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The role and effect of poetry in reading for 5 – 8 years old

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Dear children, this thesis is written especially for you to discover a wonderland where you could dialogue with yourself, join hands with others, and immersed in the world of language through poetry. Enjoy!

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INTRODUCTION

The didactic of poetry has gone through several decades from its prosperity in school learning to its decline, even marginalization reflected on the governmental programs (see I.O. from 1972). Poetry was separated from literature with the expansion of the youth literature, particularly away from the narratives. No linkages to other disciplines such as language learning, literature, art or education were constructed during these years, poetry learning has gradually abandon itself to a marginalized position. A crucial part of the reason lies in the lack of relevant researches in this domain, it increasingly masked and deprived the uniqueness of poetry learning, even reducing it as sealed cultural heritage or certain mnemonic instruments (Favriaud, 2007a).

The Group ALEP[1] has devoted to the restoration of this deviation of poetry learning for more than ten years[2]. In their project of poetic writing with four teachers, they gradually constructed an intellectually independent but accompanying environment with their pupils in the learning project. Later they named it as « éco-poésie »[3] in the class (Favriaud, 2016). It then became our starting point of research. Favriaud (2010) deepened the definition of ecopoetry[4] : « une écopoésie pratique - permet de considérer les poèmes comme des objets sémiotiques subjectifs, qui engagent le corps et l'imaginaire, et qui engagent la langue d'une façon expérimentale »[5] (Favriaud, 2011c). What is ecopoetry composed of in real classroom context ? Could its linkage to language contribute to reading for pupils ? Will the role of ecopoetry vary along with pupil's reading abilities ?

Our research aims at contributing to the didactic of language through poetry which remains alternative or even marginal within the decades, therefore occupies an essential role for its restoration. The concept of ecopoetry was recently put forward, therefore it is

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[1] The group of ALEP, directed by Michel Favriaud, includes Claire Escuillié, Alain Miossec, Nathalie Panissal, Michel Poletto, Maryline Vinsonneau.

[2] Cf : Favriaud, M., Viinsonneau, M., & Poletto, M. (2017). Les chemins de poésie d'Alep Limoges Lambert-Lucas (Favriaud, Viinsonneau, & Poletto, 2017)

[3] The expression was firstly invented by Maryline Vinsonneau in Group ALEP.

[4] Ecopoetry is one of the key words in our thesis. It is defined as a subgenre of poetry in English speaking world, which refers to poetry with a strong ecological emphasis or message. It was brought into public as a term by the article of J.Scott Bryson (2002) : *Ecopoetry : a Critical Introduction*. However, in our thesis, the term « ecopoetry » is only an English translation of « écopoésie », therefore has no relation to the definition from the original term. Our definition of ecopoetry would be presented step by step throughout the thesis. See more in section 2.6.

[5] A practical ecopoetry - makes it possible to consider poems as subjective semiotic objects, engaging the body and imagination, and engaging the language in an experimental way (This translation was done by the author of the thesis, later it will be marked as « Translated by DL »).

necessary to elaborate this concept in a more detailed and extended manner. The linkage with reading could also bring poetry learning back to the central stage of education, therefore would even boost its reprosperity in the decades to come.

Our thesis bases on understanding the marginalizations of poetry in the didactic of French, describing how teachers and their pupils work with poetry in school context and finally demonstrating the linkages between the donations that poetry could provide and the abilities that pupils are supposed to obtain in reading. During this process, we gradually find out that these linkages, however, involve multiple elements that may be probably ignored or underestimated in previous researches. These elements take us to further explore and present their interactions, which urge us to draw a detailed construction of ecopoetry to facilitate reading for pupils from 5 to 8 years old. Under the framework of ecopoetry, we seize the opportunity to observe and analyze its increasingly varying role according to pupils' distinguished reading levels, and also to witness its correspondent effects in pupils.

To accomplish the goal in our research, we have selected several cases of both pupils and teachers in GS, CP and CE1. These pupils create each of their ecopoetry in their own context of reading, some of them receive help from teachers and parents however there are those who continue being ignorant as outsiders of their ecopoetry construction. They are considered as reading learners, but also individuals (I), children, and human beings in our reseach, the perspective has allowed us to weigh more on each of their discoveries in poetry under respective roles ; poetry is seen as cultural heritage, but will it assume more roles in correspondance to the various roles of our reading learners ? This co-construction, could it eventually aid us to climb over the shackles concerning poetry learning and revive the didactic of French language in a poetic way ?

To resolve these questions, we have decided to conduct this doctor thesis to explore the field faded or even forgotten by a lot of researchers and policy makers. Every case in our research will be responsible to present us a realistic, detailed and enlightening portrait to respond to our problematic in its own manner.

Chapter one intiated by our observation of the discrepancy between nursery rhymes and poetry. Furthermore, we discovered more discontinuities concerning poetry in distinguished perspectives : as a discipline, as a didactic method, or even as a social phenomenon.

These discontinuities deeply aroused our interests to dig out the underlying reasons. In this chapter, we started by seeking after the advantages of nursery rhymes in poetry, i.e. the diction[6] of poetry, and gradually found out multiple accesses to poetry and also their imbalance. Even though our starting point was entirely from a linguistic view, however during the process, we surprisingly encountered other non-linguistic elements, such as body language, emotion, imagination etc. This unexpected encounter impels us to question over the identity of reading learners and also the role of poetry in their development of reading under school context. Meanwhile, we firstly referred to the concept of « ecopoetry » from previous researches. Chapter one finished by presenting the problematic of our research and its corresponding objectives.

Chapter two aims at constructing a theoretical framework of our research. Followed by the problematic of chapter one, we developed each aspect, especially by adding the humane nurtures in poetry and the professional gestures of teachers in school (these two aspects were not detailed in the problematic however considered essential later in our research). The purpose of chapter two is to demonstrate how poetry could perform its roles and how reading learners could obtain from poetry during their reading which are firmly supported by relevant researches. It is also in this chapter, we are able to elaborate and further depict the growing establishment of ecopoetry. At the end of chapter two, we put forward our theoretical hypothesis based on the researches chosen in our thesis. It serves as a key reference to our experiment coming along.

Chapter three serves as presenting the methodology of our research, which is used to collect data from real school context in the light of our hypothesis constructed in chapter two. To realize this goal, we have implemented a qualitative study (case study) with nine pupils from GS to CE1 and two teachers from CP and CE1. It helps us to deepen our understanding of the poetry learning in authentic school environment, and more importantly, it contributes to fill in our construction of ecopoetry with solid data resources. Moreover,

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[6] Diction is one of the key words in our thesis. It originally refers to the writer's or the speaker's distinctive vocabulary choices and style of expression in a poem or story. Then it develops the meaning of the distinctiveness of speech, the art of speaking so that each word is clearly heard and understood to its fullest complexity and extremity(Crannell, 1997, *Glossary*, p. 406 ; http://www.merriam-webster.com/netdict/diction). In our thesis, we would adopt the second meaning, more specifically, we would further enrich the diction in poetry in chapter 1 section 1.4.

chapter three also clarifies each step of the experiment to ensure its validity and reliability, and prepares for further case analysis.

In chapter four, we demonstrated the nine portraits of pupils from GS to CE1 in a row, mixed with the comments from their teachers. The analysis illustrated the construction of ecopoetry for every portrait, from which we would have the chance to observe how each pupil interacts with the world, self, others and language. Moreover, we could also witness how the construction of ecopoetry differentiated under their own contexts and under which conditions it will facilitate the reading of pupils.

Chapter five concerns the discussion of the data analysis based on chapter four in four axis (I & world, I & self, I & others and I& language). It offers us a transverse of the nine cases by distinctive groups. Here we further interpret the role of poetry in each grade, among which we discovered the common grounds of each group and also analyzed their differences according to their respective reading abilities. It is in this chapter that we redefine our concept of ecopoetry based on the hypothesis which adapt better to our portraits in the research.

Finally in the conclusion we sum up the content of our thesis and list our limits of the research, both conceptual and methodological ; followed by its contributions and effects both in theory and in practice, from which extended problematics could be put forward to push further the researches in this domain in the future.

1. INTRODUCTION

1.1. The crossroad between literature and linguistics

As two divergent and parallel disciplines, the relation between literature and linguistics has been discussed for a long time: « jusqu'aux années 1960, les relations entre linguistique et littérature n'ont guère été problématiques. Elles s'orientaient essentiellement dans deux directions »[7] (Maingueneau, 2011, p. 76). According to Barthes, the definition of literature values a lot its connections with the society, with human beings and with its creation of the poetic or esthetic world. Its existence is considered as much more than the language itself, therefore any intention to equal it as pure language is to play down its role. Its definition in the Oxford dictionary refers to written works, especially those considered of superior or lasting artistic merit[8]. Therefore being fine artistically seems to be an absolute request for literature.

> Définir la littérature comme « du langage », ç'eût été offenser sa valeur humaine (et humaniste), nier ou diminuer à la fois son pouvoir réaliste (protégé par l'alibi social et, dans certains cas, socialiste) et son pouvoir poétique (réputé dépendant d'une communication « intuitive », « sensible ») (Barthes, 1968, p.3).

On the other hand, linguistics is defined more as the science of language which excludes the elements « dehors » of language that we mentioned in literature, such as the social, historical or aesthetic aspects. Therefore its separation with literature was somehow necessary and indispensable to define it as an independent and scientific discipline. According to the Oxford dictionary, linguistics is defined as the scientific study of language and

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[7] Until the 1960s, relations between linguistics and literature were hardly problematic. They were oriented essentially in two directions (Translated by DL).

[8] The definition of literature please refer to oxford online library:https://en.oxforddictionaries.com/definition/literature.

its structure, including the study of grammar, syntax, and phonetics[9]. The « sur-moi scientifique » depicted by Barthes refers to this whole scientific system of language.

> D'un autre côté, en effet, la linguistique elle-même adhérait parfaitement à l'image séparatiste que la littérature voulait donner d'elle-même ; soumise à un sur-moi scientifique très fort, elle ne se reconnaissait pas le droit de traiter de la littérature, parce que pour elle la littérature se situait en grande partie en dehors du langage (dans le social, l'historique, l'esthétique)[10] (Barthes, 1968, p.3).

The study of the relation between literature and linguistics mostly concentrated on stylistics before the 1960s. Followed by the prevalence of structuralism, the « linguistique impérialiste » was strongly criticised leaving only a few domains continuing to develop, one of which falls on the science of poetry. Poetry was once believed to conciliate the seemingly insurmountable incompatibility between the two disciplines thanks to its technicality and phonetic origin.

> Dans les années 1960 et 1970 nombre de chercheurs se réclament des deux appartenances ; par la suite ce passage de la littérature à la linguistique ne se reproduira plus guère. Seule la poétique (entendue comme science de la poésie) restera, par sa technicité et son enracinement dans la phonétique, un champ d'études privilégié pour les linguistes [11] (Maingueneau, 2002, p. 5).

Jakobson established his theory of poetic function and indicated that « the ignorance of poetic function by linguists resembles that of the linguistic methods by specialists of literature, both of which are inevitably considered as blatant anachronism » (Jakobson, 1973, p. 248). Undoubtedly, multiple elements in poetry, such as rimes, meters, verses … they could conform to the structuralistic principles. His statement has highly confirmed the linguistic value in poetry, especially its role as the linkage between linguistics and literature. He especially mentioned the autonomous value of word materials in poetry as a literature

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[9] The definition of linguistics please refer to oxford online library:
https://en.oxforddictionaries.com/definition/linguistics.

[10] On the other hand, linguistics itself adhered perfectly to the separatist image that literature wanted to give of itself. Subject to a very strong scientific superego, she did not recognize the right to treat literature, because for her, literature was largely outside of language (in the social, historical, aesthetics) (Translated by DL).

[11] In the 1960s and 1970s, many researchers claimed both belongings; subsequently this passage from literature to linguistics wasn't repeated again. Only poetics (understood as the science of poetry) would remain, by its technicality and its rooting in phonetics, as a privileged field of study for linguists (Translated by DL).

genre. This value may cover a range of linguistic materials based on words, subordinate elements as letters, phonemes … or superior elements as verses, strophes.

Standing upon the crossroad between linguistics and literature, we wonder what unique linguistic role that poetry could still bring about as a literature form half century later dating back from the 60s. This question draws us to take a closer observation into the *statu quo* of poetry in the contemporary era.

> Si les arts plastiques sont une mise en forme du matériau visuel à valeur autonome, si la musique est la mise en forme du matériau sonore à valeur autonome, et la chorégraphie, du matériau gestuel à valeur autonome, alors que la poésie est la mise en forme du mot à valeur autonme, du mot « autonome », comme dit Khlebnikov[12](Jakobson, 1977, p. 16).

1.2. THE MARGINALIZATION OF POETRY

Evidence shows that poetry is going through a crisis of our time in France. « L'évolution de la poésie en France au cours du XXe est ainsi régulièrement accusée de s'être séparée du public par trop d'intellectualisme et de complexité sophistiquée, se réservant à quelques happy few initiés »[13] (Andreucci, 2003, p. 26). This crisis originates from society as a genre of literature which merely belongs to a small group of intellectuals therefore intentionally excludes the public readers. This tendency extends subsequently from its social marginalization to school as a didactic resource. As Humann claimed, « there is a lack of correspondence between public assertions about poetry with diversified values and how poetry is generally regarded and taught in school » (Humann, 2014). Here is a general situation of poetry in class : « poems…are always found at the end of the chapter in the asides or caudal which reminds us the place that traditionally occupied the moment of poetry in

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[12] Jakobson has made a beautiful gift to literature: some one called as a "poisoned" gift, a decisive gift anyway, on condition, however, of being attentive to the limits of linguistic knowledge on language and singularly on that of poetry(Translated by DL).

[13] The evolution of poetry in France during the 20th century is thus regularly accused of having separated from the public by too much intellectualism and sophisticated complexity, reducing itself to a few happy initiates (Translated by DL).

the class : at the end of the afternoon or at the end of the week. That is to say, the usual perception of poetry remains a « supplement » »[14] (CNDP, 2008, p. 95).

More concretely, as Serge Martin describes, poetry has retreated into an optional even dispensable position in the didactics in school : only when we are in need of shorter, simpler or faster texts, or we need some playing games of no purpose of literacy learning, we remind us of the existence of poetry. It is even categorized into the discipline of art. To put it in another way, from a didactic perspective, the reason why we still keep the role of poetry in the educational system is reduced to its size and its linkage with other arts.

> Plus généralement, on a ici l'ambition certes démesurée mais nécessaire de repenser l'enseignement du français avec les poèmes car ils seraient les laissés pour compte des Programmes qui les considèrent prioritairement comme des textes patrimoniaux ou des modèles génériques et rhétoriques, et des didactiques qui les utilisent quand les autres textes ne permettent pas de faire court, vite et simple ou de faire hors champ en plein jeu, ailleurs même avec les autres arts[15](Martin, 2010, p. 4)

These descriptions above therefore authentically constitutes the *statu quo* of poetry development in school at present, and in society to certain extent. It seems that the double marginalization that happens to poetry tends to exclude poetry from the mainstream of literature, of linguistics and their coordination. It contrasts a lot what we have described in the last section. Therefore, we wonder how poetry has gone so far from the 60s in order to find out if the linguistic values in poetry could be underestimated for language learning, especially in the school context.

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[14] Poems ... are always found at the end of the chapter in the asides or caudal which reminds us the place that traditionally occupies the moment of poetry in the class: at the end of afternoon or at the end of the week. That is to say, the usual perception of poetry remains as a "supplement" (Translated by DL).

[15] More generally, we have here the ambition certainly disproportionate but necessary to rethink the teaching of French with the poems because they would be left out of the Programs which consider them primarily as patrimonial texts or generic and rhetorical models , And didactics that use them when the other texts do not allow to make short, fast and simple or to make out of field in full play, even with the other arts (Translated by DL).

1.3. POETRY LEARNING IN SCHOOL

Poetry first came into our sights long before any formal learning in school, however in another poetic form – nursery rhymes. Nursery rhymes, in contrast to the double marginalization of the poem, remain constantly popular in kindergarten. « People have delighted in nursery rhymes for centuries and nursery rhymes are found in all cultures and languages » (Cardany, 2013, p. 30). The introduction of nursery rhymes often starts from newly-born babies which allows them to stay sensible to rhythm and sound of their mother language. « Le chant développé chez le jeune enfant une sécurité communicative, une aisance pour engager des actes de parole et les mener à bien grâce à un vocabulaire riche et actif »[16] (Gauthier & Lejeune, 2008, p. 414). Gauthier and Lejeune believe that it also serves as a psychological soothe for children to establish a secure environment before starting language learning.

Its contribution to language learning and its introduction of poetry have also been recognized later. « Nursery rhymes are used for the rhythmic education of language, helping children to practice rhythm, the essential element of oral language » (Allard, 1973). It occupies a vital, even indispensable role in kindergarten.

> « Il a d'ailleurs été prouvé que les enfants qui connaissent des comptines ont des avantages sur ceux qui ne les connaissent pas, par les facilités qu'offrent celles-ci à apprendre des intonations du langage, à apprendre la base de la lecture et de l'écriture et à apprécier la poésie »[17](Gauthier & Lejeune, 2008, p. 414).

