

in turn have motivational benefits. Furthermore, poetry film furnishes a precious and value-giving setting to the produced message thus positively crediting the maker and his expression.

3.6. Interview with Sarah Tremlett

As you reader have certainly noticed at this stage of the dissertation, the book *The Poetics of Poetry Film* has been a valuable source to understand poetry film and its specificities as it is the most extensive source on the topic. As I discovered Sarah Tremlett's work, I learnt she had also some experience as an EFL teacher on top of being a poetry film artist and theorist. Her unique profile cumulating a theoretical expertise on poetry film, some experience in poetry film making and in language teaching was undeniably coinciding with the subject of this master thesis. Considering the small number of articles and studies specifically focussing on the use of poetry film as a language teaching tool, her view on the subject can certainly contribute to a better understanding of it. Therefore, after the proofreading of the questions by Germain Simons, an interview of Sarah Tremlett was conducted where she shares her thought on the place poetry film can occupy in the language classroom. The following pages present this interview. Although she has no direct experience of language teaching with poetry film, she can safely infer certain information from her experience as a poetry film workshop organiser, as an artist and as a former language teacher.

A PLACE FOR POETRY FILM IN THE LANGUAGE CLASSROOM

Sarah Tremlett's response to Paul Simon's Questions June 2021

Question: Does poetry film have a place in the language classroom?

Sarah Tremlett: Yes, definitely. Firstly, I used to use a lot of still images as visual aids in TEFL teaching, to associate objects with simple nouns, adjectives, verbs etc. or, for more advanced students to think more deeply about meaning and concepts. Images are very good for repeating places or sites you have visited with students; to repeat and reinforce the vocabulary that was associated with earlier experiences. It is also very helpful to use famous people where a name or occupation may already be clear. The use of personal images from the camera phones can also be used in a positive and fun way, as well. I find the more you can relate a topic to a personal situation the more successful the vocabulary is retained.

A poetry film can have verbal voice-over, or text-on-screen or both. They are usually between 3–5 minutes long, which is mainly due to festival screenings. The poem in a poetry film then is usually short and is often a way to 'think out loud' to show a person's feelings, or

mood, and can be coupled with a past or present event on screen, making them ideal to discuss different tenses in a range of subjects.

A poetry film can be quite illustrative and have the poet on screen actually saying the words, but more frequently they have voiceover and associated images on the screen. I would envisage that the beauty of the poetry film would be that you could stop and start the film, just as you might present any topic and really listen to the pronunciation of the words, the phonetics, as well as also being able to read the text on screen. Although you may want to focus on one or the other for listening exercises or reading.

I would suggest that a three-minute poetry film with voiceover, images and music is an enjoyable and fairly brief way to support tasks developed earlier in the lesson. So, to reiterate a particular tense, mood word, vocabulary, adjective or adverb for example. And as the films are enjoyable and memorable, they can help support concept check questions, reminding students of the topics covered in that lesson. Using poetry as sound to reinforce meaning with, for example, onomatopoeia, rhyming, repetition etc. is a very good way for students to memorise a subject.

Q: Could poetry film be used for language learners of any level?

ST: I realise that a single still picture can contain a lot of information. The equivalent in a moving image I feel would have to be relatively simple, and more illustrative, for the beginners and elementary levels. As students become more proficient at language then the poetry film might become more conceptual in its imagery, with greater use of metaphor. I find that the intermediate levels and above who have chosen to learn English, often like writing poetry. It would be very simple to ask students who have camera phones to film a subject they like, and write a few lines about it, or as much as they like in fact. They could film themselves. Then they could add music to the subject if they wanted. I think it would be possible to achieve finished short films (even a minute can contain enough language) with students from elementary up, because you could have a very simple fun video selfie for example with only a few lines. The student could write in the present tense. For any level you would have to provide very simple free phone editing software. Presumably these are available in all languages.

So, I think you could use poetry film from elementary / low intermediate onwards realistically. However, I also am concerned that we often gaze at a still picture and it takes time to find the correct word. I am not sure what would happen with the slower learners with the moving image. I think the pace of the poetry film, both visually and the voice itself and the use of text on screen would have to be tested.

Q: Could poetry film be used with students having no interest in poetry?

ST: Some of the best poetry films are actually like short prose narratives. They may condense an experience that was fleeting or continuous. I think that the best way to get students to learn a language is to choose a subject they like to talk about. Once you find that, then they can write a few sentences that sum up that subject. As poetry films are short then the words can be very condensed, and the images carry a lot of the mood and emotional content. For example, asking students of any age about love, or what they ‘love’, would be a good way to begin.

Q: Is poetry film a way to give access to poetry in general?

ST: Yes, but I feel that this would work with the more advanced students, from intermediate upwards. I think that you would also have to pick certain poets, those with stronger imagery perhaps, and less abstract. Poetry films usually require short poems, and I think for language learning it would be better if the language were quite direct and visual.

Q: Could poetry film have any benefits in language acquisition? Is there a difference between poetry films with written poetry and the ones with sound poetry?

ST: Firstly, I am not sure whether there are greater benefits in language acquisition between the tutor presenting a still image, and a moving poetry film. I think this needs to be tested. The benefit would be that the subject spoken about or written about, would also be illustrated through the development of an idea, across time. So, this would be useful in demonstrating tenses. But, as I said, it might also be less easy to retain language associations because a film is passing in front of you at a certain speed. Of course, poetry films for language acquisition could be designed to be slowed down for different learning groups.

I am also not sure about the differences in what might be called ‘better language acquisition’ between hearing a poem as voiceover with accompanying images and sound or seeing text on the screen and moving images.

One process involves learning to listen and appreciate the subtleties of tone and accent and approach, as well as grammatical style; the other involves reading whilst looking at images on the screen. Each has its own challenges. Having both a voiceover and text on screen might be a good solution, but again this needs to be tested.

Q: Do you think it is more beneficial to watch poetry films or to make poetry films?

ST: I think both have their advantages, for example, for the language teacher who doesn't make poetry films then just screening is the only option. However, I do think that it is more beneficial to make them for any student or community group but particularly for language students. In workshops I have run at Liberated Words there is so much to gain from working with others. In terms of actually using English to help communicate, it could mean co-writing the poem; communally gathering footage (audio and visual), co-editing the film, and also even performing in the film.

Q: What are the biggest benefits of watching poetry films?

ST: In terms of language students, I feel that, as long as the voiceover is clear enough and any text on screen at the correct pace, that the students can see how an idea can be interpreted visually and verbally together. So, for a film about sadness in love we might see a rainy street and slow music whilst the words are talking about someone who cannot get out of bed. The music and images should help the students interpret the verbal language. After watching the film there would be a lot to discuss in terms of other adverbs, adjectives and emotional words. And other interpretations of the theme.

Q: What are the biggest benefits of making poetry films?

ST: Poetry film workshops are often in collaboration. They are a good way for students to work together, where some might be better at writing poetry and others working with images or sound. So, the process of making a poetry film in the classroom, together would also force associated language, all the vocabulary that surrounds making something. I would say that it would be more beneficial to students to make a poetry film and watch it, and share it, than simply watching one. Also, the fact again, that they have chosen the subject matter and have been invested in the making process is very important in language learning.

Q: Could any poetry film be suited for the language classroom or are there specific types of poetry films that are particularly interesting for teenagers/language learners?

ST: I think I mentioned earlier that poetry films are usually short, they can have specific imagery, or be more about feelings, and leave you with a general sense of mood. However, I feel that for the elementary and low intermediate levels, and maybe higher the poetry film would be best to be illustrative. This is often frowned upon by poetry filmmakers, who prefer there to be a strong use of metaphor. But for language learning this would have to be confined to the more experienced students. As to the types of films, well, I would say, just as for still

images, pick subjects that are interesting to teenagers. Ideally, it would be good to get them to select the subject and the footage etc. and then make the film. You can choose anything: famous pop stars, footballers, saving the planet, your favourite pet etc.

Q: For your workshop around poetry film, you were accompanied by another poet and a filmmaker. Do you think a language teacher could organize a similar type of workshop for their class without the help of a poet and a filmmaker?

ST: I think maybe you are referring to a workshop that I designed, where a poet and filmmaker worked with autistic teenagers? This was quite an advanced process and the very first time that anyone had done this, as far as I know. It was a success but did involve the poet and filmmaker actually constructing their ideas. This required more experience from the poet and filmmaker.

I think that the language teacher doesn't need to be a poet, as I said they just have to pick examples of poems that would work in a short form or understand why they work. You could ask students to choose their own poems, but in my experience then the teacher would lose control of the class.

I have thought a lot about this question. I actually think that teachers should really be trained in using poetry films as a language teaching aid.

On the plus side a lot of people now can use basic apps on their phones. Teachers could perhaps learn to use a basic phone app to help teach and edit footage and music together, but this requires time. It also requires experience in making short films. The teacher also needs to be able to stand back and oversee the whole process as it is happening. I think, actually, that you need someone who has experience in making poetry films to help train the teacher and students. Possibly the students would be quicker at making short films than the teacher! Again, the time needed for a teacher to learn this has to be assessed, and whether it should be an activity that can be run as a regular activity by the teacher, or one that only happens for fun at the end of term, with a visiting poetry filmmaker.

The situation of making a poetry film can be easy or you could waste a lot of time.

Q: If a teacher organizes a poetry film workshop but has never created a poetry film themselves, about what should they be careful?

ST: I think you might find that the students would waste time. You might lose control of the class and the students would be silent, staring at their phones and how would you be learning a language in that situation? Actually, learning an app can take hours and hours. You need at least a day or two to learn a simple editing app on your phone before you can ask others to do

so. There might be ways around this which I would have to think about. I feel that I could offer more advice on this question but specifically I think language tutors would need training and then they would get the best for themselves and the class. But I also feel that they language teacher needs to be able to stand back and make sure everyone is developing their language skills and not just looking at their phones.

Q: In order to make a poetry film, should students first begin with writing poetry, filming, or choosing the music?

ST: I don't think it matters. Poetry films have been made that begin with each of these options. Often a particular situation that happens inspires you to film it as you walk by with your camera phone. Then you might think about writing a poem to that event. I think actually that this can be more fun than beginning with a poem, which is like a script. It might also be fun in the class to play a piece of music, then write a poem, then find the images. These are all possible. I do think that if you don't begin with the text then you might have a more instinctive and fun poem at the end. Often having a poem to illustrate can make you feel you must literally illustrate it.

Q: How should students translate a poem into moving images? Illustrate the poem, create a complementary narrative?

ST: As I said above, I think that it is a different problem for students of different levels. How much would elementary or low intermediate students learn by making a poetry film with conceptual language? It is enough for these students to see a real life situation, I think. At this level I think the poetry film should illustrate the text. They are looking at images and the voiceover is talking about the same subject. Here, they can match words to images and feel they know the poem.

A complementary or metaphoric narrative is for the more advanced students to say 'aha' yes, when a metaphor becomes clear to them visually. The dark sky that is a metaphor for disaster, for example.

Q: Could poetry films be more confusing (especially for language learners) when the images do not directly illustrate what the poem says?

ST: I think by now you see I totally agree with this statement in terms of the less advanced students. However, I think if intermediate level students work together and collaborate you could really advance their learning this way, if they are working with a subject they like. I think, perhaps as with children, there is a point when metaphor becomes very real and exciting and

rich, and any successful language-based poetry film student collaboration should be exciting for them. It should expand their horizons and not be too literal.

Q: Poetry film is not a very popular type of production, is it still a good means to access to culture?

ST: Poetry film is a way to share ideas and collaborate. Often, they are about personal issues, just like poems. Sometimes they are political, and perhaps they can achieve a cultural status. I think poetry films tell us what is happening for the ordinary person, and they can help people to share different subjectivities. Often, they are a voice for minority groups to share their feelings online. I think that poetry films might seem easy to make and they can be, but some are very complex and have a lot to say about the issues we are facing today, concerning the environment or refugees for example. As I am one of the people promoting poetry films, I would hope that I could help promote poetry films by language students too! I certainly would like to do so.

Q: Are poetry films with a written translation suited for language learners of a low level? Is there a risk of cognitive overload with three different languages appearing simultaneously?

ST: I think that, for the lower levels I would agree that, as I said earlier, even the moving image itself could be too fast, too much to absorb unless the pace and verbal/written content were very controlled and illustrative.

Also there is the issue of which language would be in the subtitles. For example, if it was a Spanish poet, and the subtitles were Spanish, but the voiceover was in English, the Spanish-speakers could potentially find more audio-visual links which others couldn't. But at least the other students would see the images and hear English and hear the emotional flavour of the music. In group language classes it is rare that everyone comes from the same country and speaks the same language.

I think that having an English voiceover and English subtitles would help lower levels.