Researchers below have shown that nursery rhymes have positive influences in later learning performance for beginners. « Early knowledge of nursery rhymes predicts later success in reading for young children…the knowledge of nursery rhymes enhances children's phonological sensitivity which in turn helps them to learn to read » (Bryant, Bradley, Maclean, & Crossland, 1989, p. 407). Similar research findings echo in French-speaking

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[16] The chant developed in the young child creates them a communicative security, an ease to engage speech acts and to carry them through a rich and active vocabulary (Translated by DL).

[17] It has been proved that children who know nursery rhymes have advantages over those who do not know them, by the facilities they have to learn the intonations of language, to learn the basis of reading and writing and enjoying poetry (Translated by DL).

countries : « les enfants qui connaissent des comptines ont des avantages sur ceux qui ne les connaissent pas, par les facilités qu'offrent celles-ci à apprendre des intonations du langage, à apprendre la base de la lecture et de l'écriture et à apprécier la poésie »[18] (Gauthier & Lejeune, 2008, p. 414). What's more, other linguistic competence in nursery rhymes could also be acquired based on this « acoustic access »: « classroom teachers use nursery rhymes to teach reading content such as alphabetic knowledge, vocabulary building, and phonemic awareness through rhyme and alliteration » (O'Herron & Siebenaler, 2007). These research have demonstrated that nursery rhymes are appreciated, to a large extent, by its oral linguistic values (intonation, alliteration, repetition of sound, rhythm and rime etc.), what we call the « acoustic access » to poetry.

The contrast between nursery rhymes and poetry makes us wonder – what exactly is the relationship between the two terms. We have to admit that nursery rhymes and poems are so often unified automatically and unconsciously by teachers, researchers, and even the governmental program planners ; therefore there exist few research which devoted to their relationship. This vagueness could be confirmed by the descriptions from official programs of all these years, the two terms are, for most of the time, mixed together[19]. According to Siméon, « la comptine n'est qu'un cas très particulier de la poésie »[20] (Siméon, 2001, p. 34). Allard named nursery rhymes as « the naïve poetry, poetry that is close to children » (Allard, 1973). Gauthier and Lejeune specified the particularity (rhythm and rime) of nursery rhymes as a genre of poetry : « la comptine…grâce à sa forme particulière basé sur le rythme et la rime qui se repètent »[21] (Gauthier & Lejeune, 2008, p. 414). We could conclude from these research that nursery rhyme is indeed a particular genre of poetry, favored by children. Moreover, it could magnify the phonetic materials in poetry, intensify the acoustic access to poetry (especially rhythm and rime), and eventually consolidate children's phonological sensitivity.

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[18] Children who know the nursery rhymes have more advantages compared to those who don't in terms of the intonation of language, the basis of reading and writing and eventually the appreciation of poetry (Translated by DL).

[19] Cf. I.O. (i.e. Official Instruction) of France Educational Department from 1972 to present.

[20] The nursery rhyme is only a very peculiar case of poetry (Translated by DL).

[21] The nursery rhyme ... thanks to its particular form based on the rhythm and the rhyme that repeat (Translated by DL).

Poetry, on the other hand, confirmed its double marginalization in the official instructions issued by the Minister of Education in France. Very limited sessions of poetry were mentioned in the I.O.s during all these years (from 1972 to present). Among these limited sessions, those that concern the diction of poetry occupy an absolute large scale. See the extracts from I.O.s of the year 1972, 1977 and 2002 below for instance. It is not surprising to find out that this phenomenon corresponds a lot to the findings of nursery rhymes. Recitation and memorization of poetry are two keywords though they risk reducing the value of diction to a memory instrument if too much biased by poetry education.

> … épouser le mouvement du vers en y accordant la respiration (Ministère de l'Éducation de France, 1972)
>
> … ses intonations, la qualité de son articulation (Ministère de l'Éducation de France, 1977)
>
> … rythmer les énoncés pour sentir la réalité des syllabes dans des comptines ou des poèmes (Ministère de l'Éducation de France, 2002)[22].

The connection between nursery rhymes and poetry and the imbalance in the limited descriptions of poetry in I.O. indicates that poetry may continue to possess the advantages of nursery rhymes when it enters formal school learning. However, we wonder what other characteristics in poetry could extend the advantages ? It seems that we are still far from unveiling the uniqueness of poetry as a crossing point between literature and linguistics. On the other hand, we wonder what pupils from 5 to 8 years in reading really need from poetry ? We, therefore decide to reveal the linguistic invitations from poetry firstly through its acoustic access (section 1.4 and 1.5 will be further extended in chapter two).

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[22] ... marrying the movement of the verse by accompanying it with respiration ;

... its intonations, the quality of its articulation ;

   ... to rhythm the utterances to feel the reality of the syllables in nursery rhymes or poems

   (Translated by DL).

1.4. Multiple accesses to poetry

1.4.1. Acoustic access to poetry

The diction of poetry may evoke terms like « memorization », « recitation », however, they belong to quite distinguished levels of oral practices. The term « recitation », as a common and traditional didactic method, is strongly recommended according to governmental programs[23]. Poem recitation was once considered as an effective way to learn poetry whereas this point of view was seriously criticized in the I.O. of 1972.

> C'est surtout par la récitation que la poésie apparaissait dans nos classes, et l'on voyait dans cet exercice un moyen d'enseigner l'usage correct des mots et des tours de notre langue en mettant à profit le soutien que le rythme prête à la mémoire. Mais ces motivations, intéressantes pour le maître, sont nulles pour l'enfant ; et une récitation apprise à contrecoeur ou par simple docilité ne donne pas de contact avec la poésie, elle en détourne[24] (Ministère de l'Éducation de France, 1972, p. 29).

Obviously, the recitation assures the correctness of poetry (words, syntax etc.) while the « intimate resonance » between poetry and children was thus neglected (Ministère de l'Éducation de France, 1972, p. 29). It treats the memorization of the poetic text as its final target for turning pupils to « corps servile » (slavish body) or worse, as a mechanic instrument. This bias may put aside the voice, the body movements (reaction), emotional echo, imagination etc. Recitation when against pupil's will, shall not be advocated. That's why it must be differentiated from diction. Our aim of diction is much more than what recitation brings us. Here we try to define the diction of poetry in our thesis from distinguished aspects, especially its linkages with children's psychology, with their body and with language.

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[23] Cf. I.O. in 1972, 1992.

[24] It was above all by recitation that poetry appeared in our classes, and we saw in this exercise a means of teaching the correct use of words and tricks of our language by making use of the support that rhythm lends in memory. But these motivations, interesting to the master, are null for the child; And a recitation learned reluctantly or by simple docility does not attract children towards poetry, it makes them turn away from it (Translated by DL).

Diction & transitional area

Diction is also considered as a « game space » established on « fun activities ». « Elle permet à chacun de découvrir le plaisir de créer, sans préjugés ni esprit d'évaluation »[25] (Vorger, 2011, p. 448). He reveals that children are allowed to discover and create their own joy in diction (what he called the game zone). Moreover, he mentioned that the democracy in poetry remains unique among other literary texts in school. Pupils are allowed to play with, to interpret, and to create in poetry diction, therefore no prejudgment or evaluations should stand in the way. The two characteristics of poetry diction thus contribute to the charm of poetry for pupils. Martin echoes this point of view by claiming that « the resonation transforms body as language shelter where children who cry or suffer from the pain can be comforted » (Martin, 2010, pp. 12-13). Children who search for security could be comforted by oral « psychological treatment » in a poetic immersion.

Winnicott's « transitional area » may help us to better understand the « game space » and the « language shelter » in poetry diction. He pointed out that children are in need of an intermediate area to practice interacting with the external environment. This area is almost indispensable for infants to alleviate their pain from baby talk until they could acquire proper social language.

> … an infant's babbling and the way in which an older child goes over a repertory of songs and tunes while preparing for sleep come within the intermediate area as transitional phenomena, along with the use made of objects that are not part of the infant's body yet are not fully recognized as belonging to external reality (Winnicott, 1971, p. 3).

He specified that the squiggle game helps to create a transitional space where the « period of hesitation » (special moments) has not only full scope but is also facilitated by him to emerge towards a creative gesture, namely the squiggle itself (Winnicott, 1975, p. xviii). He also emphasized that this concept of « transitional phenomenon » of infancy should indicate « the potential space » of adult's life in culture, which lasts for the whole life. We have every right to make a hypothesis that poetry diction may serve as this transi-

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[25] It allows everyone to discover the pleasure of creating, without prejudice or evaluation (Translated by DL).

tional space (or transitional object) that allows children to play, to hesitate, to create with no judgments with poetry. The target of poetic diction is to contribute to facilitate children's entrance into the world of reading, to communicate with others and to eventually embrace the external world.

Diction & Body

According to Vorger, the diction of poetry has an innate connection, heartbeat for instance, with our body and gestures through our voice and its rhythm. « Elle est plus généralement sur la voix, mais aussi le corps et les gestes – qui passe par le « repérage des mots inducteurs de rythme » »[26](Vorger, 2011, p. 494). André Spire pointed out that « the joy of the poetic diction lies in the physical and articulatory joy: this joy derives equally from the movement of the breast, the glottis and all the cavities of muscle, cartilage, and bone, and that's exactly where they mould and amplify themselves » (Spire, 1949; Vaillant, 2008, p. 87). Body pleasure displays perfectly where this joy of poetry diction stems from. Poetry diction activates our body organs, turning them into musical instruments, and is ready for their mutual resonance. The diction of poetry keeps stimulating collisions and coordination of divergent bodily senses with its own rhythm and rimes by creating this « harmony in collision » inside of reader's body.

> This musicality dates back to the natural link between rhythmic movement of our body and the language. Rhythm conserves its natural link with body; the repetitive retrospect of the first contact between rhythm and body evokes our body memory of this vital heartbeat (CNDP, 2008, p. 162).

Diction & rhythm

This physical interaction not only serves as the manner to practice voice through literary texts but also nurtures a dialogue among body, language and ourselves. « Il est façon

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[26] It is more generally on the voice, but also on the body and the gestures - which passes through the "locating of the words inducing rhythm" (Translated by DL).

particulière de vivre sa langue dans son corps, de la faire bouger, de la parler, de la danser, de la réinventer »[27] (Balpe, 1980, p. 98). Poetry is, in essence, the rhythm in our body. Pupils actually could benefit from the rhythmic structure of poetry to facilitate their memorizations. This facilitation would, in turn, remove the strangeness of poetry, more essentially its loyalty may build pupil's confidence in diction. « Children feel more at ease towards a standard poetry which strictly follows all rhythm and rime, and their memory of poetry is proved to be more loyal and abiding. This standardization requires less effort from the learners, thus charmed gradually many pupils » (Blot & Porcher, 1980, p. 57). This is particularly true for rimes, the rime is considered to touch the most for children because it is the most recognizable form[28](Siméon, 2001, p. 5).

Meanwhile, respiration fluctuates with the rhythm of poetry diction, leading readers distinctive vocal experiences every time with distinguished poems. Sometimes we even need to hold our respiration in order to intentionally break the rhythm and to better hear ourselves as intensely as possible. A moment of « pause » from the text reinforces the power of silence which reserves the word energy. This pause would also stimulate the imaginary as Balpe pointed out: « detached from the syntactical course of the speech allows it to let out more energies in the rupture and the imaginary discontinuity » (Balpe, 1980, p. 64). Each diction of poetry could bring about new rhythms, new respirations, new resonances in the body. Readers are therefore invited each time to participate in weaving, creating and reconstructing their new linkages with the language.

Based on the three main aspects of poetry diction above, we attempt to clarify our definition of diction in the thesis. In the light of the researchers demonstrated, there is no denying that diction of poetry has shown us an ideal and privileged access to poetry. However, differed from the I.O., our definition of diction covers the transitional area, body intimacy and rhythm in language. This acoustic access could offer readers more possibilities to deal with self (both in the physical and mental body), with language and finally with all that non-self …

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[27] This is the particular way to live one's language in his body, to move, speak and dance with it and to recreate it (Translated by DL).

[28] because it is the most visible form (Translated by DL).

1.4.2. Visual access to poetry

Compared to what Favriaud indicates that « modern poetry is able to highlight almost all the linguistic components we need to teach literacy, while stimulating attention to language »(Favriaud, Escuillié, & Panissal, 2008, p. 84), the current situation is evidently not yet the case, or even unsatisfactory. Could there exist other linguistic values in poetry which have only been partially exploited by linguists, educational specialists (or teachers), poets and critics?

If we turn from our « ears » to « eyes », we wonder whether poetry will invite readers to the language world in a visual manner. « Images » in poetry, if there are, may reveal how the invitation could be achieved. Illustrations in poetry could be one of the traces. They appear very often in poetry, holding certain explicit or implicit linkages with poetry. « Pictures are salient sources of information that children process in conjunction with the text and that pictures are used in the construction of meaning during reading »(Pike, Barnes, & Barron, 2010, p. 253). For the most of time, the illustrations contribute to the comprehension and interpretation of poetry for readers. This linkage, be it evident or vague, may induce children's search for imaginations, meanings, and interpretations during the interaction.

Poetry, by its form, also demonstrates its image of the layout, especially in concrete poetry (visual poetry). Concrete poetry often presents itself as certain « text images », which depicts the gist of poetry in its own way. « La poésie n'est plus le lisible qui dans la langue est fondement de la jouissance mais le visible : le mot ou le groupe de mots ne sont plus que leur information esthétique. Ils tendent à se dire eux seuls, à faire image par eux seuls, à être seuls le poème »[29](Garnier, 1970, p. 19). It opens us a visual access to poetry, which may unleash the autonomous energy in words. Words or groups of words, therefore are able to deliver more than themselves through these « text images ». They gather together not only just for syntactical correctness or semantic coherence, but also for visual presentation or certain enigmatic complex through images (questions over language).

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[29] Poetry is no longer the readable language which is the foundation of pleasure but the visible: the word or the group of words is no more than their aesthetic information. They tend to call themselves alone, to make images by themselves, and to be alone in the poem(Translated by DL).

Children perform a purely visual treatment of the written object at their initial years. At no time does the fact that the writing has a phonetic value and is the bearer of meaning is taken into consideration (Brookshire, Scharff., & Moses, 2002). According to them, children natually observe the world in a visual way at first sight, which still lasts when they enter reading. Based on these prerequisites, we wonder if the visual access to poetry could possibly serve as a medium moving from the world of the image to the world of writing to some extent, especially at the very beginning of reading.

However, what else would contribute to a successful reading apart from the visual way and the acoustic way mentioned in the last session ? Porter et al answered by their « contemplative act » by admitting the complexity of reading. This « contemplative act » could only be triggered by the coordination of « seen-read », together with meaning, imagination, creation etc. He also pointed out that the achievement of contemplation is eventually decisive in reading.

> It must be read, but that reading, by itself is useless, absolutely unconductive. It can be seen, but this vision, by itself, is equally useless and unconductive. It can be seen-read, intertwining meanings, ploying very seriously with the imagination, with the disregarded active capacity of creation that is the essential condition of the contemplative act(Porter, Holtz, & Bernstein, 2002).

Indeed, there must exist a deeper, hidden access in poetry which could transport children from a relative superficial perception, visual or acoustic, into where closer to the core of reading. Reflection may assume this special role. And this reflective access, based on other accesss to poetry, will be discussed in the next session.

1.4.3. Reflective access to poetry

The visual and acoustic accessses to poetry have well demonstrated us how to raise questions over language in distinguished ways. Favriaud believes that poetry organizes a semi-reflexive turn on the language (Favriaud, 2011a), Serge Martin echoed by saying that poetry makes us less stupid with language (Martin, 2010, p. 8). However, the reflection to-

wards language through poetry seems to be an elaborated process where the linguistic invitations from poetry alone are far from sufficient. The participation of children, language, even teachers are indispensable. So what are these intelligent linkages between poetry and language ? The whole chapter two would be dedicated to further describe how this ecosystem of poetry (what we call the ecopoetry) could be established. In this section, we would like to reveal solely a tip of the iceberg by introducing another linguistic invitation from poetry – the floating syntactical units through the reflective access of poetry. This invitation, different from the other accesses, could only be achieved by reflection.

According to Favriaud, « poetry is a matter of syntax » (as Mallarmé put forward a century ago)(Favriaud, 2008a, p. 86). There exists what he called the hierarchy of syntax in poetry : « the standardised syntax » and « the plural syntax ». They are firmly linked to the plural system of punctuation in poetry[30](Favriaud, 2011b). The plural syntax interwines several units in poetry : the sentence characterized by the black punctuation ; the verse (« le segment blanchi ») delimited by the blank punctuation ; and the prosody echoed by the rimes scattered in poetry. These syntactical units float over poetry in various forms converting our way to deal with various linguistic materials in poetry, meanwhile offering readers plenty of possibilities to the polysemy of words or verses, multiple ways of diction (polyphony), and also individualized interpretations.

« La poésie apparaîtra alors tout particulièrement comme une volonté de mettre en évidence, de faire fonctionner les sous-systèmes des codes possibles dans la langue, cette affirmation n'impliquant en rien une réduction du poème à un formalisme linguisitque »[31](Balpe, 1980). As a magnifying glass, poetry allows the underlying elements in language to reveal themselves to its full scope. The purpose is to attract readers' attention so that they could be triggered to raise questions over language itself. Only through adequate reflections could readers make their progress in reading.

The multi-accesses to poetry confirm and justify the « hidden » connections, or what Deleuze called « rhizome » (Deleuze & Guattari, 1980) between language learning and

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[30] The multisystem of punctuation : « triple ponctuation noire, blanche, phonique » in poetry was put forward by Favriaud, which could update the complex structuration of the « discours poétique ». Cf Favriaud, 2011b.

[31] Poetry will then appear especially as a desire to highlight, to make the subsystems of the possible codes in the language work, this affirmation will in no way imply a reduction of the poem to a linguistic formalism (Translated by DL).

poetry. Moreover, these accesses permeate into each other in a complementary manner. Their interactions are described by Martin as : « les mouvements emblématiques de la relation dans et par le langage que les poèmes lancent et relancent dans tout le langage et dans le tout du langage »[32](Martin, 2003). During this process, readers articulate, incorporate, approach, match and tangle all of them to weave these connections. The weaving, or « tissage »[33] by Michel Favriaud, was later regiven a special term: ecopoetry (detailed in chapter two) by Group ALEP (directed by Michel Favriaud). Based on the distinguished accesses to poetry, the establishment of ecopoetry in children tend to figure out their relationship with diversified aspects of reading. The term thus urges us to explore further the role and effect of poetry in school : how ecopoetry operates both in theory and in practice? How ecopoetry develops along with children from distinguished reading levels ?

1.5. POETRY AND READING

We demonstrated diversified accesses to poetry in the last sessions, from which we have already detected various linguistic invitations from poetry. Moreover, the reflective access serves as a stepping stone for children to actually enter reading through poetry. In this session, we need to figure out the distinguished phases that children need to go through in reading so that it would be more targeted to build ecopoetry among different age groups in their own reading phases.

The competence of language listening and speaking long precedes other linguistic competence for human beings through mother language acquisition since their very first day. After months of mother language immersion[34], children initiate their oral expression. « Around the seventh month, the « babillage » (babbling) appears, they produce quasi-

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[32] The emblematic movements of the relationship in and through the language that poems launch and revive throughout the language and in the whole of language(Translated by DL).

[33] Note from Seminar ALEP(séance 1, 2016) based on L.L.A laboratory, University of Toulouse-Jean Jaurès, initiated by professor Michel Favriaud.

[34] « Capable de n'importe quelle discrimination verbale, il privilégie cependant celles qui correpont à sa language » (Merriam, 2009, p. 205). Children will concentrate on his mother tongue and be ready to learn from the sixth month although they had all the possibilities before this time.

words in the following months till the first meaningful word comes » (Delahaie, 2009, p. 27).

> L'enfant apprend à parler et à comprendre la langue orale sans qu'il ait besoin de connaître au préalable la structure ou les règles qui l'organisent [35](Delahaie, 2009).

As Florin said, « most of us start our language learning from the moment when we say our first words, i.e., around the end of the first year » (Florin, 1999, p. 31). All around the world, this initial moment of language learning is usually accompanied by song-like oral games. Nursery rhymes, at this moment, aims at nurturing the preliminary relationship between baby and family members and sharing a physical joy together in a rhythmic manner. As we mentioned earlier, its natural linkage with the body could create a comfortable and secure environment for babies. That's why poetry is considered to root in the childhood.

> …Dès le plus jeune âge spontanément les adultes qui l'entourent, entonnent ces petites chansons qui sont aussi des chansons de gestes qu'on appelle comptines[36] (Florin, 1999, p. 24).

Around five and a half years old or six, most children master the oral language. It will then take another two years on average to enter reading and writing. This interval of time corresponds to CP and CE1[37] in France. Language competence of children varies a lot during this critical time, especially when they first enter into the written world. Their success of reading, however, is definitely not obtained overnight; instead, it requires a long and hierarchized phase. According to I.O.s, language learning corresponds to the development of various language competences in different ages : children consolidate their oral language for years before entering into kindergarten, where they prepare reading; between five to six years old, they are supposed to recite the letters of alphabet, to read and write their own

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[35] Child learns to speak and understand the oral language without having to know beforehand the structure or the rules that organize it (Translated by DL).

[36] From the youngest age spontaneously growing to adults, we would sing these little songs which are also songs of gestures that are called nursery rhymes (Translated by DL).

[37] CP refers to Cours Préparatoire (preparation class) for children between six and a half years old to seven years old; CE1 refers to Cours Elémentaire 1(elementary class) for children between seven years and eight years old.

names[38]; six to seven years old would be the period to learn to read and then write without models. To clarify the whole reading phases, we adopt the cognitive model of Frith (1986) in this thesis.

> La plupart des modèles développementaux de la lecture (Gauthier & Lejeune, 2008, p. 413) suggèrent que les lecteurs débutants passent à travers une série de stades (ou de phases) dont chacun est marqué par l'adoption d'une modalité spécifique de traitement[39] (Frith, 1986).

1.5.1. Logographic phase and poetry

First and foremost, children are supposed to go through their first phase called « la phase logographique » (logographic phase usually falls upon the GS of kindergarten) where children employ every possible extralinguistic means to link between how they observe physical objects and the new written world. These means mainly refer to the global form of words and the salient graphic clues (Fayol, Gombert, Lecocq, Sprenger-Charolles, & Zagar, 1992, p. 144). During this phase, the main difficulty in reading might be how children could establish a « whole new reception attitude » which differs from their previous experiences.

As Porter put it, « the end product appears not as picture but as constellation, of whose necessary space and surfaces we become conscious ». The visual access to poetry might bridge between the world of objects and the world of letters. For instance, the « image » in concrete poetry is, in fact, a constellation of words (letters). The visual access to poetry may introduce them the new reception of reading by recalling their initial experiences towards objects. We wonder if this potential crafty transformation may implicitly lead young children to enter the written world.

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[38] We are talking about the knowledge about spelling, not the imitation of forms (image).

[39] Most developmental models of reading (Frith, 1986) suggest that beginning readers go through a series of stages (or phases), each of which is marked by the adoption of a specific modality of treatment (Translated by DL).

> The graphic forms of single letters, the white space of the book page, the constellation of letters vis-à-vis one another, the change of reading habits, the combinatory possibilities of letters and words on a surface, the ignoring of syntax and metaphor, the free ploy with language material that simultaneously goes against the literalness of language - this calls for a whole new reception attitude on the reader's port (Porter et al., 2002).

However, there exist disputes concerning the necessary existence of logographic phase, relevant cognitive research do refute this point. According to them, children with advanced metaphonological knowledge could « skip » this phase up to a pre-alphabetic phase (Porter et al., 2002). As what Sprenger-Charolles wrote, « les enfants qui ont de bonnes capacités métaphonologiques et un bon niveau de connaissance des lettres utilisent des stratégies préalphabétiques »[40] (Stuart & Cortheart, 1988). It seems that phonological competence (what Sprenger-Charolles called the phonological consciousness) and the knowledge of letters are decisive to skip the « logographic phase », and eventually accelerate the process to successful reading.

> Les relations entre la conscience phonologique et l'apprentissage des mécanismes d'identification des mots sont classiquement décrites comme causales et réciproques : un niveau minimal de sensibilité aux sons de la parole permet l'apprentissage de la lecture qui suscite à son tour le développement rapide de la conscience phonologique, cette dernière facilitant en retour l'apprentissage de la lecture[41](Sprenger-Charolles, 1996).

For pre-readers, their phonological competence mostly depends on acoustic reception and oral activities, often conducted in the form of games. Word games allow children to discriminate the differences in sounds, and to actually play with language (to locate, to substitute, to invert, to add, to combine…) (Delahaie, 2009), often accompanied with happiness and joy. This beneficial « distraction » is proven to be effective: « the pre-readers who are trained to do the game concerning language sound have a better performance compared to those non-trainees » (Delahaie, 2009). Nursery rhymes, in particular, aim at

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[40] Children who have good metaphonological skills and good knowledge of letters use pre-alphabetic strategies (Translated by DL).

[41] The relations between phonological awareness and the learning of word identification mechanisms are classically described as causal and reciprocal: a minimal level of sensitivity to the sounds of speech allows the learning of reading which in turn brings about the rapid development of phonological awareness. The latter would facilitate the learning of reading (Translated by DL).

enhancing the phonological sensibility in children. From this perspective, the acoustic access to poetry may offer help to pre-readers during this logographic phase.

> Les comptines donnent aux enfants des aptitudes qui peuvent les aider à lire et à écrire…augmentent leur sensibilité phonologique… cette sensibilité est liée au succès des enfants dans l'apprentissage de la lecture et de l'épellation[42](Gauthier & Lejeune, 2008, p. 413).

1.5.2. Alphabetic phase and poetry

If what most children depend on are the graphic units (image, shape etc.) of language in the logographic phase, during the alphabetic phase[43] (term put forward by Frith 1985), they resort largely to phonic units of language (sound of letters, phoneme etc.) for the identification of words. Children who skip the first stage will arrive at the alphabetic stage earlier than their peers.

Phonological ability plays an essential rule in the alphabetic phase for children (mostly in CP). Gombert pointed out the development of this phonological ability : from epiphonological to metaphonological ability. The latter is also known as the phonological awareness which plays a key role in reading. « Goswami and Bryant (1990) argued that during the preschool and early school years, children progress through three levels of phonological awareness: from awareness of syllables to awareness of onsets and rimes[44] and finally to phoneme awareness » (Stuart & Cortheart, 1988). The awareness of phonemes is the most advanced phonological awareness, « this metaphonological ability to identify phonemes is late to develop » (Sprenger-Charolles, 1996, p. 163).

Phonemes are difficult to capture as infra-syllabic elements. However, we realize that rhymes appear quite early in children. Rhymes contribute to the awareness of onsets and rimes, which stand vital for children to acquire the awareness of phonemes afterward. Ac-

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[42] Nursery rhymes provide children with skills that can help them read and write ... increase their phonological sensitivity ... this sensitivity is linked to the success of children in learning to read and spell (Translated by DL).

[43] We adopt this term to indicate this phase. Similar terms as « phonologic procedure » by Harris and Coltheart(1986) and « sequential decoding » by Marsh and al.(1981b) can also be found.

[44] It will progressively develop another correspondence of spelling-phonology, which is often obtained by analogy based on rhymes (cf.Marsh et al. ,1981).

cording to the experiments below, children perform incredibly well to identify rhymes since a very young age. This early intuition in children towards rhymes in poetry, if well guided, may serve as the primordial means to stimulate their phonological abilities.

> Lenel and Cantor (1981) used a forced-choice technique to examine the ability of children aged 4-7 years to identify rhymes…the level of success was 77 percent in 4-to-5-year-olds, 83 percent in 5-to-6-year-olds and 87 percent in 6-to-7-year-olds (Carroll, Snowling, Hulme, & Stevenson, 2003, p. 913).

> Bell et Hooper (1978) notent que les enfants(dans différentes cultures) utilisent la structure attaque-rime dans les jeux de langage spontanés [45](Gombert, 1992, p. 19) .

To acquire the phonological awareness, it is essential to conduct activities of phonological manipulation during this phase of reading. « It then appears either as a result of deliberately stimulating activities of phonological manipulation or, more generally, at the age of 6-7 with the emergence of such activities of manipulation through learning to read and write in an alphabetical language » (Gombert, 1992, p. 21). Then how to practice the manipulation of phonological units for children ?

> The metaphonological ability corresponds to that of identifying the phonological components in linguistic units and intentionally manipulating them (this is what is generally called « phonological awareness » in the English-speaking tradition(Gombert, 1992, p. 37).

Children are invited to play with language in poetry, to play with the decomposed linguistic elements which scatter all over poem in various manners yet connected by the « rhizome » : repetition and dislocation of certain letters, phonemes or constellation of phonemes in poetry could reinforce their utilities, sometimes the sudden resurgence would stimulate their imaginations and innovations. The play with poetry may encourage children to manipulate these infra-syllabic units implicitly to reinforce their phonological awareness during this alphabetic phase.

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[45] Bell and Hooper (1978) note that children (in different cultures) use the attack-rhyme structure in spontaneous language games(Translated by DL).

1.5.3. Orthographic phase and poetry

The correspondence between the graph and phonology (« déchiffrage » in French) offers children an effective analytical mechanism to word identification, especially with the regular word (be it familiar or unknown) in the alphabetic phase. However, this « auto-apprentissage » (auto-learning) mechanism (Gombert, 1992, p. 15) has its own disadvantages. Firstly, children find it difficult to apply this mechanism to irregular words (or pseudo-words); in addition, it takes too much time to execute this mechanism, this « indirect » way is somewhat time-consuming. The automation of correspondence thus becomes extremely crucial to identify words in a more efficient way. AS Share & Jorm referred, reading and writing don't just need the phonological mastering but also its automation (Share & Jorm, 1987).

The third phase – orthographic phase evolves from alphabetic phase, is considered as an intensification of the grapho-phonological correspondence. This « automation » concerns immediate word identification as a whole. What's more, it is also seen as a complementary modality for irregular or pseudo-words. Nevertheless, different from the graphemes (meaningless units) in the alphabetic phase, its phonological codes stored by learners are « morphemes », i.e. meaningful units. The two phases function together during distinguished phases of reading, children are supposed to use more the phonological mediation at the very beginning of reading and writing (Morais, Bertelson, Cary, & Alegria, 1986); as for orthographic strategy, children will master at the end of the first year in elementary school (Sprenger-Charolles, 1996, p. 96). To be clearer, the existence of phonological mediation precedes that of orthographic strategy, since then they coexist and complement each other in the same reading system, aiming for solving distinctive problems.

Poetry, if by any chance, intervening in this phase may facilitate the word identification by certain repetition of keywords (letters or rhymes) which consolidate their memory as a whole. The polysemy which often appears in poetry may also contribute to understanding the subtle nuances in meanings among distinguished words.

1.5.4. Mediation role of poetry with teachers

From five to eight years old, children with sufficient oral language set out to enter the written world and grow up as readers accompanied by the three chronological phases of reading strategies above. In French educational system, children by the end of CE1, i.e. around eight-years-old, are supposed to be capable of deciphering new words by alphabetic reading competence. In the meantime, they are able to read the familiar words without thinking (the global recognition of words) and identify correctly the irregular rules and principles, thus being « expert readers » (Chauveau, 2011, p. 113). This gradual cognitive process of language learning is monitored over by their metalinguistic competence. During this process, metalinguistic competence grows as the « cognitive control of linguistic processing » to help the transformation from implicit to explicit representations (Delahaie, 2009).

Children are impregnated in language learning during their first several years of childhood without any specific learning target before entering systematic school learning, therefore is more of an implicit reading. Reaching the age of around six years old, children have already obtained sufficient oral language and pre-conscious alphabetic knowledge to start a reading. At this moment, if oral language evolves in its natural way, the learning of reading could be brought to light, that is to say, becoming explicit (Gombert, 1992, p. 178). It is considered as a major progress of children in reading.

However, although metalinguistic knowledge grows gradually as children learn to read, children are not supposed to fulfill this extremely sophisticated transformation (from implicit to explicit) all by themselves. Adults' adequate guidance seems indispensable to fulfill the mediation between implicit learning to explicit learning. Next chapter we would adopt the multi-agenda from Bucheton and Soulé (2009) to demonstrate how teacher and pupils interact during the reading process, meanwhile, the external help from parents and peers would also be depicted. Moreover, chapter four will also present us several cases to depict in detail how poetry could assume the role of enhancing children's metalinguistic abilities in order to fulfill the implicit-explicit transformation.

Chapter one devotes to present multiple linguistic invitations from poetry through diversified accesses. Meanwhile, it unveiled the three phases of reading that children have to go through. We also tried to demonstrate the possibilities that how these linguistic invitations from poetry could correspond to distinguished reading phases in this chapter. However, the current marginalization of poetry, especially in school makes us wonder what could be the obstacles that stand in the way ? Or to put it in another way, what is still missing from poetry learning to reading acquisition ? Meschonnic defined poetry as a meeting place: « c'est un lieu de la subjectivité, de l'intersubjectivité, et donc du social »[46](Meschonnic, 1995). Apart from the linguistic invitations in poetry, it is open to others, to the interaction with others, and to the whole society. What poetry could offer is more than what we have discussed in this chapter. This opinion echoes the semi-official text in 2004 issued by EDUSCOL[47] indicating that : « la poésie rapport au monde, aux autres, à soi, à la langue »[48](Ministère de l'Éducation de France, 2004). Poetry is supposed to create a comprehensive weaving that connects the world, others, self and the language. It seems that only under such circumstances could poetry eventually play its role in reading. Chapter two is made for displaying this weaving, which will later be named as « ecopoetry ».

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[46] It is a place of subjectivity, of intersubjectivity, and therefore it is also a social area (Translated by DL).

[47] « ÉduSCOL » is a pedagogical site of Minister of National Education where we could find all the essential information concerning teaching in primary school, middle school, and high school.

[48] Poetry in relation to the world, to others, to oneself, to language (Translated by DL).

2. THEORETICAL FRAMEWORK

2.1. Our basic knowledge of poetry

The word « poetry » originates from the Greek *poiein*, meaning « fabricate, produce » (Humann, 2014, p. 136), therefore it was once considered as a productive poetic machine by means of words. A particular construction of words is realized in the form of poetry.