Overview

ST: I think that this has been a really interesting set of questions. Having given this some thought, I feel that I can offer you more support than simply answering questions and making suggestions. I would like to help run a trial working with language students on this subject, and I think this needs a lot more discussion for the future.

3.7.Conclusion:

The review of the literature mentioning the use of poetry film in education clearly hints certain benefits of poetry film for the language class. The initial postulate sparking this master thesis seems to be true, at least with regard to poetry film. Five main benefits were identified in throughout this chapter each contributing to a specific part of the language class: the language input, poetry, cultural education, media literacy, and self-expression. Poetry film appears as a perfectly valid and rich source of input, simultaneously presenting vocabulary, grammatical features, and pronunciation and nothing seems to prevent its use as a source of positive evidence as long as it follows Krashen's *i+1* principle. However, it is important to remember that this principle should apply not only to the language level of the production but also to its level of complexity in terms of word-image relationship. Clearly, an illustrative relationship is more suitable for lower language levels while more proficient students should be able to tackle poetry film based on a metaphorical word-image relationship. Concerning the usefulness of poetry film to teach poetry, the observations from teaching practices and the little research that has been done indicate that poetry film has a real potential to draw uninterested students to poetry and could also function as an interpretative tool to tackle poetry. The latter conclusion must however be taken with a grain of salt as all the studies which were pointing this benefit focussed on first language speakers. The transposition to the second language class might bring some limitations due to the lack of proficiency in the target language. Once again, the distribution of illustrative and metaphorical poetry films between lower and upper language levels appears to be necessary in a language class as it also determines the depth of the analysis. This somewhat nuance the seventh hypothesis stated at the beginning of this mater thesis. If poetry film might be a medium which can draw students to poetry, it does not necessarily facilitate its comprehension. From another perspective different projects involving poetry film also accentuated the cultural value of this type of production, not only as a source of cultural content but also as a framework allowing cultural expression and negotiation. Closely linked to cultural expression, poetry film can be a privileged means of self-expression. Aside from their direct benefits on the language class, these two last qualities have the potential to foster the students' motivation by respectively stimulating their integrative desires and creating a space where they can express themselves positively as who they are. Finally, the intermedial nature of poetry film makes it an ideal multimodal teaching tool contributing to the media literacy to which the language class has to contribute.

The review of the literature also indicates an obvious marginality of poetry film in the field of language didactics. Just a handful of articles and monographs considering the use of poetry film in education were found and the ones specifically focussing on its use in language education were even scarcer. This gives already a hint concerning the third hypothesis of this dissertation. Poetry film is probably not used very frequently in the language class of the Federation Wallonia-Brussels as it not at all a point of attention in the field of language didactics. The language teaching practice and its study are like communicating vessels and it would be surprising to note the apparition of an element in one of the vessels and not see its repercussion in the other.

4. The place of poetry film in official curricula of the FWB

This chapter precisely aims at answering the second research question established at the beginning of this work: *Is poetry film recognised in official curricula as a valid type of production for the language class?* Looking at the official guidelines of language teaching can give a first but valuable insight into the place of poetry film in language classes and the possible roles it could play in accordance with the recommendations. Education in Federation Wallonia-Brussels is organised in different networks, i.e. the free subsidised network, the official WBE¹⁸ network and the subsidised public school network. The two last networks share their curricula in common, but the free subsidised network has its own. In order to have a full picture, the following section analyses the language curricula from all networks for each type of education. Additionally, the Common European Framework of Reference for Languages (CEFRL) is also examined as it gives general guidelines for language teaching in Europe. The analysis is based on a word research method considering the number of occurrences of the research terms in the documents and the context in which they are used. For the sake consistency the French version of the CEFRL was used because all the other curricula were written in French.

A literal translation of the term ‘poetry film’ cannot be found in French. Instead, the terms ‘video-poésie’ (or ‘vidéopoésie’) and ‘ciné-poésie’ (or ‘cinépoésie’) seem much more common. These two terms and their variant was thus used to search for the concept of poetry film within the curricula. The word ‘slam’ and ‘clip’ were also selected to directly target slam poetry and music videos. Because it is expected to find little to no trace of concept of poetry film in the curricula, the research takes a broader perspective and also considers related terms such as ‘vidéo’, ‘poésie’, ‘film’, and ‘chanson’. With this wide range of concepts gravitating

¹⁸ WBE, which stands for Wallonie-Bruxelles Enseignement, is the managing organ of the schools directly linked to FWB.

close to poetry film, the analysis does not intend to miss anything that could apply to this specific type of production.

None of the analysed programs refer to the concept of poetry film. The examined words 'video poésie', 'vidéo-poésie', 'vidéo poème', 'vidéo-poème', 'cinépoésie', 'ciné-poésie', 'cinépoème' or 'ciné-poème' cannot be found. More broadly, the word 'slam' is also absent and the word 'clip' is found just once in the SEGEC network. The words 'poème' and 'poésie' are very uncommon, still there are found once in the WBE network programs and five times in the CEFRL. Although poetry is seen in the WBE network only as a written genre to be read, the CEFRL considers it more generally as a way to learn a language through pleasure and aestheticism by reading, writing, translating and recitation. The word 'chanson' is found in every program except from the ones dedicated to pupils learning catering, economy and clothing. This concept appears 26 times and is probably the one described in its use as the closest to poetry film. The words 'vidéo' and 'film' are very common. 'Video' is found 141 times and 'film' 79. In the vast majority of cases, those terms refer to informative supports of communication.

The SEGEC network proposes musical clips only once in their programs, on page 28 of the general education and professional and technical education programs. Though, this reality shows that the use of non-informative videos linked with a text may be a privileged access to a foreign language for learners. In a more general sense, songs seen as an artistic way of expression, are privileged sources to authentic culture. Nevertheless, this reality is much more developed for the general education program as observable on page 11. The SEGEC network has no word for poetry. The only possible link with this type of production is also to find on page 11 of the general education program where it is spoken of works of art as a gateway to culture. Videos and films are seen once again on page 11 of the general education program as an input of culture. Video is mentioned in a list of cultural supports. If nothing tells clearly the reader that poetry films should be considered as a way to bring culture in the classroom, nothing goes against the idea that they could be a part of the list. Yet, there is nothing in the program that clearly refers to poetry and poetry films in particular. The whole analysis depends on the fact that the programs can be broadly understood and that there is room for not listed media. However, video is always seen as an informative document as on pages 30, 32, 35 and many more in the general education program. On page 35 of the same document, video is used as an item to be commented. This activity could be done from a poetry film. On page 13 of the general education program pupils filming themselves is recommended. This

opens the gate for the realisation by pupils of poetry films. Films are also clearly recommended as supports for courses.

Table : SEGEC - Humanités générales et technologiques 2e et 3e degrés - D/2018/7362/3/07

TERM	OCCURENCE	CITATION
video poésie vidéo- poésie vidéo poème vidéo- poème	0	
cinépoésie ciné-poésie cinépoème ciné-poème	0	
slam	0	
clip	1	p28: 'Exemples de types de supports -> Supports sonores/Supports audiovisuels -> à visée informative -> chanson (clips)'
vidéo	26	p11: 'Ces ressources qui garantissent authenticité et actualité viennent compléter l'ensemble des livres (y compris bandes dessinées), films, vidéos , documentaires, œuvres d'art, chansons, articles de presse qui constituent traditionnellement les voies d'accès à la culture.' p30: 'Exemples de types de supports -> Supports audiovisuels -> À visée informative / À visée actionnelle/injonctive -> selfie- vidéo ' p32: 'Exemples de types de production -> Pour (s')informer -> commentaire (de photos, d'affiches, de séquences vidéo ...)' p35: 'Exemples de types de production -> Pour (s')informer et pour (faire) agir -> vidéoconférence '
poésie poème	0	
film	9	p13: 'C'est aussi l'occasion d'apprendre aux jeunes à s'appropriier les différents supports multimédias ainsi que les outils qui permettent des présentations dynamiques et/ou interactives, filmées , enregistrées ...'
chanson	5	p11: 'Ces ressources qui garantissent authenticité et actualité viennent compléter l'ensemble des livres (y compris bandes dessinées), films, vidéos, documentaires, œuvres d'art, chansons , articles de presse qui constituent traditionnellement les voies d'accès à la culture.' 'Les stéréotypes qui sont véhiculés dans les expressions figées, dans la publicité, dans la chanson mais aussi dans les proverbes, les métaphores, les dictons....'

		‘L’art : la littérature, le cinéma, la peinture, la « Culture » au sens traditionnel, mais aussi la chanson populaire et les arts dits «mineurs»’
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Table : SEGEC - Humanités professionnelles et techniques 2e et 3e degrés - D/2017/7362/3/05

TERM	OCCURENCE	CITATION
video poésie vidéo- poésie vidéo poème vidéo- poème	0	
cinépoésie ciné-poésie cinépoème ciné-poème	0	
slam	0	
clip	1	p28: ‘Exemples de types de supports -> Supports audiovisuels -> chanson (clips)’
vidéo	34	
poésie poème	0	
film	4	
chanson	4	p28: ‘Exemples de types de supports -> Supports sonores/Supports audiovisuels -> à visée informative -> chanson (clips)’

Table : SEGEC - Humanités professionnelles et techniques 2e et 3e degrés (économie, hôtellerie, habillement) - D/2002/7362/3114

TERM	OCCURENCE	CITATION
video poésie vidéo- poésie vidéo poème vidéo- poème	0	
cinépoésie ciné-poésie cinépoème	0	

ciné-poème		
slam	0	
clip	0	
vidéo	1	
poésie poème	0	
film	0	
chanson	0	

The WBE network wrote a sentence about poetry on page 129 in the general education program and on page 133 in the professional and technical education program. This unique sentence leaves the doors open to poetry films. It says that poems, like other cultural media, offers a lot of exploitation possibilities when practicing skills. The WBE recommends on pages 56, 128 and 130 of the general education program to listen as much as possible to different authentic media like songs and online videos. The list is not exhaustive and there is no reason why poetry films could not be taken into account although there are not included. It is also said that audio supports can be linked with other written supports. In the programs, audio and written supports are seen as different but the wording once again does not exclude poetry films. What seems important for the WBE network is the use of cultural and audio-visual media whatever the type. On page 18 in the general education program and on page 20 in the professional and technical education program, the authors propose the strategy of using the images of a video without the sound to develop the listening skill. Poetry films are of course a very nice way to develop this strategy by leading learners smoothly to written poetry. Many times, the programs suggest the use and the production of videos by the learners. Most of the time, like on page 98 of the general education program, to express an opinion. On page 27 in the general education program and on page 29 in the professional and technical education program filming the learners' production is seen as an efficient way to improve their skills. Many times, like on page 131 of the general education program, the document offers the possibility to use films as a base for another production. Audio-visual supports help to develop other skills like reading or writing as described on page 135 of the professional and technical education program.

Table : WBE - Humanités générales et technologiques 2e et 3e degrés - 502/2020/240

TERM	OCCURE NCE	CITATION
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video poésie vidéo- poésie vidéo poème vidéo- poème	0	
cinépoésie ciné-poésie cinépoème ciné-poème	0	
slam	0	
clip	2	
vidéo	39	p18: 'activités qui permettent d'exercer les stratégies de compréhension à l'audition : lire le titre et ou la consigne, observer les illustrations ou visionner la vidéo sans le son et émettre des hypothèses sur le contenu du document' p98: exemple of a speaking without interaction activity having as aim the production of a video expressing an opinion
poésie poème	1	p129: 'Au-delà de l'intérêt manifeste qu'elle présente sur le plan culturel, la lecture d'une œuvre (ou d'une partie d'œuvre) littéraire sous ses différentes formes (bande dessinée, nouvelle, poème ...) offre de nombreuses possibilités d'exploitation dans le cadre des autres compétences.'
film	23	p27: ' Filmer la production des élèves peut aussi se révéler très utile. En visionnant leur production, ceux-ci pourront non seulement repérer certaines de leurs erreurs lexicales et/ou grammaticales mais aussi prendre conscience de l'inadéquation de certaines attitudes, du rythme, de l'intonation. Dans le cadre de l'expression orale sans interaction, un simple enregistrement peut suffire.' p131: 'Ainsi, en évaluation formative, des tâches de type : exposé sur le film , conversation à bâtons rompus sur le livre, résumé en langue cible de la série sans visée communicative... pourront être proposées et auront toute leur utilité linguistique et culturelle.' 'Ainsi, pour autant que l'exercice n'ait pas été proposé en apprentissage (souci de l'inédicité), l'enseignant pourra proposer des tâches de type : écrire la quatrième de couverture pour donner envie ou pas de lire le livre, poster sur un forum son avis à propos d'un film , échanger oralement pour raconter et convaincre/dissuader l'interlocuteur de lire/écouter/voir le support culturel travaillé, écrire une critique de l'œuvre pour la rubrique « langues étrangères » du journal de l'école... Bref, de nombreuses évaluations de compétences dans le cadre de la culture sont possibles dès lors que l'on respecte les exigences d'une tâche CICOF.'

chanson	7	<p>p56: ‘l’écoute du plus grand nombre possible de documents authentiques, tant en classe qu’en accès libre ou à domicile (fichiers audio proposés par les manuels, vidéos en ligne, chansons, publicités, séries, documentaires...);’</p> <p>p128: ‘parmi les supports susceptibles d’être proposés aux élèves, il y a naturellement des supports de type sonore ou audiovisuel (chanson, extraits de séries...) mais également écrits (affiche de cinéma, article de presse...).’</p> <p>p130: ‘L’évolution des technologies de l’information et de la communication et du numérique offre aujourd’hui la possibilité d’exploiter de nombreux supports sonores (chansons...) et audiovisuels (films ou extraits de film, séries...) en lien avec la culture du ou des pays dont la langue est étudiée.’</p>
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Table : WBE - Humanités professionnelles et techniques 2e et 3e degrés - 503/2020/240

TERM	OCCURENCE	CITATION
video poésie vidéo- poésie vidéo poème vidéo- poème	0	
cinépoésie ciné-poésie cinépoème ciné-poème	0	
slam	0	
clip	0	
vidéo	27	p20: ‘activités qui permettent d’exercer les stratégies de compréhension à l’audition : lire le titre et ou la consigne, observer les illustrations ou visionner la vidéo sans le son et émettre des hypothèses sur le contenu du document’
poésie poème	1	p133: ‘Au-delà de l’intérêt manifeste qu’elle présente sur le plan culturel, la lecture d’une œuvre (ou d’une partie d’œuvre) littéraire sous ses différentes formes (bande dessinée, nouvelle, poème ...) offre de nombreuses possibilités d’exploitation dans le cadre des autres compétences.’
film	15	p29: ‘ Filmer la production des élèves peut aussi se révéler très utile. En visionnant leur production, ceux-ci pourront non seulement repérer certaines de leurs erreurs lexicales et/ou grammaticales mais aussi prendre conscience de l’inadéquation de certaines attitudes, du rythme, de l’intonation. Dans le cadre de l’expression orale sans interaction, un simple enregistrement peut suffire.’

		p135: ‘utiliser ces supports audio(visuels) pour entrainer d’autres compétences : tâches de lecture apparentées (lectures de critiques, de témoignages, de <i>posts</i> sur Internet...), tâches d’expression écrite ou orale (raconter ou décrire ce que l’on a vu ou entendu, donner son opinion pour convaincre ou dissuader, imaginer la suite de la série, la fin d’un film , choisir son personnage préféré...)’
chanson	7	p57: ‘l’écoute du plus grand nombre possible de documents authentiques, tant en classe qu’en accès libre ou à domicile (fichiers audio proposés par les manuels, vidéos en ligne, chansons , publicités, séries, documentaires...);’ p133: ‘parmi les supports susceptibles d’être proposés aux élèves, il y a naturellement des supports de type sonore ou audiovisuel (chanson , extraits de séries...) mais également écrits (affiche de cinéma, article de presse...).’ p134: ‘L’évolution des technologies de l’information et de la communication et du numérique offre aujourd’hui la possibilité d’exploiter de nombreux supports sonores (chansons...) et audiovisuels (films ou extraits de film, séries...) en lien avec la culture du ou des pays dont la langue est étudiée.’

Table : WBE - Enseignement secondaire en alternance, hôtellerie et alimentation - 504/2021/240

TERM	OCCURENCE	CITATION
video poésie vidéo- poésie vidéo poème vidéo- poème	0	
cinépoésie ciné-poésie cinépoème ciné-poème	0	
slam	0	
clip	0	
vidéo	1	
poésie poème	0	
film	0	
chanson	0	

Table : WBE - Enseignement secondaire en alternance, hôtellerie et alimentation - 505/2021/240

TERM	OCCURENCE	CITATION
video poésie vidéo- poésie vidéo poème vidéo- poème	0	
cinépoésie ciné-poésie cinépoème ciné-poème	0	
slam	0	
clip	0	
vidéo	1	
poésie poème	0	
film	0	
chanson	0	

The CEFRL is more eloquent regarding the use of poetry than the two French speaking Belgian networks. The use of poetry is the subject of a category. It is clearly said on page 47 that the use of a language in terms of dream and pleasure is an important aspect on the educational field but also for itself. Aesthetic activities can be productive, receptive, in interaction, in mediation, written or oral. Once again, the given examples do not clearly recommend poetry films but the writing or the reading of poems. The section also ends with a sentence saying that literature is an important part of the language and that they hope the CEFRL supports teachers working with literature to clarify their goals. The framework also invites A2 students on page 52 to imagine poems. This is the only time that the text explicitly invites students to write poems. This may prove that a learner doesn't need a very high language level to start not only reading but even producing poetry. In the same idea, the text says on page 129 that songs can be used for elementary school pupils. The CEFRL is the only one of the analysed documents that suggests to translate and recite poetry on pages 71 and 111. The European framework speaks on page 43 of 'videotext' without giving more precisions about the concept. This medium might include poetry film and is described as a source of input. The CEFRL is clear about the use of videos which is an alternative to the use of languages in

authentic situations, as described on page 110. On page 59, the document gives as example the use of under titled films. Once again, it is not poetry film but it is one of the closest forms that can be found. On page 166, the text says that the learners can understand films in which the picture and the action support the story. This sentence opens the doors for poetry films.

Table : Cadre Européen commun de référence pour les langues : apprendre, enseigner, évaluer

TERM	OCCURENCE	CITATION
video poésie vidéo- poésie vidéo poème vidéo- poème	0	
cinépoésie ciné-poésie cinépoème ciné-poème	0	
slam	0	
clip	0	
vidéo	12	p43: ‘documents authentiques, manuel scolaire, livres de lecture, ouvrages de référence, texte au tableau, notes d’origines diverses, textes sur écran d’ordinateur, vidéotexte , cahiers d’exercices, articles de journaux, résumés, dictionnaires (unilingues/ bilingues)’ p59: ‘Dans les activités de réception audiovisuelle, l’utilisateur reçoit simultanément une information auditive et une information visuelle. Parmi ces activités on trouve -> regarder la télévision, une vidéo ou, au cinéma, un film sous-titré’ p110: ‘En règle générale on attend des apprenants qu’ils acquièrent/apprennent une L2 selon l’une des modalités suivantes : a. par l’exposition directe à l’utilisation authentique de la langue en L2 -> en écoutant et regardant la télévision, des vidéos , etc.’
poésie poème	5	p47: ‘4.3.5 Utilisation esthétique ou poétique de la langue L’utilisation de la langue pour le rêve ou pour le plaisir est importante au plan éducatif mais aussi en tant que telle. Les activités esthétiques peuvent relever de la production, de la réception, de l’interaction ou de la médiation et être orales ou écrites (voir 4.4.4 ci-dessous). Elles comprennent des activités comme - le chant (comptines, chansons du patrimoine, chansons populaires, etc.)

		<p>- la réécriture et le récit répétitif d'histoires, etc.</p> <p>- l'audition, la lecture, l'écriture ou le récit oral de textes d'imagination (bouts rimés, etc.) parmi lesquels des caricatures, ^[L]_[SEP]des bandes dessinées, des histoires en images, des romans photos, etc.</p> <p>- le théâtre (écrit ou improvisé)</p> <p>- la production, la réception et la représentation de textes littéraires comme ^[L]_[SEP] lire et écrire des textes (nouvelles, romans, poèmes, etc.)^[L]_[SEP] représenter et regarder ou écouter un récital, un opéra, une pièce de théâtre, etc. ^[L]_[SEP] Bien que ce bref traitement de ce qui a traditionnellement été un aspect important, souvent essentiel, des études de langue vivante au secondaire et dans le supérieur puisse paraître un peu cavalier, il n'en est rien. Les littératures nationale et étrangère apportent une contribution majeure au patrimoine culturel européen que le Conseil de l'Europe voit comme « une ressource commune inappréciable qu'il faut protéger et développer ». Les études littéraires ont de nombreuses finalités éducatives, intellectuelles, morales et affectives, linguistiques et culturelles et pas seulement esthétiques. Il est à espérer que les professeurs de littérature à tous les niveaux trouvent que de nombreuses sections du Cadre de référence sont pertinentes pour eux et utiles en ce qu'elles rendent leurs buts et leurs démarches plus transparents.'</p> <p>p52: 'Peut écrire des biographies imaginaires et des poèmes courts et simples sur les gens.'</p> <p>p71: 'traduction littéraire (romans, théâtre, poésie, livrets, etc.)'</p> <p>p111: 'la récitation de textes appris par cœur (pièces de théâtre, poèmes, etc.)'</p>
film	26	<p>p166: 'Je peux comprendre un grand nombre de films dans lesquels l'image et l'action portent l'histoire, et où l'intrigue ^[L]_[SEP]est simple et directe et le discours clair.'</p>
chanson	6	<p>p129: 'Les débats autour de l'enseignement des langues étrangères à l'école élémentaire le montrent bien, qui mettent en évidence, à l'intérieur d'un même pays ou d'une même région, de grandes fluctuations et divergences dans la définition même des finalités premières et nécessairement « partielles » données à cet enseignement. Que doivent faire les élèves? Apprendre quelques solides rudiments du système linguistique étranger (composante linguistique)? Développer une conscience linguistique? Des habiletés? Des façons d'être? Se décentrer par rapport à leur langue et à leur culture maternelles ou se conforter dans celles-ci? Prendre confiance en se découvrant et en s'affirmant capable d'apprendre une langue autre? Apprendre à apprendre? Mettre en place une capacité minimale de compréhension de l'oral? Jouer avec la langue étrangère et l'appivoiser (notamment dans certaines de ses caractéristiques phonétiques ou rythmiques) à travers comptines et chansons? Acquérir des connaissances autres ou</p>

		<p>pratiquer des activités scolaires autres (musique, éducation physique, etc.) par le médium de la langue étrangère ? Bien évidemment, il n'est pas interdit de courir plusieurs lièvres à la fois et des objectifs distincts peuvent être combinés ou enchâssés, mais l'important est bien ici de marquer que, dans la construction d'un curriculum, la sélection et la pondération des objectifs, des contenus, des mises en ordre, des modes d'évaluation, sont étroitement dépendantes de l'analyse qui a pu être faite pour chacune des dimensions distinguées.'</p>
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It is obvious that poetry is the poor relative in official educational literature. Poetry films in particular are totally absent from the official guidelines for teachers. When links are possible, they are not obvious and sometimes more dedicated to the general school education. Nevertheless, nothing goes against the use of poetry films in class.

5. Survey on the use of Poetry Film in the second language class

5.1.Introduction

A survey was conducted for this master thesis in order to give to the research questions a concrete anchorage into the Walloon teaching practice and to specifically answer questions 3, 4, 5 and 6¹⁹. A questionnaire was distributed among language teachers of the Federation Wallonia-Brussels to gather declarative data on their teaching practices. Different sets of questions were designed to tackle each of the four research questions. The survey thus aims at finding whether poetry film is taught in the language class and what could impede its teaching. Additionally, when poetry film is used in class, the survey tries to grasp how and why poetry film is used. It is also an opportunity to grasp how language teachers regard this specific type of production and how they consider it in relation to poetry. It goes without saying that the presented results cannot reflect a perfectly accurate image of poetry film teaching in language classes of FWB as the data are exclusively based on what teachers are ready to share. Yet the results remain faithful indicators

5.2.Methods

The goal of the survey carried for this work was to gather a first picture of the use (or non-use) of poetry film in second and third language classes in the Federation Wallonia-Brussels. In order to do so, a questionnaire was conceived to collect declarative data concerning language teachers' practices with poetry film. The online format for the questionnaire appeared as an evidence considering the pandemic and the relative difficulty to access schools in this context. On top of that, an online questionnaire can possibly allow a broader circulation while being almost effortless and it offers a certain ease with the data treatment. Before the first steps in the realisation of the questionnaire all the students writing a dissertation in language didactics at the University of Liège had the chance to follow a mini-lecture held by Germain Simons, professor in the field of language didactics and supervisor of this master thesis, and Audrey Renson, PhD student in language didactics, on how to build a questionnaire addressed to language teachers and how to treat the gathered data. Based on their valuable advice, a first version of the questionnaire was conceived. It was then sent to Simons for proofreading and revised with his feedback.