> La rêverie étymologique invite donc à mettre au premier plan l'idée que le poème est une construction, qu'il est machinerie ou architecture de mots, qu'il joue sur une organisation particulière de la langue[49] (Vaillant, 2008).

According to its etymology, *poiein* possesses another meaning, i.e. « create, give birth to », which refines and elevates its first meaning. Instead of being a mechanic construction, poetry invests substantially in creation. In other languages, we can also find out the equivalent of poetry, for example, the German word « *Gedicht* », close to « *dictare* » in Latin, meaning « dictate, inspire » (Joubert, 1999), these extensions of its original meaning enlarge its connotations. From the etymology of poetry in history, we could see clearly that it is always associated with the production and creation of words. It is inborn a place to inspire people to reflect on language and to invent their own language in poetry.

<u>Poem and prose poem</u>

Among abundance of relevant researches, two similar terms (poem and poetry) are omnipresent yet not differentiated. Both the two terms came into being in French language from the XIII century (the term « poem » precedes decades before the term « poetry » though), however, went through distinctive developments. The word « poem » referring to « un ouvrage en vers » (the piece of work in verses) was originally considered as the excellence of language (Joubert, 1999).

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[49] Etymological reverie therefore invites us to put in the foreground the idea that the poem is a construction, that it is a machinery or an architecture of words, that it plays on a particular organization of the language(Translated by DL).

In the classic era, poem was the byname of tragedy until the romantic era when Emilie Deschamps looked upon poem as a particular genre in poetic forms: a quasi épopée. Poetry and poem embraced their first differentiation by the length of the text: the former is shorter while the latter is longer. In terms of connotation, « poetry » retains its double meaning since its entrance into French language from the late XIII century: its particular meaning as « pièce de vers » (piece of verses) and the more general as « art de faire des vers » (art to make verses) (Joubert, 1999, p. 18).

The XIX century witnessed the main competition between the two terms. According to Vigny, it seems that « poem » is losing its particularity, thus tending to indicate all litterary works with poetic inspiration (Joubert, 1999, p. 19). Another term: « *proême*[50] », originated from Greek and Latin, was pointed out by Francis Ponge to announce the blending of prose and poem at this time. Poem is thus becoming a polymorph form where every poet « coule à son gré la poésie » (flow at will from poetry) (Joubert, 1999, p. 19). As for the last decades of the XX century, poem was also referred as the moment of an arising experience, the trace of language and the mark of a discontinuity. It even jumps out of language itself to attain other possibilities with linguistic bases, visual images, and other forms (Joubert, 1999, pp. 19-20).

Another similar term -- prose poem came to our sight later, it was only gradually known and practiced … « dans la seconde moitié du XIX siècle, les poèmes en prose se sont mis à constituer des modèles textuels pour des auteurs, et des horizons d'attente pour leurs lecteurs »[51] (Joubert, 2003, p. 206). However, its connection to poem didn't boost it to a spreading recognition by people. On the contrary, « il est curieux que ses contemporains n'en aient jamais fait l'objet d'une poétique »[52] (Sandras, 1995, p. 17). Louis Bertrand has demonstrated its own poetic effects with no stanza or verse in his famous *Gaspard de la nuit*. Since then, the diversity of prose poem (polymorph) pushed it to the edge of the generalization. Therefore instead of being regarded as an independent genre, it was seen as: « un ensemble de formes littéraires brèves appartenant à un espace de transition dans lequel se

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[50] Appointed in ancient exordium, the prelude plays the zither to begin a recital or poem in honor of the gods to introduce to the solemnity of the feasts.

[51] In the second half of the nineteenth century, poems in prose began to constitute textual models for authors, and horizons of expectation for their readers (Translated by DL).

[52] It is curious that his contemporaries have never been the object of a poetic(Translated by DL).

redéfinissent les rapports de la prose et du vers et se forgent d'autres conceptions du poème »[53](Sandras, 1995, p. 17). This jumble was soon referred as a form on the decline, therefore being largely criticised at that time.

According to T. Todorov, the prose poem is more appropriate to present a duality, which contrast and opposition serve as the key elements to its poetic charm. Its diversity of form, though predominantly criticised shows exactly how this duality operates, it is « une résolution dans le sens de l'unité ou maintien d'une tension, ou encore exacerbation d'un conflit »[54] (Sandras, 1995, p. 19). The prose poem, to some extent, tolerates this duality between poetry and prose by performing its transformation.

> Le poème en prose, non seulement dans sa forme, mais aussi dans son essence, est fondé sur l'union des contraires: prose et poésie, liberté et rigueur, anarchie destructrice et art organisateur […] de là sa contradiction interne, de là ses antinomies profondes, dangereuses – et fécondes; de là sa tension perpétuelle et son dynamisme[55] (Sandras, 1995, p. 103).

This antagonism, however, doesn't aim at its homogenisation in prose poem. Instead, the prose poem introduces prose into poetry, not by competing with it, but by subverting it (Bernard, 1959). The poetic effect on prose poem not only retains its intensity, but also deepens in its plan of composition and typographic distribution(Sandras, 1995, p. 99) and of course in its correpondent writing part as well. In fact, prose poem obtains its extra bonus gained from its diversity.

> Losque la prose entend porter à son maximum la charge expressive d'une parole, elle sait utiliser les métaphores inouïes et surtout leur vitesse de transmission. Le poème en prose peut alors rivaliser avec le poème en vers sans craindre de ne pas être reçu comme poétique au même degré que lui56 (Sandras, 1995, p. 95).

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[53] A whole of brief literary forms belonging to a space of transition in which the relations of prose and verse are redefined and form other conceptions of the poem(Translated by DL).

[54] A resolution in the sense of unity or the maintenance of a tension, or the exacerbation of a conflict (Translated by DL).

[55] The poem in prose, not only in its form but also in its essence, is founded on the union of opposites: prose and poetry, liberty and rigor, destructive anarchy and organizing art ... hence its internal contradiction, hence its profound, dangerous, and fruitful antinomies; hence its perpetual tension and dynamism(Translated by DL).

[56] When prose intends to carry to its utmost the expressive charge of a speech, it knows how to use unprecedented metaphors and especially their speed of transmission. The poem in prose can then compete with the poem in verse without fear of not being received as poetic to the same degree as it is (Translated by DL).

This intensive poetic effect together with its expressive yet explicit writing allows prose poem to create a freer, more open and refreshing window in exchange for its readers without intimidating them by the strictness of poetry. In other words, prose poetry with its unique charm facilitates the entry to poetry for more readers.

The introduction of poem and prose poem demonstrated us the similarities and differences between the terms that often blended by teachers and pupils in school, especially between poetry and poem. The introduction of other poetic forms such as nursery rhyme, prose poems present us the diversity of poems, which could not only extend children's knowledge of poetry but also may unclog the obstacles brought by the stereotype of poetry being elite above or isolated from other literature. Dating back to their origins also revealed the creative and artistic nature of poetry as the excellence of language, foreseen the multiple linguistic invitations from poetry as a literary genre, and disclosed their unique yet hidden weaving with humane characters.

<u>Poetry and reality</u>

Aristotle defined all arts as mimesis. This mimesis, retains its unique tension between language order and artistic performance (Sandras, 1995, p. 99), therefore is more than the simple copy of nature. Horace subsequently transformed this « imitation » to a reconstruction by enlightening the value of creation.

> … L'épopée et le poème tragique, comme aussi la comédie, le dithyrambe et, pour la plus grande partie, le jeu de la flûte et le jeu de la cithare, sont tout d'une manière générale des imitations [57] (Aristotole, 1447a).

From classical era until the romanticism, poetry was considered as an imitation in a harmonious style, sometimes faithful, sometimes embellished with what Nature, in physical and moral terms, could affect imagination and feeling at the will of poet (Vaillant, 2008, p.

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[57] The epic and the tragic poem, as also comedy, dithyramb and, for the most part, the play of the flute and the play of the zither, are in general imitations (Translated by DL).

12). This evolvement confirms the vitality of poetry as a literary style that flexibly moves between the inner and the outside world together with imagination and personal feelings.

More profoundly, Rimbaud's concept of « inconsciousness » has deepened the relation between poetry and reality. « Dictée de la pensée, en l'absence de tout contrôle exercé par la raison, en dehors de toute préoccupation esthétique ou morale »[58] (Marmontel, 1763, p. 58). Marmontel depicted poetry as a certain type of thinking without the reasonable control, therefore inconscious despite further considerations. From his remarks, we could tell that poetry has gradually transferred from the reflection of reality itself (the imitation) to the connection between reality and human beings (the compromise) and eventually to the perception of human beings. The internalization of poetry reminded us of the reasons why we should stick to the humane nurture to reveal more between poetry and self, poetry and others and their interactions (see more in the coming sessions).

In the meantime, poetry simultaneouly went through a lengthy period of demystification. Poets were once seen as superior creatures among human beings, who were chosen by God therefore were capable to capture the thoughts, the feelings and the inspirations that ordinary people had no access to reach.

> Un don des dieux, ou la manifestation d'un génie surnaturel, ou tout au moins le résultat surprenant de qualités naturelles exceptionnelles, et qui se reconnait à une sorte de chaleur, d'enthousiasme qui transporte le poète dans une espèce d'état second, qui le fait sentir, penser, agir différemment des autres hommes[59] (Breton, 1962).

With the growing knowledge concerning its relation with reality, our knowledge towards poetry has transferred from mystification up to a way of knowing the real in the XIX century (Balpe, 1980). Many poets were then regarded as being capable to discover the imaginative force of our spirit (Vaillant, 2008, p. 15). The creation of poetry consequently relied on the dialogue among poets, themselves, and the world. Paul Eluard also said that «

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[58] Dictation of thought, in the absence of any control exercised by reason, apart from any aesthetic or moral preoccupation(Translated by DL).

[59] A gift from the gods, or the manifestation of a supernatural genius, or at least the surprising result of exceptional natural qualities… which is recognized by a kind of warmth and enthusism, which transports the poet into a sort of second state, which makes it feel, think, act differently from other men (Translated by DL).

j'invente pas les mots. Mais j'invente des objets, des êtres, des évènements et mes sens sont capables de les percevoir »[60] (Bachelard, 1942). His remarks confirm that poetry has gone beyond itself as a mere composition of words, furthermore, it aims at the perception, the creation, and the construction of oneself.

The gradual demystification echoes the development of relations between poetry and reality. That is to say, poetry has drawn closer to human beings, to self, and to our inner world. Evidences have shown that poetry kept approaching to human beings, or even further right into their inner world, contributing to a broader and human-oriented definition of poetry. It would open us a new horizon when constructing our definition of poetry.

<u>Our choice of modern poetry</u>

We also need to make clear that our research bases on modern poetry before moving further, the reasons are as below: firstly, modern poetry is regarded as an open poetry, driving against the habitual models or mode. Pupils may benefit from this openness, that is to say, there exist no more master pieces constraint by its importance, its historic role, or its critics, which could possibly block them from learning poetry and loving poetry (Éluard, 1939). In modern poetry, it is easier for children to get access to the linguistic invitations from poetry where they are free to play, to sing, or to manipulate linguistic units; secondly, modern poetry matches our contemporary life in every possible way which tend to reduce the contextual resistance of language learning by offering children a space ample enough of language creation. For pupils from 5 to 8 years old, it is better to turn to modern poetry to remove the language obstacles when initiating reading so that they could be better nurtured and guided to reflect on language when working with poetry.

2.2. POETRY AND HUMANE NURTURE

As mentioned above, language in poetry is where humane power underlies. The repercussions cast by human beings on language makes it an experiential ambassador shut-

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[60] I do not invent the words. But I invent objects, beings, events … and my senses are able to perceive them (Translated by DL).

tling between the inward and outward world. Multiple engines supplied by human beings participate in this shuttle, thus nurturing our language. Above all, the concept of poetic dwelling would probably serve to establish a philosophical mindset for pupils to absorb the humane nurtures from poetry.

2.2.1. Poetic dwelling – language and being

 « Poetry is well characterized, though not defined, as an interpretation of life. The term « life » here signifies the human purposive consciousness, and active pursuit of ends » (Cosem, 1978, pp. 49-50). This experiential character of poetry may lead us a contemplative adventure spreading to the outward world while returning unexpectedly to our inward world. Poetry travels by connecting both ends, and aims for a deep thinking towards life, what Hölderlin called « the poetic dwelling[61] ». Instead of regarding poetry as dispensable decoration that occasionally appears in the life span, he saw it in an opposite way as life basis.

> Poetry first causes dwelling to be dwelling. Poetry is what really lets us dwell. But through what do we attain to a dwelling place? Through building. Poetic creation, which lets us dwell, is a kind of building (Perry, 1902, p. 577).

Poetry constitutes what we live by as human beings. If we could comb out essential linkages from his points of view, it should be demonstrated as between « dwelling » and « letting-dwell », the former is assumed as human existence while the latter facilitates this process in a poetic way. This echoes the « humanness » that Heidegger indicated. He believes that human beings would regress to the « brutes » or even « vicious automata of self-will » (Heidegger, 1971) if we do not live by poetry. Poetry is, therefore, serves as the key of human existence. Or, to put it in another way, human lives by thinking upon his dwelling and realizing it with poetry. Admittedly, as the basis of dwelling, poetry deeply roots in reality, where we experience and live our lives. The interaction among poetry, language, and

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[61] Hölderlin's dwelling doesn't equal to where we lodge, it refers to the existence of living.

being, should be prepared in our daily life long before the actual learning of poetry in school.

Hölderlin, as we cited, also pointed out that it is poetic creation that feeds the linkage between « dwelling » and « letting-dwell » incessantly. The purpose of this poetic dwelling is to become someone who is beyond who we are, what Burgos said « un peu en avant de ce que nous étions jusque là »[62] (Burgos, 1998b, p. 287). So how does the poetic creation establish our dwelling? If there exists any clue, language would be the « carrier » of the poetic creation. Therefore, this question could eventually be turned into the possible nurture of language that contributes to the poetic creation. Heidegger believes that creation equals breakthrough, or what Burgos named as « phoenix nirvana », which is metamorphosed to a new reality above the original yet remains being itself to some extent. Thus we could suppose that the language of poetic creation may obtain its double identity both as language itself and the part beyond language. So what would this « beyond language » represent in poetry learning? We suppose that proper nurture from human beings may serve as necessities for language to surpass itself thus contribute to the poetic creation.

> Il ne me semble pas qu'une création soit autre chose qu'un peu d'air, un peu d'âme, un supplément d'être à venir : un rêve plus réel que la réalité quotidienne qu'il précède et qui, sans l'abolir, toujours nous porte au-delà d'elle…c'est le seulement, et parce qu'il y a émergence incessante d'une réalité autre au sein d'une réalité même, que l'on peut parler de création[63] (Heidegger, 1971).

2.2.2. Emotional nurture in language

One of the engines of this shuttle between inward and outward worlds is fueled by human emotion. According to Collot, it fuels the creation of art, science, and civilization,

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[62] ...which always makes us find ourselves not as we are but as we become, and thus a little ahead of what we were up to there…(Translated by DL).

[63] It does not seem to me that a creation is anything but a little air, a little soul, a supplement of being to come: a dream is more real than the daily reality that it precedes.. and without abolishing it, always takes us beyond it ... it is the only one, and because there is an incessant emergence of another reality within a reality itself, one can speak of creation(Translated by DL).

and most importantly, it enlightens our thought. The sparkling thought of creation flamed by emotion approaches human beings by preparing us an inner appetite for language.

> Elle repose sur une autre logique que celle du tiers exclu, et propose une autre approche de l'objet. Elle peut donc devenir une source de création artistique ou intellectuelle….une émotion neuve soit à l'origine des grandes créations de l'art, de la science et de la civilisation en général (…) il y a des émotions qui sont génératrices de pensée: et l'invention, quoique intellectuel, peut avoir de la sensibilité pour substance[64] (Burgos, 1998b)

During the interactive process, emotion plays the role of interface between the world and the self, revealing our intimate relation to objects (Collot, 1997 p. 10). The outward world gets access to individual by provoking their emotional resonance, which is also called « expérience empathique »(empathetic experience) by Michel Collot. It invites the subject go between the communication, sympathy or anti-sympathy, with beings and the things (Collot, 1997 p. 20). Instead of the rational way, the subject will discover the world by means of emotion during the mutual communication. He tends to feel, sense, perceive the world at first sight, and subsequently exteriorizes and transforms them into physical manifestations by maintaining a delicate linkage with the world and with them. More profoundly, the emotional subject becomes inseparable with the outside world. They are united into what Collot calls « une synthèse indissoluble » (an indissoluble synthesis)(Collot, 1997 p. 13), emotion is therefore already turned into a powerful binder between the two worlds. Human being is the embodiment of emotion, and vice versa.

According to Collot, poetry is closer to emotion more than any other genre of literature (Collot, 1997 p. 10). To clarify this point, we have to firstly reveal certain existing pre-judgements towards emotion in poetry. To start with, emotion in poetry should not be considered as highly personal, subjective, or exclusive. T.S. Eliot, one of the twentieth century's major poets[65], stated that « the emotion of art is impersonal ».

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[64] It is based on a logic other than that of the excluded third, and proposes another approach of the object. It can thus become a source of artistic or intellectual creation ... a new emotion is at the origin of the great creations of art, science and civilization in general (...) there are emotions which are the producers of thought : the invention, though intellectual, may have sensibility for substance(Translated by DL).