¹⁹ 3. *Is poetry film exploited as a course material for language classes in the FWB?* 4. *What are the goals of language teachers when they implement poetry film in class?* 5. *Is poetry film only used as a source of input or also as a type of production that students are asked to produce?* 6. *What impedes the use of poetry film as a teaching tool?*

Once all the students writing a dissertation in language didactics had their first proofread version of their questionnaire, Simons strongly advised to gather all the questions together into one large document. The idea was to facilitate the circulation of the questionnaires and avoid bothering the respondents with six different and independent surveys. We therefore hoped that a common poll would increase the overall number of answers to the different questionnaires and also guarantee the same number of answers for each of them. Combining the different questionnaires ended up offering other practical advantages as it opened the door to teamwork in the context of this dissertation. By joining my questions to the ones of my fellow students, I benefited from some peer review and I had the chance to have their point of view on my questionnaire and on poetry film in general. This allowed me to modify slightly my questionnaire and make it more accessible for people unfamiliar with this type of poetic productions. On top of that, all the students who were conducting a survey for their master thesis joined to build the common parts of the questionnaires, i.e., the general introduction and the “respondent’s profile”. The first was meant to give information to the respondents about the survey, its length, its purpose and its themes. The latter was a questionnaire preceding all the other ones which was conceived in order to identify the different profiles of the respondents. The survey was addressed to language teachers of the FWB. Yet regardless of the specific and narrow target population, language teachers do not represent a homogenous group in Belgium. They can teach different languages, to different age and level groups, in different networks, in different schooling forms, with some varying experience. This first common questionnaire was designed to seize the differences among the respondents and later on deduce any possible link between certain profile characteristics and specific stances.

Once the collaborative part of the questionnaire building was done, it was time to choose a platform to render the survey accessible online. We chose the platform Google Form to hold our survey as it fitted our needs, and some students were already familiar with the tool. It is rather intuitive to use, it allows to build a long survey with different subparts, and it offers a wide range of question types, from open-ended questions to nominal and Likert scale questions. The program also offered other advantages that were not negligible for us who would have to treat the answers later on. Google Form automatically provides graphs to give a quick overview of the results and it allows an easy transfer of the gathered data into an Excel file to study the answers in detail. Nevertheless, the chosen program showed certain flaws during later stages of the survey. We realised during the pre-testing once the survey was done that Google Form did not save the answers if all the questions were not answered. So, the respondents had to undertake all the questionnaires at once and could not begin the survey, quit

it midway and later finish it. We tried to overcome this problem, but this non-saving feature seemed to be an unavoidable characteristic of Google Form. A negative impact of this disadvantage must be expected on the overall response rate of the survey. Certain teachers who might have been willing to answer our questionnaires might have been intimidated by duration of the survey (estimated slightly more than 30 minutes) or simply did not have the time to dedicate more than 30 minutes straight to the survey.

Just before we made the questionnaires available to our target population, a last phase of pre-testing was held. It was the final opportunity to proofread the questions and ensure there were no technical issues. In order to have a reliable pre-test, we asked a sample of our target population to undertake the survey and provide some feedback on the format and content of the questionnaires. During this phase, we had the opportunity to rely on the language didactics assisting team of the University of Liège, comprised of Alain Segatto, Julie Vanhoof and Florence Van Hoof who are three language teachers in tertiary secondary education working part time in the academic training of future language teachers. Aside from them, all the students involved in the survey asked some of their former secondary language teachers; supervising teachers for their traineeship; or acquaintances working as language teachers to pre-test the questionnaires. Overall, 7 people pre-tested the survey. We ensured the profiles of the pre-testing sample were the most varied in terms of experience, taught languages, language level, schooling forms and networks. We hoped that by doing so, we would guarantee that the survey was accessible to any profile.

The main feedback that resulted from the pre-test phase identified the issue concerning the non-existent saving functionality on Google Forms. As already mentioned, we attempted to solve this problem without success. The only possible solution we found was to change the online platform. However, this would have meant a new pre-test. With a looming deadline for release of the survey, we did not have the time to undergo such a process. All the students involved in the survey thus agreed to persevere with Google Forms anticipating the possibility of fewer responses. Concerning my specific questionnaire on poetry film, the feedback from the pre-test phase identified a few remaining language mistakes and layout issues. These were immediately corrected, and my fellow students acted similarly with their questionnaires. Simons checked all of the questionnaires one last time before giving his final approval.

With this approval and under Simons' supervision, the questionnaires were finally sent to language teachers. Once again, we had the chance to benefit from the help of the language didactics assisting team who sent the survey by email to all of the supervising teachers who are working with them for the traineeships of students. Furthermore, each student involved in this

project shared the survey among their acquaintances working as language teachers which amounted to a vast contact list. We also posted the questionnaires on different Facebook pages dedicated to teachers of the secondary education in FWB. We circulated the survey as much as possible in order to maximise answers. We released the survey on the 15th of February. This date was not chosen randomly as it was the first day of school holidays. We estimated that teachers would be more readily available for our survey during this time. Our hope was once again to maximise answers. A couple of weeks after the first circulation, we sent a reminder to all the contacted teachers. By that point, we had already received quite a few responses, but were still hoping for more. Renson had advised us to send a reminder to increase the overall response rate as certain teachers could have missed or simply forgot the first communication about the survey. After this second round, we decided to stop promoting our survey as we did not intend to harass teachers with our project. On the 27th of March we received the last batch of answers. Subsequently, each student personally analysed the data gathered with their own specific questionnaire under the guidance of Simons.

5.3. The questionnaire

In this part, I present the questionnaire that I used to survey language teachers about poetry film. An original copy of this questionnaire can be found in the Appendix. As you will notice, this questionnaire was written in French but for the sake of uniformity, all the questions have been translated into English for this dissertation.

5.3.1. The questionnaire design

Although the questionnaire was addressed to teachers of various language, it was written in French. French was chosen because it is the official language in FWB and thus the common language of the target public. The questionnaire could have been written in English like this master thesis but I would then have restricted the number of possible respondents since certain language teachers do not teach English and might not speak this language.

Concerning the general structure, the questionnaire was created with 3 main parts each aiming at a specific research question: a) Is poetry film used in language class? b) How and why is it used in class? c) Why is it not used in class? What impedes its teaching? The second part focussing on the teachers' practices with poetry film was designed to be skippable for teachers who answered "no" to all the questions of the first part and who were thus not using poetry film in class.

Within these three sections, the questionnaire was organised with four different types of question depending on the nature of the researched information. For most questions, respondents were asked to indicate how much they agreed with a series of statements on a Likert scale. This type of survey questions was the most frequent one deliberately as Renson had strongly advised to adopt it whenever possible. The Likert scale presents the significant advantage of structuring declarative data thus greatly facilitating its analysis. Following Renson's piece of advice, I opted for a four-level scale ranging from "strongly disagree" ('pas du tout d'accord') and "disagree" ('pas d'accord') to "agree" ('d'accord') and "strongly agree" ('tout à fait d'accord'). Renson warned us that respondents have a natural tendency to choose the neutral answer to avoid picking a side if given the opportunity. Such answers can be challenging to analyse and would not carry much information in the context of my questionnaire. I thus purposefully avoided a five-level scale in order to avoid the possibility of neutral answers. The questionnaire also included a few tables in cases where two factors were influencing the answers. The last types of questions used in the questionnaire are "yes or no" questions and open questions. I tried to avoid open questions as much as possible because they can be rather complex to analyse. I thus used them strictly as introductory questions or as complements to other questions to give the respondents the opportunity to elucidate or elaborate.

5.3.2. Presentation of the questionnaire

The questionnaire began with a short introduction presenting very briefly the topic of my master thesis, the goal of the survey and precisising that the survey was totally anonymous. Even though I expected most teachers not to know what poetry film was, I decided not to define it in the introduction. I instead chose to start my questionnaire with an open question asking to define videopoetry (1. 'How would you describe videopoetry?'). The idea behind this introductory question was to ascertain if certain teachers were already familiar with this type of production. After this first question, respondents accessed a new page with a brief definition of poetry film based on the work of Tom Konyves. I relied on the most basic characteristics of poetry film presented by Konyves for the definition in order to be as general as possible, i.e. a poetry form presented on screen which poetically combines a textual element, with images and sound. (Konyves, 2010) My intention was a holistic definition which encapsulates all of the audio-visual forms of poetry, such as poems in an audio-visual format, poetry readings and performances, slam or music clips.

I refer throughout the questionnaire to videopoetry although I actually meant poetry film. The questionnaire was one of the first steps in the realisation of this master thesis. While constructing the questionnaire, I reviewed the literature on poetry film and its use in education. At that time, Tremlett's encyclopaedic handbook on poetry film had not yet been released thus unclear to me. Konyves with his videopoetry manifesto seemed to have established one of the most fundamental definitions; as many articles referred back to this influential poet. Nevertheless, I had already noticed that Konyves was further defining videopoetry by excluding certain types of poetry films in his attempt to distinguish videopoetry as a unique and established genre. (see 2.1. and 2.4.1.) Since I assumed teachers to be making minimal use of poetry films, I had decided to ignore the excluding parts of his definition in order not to neglect the productions that were not considered as 'pure' videopoems.

After the release of my questionnaire and during further research I discovered Tremlett's book *The Poetics of Poetry Film* which had just been released online before becoming widely available. Through her work I accessed new sources on poetry film and acquired a deeper understanding of the theory describing this relatively new type of poetic and audio-visual production. I learned that my idea of a holistic definition of videopoetry was actually most commonly described under the term of "poetry film" or "video poetry." The questionnaire should thus have mentioned "poetry film" instead of "videopoetry." Unfortunately, I realised this mistake too late to correct it. Even though it is a regrettable confusion, I do not think it has had a negative impact on the responses considering how little the theories about poetry film and videopoetry are known in FWB. Furthermore, I explicitly stated my holistic approach in the definition at the beginning of the questionnaire, specifying that I also considered performances, slam and even music videos as included within videopoetry (thus poetry film). For the sake of consistency with the original questionnaire, I left the mistake in the translation of the questions. Therefore, please also note that "poetry film" is meant whenever "videopoetry" is mentioned in the questions of this chapter. My apologies for the confusion.

Directly after the definition of the questionnaire's subject, the respondents accessed the first set of questions. This first part of the questionnaire aimed at finding whether or not language teachers used poetry films and with which classes.

2. Do you use original videopoems in class? If yes at which level and in which grade?
3. Do you use audio-visual adaptations of previously existing poems in class? If yes at which level and in which grade?

4. Do you use slam in class? If yes at which level and in which grade?
5. Do you use music clips in class? If yes at which level and in which grade?

This set of four yes-or-no questions subdivided poetry film into four categories. These categories are not typical of the poetry film theory. However, they match very different entry points into the vast world of poetry film. Additionally, the use of each category tends to coincide with different teaching intentions. Audio-visual adaptations of previously existing poems are typically presented as effective tools to introduce students to written poetry as described by Proitsaki. (see 3.2.) On the other hand, working with original poetry films could indicate a closer familiarity with this family of poetic productions and possible teaching centred around poetry film in particular. Slam, performances or poetry readings are usually praised for their ability to accentuate the sound quality of poetry as noted by Stein. (see 3.2.) Music clips by contrast are now rather popular and could accordingly represent the most commonly used category, even by teachers who ignore the existence of poetry film. For each category, the respondents are also asked to indicate with which grade and which language level they were using poetry film in order to understand precisely when it appears at school.

6. How often do you use these types of videos?

The final question of the first part of the questionnaire focussed on the frequency with which poetry film was used in class. The aim was to grasp how important poetry film was in the language course. When respondents answered “no” to all the above questions, they were asked to skip part 2 and directly answer questions of part 3.

The second part of the questionnaire focussed on how language teachers used poetry film and the specific goals they were pursuing with this type of production. In order to understand precisely how poetry film was implemented in class, a distinction was made between receptive and productive uses. The first set of questions focussed on poetry film as a source of input used for listening comprehension. In the second set, poetry film is considered as a type of videos that students are asked to produce. A last set of questions was centred around teachers’ general perception of the efficacy of poetry film as course material. Only the teachers who declared they used poetry film in class were asked to complete this second part. The teachers who neither used original poetry films, poetry films adapted from already existing poems, slam performances or music clips were requested to skip it and jump directly to the third part of the questionnaire.

7. Do you use videopoetry receptively?
8. What are your goals when working receptively with videopoetry?
9. When do you start using videopoetry receptively?
10. Do you test the reception of videopoetry? If yes, at which level and in which grade?

These four questions aimed at finding if certain poetry films were used for listening comprehension, why they were used as such and how important they were in the language class. Question 8 was followed by a series of possible answers with which the respondents had to agree or disagree with the help of a Likert scale:

- To practice listening skills
- To present/illustrate a grammar point.
- To present/illustrate some vocabulary.
- To integrate some cultural elements in the language class.
- To tackle poetry from a different perspective.
- To lead the students to reflect on the word-image relationship.
- To understand the meaning of certain cinematic effects.
- For the students' personal development.
- For pleasure.

The suggested answers reflected the different potential benefits of poetry film for the language classroom identified in this master thesis, ranging from a simple source of input to a cultural vehicle, an entry gate to poetry, a tool for media literacy and a support for self-expression (see 3.). The respondents also had a space to indicate another goal that was not mentioned in the pre-registered answers.

11. Do you let your students produce videopoems?
12. What are your goals when producing videopoems in class?
13. When do your students start to produce videopoems?
14. Do you test the production of videopoems? If yes, at which level and in which grade?

This other set of four questions is the productive counterpart to the previous set of questions. It was designed to comprehend whether language teachers asked their students to produce poetry films, which purpose had such type of activities and how important the production of

poetry films is in the language class. As in question 8, question 12 was followed by a set of possible answers reflecting the potential benefits of poetry film developed in chapter 4:

- To practice non-interactive speaking.
- To practice pronunciation.
- To practice intonation.
- To lead students to interpret a piece of poetry.
- To lead students to interact with some cultural elements.
- To practice poetic expression.
- To acquire a set of technical skills in video production (filming, editing...)
- To help students acquire cinematic effects (such as close-up shots, bottom views...)

A space followed these answers dedicated to other possible answers which were not included in the questionnaire.

A last set of questions concluded the second part of the questionnaire. It focussed on the teachers' general perceptions of their teaching when using poetry films.

15. How do you teach videopoetry?

- In an explicit way by teaching the specific characteristics of this genre beforehand.
- In an implicit way by directly exposing students to numerous examples of poetry films without explaining the characteristics of the genre.

16. The comprehension of the characteristics of videopoetry should be at the centre of testing.

17. Videopoetry is an effective tool to practice listening comprehension.

18. Videopoetry is an effective tool to practice speaking.

19. Videopoetry is an effective tool to make poetry more accessible.

20. The video medium can help students discover poetry without video.

For question 15 the respondents had to choose between two preregistered answers and for the rest of the questions, they had to indicate in what extent they agreed with the statements with the help of a Likert scale. The two first questions of the set were designed to give a general idea of the status of poetry film in class and see whether it is recognised and taught as a defined type of production or simply used randomly. The teachers' perception of the effectiveness of poetry film was measured through questions 17 to 20. The effectiveness is split in three axes: the two macro-competences listening and speaking and the introduction to poetry.

Finally, the third part of the questionnaire aimed at understanding what is preventing, impeding or helping the teaching of poetry film in the language class. For this last part, all the respondents were asked to answer. Each question had predetermined answers with which teachers had to agree or disagree on a Likert scale. Once again, a space was provided for further comments.

21. Why do you not teach videopoetry on a receptive level? What impedes the teaching of videopoetry on a receptive level?

- It is not part of the official curricula.
- Videopoetry requires too much work from students considering its benefits in language acquisition.
- Videopoetry requires too much from me considering its benefits in language acquisition.
- Videopoetry does not suit my students. (If you agree, explain why it does not suit them)
- Videopoetry is not beneficial for the future use of the second language in society.
- I have not been familiarised with videopoetry during my initial training.
- I have not been familiarised with videopoetry during my continued training.
- The available equipment does not allow me to work with videopoetry.

22. Why do you not let your students produce videopoems? What impedes the production of videopoems in class?

- It is not part of the official curricula.
- Videopoetry requires too much work from students considering its benefits in language acquisition.
- Videopoetry requires too much work from me considering its benefits in language acquisition.
- Videopoetry does not suit my students. (If you agree, explain why it does not suit them)
- Videopoetry is not beneficial for the future use of the second language in society.
- I have not been familiarised with videopoetry during my initial training.
- I have not been familiarised with videopoetry during my continued training.
- The available equipment does not allow me to work with videopoetry.

23. What could encourage you to use videopoetry in class (more frequently)?

- To teach videopoetry during the initial training.
- To include videopoetry in the continued training.
- To mention videopoetry in the programmes.
- To include videopoetry in language textbooks.

- The intervention of an artist who makes videopoems.

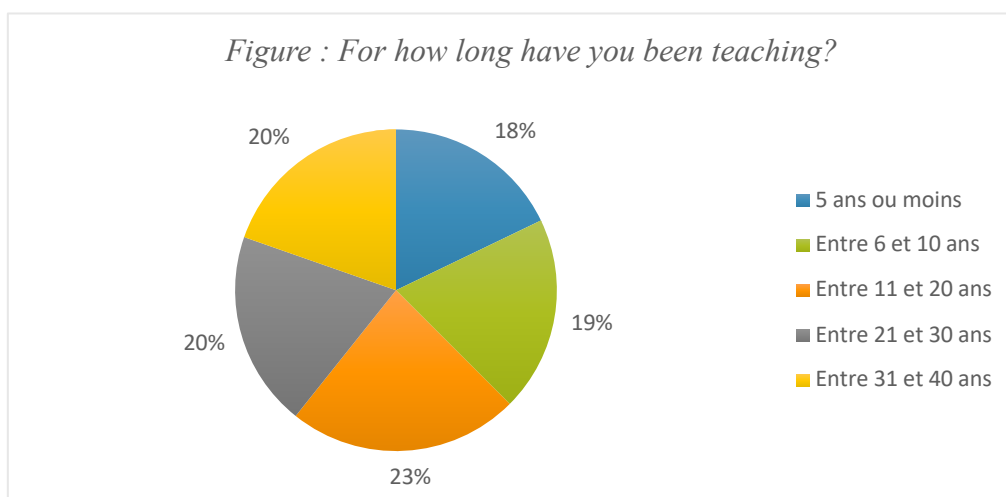
Both questions 21 and 22 have the same predetermined answers because they are focussing on the reasons which prevent or impede the teaching of poetry film. The two questions are there to see if the main obstacles are different between watching/listening to poetry films and producing them. For question 23, the last one of the survey, three types of incentive to use poetry film had been identified: the integration of poetry film in teacher training, the integration of poetry film in course materials and the direct help of external specialists.

At the end of the questionnaire, the respondents had the opportunity to leave a comment or a final remark concerning the topic.

5.3.3. The respondents' profile

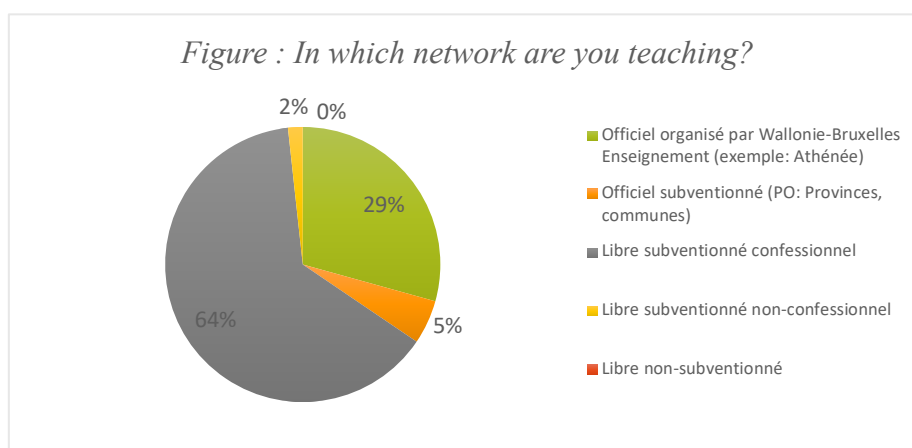
Language teachers had been directly targeted for the survey because it focussed on their possible use of poetry film in class. All the respondents thus share the same profession as their primary characteristic. To find these respondents, the survey was sent to many different language teachers either working with the University of Liège as supervisors for teaching traineeships; being on Facebook for teachers; or being acquainted with one of the writers (who are all master students at the ULiège) of the combined surveys. Consequently, most of the respondents are very likely to work in the province of Liège or nearby. In total, 56 people answered the questionnaire, yet regardless of this limited number the sample remains quite diverse.

The respondents' experience as language teachers varies widely. From freshly graduated to veterans, all profiles are represented in the survey in terms of experience. Notably, the respondents split into five roughly even categories when sorted by the number of years they dedicated to teaching.



The group of teachers who has been working between 11 and 20 years is slightly bigger than the rest of the groups but not enough to show a significant difference. The sample of teachers polled in the survey is thus fairly representative of the population it originates from.

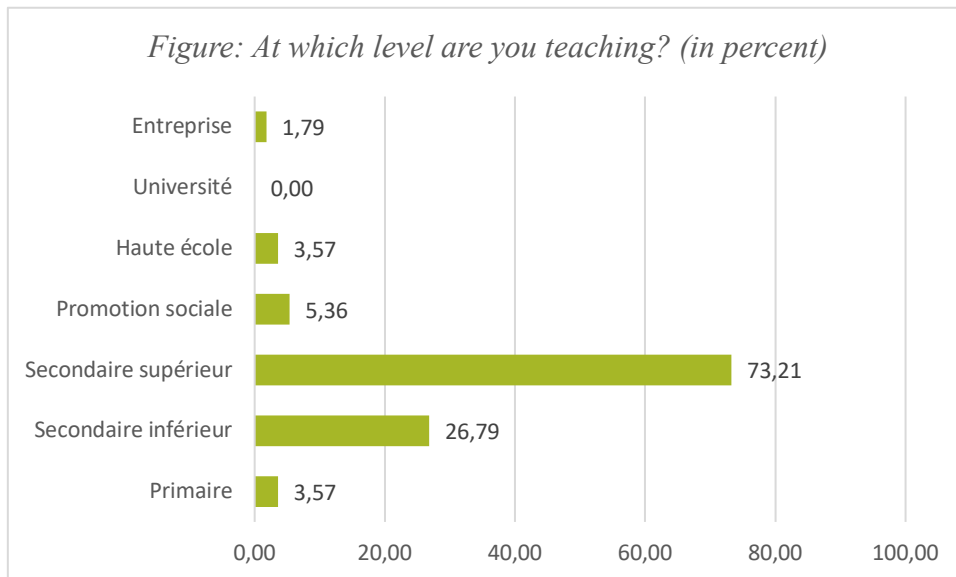
Education in the Federation Wallonia-Brussels is organised in different networks and the vast majority of the schools are part of one of these. Each teacher is thus linked to one of these networks. As such, the sample of teachers selected through this survey is also fairly representative of the global population: two thirds of teachers in the free subsidized network; around 30% in the official WBE²⁰ network; and 5% for the subsidized public school network.



These results shown in the graph equate rather well with the official number of students distributed in each network. During the academic year 2018-2019, 61,1% of the students were registered in the free subsidized network; 23,5% in the official WBE network and 15,4% in the subsidized public school network. (Administration générale de l'Enseignement 2020, 83) Assuming the proportion of students matches the proportion of teachers, the distribution of respondents in the different network roughly matches the distribution of teachers in FWB. The free subsidized network and the official WBE network are just slightly overrepresented at the expense of the subsidized public school network.

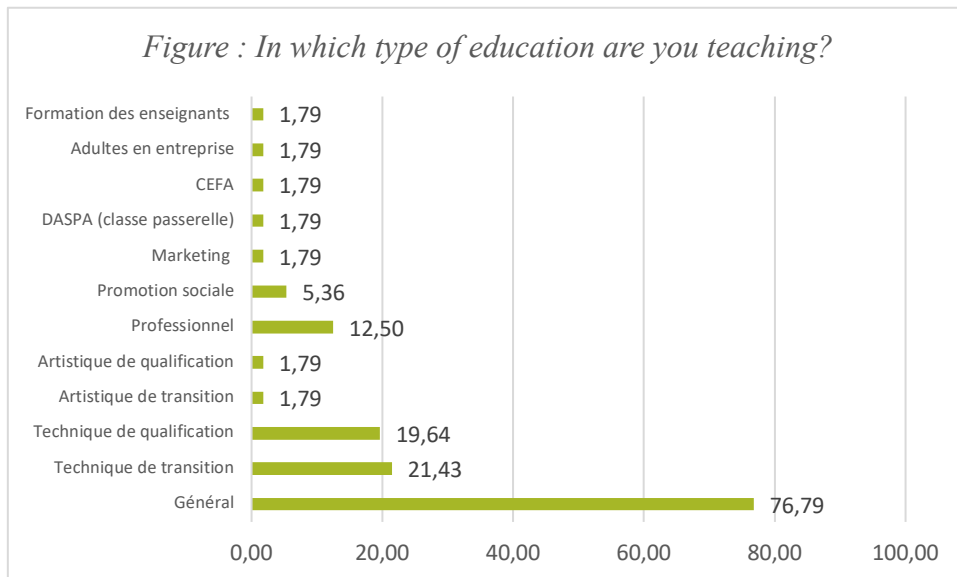
The survey was open to any language teacher, regardless of the level at which they teach. However, slightly less than three quarters of the respondents, 41 of them, are working in the upper secondary level. The other significant group in the survey is represented by teachers working in the lower secondary level as they represent a quarter of the respondents.

²⁰ WBE, which stands for Wallonie-Bruxelles Enseignement, is the managing organ of the schools directly linked to FWB.