[65] Bush, Ronald. T.S. Eliot's « Life and Career ».American National Biography. Ed. John A Garraty and Mark C. Carnes. New York: Oxford University Press, 1999.

> Poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality. But, of course, only those who have personality and emotions know what it means to want to escape from these things (Eliot, 1982, p. 42).

Instead of transforming poetry into an arbitrary personal outlet of emotion, it maintains a subtle balance between subjectivity and objectivity (what Macé interprets as the individuation and desubjectivization[66]). As Collot puts it, the emotion in poetry is not supposed to limit poet in his subjectivity, instead, it constitutes his way to open to the world. « Elle n'est certes pas « objective » mais n'est pas irrationnelle »[67](Eliot, 1982, p. 42). To be more exact, although emotion stems out of the inner world labeled as subjective, personal, and exclusive, this inborn label should be partially altered or adjusted when it enters poetry. Redirected to a more contemplative state, emotion in poetry is consequently becoming somehow regulated and more impersonal. The regulation of emotion could be significant for children going through the transition to reading who very often suffers from an emotional fragibility. We therefore hypothesize that emotion in poetry may serve as Winnicott's « transitional area » for children learning to read.

The « transitional area » where human beings could reside temporarily with security perfectly explains where subjective and objective worlds encounter. In this area, human beings (subjects) take time to actively engage in interiorising the objects and contributing part of themselves outward, gradually, they become confident by familiarizing with this mutual exchange. It is at this very moment that the pain of separation being repaired (what Klein refers as « la réparation »), meanwhile the affection and the creation emerge in-between. The vitality of humane power is thus being ignited and shine.

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[66] We won't develop the terms of Macé in my thesis, please refer to her book : Marielle Macé, 2011, Façons de lire, manières d'être, Paris, Gallimard, « NRF Essais », 288 p.

[67] …far from enclosing the poet in the sphere of subjectivity, the emotion of poetry constitutes a mode of openness to the world. It is certainly not "objective" but is not irrational (Translated by DL).

> L'échange de dedans et le dehors se poursuit donc tout au long de l'ontogenèse, même s'il suppose désormais la séparation, grâce à l'émergence d'une « aire transitionnelle », où le sujet apprend à la fois à perdre et à s'approprier ce qui n'est pas lui. Cet « espace potentiel … entre les extensions du moi et le non-moi » est pour Winnicott, on le sait, le lieu où le sujet peut développer son affectivité et sa créativité, par le jeu et l'élection d'un « objet transitionnel »[68](Collot, 1997 p. 23).

Our body, the carrier of these emotions that shuttle between inner and outside worlds is undoubtedly considered as the first instrument of our emotional life. This carrier functions from our childhood and conserves all types of experienced emotions, which gradually forms our mental image, favorable for the symbolic thinkings and the acquisition of language. However, our body is much more than the mere carrier, it could also be the communicator: the multiple organs of our body cooperate and echo variety of emotions. To put it in another way, emotions could be sensed or even captured by our body.

Emotion exists in our throat, our eyes, our tongues etc. Collot described the moment of emotion: « Physiologiquement, le moment d'émotion est celui de la gorge serrée, qui précède les larmes; et, en même temps, c'est comme si cette gorge se mettait elle-même en mouvement dans et vers la parole »[69](Collot, 1997 p. 25). Our throat is tightened when emotion floods in, resulting in tears followed by this evasion. During this process, certain organs in our body participate and collaborate to accompany our language, more importantly, to push the plain language to certain direction. It is, therefore, a flowing process instead of a static one, aiming for more enriched language significance. Here our teachers may take advantage of this natural linkage between body and emotion in poetry to dramatize our diction of poetry, push the emotion flow to where pupils are likely to go. This move corresponds to what Favriaud (2016) called the gesture of « risk-taking », an improvisation, which may further intensify the emotional nurture together with the body movements under teacher's guidance.

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[68] The exchange of the inside and the outside continues throughout ontogeny, even if it supposes henceforth the separation, thanks to the emergence of a "transitional area", where the subject learns both to lose and to adapt to what doesn't belong to him. This "potential space ... between the extensions of the ego and the non-self" is, as we know, Winnicott's place where the subject can develop his affectivity and creativity, through the play and election of a " Transitional object "(Translated by DL).

[69] Physiologically, the moment of emotion is that of the tight throat, which precedes tears; And, at the same time, it is as if this throat was itself moving in and towards the speech(Translated by DL).

If we keep tracing this « direction » added to our language, it becomes evident that there do exist an attached « emotional meaning » put forward by Maurice Merleau-Ponty where the form and the expression are inseparable, especially in the poetry.

> Cette expressivité unit la sensibilité du poète aux qualités sensibles des mots et des choses: « les mots, les voyelles, les phonèmes » y deviennent « autant de manière de chanter le monde »; et « ils sont destinés à représenter les objets, non pas comme le voyait la théorie naïve des onomatopées, en raison d'une ressemblance objective, mais parce qu'ils en extraient et au sens propre en expériment l'essence émotionnelle »[70](Merleau-Ponty, 1945, p. 218).

This emotional sense, if well distinguished, stands no longer in its original row. As Collot explained, « …l'émotion initiale a été transformée: elle est passée de l'ordre de la sensation à celui de la signification »[71](Collot, 1997 p. 26). Poetry, in the process of this transformation, not only facilitates its evocation but also consolidates its accomplishment. Poetry brings emotion to language by mobilizing its rhythms, its figures and its sound (Collot, 1997 p. 27). Language elements particularly arrayed and stirred by emotion could be gifted with new and explosive power for expression. This is what we call the « emotional significance ». This competence of manipulating the linguistic elements may contribute to a higher reflection towards language in poetry.

In addition, poetry aids to turn this newly established emotional significance in poetry into a durable quality of words, especially when they are read. This « metamorphosed » emotion is then implicated into reader's reading instead of passively experienced. « Elle a changé de corps et d'objet: elle s'incarne désormais dans la chair des mots et dans une chose écrite »[72](Collot, 1997 p. 28). The settlement of emotion reveals itself especially when the words are being uttered. Therefore, the process of diction is also the process of evoking the emotional power in distinguished linguistic elements in poetry. This iterative nurture between emotion and diction should not be underestimated in poetry teaching.

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[70] This expressiveness unites the sensibility of the poet with the sensible qualities of words and things: "words, vowels, phonemes" become "so many ways of singing the world"; And "they are destined to represent objects, not as the naive theory of onomatopoeia due to an objective resemblance, but because they extract it in a right way by experimenting on the emotional essences "(Translated by DL).

[71] …the initial emotion has been transformed from the order of sensation to that of meaning (Translated by DL).

[72] It has changed body and object: it is now incarnated in the flesh of words and in a written thing (Translated by DL).

Moreover, the rhythm and rhyme in poetry tends to maximize the emotional power conserved in the words. As Eliot uttered, poetry is where emotion lives.

> …Many people who appreciate the expression of sincere emotion in verse, and there is a small number of people who can appreciate technical excellence. But very few know when there is an expression of significant emotion, emotion that has its life in the poem and not in the history of the poet (Eliot, 1982, p. 42).

Another engine of this shuttle is fueled by humane imaginative power. This imaginative nurture is originally and deeply rooted in images. It goes without denying that the inheritance between image and text has endowed us a magic passage where children could construct their own way towards reading.

2.2.3. Hierarchy of imaginative nurture

Imaginative nurture is indispensable for human beings, « it permeates all life, personal and social, abstract and practical in all its forms; it is omnipresent » (Vygotsky, 2004, p. 42). This nurture actually covers our whole life including the period of language learning for young learners and it stays especially dynamic before adulthood. For children aged five year-old to eight year-old, this period could be essential to consolidate their imaginary world and to step through an evolutive hierarchy of imaginative nurture. In this session, we would concentrate on the hierarchy of imaginative nurture and the intervention of poetry on distinguished levels in imagination.

<u>Image and texts</u>

As Duborgel pointed out, drawing is put or reput in the perspective of writing during gestation in thousand manners(Duborgel, 1992, p. 143). Drawing hence stands where writing originated. Reciprocally, drawing is portrayed as an instrument aiming to facilitate the transition to codes, to signs, to analysis and to logic (Duborgel, 1992, p. 141). All the transitions will prepare for reading. Therefore, we are conscious that image possesses a transitional characteristic, as Duborgel pointed out that language-text is the only horizon and goal of images because image could hardly be figured as any specific language. Images

are always secondary to text. They only serve as temporary substitutes of text on the first moment before reading (Duborgel, 1992, p. 42). The purpose of education in school is consequently depicted as the transition of plastic images into texts to get better access to literacy.

> …Elle ne peut avoir, du même coup, qu'une fonction transitoire dans un processus d'alphabétisation. Elle renvoie à la fois à l'enfance de l'humanité et à l'enfance de l'enfance. Le processus éducatif, à son tour, fait vivre à l'enfant l'expérience de l'abandon des images, lui fait intérioriser l'idée de l'image plastique comme langage antérieur, inférieur ou auxiliaire décoratif par rapport au « langage du texte »[73] (Duborgel, 1992, p. 41).

The values of plastic images during the transition merit our attention as it serves as an essential element from image world to writing world for children. Could there exist certain nurture in these images from which we could extract to facilitate the transition to literacy learning? Duborgel criticised the instrumentation of images to enter literacy as « méconnaissance » (ignorance). He considers plastic images as the operator of dreams, fostering a close and solid relation with children (Duborgel, 1992, p. 41). Burgos reinforced and refined this standpoint in several perspectives. From linguistic perspective, image conduces to build a multi-significant word where image and word superimpose. As he said, « le mot soudain se gonfle par lui-même de significations multiples qui viennent à entraver la marche du discours et, le retardant, la dont dévier, imposant en contrepoint un cheminement vertical, conférant au texte une épaisseur qu'il n'avait pas d'abord »[74] (Duborgel, 1992, p. 42). The significance is therefore thickened and enriched not only by language itself but also by what he calls the « acte poétique » (poetic act). This « acte poétique » remains therefore an essential nurture sprung from images. From cognitive perspective, readers are allowed to adopt another angle, what Burgos explained as « voir autrement » (see alternatively), to observe the image-word which often results in original discoveries out of the set

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[73] It can, at the same time, have only a transitional function in a process of literacy. It refers to both the childhood of humanity and the childhood of childhood. The educational process, in turn, brings the child to the experience of the abandonment of images, makes him integrate the idea of the plastic image as an anterior, inferior or auxiliary language decorated with respect to "language of text "(Translated by DL).

[74] The word suddenly swells by itself with multiple meanings which hinder the course of the discourse and, by delaying it, diverting from it, imposing a vertical path in counterpoint, and conferring on the text a thickness that it did not have, on board(Translated by DL).

rules or stereotypes. He considers this mind-switch as replacing the progress of the preset route by jointly turning into a discoverer and an active subject of the text (Burgos, 1982, p. 10). From pedagogic perspective, images open up more availabilities for both readers and authors (Burgos insists more on the images in poetry as a typical image-enriched genre of text) where they are both invited to share certain imagination based on words, thus animating a reactive reading environment. The pre-existing distance between images and texts melts in the interflow smoothed by images. A more accurate and interactive intimacy between readers and writers (poets) hence occasionally blur their boundary in-between. On the other hand, the significance of word is conversely highlighted: the polysemy of word as mentioned above are collectively conductive to a more detailed and precised word comprehension. In other words, language immersed with imagination in poetry no longer seems abstract, it is surrounded by a more living space where the vitality of mental images color and embody the language world.

> L'image en cela non seulement fait se confondre le rêveur de mots et celui qui les ordonne, celui qui pilote et celui qui est piloté, mais elle fait se rejoindre le poète et son lecteur qui tous deux cessent pareillement de s'isoler dans la solitude du sujet pensant ce qu'il écrit ou ce qu'il lit, pour s'éveiller, s'ouvrir à elle, réalité vivante et non plus abstraite du langage[75] (Burgos, 1982, p. 10).

It seems that the traces of images clung to children have conducted a comprehensive impact on language learning judging from above. This is what we call the imaginative nurture. This nurture is evidently born during the process and seemingly contributes to a more dynamic and enriched language learning. The process from image to text marches along with the growth of children, from their childhood to adulthood. The separation from images, in some way, indicates their separation from childhood. Could the imaginative nurture eventually soothe this pain of rupture, if so, in what way? Any benefit for literacy learning? Before constructing all these hypotheses, a rudimentary identification towards the imagina-

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[75] The image in this not only confuses the dreamer of words with the one who orders them, the one who guides and the one who is driven, but makes the poet and his reader join together, both of whom cease to isolate themselves in the solitude of the subject thinking what it writes or what it reads, to awaken, to open itself to it, living reality and not the abstract of the language (Translated by DL).

tive nurture should be clarified between two similar yet distinct terms: imagination and imaginary[76].

Imaginary and poetry

According to Burgos, knowing about the outside world and knowing about us are in essence of no difference because both require exceeding or even proving the visible and the fact. All this happened ahead of any genre of reflection. Bonnefoy calls the « imaginary » as the world of unconsciousness, built before the age of eight, which is to say before the building of concepts and logics. He believes that imaginary exists solely in our mental world, to where human beings have no physical access. Because of this unique character, we can easily overturn the current situation and consequently satisfy the profound inner desire digged out from our inward world (Burgos, 1982, p. 10) in the imaginary world. An unprecedented « reality » is thus unfolded where language could be recreated to « add to the reality and fabricate the meaning » (Bonnefoy, 2006). Imaginary is, therefore, closely related to the inner world of readers, to the establishment of self.

It is a dream that is more real than the reality where we, as individuals, are capable to refind ourselves as we are, and to foresee the one that we are going to be, an « above-us » (Burgos, 1982, p. 9). A term from Burgos has well explained the objective of imaginary: « se parcourir », it is sometimes interpreted as psychological breakthrough (Burgos, 1998a, p. 275). For readers, the self-break is to unblock all that separate, limit or impede the psychological passage to embrace a forthcoming self. This impetus of unblocking could contribute to a tremendous rupture and regeneration (Burgos, 1998a, p. 211). This regeneration offers the ladder with which the self-break will be achieved before climbing higher to reach the reflection, and it simultaneously offers the soil where creation grows.

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[76] They correspond to *Imagination* and *Imaginaire* in French.

> J'écris pour me parcourir. Peindre, composer, écrire : me parcourir. Là est l'aventure d'être en vie…car lire, à l'évidence, est aussi pour Michaux façon de se parcourir, d'occuper progressivement son « espace de dedans ». Et c'est aussi « l'aventure d'être en vie » qu'il risque dans « aventures de ligne »[77]…(Burgos, 1998a, p. 224).

When visual information from the outside world enters our brain, the new stimulation requires sufficient power to reach our thinking. Such power could be supplied in a virtual imaginative space. Readers, especially young readers couldn't gather adequate power to enter reflection if they are defeated in the process of « se parcourir ». The virtual imaginative world, as another transitional area, may furnish readers a space to select and deepen the visual information, extending the possibilities of language to its full length and finally empower the passage to thinking and reading. The creation, furthermore, could only be seized when the psychological breakthrough brought by imaginary is achieved. « La création… participant de l'espace sensible, ne cesse aussi de s'en défaire ou de s'en défier »[78] (Burgos, 1998a, p. 211). Each tiny creation guides us one-step higher to our reflection. The more psychological breakthrough children succeed overcoming, the more creation they will achieve to approach reflection in reading.

Imaginary needs to be activated by certain carriers. According to Burogs, the particular rhythm and rhyme in poetry could therefore feed imaginary by providing a vast field of space and time with relevant poetic games. In fact, what readers, especially beginners in reading, crave for in poetry is enough inner space and enough time with which they could achieve their own psychological breakthrough at their own pace to cope with the adventures in literacy learning. Imaginary is here to satisfy their needs. We therefore hypothesize that imaginary may become an extremely essential component of humane nurtures from poetry, and may also lead to an enriched establishment of ecopoetry.

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[77] I write to go through. Painting, composing, writing: traveling through me. There is the adventure of being alive ... for reading, obviously, is also for Michaux the way of traveling, to gradually occupy his "space from within." And it is also "the adventure of being alive" that he risks in "adventures of line" (Translated by DL).

[78] The creation ... the participant of the sensitive space, also does not cease to discard or to distrust(Translated by DL).

> Une rythmique qui rend compte de modalités de structuration spéci-
> fiques, n'échappe pas à tout principe régulateur, mais qui rend compte
> plus encore des jeux compensatoires de l'espace et du temps dont se
> nourrit l'Imaginaire[79] (Burgos, 1998a, p. 290).

« Imaginary language » should be highly valued in classroom teaching. The reason why it is appreciated doesn't necessarily lies in to what extent language is soaked in imaginary, instead, we believe that this imaginary language is psychologically well adapted to the phase where young learners stands where texts overwhelm images, written form takes over oral expression. Duborgel pointed out the attitude that should be diffused to children and educators in this phase as below: imaginary language guides young learners from a fantastic imaginative world for playing gradually to a serious and realistic world for learning. This is also one of the most critical phases in language development for children. This trait of imaginary language is especially useful in pedagogy and serves as a positive motivation for reading (Duborgel, 1992, p. 88).