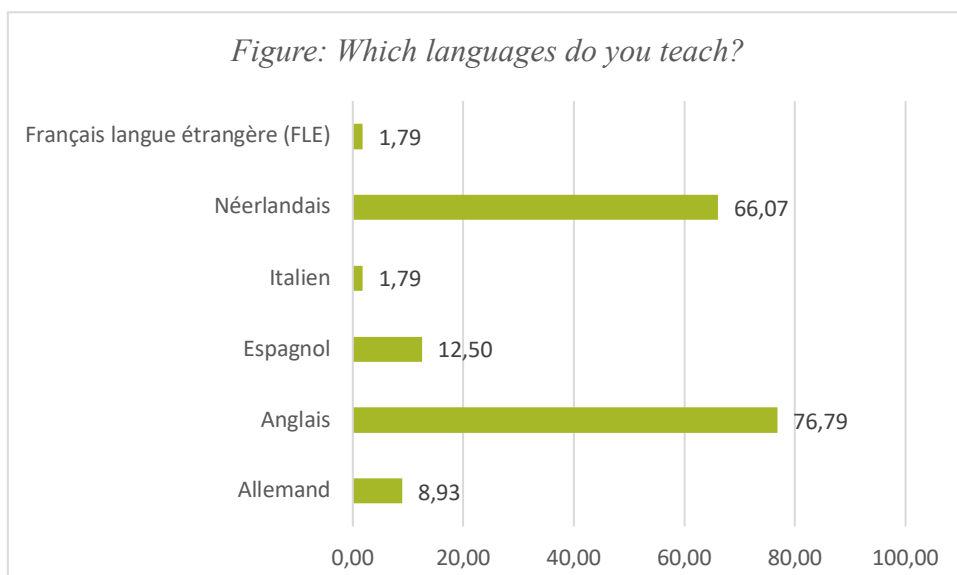
The preponderance of teachers working in the upper secondary level is certainly a result of the method chosen to find the respondents. In order to become a supervisor for teaching traineeships one must teach at that specific level. Because this group of teachers represents a significant part of the contacted population, it is not surprising to notice their influence in the profiles of the respondents. Besides, it must be noted that the total of percentages in this graph exceeds 100 percent. This can be explained by the fact that language teachers are not restricted to one specific level in education. Certain respondents work for example both in the upper secondary level and in social advancement, i.e. classes for adults. Such profiles are thus counted twice in the graph.

Similarly, in the graph the total percent exceeds 100 because teachers can work in different types of education. A huge majority of the respondents are working in general education. On this particular point, this sample does not seem very representative of the whole situation as the number of general schools in FWB are not predominant in such proportions.



However, the general schools are the ones which proportionately hire the most language teachers as their pupils generally learn a second and third language (even a fourth one sometimes) with 4 hours per week dedicated to each language. In other types of education like the qualifying education, students are required to learn fewer languages and as such less time is dedicated to this subject. There is thus logically a lower demand for language teachers in these schools. This can partly explain such high numbers of respondents in general teaching.

Concerning the languages taught by the respondents, the two most represented languages are the ones that are most commonly taught in FWB: English and Dutch. Surprisingly no official data could be found on the distribution of the students in the different language groups but two numbers arise regularly in the news: 34% of the Walloon students choose Dutch for their second language and 64% of them prefer English. (François 2021)



This table also includes teachers teaching a third and fourth language. It describes in detail the number of teachers teaching each of these languages for every year and every language level (for example 5th year, Dutch as a third language). Because its description would be lengthy without greatly contributing to the depiction of the respondents' profile, this work will only refer to this table if it can explain certain data in the survey.

Clearly, despite the relatively small sample of teachers selected in the survey the respondents' profiles indicate that the sample remains fairly representative of the whole population of language teachers. However, one last factor must be considered: the way teachers have been selected for the survey definitely filters a part of the reference population. The survey exclusively relied on the teachers' willingness to answer a questionnaire exceeding 30 minutes. The simple fact that they answered demonstrates the respondents' motivation and interest for the field of language didactics. Furthermore, a whole group of contacted teachers are also traineeship supervisors for the University of Liège. Due to their close connection with the academic field, these teachers should be expected to be more aware of the latest trends in language didactics. Therefore, the results of the following questionnaire are probably slightly biased. Because of their interest for and their close connection with the field of language didactics, the sample group is certainly more aware of new or unusual teaching resources and more eager to use them. The results should therefore be expected to be slightly overrated.

5.4. The results

5.4.1. Overview of the results and discussion

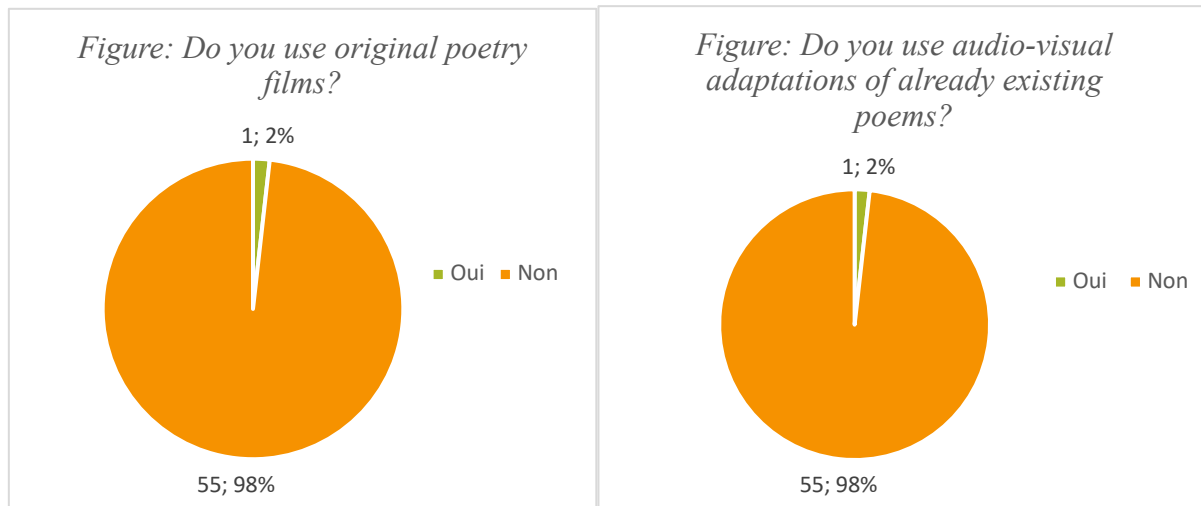
This part presents the results of the questionnaire in relation to the hypotheses and the theoretical framework of this dissertation. All the raw data gathered through the survey are available on a spreadsheet in the appendix.

Poetry film is hardly known and used in class, except music videos

Poetry film does not seem to be very well known among language teachers. When asked to describe what poetry film meant for them, 62% of them simply answered that they did not know. The rest of them tried to guess what poetry film meant offering a wide range of descriptions. These respondents most frequently described poetry film as a type of short video presenting the recitation of a poem. This description is very close to slam poetry, but the answers never mentioned an element of staging thus referring more likely to filmed poetry readings. Interestingly, a couple of respondents classified poetry film rather as a subtype either of rap music or of visual poetry. Once again, these answers aim in the right direction but miss

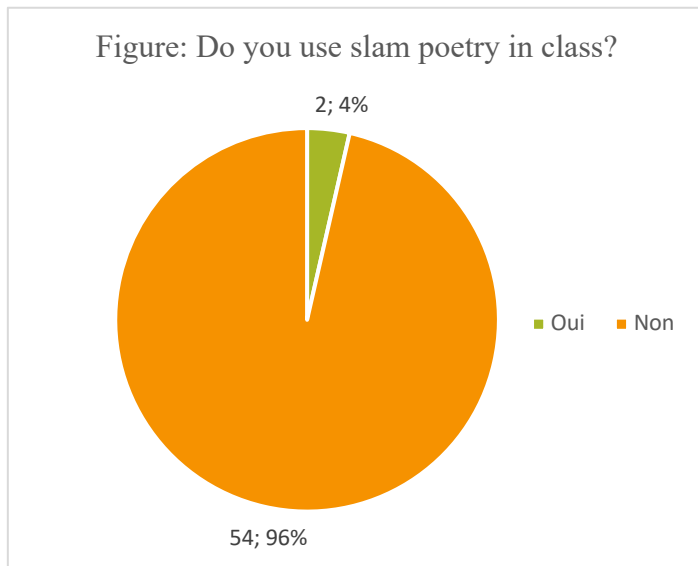
capturing the full picture. A handful of respondents did describe poetry film rather accurately by highlighting the combination of word poetry with moving images as the primary characteristic. Nevertheless none of the respondents were certain of their answers and clearly indicated (either with question marks or with phrases such as ‘I am not sure, but I think that...’) that they were not familiar with the topic of the questionnaire.

The lack of familiarity with poetry film clearly transpires in the use of this type of production in the language class.



Original poetry films and audio-visual adaptations of already existing poems, which are the two categories referring closely speaking to poetry film, are almost never used according to the declarations of the surveyed teachers. For each of these types of videos, just one person declared using it. Interestingly, they are two different teachers. The one who uses original poetry films implements them in the fourth and fifth year of secondary education for second language classes. Rather surprisingly, this teacher does not teach in general education, with which poetry is generally associated, but in qualifying and transitional technical education. The other teacher, who uses adaptations of already existing poems, declares implementing them in the second year of secondary education for second language classes. Once again, the students with which this teacher is working are not typically associated with poetry as this topic is generally tackled during the fifth year of secondary education, historically called the poetic.

Concerning slam poetry, the respondents do not seem any keener on using it. Even though it is more popular than other types of poetry films to the general public, its use in the language classroom remains very marginal.



It is important to note that the teachers who declared using slam poetry in class are not identical profiles. If they both teach in general education, they do not use slam for the same years and the same language level. One declares implementing it during the three first years of secondary education for second language classes and also third language classes in the third year. The other declares implementing it during the two last years of secondary education for third language classes. As with original poetry films and audio-visual adaptations of already existing poems, the little use made of slam poetry is not restricted to the highest language level (typically found in the last years of general secondary education in the second language class). On the contrary, these types of productions are exclusively found in classes with a lower language level, i.e., early stages of secondary education, qualifying education and third language classes. These marginal uses of poetry film clearly show that poetry, at least in its audio-visual format, is not a difficult topic only restricted to highly proficient language speakers. In this sense, these few teachers confirm, certainly unintentionally, the claims of Proitsaki and others (see 3.2.) that poetry film is a very suitable type of production for the language class with the potential to render poetry accessible to a large array of classes.

Music videos appear as a sort of exception compared to the previous categories of poetry films. It is much more widely implemented and seems to have a real place in language education in FWB.

Figure: Do you use music videos in class?

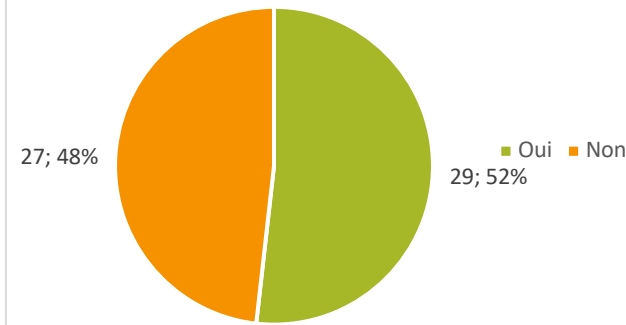


Table : For which year(s) and which level(s) do you use music videos?

	Second language	Third language	Fourth language
1st secondary	8	1	1
2nd secondary	4		
3rd secondary	5	5	
4th secondary	10	10	1
5th secondary	14	8	5
6th secondary	14	7	5

More than one respondent in two declared using music videos in class. Interestingly, all the teachers who used the other aforementioned categories of poetry film also used music videos as a teaching tool. Moreover, music videos are found in all years and all levels of language education. Nevertheless music videos are slightly more prominent in later stages of secondary education and when students have acquired a few years of experience in their language learning. The more proficient language students are, the more music videos seem to be used in class. The popularity of this subtype of poetry films among language teachers is certainly multi-factorial but two reasons can definitely explain it. First, music videos are much more a mass medium than any other type of poetry film. More people, language teachers included, are familiar with this medium and language teachers probably prefer using language tools with which they are familiar. The second reason comes from the curricula in which songs and music videos are the most mentioned subtype of poetry film. (see 4.) It is certainly easier and more reassuring for a teacher to use tools which are acknowledged by the official documentation.

The distinction between music videos and original poetry films, adaptations and slam poems also appear in the frequency at which these types of productions are used.

Table: How frequently do you use these types of videos ?

	Original poetry films	Adaptations	Slam	Music videos	Music videos
Once a week	0	0	0	0	0,00%
Every 15 days	0	0	0	2	3,92%
Once a month	0	0	0	3	5,88%
Once per period	0	0	0	7	13,73%
Once per semester	0	0	0	10	19,61%
Once a year	1	1	3	5	9,80%
Never	55	55	53	24	47,06%

Poetry films, adaptations and slam poems are extremely marginal, even for teachers who use them as they just appear once a year. Oddly enough, a teacher who first declared not using slam

poetry indicated that they used it once a year, though this mistake does not drastically change the results either way. Music videos in contrast seem much more popular in terms of frequency too. Though not many teachers heavily rely on them for their classes, they still appear frequently in the language class. Around 40% of the respondents declared exposing their students more than once a year to music videos. Again, the popularity and the recognition of this specific type of production can, at least partly, explain its preponderance in language classes of the FWB.

Music videos and slam poems are not poetry films

Something rather surprising and unexpected happened when respondents arrived in the second part of the questionnaire on poetry film. This part was dedicated to the teachers who used poetry film in order to understand how they used it and their goals when they implemented it in class. Thus 29 respondents or 52% of them were expected to answer the second part of the questionnaire. The rest of the respondents were asked to skip that part and jump directly to the third and last part of the questionnaire. Instead of having 29 respondents, the questionnaire counted only 3 of them. The first explanation that came up was that many teachers were overly enthusiastic at the idea of skipping a part of the survey and that some of them did it even if they were not supposed to. The survey stacking 6 questionnaires in a row exceeded the 30 minutes long without the possibility of pausing. This is quite long and some teachers already complained about the length when they were asked to describe what poetry film meant to them. Some respondents might have seized the opportunity to end the survey a little quicker by skipping the second part of the questionnaire on poetry film. While conceiving the questionnaire, I could not make this part obligatory without forcing the teachers who were not using poetry film to answer the second part too. It would not have made a lot of sense, so I had decided to rely on the cooperation of the respondents. I knew there was a risk that some respondents might skip that part despite their expected answers, but I was not expecting that it would happen to such an extent. However, although it is impossible to discard completely this explanation, it seems highly unlikely and rather offensive to consider that all the teachers who incorrectly skipped the second part (around half of the total number of respondents) did that out of laziness or haste.

Another explanation appears when looking more closely at the profiles of three respondents who answered to the questions of the second part. Two of them were the teachers who used either original poetry films or poetry adaptations. Only one teacher who exclusively used music videos in class answered that part. It was explicitly stated in the questionnaire that

teachers who were not using poetry film had to jump directly to the third part. This is where some room might be left for misunderstandings. Although it was explicitly stated at the beginning of the questionnaire that filmed slam performances and music videos were considered in the questionnaire as poetry films, it seems like the respondents using these two types of videos made a distinction with poetry film. To their credit, slam and music videos occupy a peculiar liminal place in the field of poetry film, both being accepted as subtypes but also existing completely independently of poetry film. To most of the respondents, slam and music videos are probably not part of poetry film. They therefore did not answer when only teachers who used poetry film were required to.

Sadly, this lack of clarity in the questionnaire could not have been corrected before as it was not spotted before the release of the survey. Certain respondents in the pretesting phase only used music videos yet they answered the second part. I did not receive any comment from them mentioning the lack of clarity between the different categories of poetry film used in the questionnaire. The results from the survey therefore miss to seize how slam poetry and music videos are used in class. Though it gives a valuable clue on the recognition of the poetry film among language teachers. Poetry film seems widely misunderstood and unrecognized in language education of FWB.

Three teachers' looks on a receptive use of poetry film

Due to the very small amount of quantitative data gathered in the second part of the questionnaire, this part rather dresses the profile of each teacher's use of poetry film based on their respective answers. In the following paragraphs, the teacher using original poetry films will be referred to as teacher A, the one using adaptations of already existing poems will be referred to as teacher B and the last one using exclusively music videos will be referred to as teacher C.

Teacher A, who implements original poetry films but also music videos in class, uses poetry film only receptively and never asks their students to produce such types of videos. When they show a poetry film in class, teacher A declared pursuing a wide range of goals, without having one specific goal predominating.

<i>Table: Teacher A's goals when using poetry film receptively.</i>	
To practice listening skills	Agree
To present/illustrate a grammar point.	Agree
To present/illustrate some vocabulary.	Agree
To integrate some cultural elements in the language class.	Agree
To tackle poetry from a different perspective.	Agree
To lead the students to reflect on the word-image relationship.	Disagree
To understand the meaning of certain cinematic effects.	Strongly disagree
For the students' personal development.	Agree
For pleasure.	Agree

In their eyes, poetry film is a versatile tool used as a source of linguistic and cultural input. Furthermore, the ambition to tackle poetry is stated clearly. The benefits this type of production on personal development are also acknowledge just like its fun-potential. Only the value of poetry film in media literacy is not exploited by teacher A. From their perspective, poetry film is an effective tool to practice listening skills and even non-interactive speaking although they do not use it productively. Teacher A perceives it also as a good entry gate to poetry both making this genre accessible through the audio-visual medium and with the potential to draw students to written poetry. Concerning how they concretely teach poetry film, teacher A declared not doing any testing with it and relied on an implicit method (by exposing students to examples of poetry film without explicitly explaining its characteristics) during the activities. Clearly, based on what they declared teacher A does not seem to teach poetry film but rather to use it in their teachings

On the other hand, teacher B, who uses audio-visual adaptations of already existing poems and music videos, also uses these types of videos only receptively but they have a much more targeted approach when exploiting them in class.

<i>Table: Teacher B's goals when using poetry film receptively.</i>	
To practice listening skills	Agree
To present/illustrate a grammar point.	Strongly disagree
To present/illustrate some vocabulary.	Strongly disagree
To integrate some cultural elements in the language class.	Strongly agree
To tackle poetry from a different perspective.	Disagree
To lead the students to reflect on the word-image relationship.	Agree
To understand the meaning of certain cinematic effects.	Disagree
For the students' personal development.	Disagree
For pleasure.	Agree

Their primary goal when presenting a poetry film is to introduce some cultural elements within the language classroom. On the contrary, teacher B considered poems in an audio-visual format totally inappropriate for the presentation of specific linguistic elements while remaining valid for the practice of listening skills. As side goals, teacher B declared also using poetry film for a certain media literacy of their students and simply as a pleasure activity. Even if the cultural value of poetry film seems in their eyes to be the primary quality, poetry film is not at all considered by teacher B for its potential in production. Two projects have shown that poetry film can be an effective tool to synthesize pieces of cultural knowledge. (see 3.3) Yet teacher B does not let their students produce poetry films and when asked if poetry film was an effective tool for non-interactive speaking they strongly disagreed. They might not be aware of such projects, but they remain quite hostile to the idea of producing poetry films in class. They described their teaching involving poetry film as implicit and not centered at all around the formal characteristics of this type of production. Poetry film thus strictly serves as a source of input valued and exploited for its cultural content.

Surprisingly, teacher B's teaching does not include any poetic dimension. The fact that teacher B does not particularly want to tackle poetry through poetry film might be explained by the classes to which they teach: second year of secondary school. At that early point in education, poetry is not even tackled in the first language class. It might appear a little premature for teacher B to teach some poetry in a second language. Though they declared that poetry film is an affective medium to render poetry more accessible. Unlike teacher A, teacher

B strongly disagreed with the idea that poetry film could draw students to written poetry. This is rather surprising as they were the one using adaptations of poetry. Contrarily to what was hypothesized during the construction of this questionnaire, the use of this specific category of poetry film does not necessarily equate with the will to bring students to more regular forms of poetry.

Teacher C, the last respondent who gave some indications on their way of implementing poetry film in class, did not even fill the whole part of the questionnaire. They just explained how they used it in the open section following the different goals:

Je ne le fais qu'avec une seule séquence : celle sur les Amish où je leur montre d'abord le clip de Coolio, puis la parodie de Weird Al Yankovic, tout cela après avoir étudié les us et coutumes de cette communauté. Je compare les 2 vidéos et je pointe dans la vidéo également les choses que nous avons apprises dans le texte et représentées dans la vidéo de Weird Al Yankovic. Un bijou !
(Respondent 16 2021, see Appendix)

Teacher C's use of poetry film is very limited and restricted to only one activity in all their courses. Despite this scarcity, they seem to feel a genuine enthusiasm for this activity. Like with Teacher B, the primary goal behind the use of poetry film in teacher C's case is its cultural content. Though here the videos do not really introduce some new cultural elements. Instead, they serve with an illustrative purpose for the cultural elements previously learnt in class. The activity around the two music videos also seems to involve some intertextual analysis. Such type of analysis was expected with poetry film, but rather between the film and the poetic text. It does not seem to be the case with teacher C's activity. Based on their explanation, the intertextual analysis considers the two poetry films as one is a direct parody of the other.

The data collected through this survey on the use of poetry film in language class are too limited to draw any definite conclusion on its typical implementation. Nevertheless, the consideration of the teaching practice of these three teachers allows to make probable inferences on the role poetry film might play in the language classroom. First of all, poetry film is far from being a type of production that is extensively used during language courses. No teacher declared using it as a type of production that students are supposed to reproduce. It seems like poetry film is limited to being consumed and never made by students. Concerning the main benefits of poetry film identified in this dissertation, they all appear at least with one of the three teachers yet there seems to be a tendency to target primarily the cultural content of the poetry films. This would be in adequacy with the official curricula which consider video materials first and foremost for their informative potential. (see 4.) However, this questionnaire only reveals probable uses of poetry film rather than drawing a complete picture of its

implementation. Attending classes when poetry film is used, and a qualitative analysis of these course units will certainly convey a much more precise idea of the purpose behind the implementation of this type of production in the language classroom.

The lack of knowledge about poetry film restricts its use in the language class

The last part of the questionnaire focussed on the obstacles to the use of poetry film in the language class. All the respondents, both the ones using and the ones not using poetry film, answered this last part. Based on what they declared, all the possible obstacles suggested in the questionnaire seem to play a role in the small receptive use of poetry film.

<i>Table: Impediments to a receptive use of poetry film in the language class.</i>	Strongly disagree	Disagree	Agree	Strongly agree
It is not part of the official programmes.	14,58%	45,83%	22,92%	16,67%
Videopoetry is requiring too much work from students considering its benefits in language acquisition.	10,64%	34,04%	38,30%	17,02%
Videopoetry is requiring too much from me considering its benefits in language acquisition.	6,38%	31,91%	44,68%	17,02%
Videopoetry does not fit my students. (If you agree, explain why it does not fit)	10,42%	35,42%	31,25%	22,92%
Videopoetry is not useful for the future use of the seconde language in society.	8,70%	56,52%	26,09%	8,70%
I have not been familiarised with videopoetry during my initial training.	0%	2%	8%	90%
I have not been familiarised with videopoetry during my continued training.	0%	2%	12%	86%
The available equipment does not allow me to work on videopoetry.	17,39%	41,30%	10,87%	30,43%

Clearly, this table shows that the marginality of poetry film in the language class is multi-factorial. No reason listed in the table is completely uninfluential. For most of the suggestions, the respondents are roughly evenly spread in an approximate gaussian curve. This means that even if all the suggested obstacles do not impede every teacher individually, they do play a considerable role when considered collectively. Though three reasons are standing out from this pattern. The first one is linked to the equipment in class. Instead of forming a gaussian curve, the data are organised as a saw blade with a peak on ‘Disagree’ and the other on ‘Strongly agree.’ Depending on the teachers, the available equipment is thus either restricting a lot the use of poetry or not really. This can be explained by the different realities in schools. Certain schools are much less equipped than others in terms of audio-visual equipment and the lack of a computer or an interactive board in class must be a serious and primary impediment

for showing videos. Once this type of equipment is implemented in class, the constraint disappears.

The two other suggested obstacles stand out differently as they meet an almost unanimous agreement among the respondents: the absence of poetry film both in the initial and continued teacher training. Teachers seem simply uneducated on this topic, and this causes a major obstacle in the use of poetry film in language teaching. This lack of education is definitely due to the fact that poetry film is still in a defining process, and that it is just emerging in the field of didactics. The research related to it remains very limited and this must certainly prevent the implementation of poetry film in the teacher's training. Nevertheless, poetry film is not a totally alien topic for language teachers. Most language teachers working in the upper secondary level (the majority of the respondents) have had poetry as part of their curriculum. Poetry is also taught in first language classes so everybody should have at least a vague idea of what it is. Because poetry plays a central role in poetry film, being familiar with it should already help apprehend this intermedial type of production from one perspective.