> …ces passages entrainent avec eux le sentiment diffus, chez l'éducateur
> et chez l'enfant, d'un passage du ludique au sérieux, du joli(et inconscient)
> au précis et au concret, de l'invraisemblable (ou du simplement vraisem-
> blable) au « vrai »[80](Duborgel, 1992, p. 85).

Poetic games are designed to release children's imaginary. Distinguished from other literary forms what Duborgel called the « domestic flowers », poetry attracts children to boldly create their own productions, both in oral and in written at liberty (Duborgel, 1992, p. 85). However, the poetic games risk being reduced as mechanic teaching exercises if abused. In this case, its value will be consequently labeled as dull and stereotyped activities instead of cultivating children's reflections. The key of poetic activities to boost imaginary is not conveying as much knowledge as possible to children, it is to establish a profound, unblocked, solid interior world for children. Duborgel named it as a kind of « polarité de l'âme » (polarity of the soul)(Duborgel, 1992, p. 132). Children are believed to anchor their

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[79] A rhythm that accounts for specific structuring modalities does not escape from any regulatory principle, but accounts even more for the compensatory games of space and time that are nourished by the Imaginary(Translated by DL).

[80] ... these passages carry with them the diffused feeling, in the educator and in the child, of a passage from playfulness to seriousness, from pretty (and unconscious) to precise and concrete, from improbable (or simply likely) to the "true"(Translated by DL).

exploration of the outside world on this interior world where they find confidence, peace, and dream. This self-building contributes not only to the literacy learning during their childhood, but also to their whole life as readers and as human beings.

Imagination and poetry

Imagination, differed from imaginary, is seen as a faculty to form the mental images. This faculty is further subdivided into reproductive imagination and creative imagination. The former is closely linked to attention and memory by gathering our previous experiences. People reproduce or repeat previously developed and mastered behavioral patterns or resurrecting traces of earlier impressions (Duborgel, 1992). Vygotsky also mentioned that the plasticity of our neural substance serves as the key organic basis to decide whether this reproductive imagination could be achieved or not. That is to say, it is vital to enhance this plasticity to acquire the reproductive imagination. The latter, also named as combinatorial imagination by Vygotsky, is to describe how our brain combines and creatively reworks elements of stored experiences to generate new propositions and new behaviors (Vygotsgy, 2004, p. 7).

By comparison, the creative imagination demands more from the imaginative subject (learners). On the one hand, a solid imaginary world should be well pre-established. Learners are supposed to be fully engaged and feel confident about their own reception, judgment and most importantly, themselves; on the other hand, learners should be aware that creative imagination casts its influence on reality. Bonnefoy indicated that individuals tend to replace an unsatisfactory situation with a virtually better reality in our fantastic world at times (Vygotsgy, 2004, p. 9). This replacement does not confine within the mental activities, it could be extended to « cultural, artistic, scientific and technical creations » (Bonnefoy, 2006, p. 13) as well. Therefore, Instead of seeing the creative imagination as fantasies in wonderland, we have to admit that it is deeply rooted in reality: « it is not just an idle mental amusement, not merely an activity without consequences in reality, but rather a function essential to life » (Vygotsgy, 2004, p. 9). It connects the reality and our mental world. Moreover, it alters the real world through mental acitivities. That is why we believe the imagination (especially the creative one) is so essential for young readers.

We have already mentioned that the reproductive imagination largely relies on the plasticity of our brain and nerves, a strong or repeated (enough times) stimulation would retain memory traces thus influence the plasticity of our nerves (Vygotsgy, 2004, p. 13). As for the creative imagination, two elements caught our attention: an adequate amount of enriched experiences (previous) and appropriate emotional impetus. To start with, a successful operation of imagination depends on the richness and the variety of the raw materials stemming from reality. The more and richer materials readers possess, the more likely they could produce their imagination. Other indirect experiences via books, for instance, could also help.

> The more a child sees, hears, and experiences, the more he knows and assimilates, the more elements of reality he will have in his experience, and the more productive will be the operation of his imagination (Vygotsgy, 2004, p. 15).

Besides, emotions could also stimulate our creative imagination. Psychology has long noted the fact that every feeling has not only an external, physical expression, but an internal expression associated with the choice of thoughts, images and impression (Vygotsgy, 2004, p. 18). Therefore, emotions deep inside us should have their correspondent images in the mental world, and they feed our reflections by fleshing it out. Imagination, in some way, speaks for emotions by concretizing them in our mind.

The experiences in reality and the emotion are two driving forces to maximize the creative imagination, i.e. to boost its development to its full length. They all aim at nurturing our thought at an intellectual level. Ribot has confirmed with his own psychological point of view as below. He believes that any thought could not be an absolute intellectual result, it is actually a system blended with emotions, images, all possible feelings etc. They can never be « dry », instead, our thoughts are very much nurtured. Imagination stands as one of the nurtures, therefore it merits our study during the process of reading.

> Every dominant thought is supported by some need, aspiration, or desire, that is, an element of affect, so that it would be complete nonsense to believe in the constancy of any idea existing in a purely intellectual state, in all its dryness and coldness. Every dominant thought (or emotion) must be concentrated in an idea or image to give it flesh, to provide it with a system, without which it would remain in an indistinct state (Ribot, 1901).

Imginative, imagination and poetry

Drawing is regarded as one of the earliest forms of imaginative creations, which satisfies perfectly children's demand to explore the outside world before school age. However, it is soon replaced by language as their favored means of expression. This new means corresponds to a deeper, more complex, interior attitude toward life and the world (Vygotsgy, 2004, pp. 54-55). With the advent of language, Duborge pointed out that poetry plays its unique role in the production of imagination for children. « L'accueil fait à la poésie dans une classe confiante favorise des expressions inattendues et touchantes de l'imagination enfantine »[81](Duborgel, 1992, p. 131). From his remarks, it seems that poetry could be a stimulator to imagination for children during their childhood. We then try to figure out how poetry could gradually facilitate such a brilliant passage to imaginative nurture in children.

Compared to adults, children's imagination has their own characteristics. Their imagination may not be as vast as adults due to their limited life experiences, however it could be much deeper than what we could imagine. Voygotsky claimed that « they have greater faith in the products of their imagination however controls them less » (Vygotsky, 2004, p. 34). Their faith and liberty in imagination could win them particular nurture in preparation for further learning. The intervention of poetry in the process therefore should take this into consideration.

When children enter the written world around school age, nursery rhyme attracts young learners with its repetitive structures and regular rhythm, which serve as a strong yet regular stimulation that delicately retain children's memory traces – the plasticity of memory. This trait of nursery rhymes offers exactly what could devote to a solid reproductive imagination. With the growing of children, their « adult body » and « adult brain » crave for higher intellectual level of imagination. Creative imagination gradually emerges

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[81] ...the welcome made to poetry in a favored confident class of unexpected and touching expressions of childish imagination(Translated by DL).

and occupies an irreplaceable place in their imaginative nurture. The objectif of creative imagination is to help children reach the « rational process », i.e. the reflection level. Modern poetry requires a higher level of adequate experiences, emotions, and reflections of language. Introduced by the nursery rhymes, it may have its own advantage to stimulate the higher imagination. We therefore hypothize that poetry may contribute to the imaginative nurture in language for children. This contribution of imaginative nurture, if it exists, may also serve as an essential element for the construction of ecopoetry in reading.

> Physiologically the reason for this crisis is the formation of an adult body and adult brain; psychologically the reason is the antagonism between the purely subjective imagination and the objective rational processes, or, in other words, between instability and stability of mind (Vygotsky, 2004, p. 35).

2.3. EXPRESSIVITY OF NURTURED LANGUAGE

As depicted in the last session, children have all the possibilities to be well nurtured (human emotion, imaginary, imagination etc.) through poetry. Tsur (2012) has once considered poetry as a « unity in complexity » from a linguistic perspective: « the words and their order in a verse line are constrained by the lexicon, the norms of figurative language, syntax, rhyme, rhetorical schemes and, of course, meter » (Tsur, 2012, p. 424). In the meantime, it seems that the mutual constraint among these « incompatible norms » in poetry could forge itself as an « elegant solution », or an artistic way out from the complexity.

Does this complexity contribute solely to make poetry more difficult for readers? On the contrary, this complexity conceives abundant possibilities to get access to poetry. We have already mentioned the visual, acoustic, and reflective accesses to poetry in the last sessions. This « tissage » accordingly presents a multidimensional perception in readers, and secretly « prolongs the process of perception » in an artistic way. Shklovsky explained that the slowdown in perception when reading poetry, principally visual and acoustic, pulls out readers and poetry from each other while intensifying the in-between unfamiliarity.

> And art exists that one may recover the sensation of life; it exists to make one feel things, to make the stone stony. The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make the object « unfamiliar » to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged (Shklovsky, 1965 p. 12).

How does this prolonged perception deploy its unfamiliarity in readers both visually and acoustically in poetry? Will there exist any interaction between visual and acoustic accesses when reading poetry? More profoundly, will these basic perceptions, at certain point, transform and rise up to a reflective level, conducing to a meta knowledge of poetry? This session will focus on these questions.

2.3.1. Visual facet of poetry

2.3.1.1. From visual perception to visual thinking

Visual perception precedes verbal activities, which constructs one of our main accesses to the world. It provides us with resourceful visual materials for all uses. As Bernard Noël mentioned: « nous tirons de notre relation visuelle avec le monde les matériaux de nos opérations mentales »[82](Collot, 1997). Visual perception serves as this reserve where all visual information accumulates, waiting to be processed for mental targets. Stimulated by eye contact, visual perception possesses its exclusive advantages: its direct visual connection with objects is considered as more alive and more rapid than our touch, and contributes to our imagination, sentiment and an alternatively incredible wealth (Collot, 1997, p.139). Even so, it is still a laborious job to select from abundant visual information including images and texts in the service of reaching a certain level of thinking. How images could affect our visual perception? How and to what extent the visual perception deviates from perceptive level to a reflective level? Which text facilitates this deviation? We now try to figure out these questions.

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[82] We draw from our visual relationship with the world, the materials of our mental operations(Translated by DL).

From images to writing, human beings have gone through a lengthy period of time. Our writing signs are supposed to be born from those figures (images) scattered on varieties of surfaces. Where do these figures and images come from? Images could be born earlier from the discoveries (inventions) by human beings. Images themselves are very likely to be the thinking of the display[83] (Collot, 1997 p. 274). This transformation from images to writing not only establishes our writing system but also profoundly alters or deepens our visual perception. To be more exact, their coexistence has hierarchized our visual perception into two layers: a visible one and an « invisible » one.

> …Il ne serait d'ailleurs pas absurde de supposer, au contraire des idées reçues, que c'est le tracé de figures sur du sable, ou sur un support similaire, qui a donné pour la première fois à l'homme l'intuition de ce qu'allait être, beaucoup plus tard, l'écriture. Sur le sable, le geste ne fait pas seulement que s'emparer des figures: il est en concordance immédiate et sensible avec le rythme de la parole, qu'il lui est loisible de prolonger ou de mimer à l'intérieur même de son graphisme[84] (Christin, 1995, p. 6).

The former perception conserves its original angle of observing images. Christin believes that image has all its power to reach a more concrete and observable revelation. As she argues, « l'image…privilégie sur l'abstraction et ses prospections intellectuelles qui ouvrent sur l'inconnu »[85] (Christin, 2001 pp. 23-24). This visual perception thus inherits the donation from images, and prepares us an intellectual exploration; the latter perception aims at another level - « voir autrement » (see alternatively). The receiver not only sees the things, he also sees the air between the things, which means the space, serving as their place and their link, the material of their connection. It is how we see mentally (Christin, 1995, p. 18). These are « invisible » elements, which in effect exist and wait to be explored in writing. It is our physical vision that allows the visible demonstration however it is our mental activ-

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[83] « La pensée de l'écran » according to Anne-Marie Christin.

[84] ... It would not be absurd, on the contrary, to suppose that it was the drawing of figures on sand, or on a similar support, which gave to man for the first time the intuition of what was going to be, much later, writing. On the sand, the gesture does not merely take possession of the figures: it is in immediate and sensible harmony with the rhythm of the word, which is free to prolong or mimic even within its graphics(Translated by DL).

[84] « La pensée de l'écran » according to Anne-Marie Christin.

[85] The image ... privileges on abstraction and its intellectual prospections that are open to the unknown (Translated by DL)

ity that reveals the invisible connections hidden inside. The combination of these two visual conceptions conjointly contributes to « visual thinking » (pensée visuelle/pensée des yeux).

Visual perception, as Collot presents, is not a simple recording. Visual mechanism conceptualizes the received information (Collot, 1997 p. 277). It deviates from its superficial capture of image to a subsequent reflection. Visual thinking aims at analyzing the received materials and digging out those « unseen » elements, therefore to discover more than a tip of iceberg. Meanwhile, it functions without abandoning our habit of capturing images in the world. Although we sometimes find no apparent « ancient » images in the modern writing signs, they still « haunt » the text. They are called the « ghosts » (« vide fondateur ») in the text. Collot confirmed that they stay latent in writing, whereas never reluctant to embody themselves and regain their vitality to stimulate the interrogations of our thinking (Collot, 1997 p. 275). This doubled unity in visual perception has provided us with a solid basis up to the reflection towards texts.

It reminds us of the visual accesses to poetry that have been discussed in chapter one, which contains the real images as illustrations, images of words as concrete poetry, and also the hidden images composed by syntactical units in poetry. To develop visual perception to its full advantage in class is to attract pupils entering the text by their inborn curiosity of capturing images, to guide them to discover the « unseen » elements behind the text or the images, and finally to elevate their vision from visible linguistic elements in text to their invisible connections by reaching the state of visual thinking. The didactic value of visual access to poetry lies in here and it should be advocated by teachers' accompaniment. It is their job to demonstrate how to raise questions from these images in poetry and to help them ascend to a reflective level in poetry.

2.3.1.2. Prolonged visual perception in poetry

The combination of text-image in poetry

It is until 19th century that the encounter between poetic texts and images has been realized. Baudelaire, Rimbaud, Verlaine, and Mallarmé …these most innovative poets of nineteenth century tended to take advantage of the painting therefore they tried to make the two artistic forms into one. They eliminated the obstacles of « I see » (« je vois ») from the speech (Christin, 1995, p. 123). Among them, Apollinaire initiated his affirmation « moi aussi je suis peintre » (me, I am also painter) by creating his famous calligram after the verse figure. The encounter of poetry and images has demonstrated us how they probe, negotiate, and interact with each other.

> La grande innovation d'Apollinaire est d'avoir réutilisé ce matériel d'occasion que constituait le calligramme pour le faire servir véritablement, dans une perspective à la fois psychologique et poétique, à la reconstitution d'un acte poétique beaucoup plus qu'à la simple lecture, qui est toujours un phénomène passif [86] (Christin, 1995, p. 113).

The famous « le poème à Lou » by Guillaume Apollinaire has showed us his concept of calligram (see poem 1). The figure of the poem corresponds exactly to the girl Lou wearing her hat. Linguistic materials in the calligram have abandoned their regular syntactical order as in text. Instead, they submit their layout to the shape of the portrait. There also exists the delicate correspondence between the description of words and their position as images in the calligram: « le grand chapeau canotier, œil, nez, la bouche, l'ovale de ta figure, le coeur … ». It seems that the poet tends to replace the lines and curves of image by the shape of the letters and words. This calligram positions itself closer to images, presenting more in a recreational manner. This combination of text-image could possibly build a bridge for young readers to get familiar with the « text » world without totally quitting from the « image » world. It may gradually delay and alleviate the strangeness and uncomfortableness brought by the brutal change in a visual perspective so that it could save young readers more time and pleasure to get used to the written world.

Strategies to prolong the visual perception in calligrams

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[86] The great innovation of Apollinaire is to have reused this used material that constituted the calligram to make it serve truly, in a perspective both psychological and poetic, the reconstitution of a poetic act much more than the simple reading, which is always a passive phenomenon (Translated by DL).

Scattered linguistic fragments, original order of thinking, plural-systematical punctuation, ubiquitous free spaces, associative ideas … to name just a few, are also found in calligrams. These traits interweave this « unity in complexity » in calligram. If the text-image combination serves as the first and superficial step of visual perception, poets should intend for further stepping onto the reflection in poetry. The key of reaching a multidimensional visual perception, thus maximizing the visual thinking is, as we mentioned before, to slow down its processing procedure. Traits in calligrams could precisely match this delaying tactic. Let us take a few calligrams to find out what are these delaying statics in poetry and how they function in reality. The examples are from two poems of Michel Leiris: « Amour » and « Michel Leiris » (see poem 2 and poem 3).

Figure 1 - Poème à Lou

Figure 2 - Poème Amour

Figure 3 - Poème Michel Leiris

Although we are capable to identify the words « AMOUR » and « MICHEL LEIRIS » in the calligrams right away, it seems that their original presentations always invite us to stay a little longer to unlock numerous question marks aroused in readers' mind: letters are dispersed or reshaped, spaces are reorganized and even the significances of words are partially altered. But why? All these questions will urge readers to slow down and stare at the calligram for a second look. This pause is considered as an essential gesture from visual perception to visual thinking.

If letters have reached a certain balance of energy in one word in text, their dispersion from the word could set free their respective energy, thus aiming for a reconstruction of other units in a new balance. As Lapacherie presented, every alphabet has its own form and weight, opacity and consistency… every letter presents itself as an automatic and picturesque form. « Elle est le dessin schématisé d'un objet, nommé dans la légende des gloses

illustrées »[87] (Bassy et al., 1980, p. 59). In calligram, spaces are cut into (ir)regular pieces by scattered letters. These pieces occasionally accumulate or disperse, as if they were compressed or extended in shape. The space, cooperated with letters, challenges readers' eyes and mind. As Lockerbie utters, readers wish to build their own ideal images in mind by reconstructing the letters and spaces in poetry. The most unexpected position of letters creates the most surprising connections between letters in mind, thus we could achieve the most fruitful reconstruction (the creation). The reconstruction doesn't equal a linear disposition (like in the traditional writing) nor the reading that submits to the mathematical, homogenous and irreversible time, but follows a totally subverted time (Lapacherie, 1983, p. 34). Let us observe below how these lurked strategies function in calligrams.

> Il s'agit moins d'une peinture statique que de la construction de l'espace par l'œil du lecteur dans les mouvements qu'il est obligé de faire pour relier les éléments épars et reconstituer dans son esprit le tableau idéal qui n'existe pas sur la page. La lecture du ciel étoilé joue un rôle important dans cette opération: autant sa position inattendue en bas de la page crée une impression de profondeur, autant les mouvements de l'œil allant d'une étoile à l'autre tissent un réseau de rapports qui structurent la perspective spatiale ainsi ouverte[88] (Lockerbie, 1977, p. 59).

The five capital letters in calligram « AMOUR » develop themselves in depth delicately following the order of word spelling. Every letter has different sizes and positions nested in analogy. Lapacherie considers letters as the key: « la clef déclenchant les ressorts de notre imagination »[89] (Lockerbie, 1977, p. 2). Letters seem to be mobilized one after another, inviting readers to open each « door » belonged to the word right into its center or to strip every layer of the word right into its core. The deep secret of the word inside seems gradually unveiled by the invitation of the enigmatic letters. It puts us into a three-dimensional space where A seems much closer than R to us. Our intimacy towards the five letters is consequently altered. What's more, letters as « A, M, O, U » in the calligram bring their con-

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[87] It is the schematic drawing of an object, named in the legend of illustrated glosses(Translated by DL).

[88] It is less a question of a static painting than that of the space construction by the reader's eye in the movements which he is obliged to make in order to link the scattered elements and reconstitute in his mind the ideal picture that does not exist on the page. Reading the starry sky plays an important role in this operation: its unexpected position at the bottom of the page creates an impression of depth, so much the movements of the eye going from one star to another weave a network of relationships that structure the spatial perspective thus opened(Translated by DL).

[89] … the key triggering the spring of our imagination(Translated by DL).

figurations into full play, thus demonstrate us a collective vertical symmetry in vision. These aesthetic experiences could impress us with its perspective adopted from observing images. The reconstruction of the word « AMOUR » thus brought us a new perspective towards our visual perception.

Another calligram is named after the poet: Michel Leiris. We could see that the letters arrange in a rhombus by reflecting the poet's name. The letters form the word « Michel » while climbing (descending) to the top (bottom) in order, shares its last two letters to initiate the rest letters forming « Leiris » and then push it down (up) in order. Letters spread in an oblique direction, and partly incorporate with each other (« Michel » and « Leiris » share two letters: « e » and « l »). This calligram could globally be folded into two counterparts according to its horizontal symmetry line composed by « MI…IS ». It impresses us with its mirror-like visual effect, as if observing an image. The whole space is segmented into five parts: four open spaces and one closed area. The closed area, surrounded by the name of the poet, seems to exhibit an exclusive space where poet could reflect on (both visually and mentally) himself, without being disturbed from the outside world. The reconstruction of the poet's name has dug out deeper reflection towards the narcism.

According to the analysis of the two calligrams, It is not hard to point out the strategies used in the calligrams in order to prolong our visual perceptions according to the analysis of the two poems from Michel Leiris: the decomposed letter power, the extension of space and most importantly the reconstruction that comes along. Could this reconstruction stimulate our brain and attain our goal of visual thinking?

2.3.1.3. Reconstruction of text or mind?

The reconstruction in calligram has fundamentally altered our ideology of letter order. Isolated letters no longer follow the continuity of time. Instead, they possess a new spacial nature. This nature has endowed them a liberty of movement in the space. In the meantime, letters get rid of the standard syntax considered as the control of thinking (Lapacherie, 1983, p. 34). « L'écrivain prolonge quant à lui le jeu visuel à travers la typogra-

phie… l'écriture sera donc neuve par sa forme, c'est-à-dire par sa typographie »[90] (Christin, 1995, p. 137). The liberty of typography in calligram deepens the visual perception by shaking off the traditional mind control, and aims at presenting a multi-dimensional text.

This freedom in form has inevitably cast its influence on the significance of the letters, words and other linguistic fragments in calligrams. It initiates with its endowment of innocent meaning on letters (Christin, 1995, p. 132), continues with the association of ideas along with the spatial movements. The letters are interlinked, often by certain images or illusions in our mentality. Their linkages are flexible, accordant or antagonistic, sometimes even accidental, but always reproductive. So are their significances. They vary, multiply, fluctuate, and negotiate, all depending on readers' mind. The association of ideas in calligrams leads to an ambiguous visual perception by establishing mental associations among letters, and aims at demonstrating a multi-meaningful text. Here, we have observed clearly the possibilities to explore the various relations between linguistic elements in poetry, syntactical, semantic, and geographic … which could gradually reveal the multi-faceted truth of language for pupils in different age groups.

> …L'association des idées est, parmi les thèmes sur quoi nos cours de psychologie portaient, l'un de ceux qui m'ont le plus intéressé. Imaginer ce mécanisme était aussi attrayant que la vue d'un tour d'illusionniste : les idées s'engrenant selon des affinités imprévues, et empiétant l'une sur l'autre, rebondissant grâce à leurs carambolages et se métamorphosant, proliférant à la traversée d'innombrables carrefours et s'ajustant dans notre tête en une chaine infinie, dont chaque maillon donne naissance à une autre chaine[91] (Christin, 1995, p. 137).

The reconstruction, no matter concerning the layout or the significance, relies on the mutation of our attention in calligrams. There no longer exists any apparent key words or main words. Letters float in the space with no predetermined syntax. No hints divulged from the poet's original intention. Readers should count on their own illusions and wis-

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[90] The writer extends the visual play through typography ... the writing will be new by its form, that is to say by its typography (Translated by DL).

[91] ... Among the themes on which our psychology holds, the association of ideas is one of the most interesting. Imagining this mechanism was as attractive as the sight of an illusionist trick: ideas meshing with unforeseen affinities, encroaching on each other, rebounding through their pomp and metamorphosing, proliferating to the crossing of innumerable crossroads and adjusting our head in an infinite chain, each link of which gives rise to another chain (Translated by DL).

doms to capture and expose the « invisible » connections and interactions among letters (Christin, 1995, p. 148). We have every evidence to believe that calligram is designed to slow down the visual perception in the purpose of probing further reconstructions of the text and readers' mind.

As Lockerbie presents that no matter how the appearance of the figure in the eyes of poet, or how the movement occupies the space, the graphic form collaborates entirely with the elaboration of significance in calligrams. This visual expressivity overlaps the expressivity of text (Christin, 1995, p. 143). The double effect has once again confirmed that calligrams are more than a decorative entertainment. Apollinaire believes that it lights the fire of joy concerning multiple significations (Lockerbie, 1977, p. 9). This poetic form shows us the combination of text and image and the transcendence from visual perception to visual thinking. The calligrams provide us with an ingenious perspective on the visual effect hidden in the genre of poetry.

The text-image combination in poetry, especially in calligrams should enlighten us in multiple teaching activities: their coexistence may possibly reduce the psychological friction caused by the transition from image world to the text world for young readers. Written information may be more easily accepted for them when it is introduced by images. Graphic perspective in text analysis dissects distinguished layers of text. Young readers would have the opportunity to unveil a more comprehensive and rich text by adopting the graphic perspective. The reconstruction that came along by poetry concerns not only the reconstruction of text, in form or in significance, but also more essentially readers' mind. Young readers would benefit from the reconstruction to develop a divergent visual thinking mode by this purposeful poetry education. To sum up, it is not poetry (or calligram) itself vital to young reader; it is the ubiquitous possibilities of interior reconstructions offered by poetry that matters. That is also where the nature of reading and writing stand by. It is therefore, of great importance that young learners going through this process could seize the prolonged attentions in visual facet of poetry and keep weaving their connections with self, others, language, and the world.

Malgré les pratiques scolaires, leur problème [celui des élèves] n'est pas de comprendre telle ou telle règle de correspondance sonore, tel ou tel écrit isolé. Leur problème est de comprendre la nature du système d'écriture que la société leur offre. Pour le comprendre comme système, ils sont obligés de le reconstruire intérieurement, au lieu de le recevoir comme une connaissance préfabriquée[92](Lockerbie, 1977, p. 9).

2.3.2. Acoustic facet of poetry

Does this visual access the exclusive way to actually get access to poetry? Or could this reflective level in poetry only be achieved through visual perception? « Il se trouve en effet que le mot dont un signifié a pris possession est aussi un son, audible même dans le silence de la lecture moderne, celle qui ne semble se faire que par les yeux »[93] (Ferreiro & Teberosky, 1982). It seems that another access secretly undergoes its own exploitation towards the core of poetry intertwining with the visual access -- the acoustic access. The combination of the two accesses also echoes the grapheme and phoneme in reading, therefore merits our attention.

This attention towards the acoustic access is actually nothing new. Composed by phonemes, poetry naturally conserves its acoustic characteristics. Some remarkable and monumental event took place in the middle twentieth century when the current of « poésie sonore » (sound poetry) advocated by Bernard Heidsieck sprung up in Paris, followed by what was called the « poésie d'action »(action poetry). This current pushed the innovative poets to reveal every acoustic possibility to diffuse poetry including Bernard Heidsieck and Henri Chopin. It goes without denying that the rise of sound poetry depends largely on the technology of tape recorder. The new technology allowed poets to rediscover their « lost sound », and to take poetry out of the written text. To put it simple, sound poetry is designed to let poetry speak and let it be heard. Naccache put it more vividly by claming that it pass

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[92] In spite of the school practices, their problem [of the pupils] is not to understand a certain rule of sound correspondence, this or that kind of isolated writing. Their problem is to understand the nature of the writing system that society offers them. To understand it as a system, they are obliged to reconstruct it internally, instead of receiving it as a prefabricated knowledge(Translated by DL).

[93] It is in fact that the word of which a signified has taken possession is also a sound, audible even in the silence of modern reading, which seems to be done only by the eyes(Translated by DL).

from writing to sound, from « couché » (lying down) to « debout » (standing up) (Bonnefoy, 2007, p. 19). The acoustic elements in poetry are thus activated in text. They are animated!

The change of perspective in perception subsequently cast on the relation between poetry and its readers. The « dry » intimacy between written poetry and its readers has been shattered and immediately replaced by a more open and vast public space where its readers respond, participate and construct the poetry together with the poet. Even though the sound poetry or action poetry takes more risks on their performance, they indeed create us a more enriched poetry reading. This session is therefore considered necessary to describe poetry as an acoustic composition and explain how these acoustic elements interact in various poetry representations. « La prise de risque » (the risk taking) referred by Naccache may also serve as an effective professional gesture when it comes to the diction of poetry[94].

> La poésie se fait « action » parce que, dès le simple choix de la lecture publique, la possibilité du « cassage de gueule » apparaît, la prise de risque du performeur venant mettre à mal le confort de la poésie écrite et de la lecture sèche[95] (Naccache, 2011, p. 38).

2.3.2.1. Rhythm and poetry

Poetry itself is a composition of acoustic elements. The first and foremost element will be its rhythm. It quickly introduces us into the acoustic aspect of poetry by its characteristics such as repetition and periodicity. Despite its ambiguous definition when it was first put forward by Du Bellay[96], Dessons (1998) revived it in language with a new definition: « l'organisation du mouvement de la parole » (parole au sens de Saussure, d'activité individuelle, écrite autant qu'orale)[97](Naccache, 2011, p. 28). From his definition, we imme-

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[94] cf. Diction expérimentée by Michel Favriaud.

[95] Poetry becomes "action" because, from the simple choice of public reading, the possibility of "breaking the mouth" appears. The risk-taking of the performer comes to undermine the comfort of the written poetry and the dry reading(Translated by DL).

[96] The first person who put forward the word rhythm is Du Bellay, in *La Défense et illustration de la langue française*
, and the illustration of Langue Francoyse in 1549. It is believed that the original word had mixed the definitions of rhythm and rime, therefore was not clear (Dessons, 1998, p.11-12).

[97] The organization of the movement of speech (speech in the sense of Saussure, of individual activity, written as well as orally)(Translated by DL).

diately spotted three key words: « parole », « mouvement » and « organisation », with which we decide to unveil more details concerning rhythm in poetry.

Every poem has its own specificity and its own manner of « speaking ». In poem, the importance doesn't lie in what it speaks, but how the speech is done (Dessons, 1998, p. 26). Speech is crucial in poem, so is in rhythm. The verse is not alone; there is always speech in the verses. Speech and verses are coexistent in poems on distinguished levels. That is why rhythm is not only born for verses in poem. It should therefore be differentiated for both. By comparison, speech stands even closer to rhythm, which is considered as an essential component of speech. We would even say that the speech and rhythm belong to each other (Dessons, 2011, p. 39). Accordingly I believe that « parole » (speech) is the place where rhythm is born and will be rest.

> La notation classique du rythme a essentiellement été faite sur le vers et pour le vers. En quoi elle est métrique. Jusque-là, rien à y redire. Mais elle oublie qu'il y a toujours deux choses dans un vers. Il y a, pour une part, le patron métrique, la versification, qui est un schéma abstrait: un octo-syllabe est un vers de huit syllabes non césure. Mais il y a aussi que c'est un segment de discours. D'autant plus que, généralement, un vers n'est pas seul. Il y a un discours en vers. Et le discours se réalise de telle sorte qu'il n'y a, pratiquement, jamais deux vers semblables, pour une même métrique[98] (Dessons, 2011, p. 127).

The movement is based on the repetition in rhythm. To begin with, it has a natural link with our body: the heartbeat (the diastole and the systole); the respiration (to inhale and to exhale) for example. These regular body correspondences interact and coordinate, giving the form of rhythm (Dessons, 1998, p. 31). This will lay a solid foundation for young learners to grasp the basis of rhythm. Nevertheless, the repetition itself is not rhythm. The illusion of repetition mistaken for rhythm is just a phenomenon of percep-tion, a traditional notion (Collot, 1997 pp. 298-299). Rhythm in poetry is nothing but a contradictory unity: it retains the habit while breaking it, and the breaking moment always brings us lots of surprises. « La même notion de rythme paraît successivement signifier le

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[98] The classical notation of rhythm has been essentially made on verse and for verse. It is metric. Until then, there is nothing to repeat. But she forgets that there are always two things in a verse. There is, in part, the metric pattern, versification, which is an abstract schema: an oct-syllable is a verse of eight syllables uncut. But there is also a segment of discourse. Moreover, generally, a verse is not alone. There is a speech in verse. And the discourse is realized in such a way that there are practically never two similar verses, for the same metric (Translated by DL).

même et son contraire, la cadence et la rupture de la cadence »[99] (Dessons, 1998, p. 52). This contradictory unity is composed of both relax and tension, repetition and interruption, balance and imbalance etc. An internal movement of rhythm has turned it into a dualistic structure.

The alternation and periodicity born from the repetition contribute to the linearity of rhythm, whereas it is the otherness, the interruption mixed from speech and versifications in rhythm that promotes its dynamic organization. To clarify the organization, we are obliged to turn to the phonic component of language — phoneme for more clues. Phoneme, as a representation of sound, plays a crucial role in the establishment of the organization in rhythm. As Saussure presented, phoneme is discontinuous as verbal images while sound is continuous when we give speech (Dessons, 1998, p. 51). Phonemes disperse and accumulate in the sound of words, alter the rhythmic structure, animate the acoustic environment in poetry, therefore enrich the organization. Furthermore, this phonic component also aroused distinguished influences upon language: its aesthetic value brought by the musicality has been recognized while its semantic value is relatively underestimated according to Dessons. In reading, phonemes are flexible linguistic units in poetry aiming for both typical and alternative rhythmic effects, all decided and manipulated by its readers.

> On peut distinguer deux attitudes de commentaire – parfois mêlées – face à la composante phonique du langage: l'une, s'appuyant sur une conception esthétique du phonème, cherche à mettre au jour la « musicalité » d'un texte; l'autre, se situant dans une perspective sémantique, tente de décrier le rôle du phonème dans la signification d'un texte[100] (Dessons, 1998, p. 44).

The interaction among speech, movement, and organization has refreshed our point of view towards rhythm, not only in poetry, but also in daily speech, in artistic works like music and paintings, even in nature. As Dessons referred, « ce sera, compétence par compétence, une occasion de penser. Une obligation même, au lieu de l'application rou-

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[99] Thus the same notion of rhythm appears successively to signify the same and its opposite, the cadence and the rupture of the cadence(Translated by DL).