Yet language teachers might not be as familiar with poetry as one might think. Respondents were asked to explain why poetry does not fit their students if they believed so. Aside from the expected explanations such as stating that the students were not proficient enough or too slow, some of the respondents actually gave an explanation rather based on them and raised on an unthought obstacle which is rather well illustrated by the teacher C: 'Euh... Je déteste la poésie. Je trouve l'idée intéressante, mais elle n'est pas pour moi (sauf pour des clips vidéos des chansons, comme mentionné plus haut). Et franchement, je vois mal mes élèves intéressés par ce genre d'activité. Peut-être me trompé-je...' (Respondent 16 2021, see Appendix) Some teachers are simply not attracted by poetry film (or some of it) because it is related to poetry. This explanation comes from teacher C who uses music videos in class, but they are not the only one who express some uneasiness with poetry or their worry about the attractiveness of poetry. This art form still seems to suffer from a bad reputation at school, and not only among students. The respondents do not know poetry film and some of them are simply not drawn to it. It appears like poetry film struggles to reach the new audience it was aiming at through the audio-visual medium (see 2.4.2.) and that it did not manage, at least for a part of the respondents, to shake off the bad reputation of poetry. These observations nuance the affirmations of Proitsaki (see 3.2.) who saw in poetry film the potential to spark interest for poetry among students. This might be the case provided that teachers have the interest to discover poetry film themselves. If poetry film does not break the teacher's affective filter, it seems unlikely it will ever reach the students. The only category which managed to liberate itself fully from the image

of being boring, complicated, and illusive (characteristics mentioned by the respondents in the questionnaire) seems to be music videos, which further accentuates the distinction previously noted between music videos and other types of poetry film.

However, the lack of interest shown by the respondents for poetry film must be nuanced. It is not because poetry film is poorly known, appreciated, or understood that it is perceived as useless. The majority of the respondents does not appear hostile to poetry film. About two thirds of the respondents disagreed with the statement indicating that poetry was not useful for the use of second language in society. With the fact that poetry film is not cited in the language curricula, it represents the least popular reasons not to teach poetry film among teachers. Some respondents might be intimidated by poetry, but the majority of them do not perceive poetry film as useless for students. It could therefore be inferred that they see some sort of use or benefit in poetry film themselves.

The impediments to a productive use of poetry film follows the same tendencies as the for a receptive use.

<i>Table: Impediments to a productive use of poetry film in the language class.</i>	Strongly disagree	Disagree	Agree	Strongly agree
It is not part of the official programmes.	10,87%	41,30%	23,91%	23,91%
Videopoetry is requiring too much work from students considering its benefits in language acquisition.	8,89%	24,44%	48,89%	17,78%
Videopoetry is requiring too much from me considering its benefits in language acquisition.	6,82%	27,27%	43,18%	22,73%
Videopoetry does not fit my students. (If you agree, explain why it does not fit)	6,82%	34,09%	36,36%	22,73%
Videopoetry is not useful for the future use of the seconde language in society.	4,76%	57,14%	23,81%	14,29%
I have not been familiarised with videopoetry during my initial training.	0%	4,44%	11,11%	84,44%
I have not been familiarised with videopoetry during my continued training.	0%	4,44%	11,11%	84,44%
The available equipment does not allow me to work on videopoetry.	20,45%	36,36%	6,82%	36,36%

The similarities between this table and table ... clearly show that what impedes the implementation of poetry film in the language class is independent of a receptive or productive use. Generally speaking, both receptive and productive uses are impeded the same way. The observations made on the base of table... are thus applicable to this case too. A small but signifying difference can still be noted on the amount of work poetry film requires. In the case of the production of a poetry film, the amount of work required from the students and from the teacher seem to represent a bigger obstacle than in the case of receptive exploitation of a poetry

film. Arguably, the video production is also a much more time-consuming process than watching a video.

The answers to the last question of the survey further reflects the relative openness of the respondents to poetry film and a certain will of many respondents to mitigate or compensate for their lack of knowledge on the topic.

<i>Table: Helps that could encourage the exploitation of poetry film in the language class.</i>	Strongly disagree	Disagree	Agree	Strongly agree
To teach videopoetry during the initial training.	13,64%	27,27%	38,64%	20,45%
To include videopoetry in the continued training.	10,87%	15,22%	45,65%	28,26%
To mention videopoetry in the programmes.	15,91%	31,82%	47,73%	4,55%
To include videopoetry in language textbooks.	6,67%	17,78%	60%	15,56%
The intervention of an artist who makes videopoems.	8,70%	13,04%	58,70%	19,57%

If the results in this table were heavily leaning on the side of the disagreement, it would have been safe to indicate that the respondents do not consider that poetry film has a place in the second language class. But it is not the case at all as the results are once again roughly spread on a gaussian curve. If no suggestion listed above would unanimously motivate all the teachers to use poetry film in class, they could all be efficient and motivate a considerable portion of the language teachers. Three of the suggestions are particularly popular among the respondents meeting more than 70% of agreement each: the inclusion of poetry film in the continued training, the inclusion of poetry film in language textbooks, and the intervention of a poetry film artist in class. Such high percentages repeated on three occasions show that a lot of respondents would be ready to implement poetry film in class if they have a bit of help. Unsurprisingly teachers believe that learning about poetry film could help them use it in class as the lack of knowledge about it was identified as the primary obstacle. The continued training seems in the eyes of the respondents a better way to gap this lack than the initial training. This might be due to the profile of the respondents. They have all passed their initial training so implementing poetry film in it would not benefit them directly, and instead benefit future generations of teachers. On the other hand, the continued training is precisely there to fill the possible gaps in the teachers' practice and theoretical background. Like Sarah Tremlett, the respondents are thus indicating that they need a proper training in poetry film prior to using it as a teaching tool. (see 3.6.) Alternatively, the two other suggestions which could greatly help the respondents to implement poetry film in the language class shift the responsibility away

from the teachers and directly compensate for their lack of knowledge. Relying on the textbooks, which provide the material and the method to exploit it, or the intervention of a poetry film artist, who takes on the role of expert, could allow a teacher to tackle poetry film in class without being familiar with the subject.

Clearly, the lack of awareness and knowledge impedes the use of poetry film in languages classes of FWB. It is indeed hard to teach something we barely know about. Yet teachers who undertook this questionnaire did not appear completely against the idea of implementing this novel type of production in their course (or parts of it). To do so effectively, it seems imperative to increase the awareness and knowledge about poetry film among language teachers. Alternatively, the respondents point out the integration of poetry film in language textbooks and the intervention of a poetry film artist in class as the best solutions to implement this type of production in a short-term perspective.

6. General conclusion:

Poetry film is a rich and complex type of production. Throughout its short history, it developed into a wide variety of forms. It came to occupy a liminal space right between two distinct artistic realms: poetry and cinema. Completely belonging to neither of these disciplines and originally developed both by filmmakers and poets; poetry film combines and intertwines the two art forms to become a unique intermedium, a perfect fusion of both worlds. At the centre of these preoccupations, the relationship between the word and the moving images is a key characteristic at the core of each production. This intricate relationship is what gives to poetry film its unequalled richness as words and images mutually expand and restrict their respective meanings in a metaphoric exchange. Poetry film can also be seen as an incursion of poetry into the audio-visual and digital world. As such, it has the ambition to reach a new audience which rather scrolls than turns pages, which rather browses online video platforms than attends poetry readings. Poetry film as a rich and accessible type of production could have a place in language classes.

This master thesis identified five domains related to second language teaching in the Federation Wallonia-Brussels for which poetry film could be beneficial: for language teaching as positive evidence input, for poetry teaching, for cultural teaching, for media literacy and for self-expression. First, poetry film can be a valid source of language. The poetic nature of the language presented in poetry films could even introduce unusual items of vocabulary or syntax and enrich the content of a language class. The poetic nature of poetry film is also and primarily a way to introduce poetry under a new guise. Additionally, it could be a valuable interpretative framework incorporating the students' creativity. However, any poetry film cannot be used for these activities. It can be quite complex and certainly not easier to apprehend than a traditional poem. Therefore, language learners should be confronted to certain types of poetry films according to their language level and their experience with the subject (more illustrative poetry films for low language level/inexperienced students and more metaphorical ones for proficient/experienced students). Poetry film can also be a powerful cultural vehicle, either by giving a new lease of life to canonical poems or by carrying the subjective voice of artists. It appeared as an adequate tool for cultural negotiation as this medium is capable of accommodating multiple narratives. In the direct continuation, poetry film is well suited to the expression of subjectivity. Finally, the audio-visual and intermedial nature of this specific type of production allows it to become a unique tool for media literacy and draw the students' attention to the relationship that exists between words and images. This type of production presents a wide range of benefits on very different yet complementary aspects of the language

classroom. In all likelihood, poetry film presents a wide range of benefits on very different yet complementary aspects of the language class. If the initial postulate sparking this work seems to verify itself in the case of poetry film, it is of course impossible to guarantee that any type of production is beneficial for the language class.

Considering its potential, poetry film should probably have a place in the language classroom. Yet at this stage of this master thesis, its place in language education of the FWB clearly appears limited and marginal. It is entirely absent from the official curricula and barely used by the sample of teachers who took part in the survey conducted for this dissertation. In the rare instances when teachers declared using poetry film as a teaching tool, this type of production remained exclusively exploited as a source of input for listening comprehension. These activities were mostly culturally oriented although the other potential benefits identified in this work were all acknowledged by at least one teacher. Even in these rare cases, poetry film plays a sporadic and anecdotal role in class as its teaching is widely implicit and often limited to one activity during the year. The reasons behind this extreme marginality in language education is definitely multi-factorial; but the lack of knowledge about poetry film seems to be the major impediment to its teaching. The vast majority of teachers are simply not aware of poetry film and its specificities that could be exploited in language classes. Nevertheless, they can hardly be blamed for this lack of knowledge because the academic research on the use of poetry film as a language teaching tool is also very limited and its training non-existent.

Poetry film is a type of production that appeared rather recently and caught the attention of few scholars. Consequently, its study in the field of didactics is just emerging. The survey also revealed an unexpected separation between music videos and poetry film. Based on the teachers' declarations, music videos function as exceptions: they are much more used, but appear as a completely different type of production in the eyes of the respondents. In this respect, the survey was able to show nuance in how the potential of poetry film is constrained in poetry film teaching. Poetry films, even these with a highly poetic value, are not necessarily used with the aim of introducing this aspect of literature in class. The survey hinted that the way a teacher perceives poetry could be a determining factor in the way poetry film is exploited and whether or not it is used. Poetry film is certainly an effective way to present poetry to students but the negative affective filter that often obscures poetry might a priori coat its audio-visual counterpart. Expanding on the link between poetry film and poetry, this master thesis unfortunately failed to determine whether the audio-visual productions could lead to the appreciation poetry in other formats. Although poetry film can effectively render poetry more

accessible, no consistent data in the survey nor in any pre-existing sources revealed that a transfer from one medium to another was frequent.

Despite the marginality of poetry film and its minimal use, this type of production is far from in opposition to the requirements of the official documentation shaping language teaching in FWB. Poetry film is not a revolutionary type of production around which every language class should be constructed but it can become a new and valuable teaching tool for language teachers next to the myriad of other types of production already exploited in class. As such, poetry film can contribute to some eclecticism in the language classroom and ‘an eclectic view of language teaching is the most sensible and the most sensitive way of approaching the language classroom.’ (Mathew & Alidmat 2013, 86) However, its adoption is certainly not an easy task for language teachers. Currently, teachers need to educate themselves on their own to implement poetry film in class. Though they do not need to be poetry film specialists to start using this type of production; they do need to familiarise themselves with it. The best way is certainly to give poetry film a try, discover it and find videos they appreciate or find interesting; if they are inclined, they should not hesitate implementing it in their class. Its use as a language teaching tool is still in its genesis and these first pioneering uses will definitely contribute to the full understanding of its qualities and limitations.

Moreover, the field of language didactics can play a major role in the transformation of poetry film into a teaching tool. The research on the subject is still very narrow. Extending the survey to a larger scale would probably not add much considering the radicality of the results in the survey. A qualitative study of the few course units implementing poetry film would probably give more information about its current use. Alternatively, experimental studies implementing poetry film in class would be the best way to verify and test the different benefits identified in this dissertation and determine the most effective ways to implement this new type of production. Some special attention should also be given to music videos to understand how they are used by language teachers and why they are considered as a separate type of production to poetry film. By increasing the academic understanding of poetry film as a language teaching tool, the language education specialist could facilitate and legitimate the use of this type of production.

Finally, literature professors participating in the training of language teachers can also play a role in the transformation of poetry film into a language teaching tool. By including poetry film in their courses, they can effectively reduce the lack of knowledge about poetry film among future language teachers. Implementing a specific module on poetry film might be challenging and difficult. However, this medium would certainly be interesting to tackle in a

course which adopts the prism of intermediality. Audio-visual adaptations of analysed poems could also be easily implemented in courses focussing on poetry. These specific poetry films play the same role as film adaptations or recorded theatre plays in facilitating the discussion of literature more generally and its various interpretations. For this purpose, students and future language teachers can equip themselves with a familiarity of poetry film. I humbly hope that this master thesis contributes to the growth of poetry film in language teaching.

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