[100] We can distinguish two attitudes of the comments - sometimes mixed - with the phonic component of language: one, based on an aesthetic conception of the phoneme, seeks to bring to light the "musicality" of a text; the other, in a semantic perspective, tries to describe the role of the phoneme in the meaning of a text(Translated by DL).

tinière d'un prêt-à-penser »[101] (Dessons, 1998, p. 44). With the new perspective, we have the chance to ponder and reponder upon the acoustic values of rhythm. Bonnefoy's discovery interestingly responded to this standpoint. What Bonnefoy found in poetry is a « mystic experience » (Dessons, 1998, p. 27) where we might « accidentally » capture and reactivate the sound concealed in us usually dating back to our childhood. Sometimes the sound can be even as light as the drops of water, what Bonnefoy called « des gouttes d'eau ». The mystic sound, as a total return to self, with no specific significance however could reverberate in our encounter with poetry. Instead of just hearing the poetry, when we carefully listen to it, this non-significant sound will enter into us, repeat in a certain rhythm, occupy all other spaces in our mind and focus on no one but us. This explains what Dessons called the « competence of pondering », this unique competence could assume as a psychological self-preparation before opening to the world (« l'Un du monde »). For young readers, it is essential to understand that rhythm could be significant and also non-significant, and it could not only exist in the text and the outside world but also right in us. All we need is to listen to the poetry while coping with the relations between poetry and self, and between poetry and the world.

> Nous avons tous, cependant, non pas simplement entendu mais écouté, à des moments de nos vies – souvent dès l'enfance --, le bruit des gouttes d'eau d'une averse frappant quelque toit ou vitre tout près de nous. Ce bruit s'interrompt et reprend, parfois il se précipite, le hasard qui est en son fond se montre en son évidence que rien n'explique, et cette expérience d'une non-signification absolue dans ces chocs intermittents vide le bruit de toute autre chose que soi…ce bruit, c'est l'Un du monde s'ouvrant, et nous qui écoutons les gouttes se succéder de cette manière aléatoire…[102](Bonnefoy, 2007, p. 36).

Dessons has given a new term to the mode of signification brought by rhythm and prosody in the movement of speech: the orality (Bonnefoy, 2007, p. 21). Although ex-

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[101] It will be, competence by competence, an opportunity to think. An obligation even, instead of the routine application of a ready-to-think(Translated by DL).

[102] We all, however, not only heard but listened to, at times of our lives - often from childhood - the sound of drops of water from a downpour striking some roof or window close to us. This noise stops and resumes, sometimes it rushes, the chance which is at its bottom shows itself in its evidence that nothing explains, and this experiment of absolute non-significance in these intermittent shocks empties the noise of everything other than oneself ... this noise is the One of the world opening, and we who listen to the drops follow one another in this random manner ... (Translated by DL).

pressed in an oral manner, it is quite differed from what we call the oral language and the written language. Orality can't obtain any significance if there exists no rhythm moving in the speech aiming for its own organization. Tsur has put forward another term to refer to the similar effect of rhythm: the « poetic mode » of speech perception. He described it as a mysterious effect on the perceptual and expressive qualities of the speech sounds. He then pointed out that its effect often reaches our awareness (Dessons, 1998, p. 45). Based on the two similar terms, it seems that the orality of Dessons weighs more on the significance of text by rhythm. It serves as the embodiment of the organization of written language (Tsur, 2012, p. 35); the poetic mode of Tsur, on the other hand, concentrates more on the aesthetic perspective, expecting the musicality in rhythm. These two terms both contribute to the language reflection of poetry in respective manner.

Rhythm, as an indispensable component in the acoustic system of poetry, should be attached great importance to young readers. Physical intimacy with bodily rhythm provides them the basis. To step further in class, pupils are supposed to be aware of the relationship between rhythm and speech, rhythm and signification of texts; internal organization of text brought by the rhythmic movement of phonemes. They should also interact with the rhythm in diction (see next session), through which they may understand better how to construct a better relationship with self and with the world through poetry.

2.3.2.2. Punctuation and poetry

Different from the rhythm in the movement, another acoustic element in poetry focuses on a supra-segmental dimension in written language. Although it remains immobile, it can also participate in the signification of the speech in an oral way (Dessons, 1998, p. 46). It is the punctuation. It controls the pause of the sound, the relation between words and verses, and the emotional power in the poetic text. Composed of various marks ready for separating groups of words, punctuation was established to obey the logic rules in speech in order to clarify its significance. Nevertheless, it could be detached from the logical rail and altered because of the concurrent rhythm in poetry. As we mentioned before, rhythm is a contradictory unity in which readers intend to coordinate the speech-versification relation. Therefore, it is the task of punctuation to go back and forth between logical rules and rhythmic effects of the texts.

Modern poetry has the tendency to escape from the logical aspect of punctuation in its pursuit of more freedom. To attain the object, it gradually adopts the non-linearity and the blank as a new representation of punctuation other than « la ponctuation noire »(the black punctuation)[103]. According to Jaffré, the contemporary poetry has offered us a laboratory of language where we could be pushed to study punctuation to a more expanded limit (Dessons, 1998, p. 57). This tendency could be immediately detected from two poets who belong to the neighboring centuries as below. From the poem of Verlaine, we could clearly observe that the punctuation concentrates more on the logic layout of the poem: pause in speech, emotions as hesitation and exclamation…the space in-between serves to isolate the verse lines in order to present the poem more neatly; the poem of André du Bouchet, however, pays more attention to the layout of the page: the black punctuation shrinks and makes way for other types of punctuations: non-linearity and blank for example in this poem. The new significance brought by punctuation sometimes collides with the orality, sometimes joins the orality, bringing a new revolutionary era for readers.
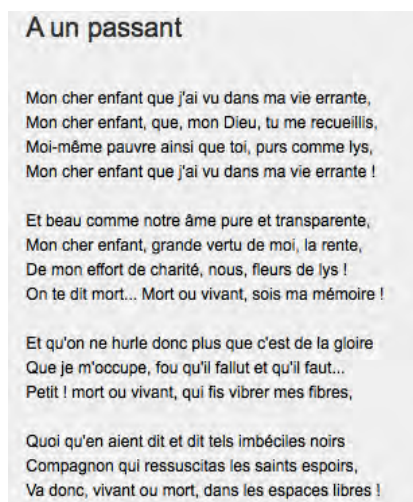
Figure 4 - Paul Verlaine (1844-1896)
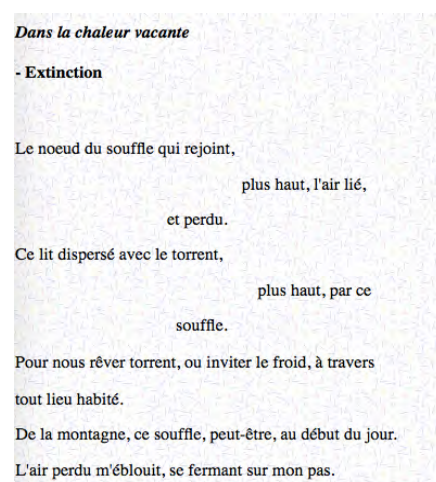
Figure 5 - André du Bouchet (1924-2001)

The form of punctuation in modern poetry tends to transfer from explicit signs to implicit layout in text. What we see on the page is the reduction, sometimes the disappear-

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[103] This term was put forward by Michel Favriaud. In his plura-system of punctuation, he has named several types of punctuation in poetic texts: the black punctuation (la ponctuation noire), the blank punctuation (la ponctuation blanche), the grey punctuation (la ponctuation grise) etc.

ance of explicit punctuation marks, not the reduction or disappearance of punctuation itself. We have to pay attention that this tendency does not lead to an absolute non-punctuation, but a transformation of organizational order in poetry. This tendency, in fact, has released, or even expanded the responsibility of punctuation marks in the semantic organizations in poem. From this moment, the significance in poetry is no longer fully decided by logical syntax marked by explicit punctuation signs. It could also be influenced by these implicit elements: the blank between lines, the symmetry of certain verses, or even the images in poetry—the calligram (detailed in the last session) etc.

The typography and the layout of poetry have demanded its readers for longer and more variable attention on distinguished punctuation forms, thus elaborated the reading of poetry. As Aragon put it, « permettre certain jeux de l'esprit » and « faire accepter deux sens conjoints du vers » are two principal effects that came along (Favriaud, 2011c, p. 83). In this way, the semantic significances between distinctive linguistic elements in poetry are diversified when punctuated differently, readers are therefore supposed to select their own versions of interpretations. The same rule applies to a more enriched and beneficial diction for readers (see last session).

> Si vous ne ponctuez pas, vous ne pouvez pas écrire vos vers de la même manière : vous les écrivez de façon à éviter entièrement toute équivoque, ou au contraire parfois pour permettre certain jeux de l'esprit, et faire accepter deux sens conjoints du vers[104] (Aragon, 1983).

Dessons has explicated the relation between the form (including the typography and the layout of poetry) and the significance in poetry: the former is never secondary to the latter. In fact, the form of poetry has endowed a pure aesthetic value through its graphic presentation. In turn, the form itself is non-significant; its contribution must be cooperated with the significance of the poetic text (Dessons, 1998, p. 64). As typical modern punctuation, the typography and the layout have assumed their roles of exploiting every semantic possibility in poetry through the form of poetry. The realization of these semantic possibilities is often reflected in an oral manner: word's position on page may correspond to its

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[104] If you do not punctuate, you can not write your verses in the same way: you write them in such a way as to completely avoid any ambiguity, or sometimes to allow certain games of the mind, and to accept two joint senses of the verse(Translated by DL).

intonation, the symmetry of verses may demand a similar description of rhythm, the isolation of certain words may imply a particular sound in diction etc. Favriaud pointed out « une trace mentale de type sonore » (a mental trace of sound: accent, intonation etc.) in punctuation. He referred that the punctuation is not only related to space and iconicity but also with the sound space and accentuation (Favriaud, 2012). The link between punctuation and sound is affirmed. Although presented visually as the signs in poetry, because of this link we decided to settle it under the « acoustic facet of poetry ».

One of the most pregnant effects in typography on oral reading is what we call the blank. Its oral counterpart is usually translated as the silence of sound. Claudel described: « ce rapport entre la parole et le silence, entre l'écriture et le blanc, est la ressource particulière de la poésie, et c'est pourquoi la page est son domaine propre »[105] (Dessons, 1998, p. 67). He obviously confirmed the existence of the correspondences between blank in writing and silence in sound. Instead of being considered as emptiness or meaningless, blank on page is supposed to occupy its own place, even as a particular resource of sound, in poetic texts. Except for the oral effect of blank, it also contributes enormously to the graphic organization in poetry.

In fact, the blank itself is nothing new in poetry. Even in the traditional organization of poetic text, we can often observe its participation as the space between words and lines, the page margins, the space around titles etc. The expansion of blank in modern poetry covers a more comprehensive linkage with distinguished linguistic units in poetry, with verses, stanza, and text…or certain temporary units (what Favriaud called the « floating units »). That's why Favriaud commented on blank as partly conventional yet partly idiosyncratic (Favriaud, 2012). This special facility of blank actually establishes a bond between the logic syntax of phrases and the graphic characteristic of typography. This bond is however not a compromise but a reconstruction of poetry: « une architecturation d'unités discursives »(an architecture of discursive units) (Favriaud, 2012). With the blank, these discursive units will have ample space to float, accumulate or disperse, and finally construct a multi-dimensional and multi-semantic (orality) architecture of poetry.

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[105] this relation between speech and silence, between writing and white, is the particular resource of poetry, and that is why the page is its own domain(Translated by DL).

La poésie est ainsi la pratique potentiellement la plus polysémique et la plus ouverte à l'interprétation de tous les discours, littéraires ou non, parce qu'elle est fondamentalement un travail sur les niveaux d'architecturation du discours, lesquels sont figurés principalement par la ponctuation maintenant considérée dans son plurisystème étendu et non plus seulement dans son pré carré noir[106] (Favriaud, 2012).

2.3.2.3. Recitation and poetry

Poetry, as an acoustic composition, offers its own acoustic way for its readers. From the seventieth, the exercise of recitation in various forms came into our sight as a pedagogical practice of renovation concerning poetry. Its existence was gradually accepted and adapted by public and became the most dominant, even exclusive acoustic way to poetry (Claudel, 1965). Favriaud confirmed this tendency in teacher's point of view by presenting the two most appreciated exercises in class: « les deux exercices plébiscités par les maîtres sont la récitation, qu'ils tentent souvent cependant de faire évoluer, et « l'écriture à la manière de », qui, au contraire, leur paraît rassurante, pour les élèves et pour eux-mêmes »[107] (Favriaud, 2006). From the I.O. documents, we also realize the importance of recitation in the poetry learning: it has become a ritual, a tradition, or even a sacralization, as a pedagogical must.

Meanwhile, we cannot deny nor ignore the criticisms concerning the recitation. In fact, the criticisms especially focus on the equivalence of recitation to the memorization, which could reduce the sound practice in poetry to a mere mnemonics. Siméon has cited bunches of great poetry practitioners to explain that the memorization itself has nothing to do with reading poetry. It is absolutely not necessary for readers to keep every single word in poetry in mind: « je peux aussi lire, je ne suis pas obligé de le réciter par cœur! »[108](Siméon, 1999). In order to unveil the truth of recitation, Favriaud gave his own definition of recitation: « la récitation est une restitution qui fait usage de la voix, ses objectifs sont de mémorisation

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[106] Poetry is thus the potentially most polysemic and open-ended practice for the interpretation of all discourse, whether literary or not, because it is fundamentally a work on the levels of architecturing of discourse. Those what are principally figured by the punctuation now are considered in its extensive multisystem and no longer only in its black square meadow(Translated by DL).

[107] The two exercises favored by the teachers are recitation, which they often try to evolve, and "writing in the manner of", which, on the contrary, seems reassuring to them and to the pupils themselves(Translated by DL).

[108] I can also read, I do not have to recite it by heart! (Translated by DL).

et d 'acculturation »[109] (Favriaud, 2007a). He confirmed that recitation remains one means of practicing the sound in poetry. From this definition of recitation, we can also entail that it must not be the exclusive acoustic access to poetry because it would be a pity that the sound practice of poetry is confined to either memorization or acculturation. What Siméon referred that years of rigorous training are indispensable to obtain a decent taste of poetry, which has reminded us that the mere training of recitation is far from enough.

> Disons clairement qu'apprendre à bien dire un poème n'a rien à voir avec la mémorisation, qu'il faut des années d'entrainement patient et rigou-reux pour progresser dans cet exercice, que pour donner le goût de la poésie, il vaut sûrement mieux faire l'impasse sur la mémorisation systé-matique de poèmes au profit d'activités de lecture et d'écriture plu-rielles[110] (Siméon, 2001, p. 42).

For years the I.O.s lean a lot on this oral practice while for years the educational specialists can't help being unsatisfied with it. The problem does not lie in the necessity of remembering poetry by heart, it lies in whether the memorization alone is enough to implement the sound practices in poetry. Before investigating into the dissatisfactions, we would like to put forward two questions and our observations: 1) Is the sound system complicated in poetry? From our observation, the intonation, rhythm, respiration, speed, articulation, just to name a few, fluctuate and interact in the sound system in poetry. The answer is yes. 2) Will readers' oral practice of sound in poetry make it even more complicated? We realized that when readers intend to utter the sound, the existing sound system immediately and inevitably absorbs the humane characteristics such as readers' emotion; imagination and interpretation etc. thus individualized the sound system in poetry. The answer is also yes. From our observations to the two questions, we believe that memorization is nothing but a tip of iceberg to enter poetry by an acoustic access, and there exist much more to explore in the complicated sound system. Correspondingly, readers are supposed to acquire more competences other than mnemonics.

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[109] The recitation is a restitution which makes use of the voice, its objectives are of memorization and of acculturation(Translated by DL).

[110] Let's say clearly that learning to speak out a poem has nothing to do with memorisation. It takes years of patient and rigour training to progress in this exercise, only to give a taste of poetry. It is certainly better to ignore the systematic memorisation of poems in favor of more reading and writing activities(Translated by DL).

Since Siméon took the stubborn and exclusive resistance on memorization as a « tue-poésie » (poetry killing), he then pointed out more realistically that years of recitation in school from 70s didn't bring us adult readers of poetry today; instead, this misinterpretation of sound practice in poetry could drive them away from poetry (Siméon, 1999). « La récitation demande aux enfants une performance sans qu'on ait construit les compétences nécessaires à la réussite de cette performance »[111] (Siméon, 2001, p. 25). His argument restated our views and aimed to develop the definition of recitation to a more enriched level – from memorization to diction, from mnemonic technics to a comprehensive performance of sound. Siméon believes that the key of the development focuses on how to deliver poetry in the way that public receives. Young learners are supposed to grasp certain competences so as to reach the development, among which memorization remains neither the first one nor the most essential one (Siméon, 2001, p. 42). Wouldn't it be nicer to develop various manners to practice diction of poetry as teachers should understand the memorization is mere by-product instead of purposes?

2.3.2.4. Diction and poetry

Endowed with diversified acoustic elements as mentioned before, poetry possesses abundant acoustic materials for oral presentation. Apart from memorization, diction is gradually more advocated in teaching activities. Favriaud described diction as follows: « la diction permet la réénonciation du texte, utilisant le corps comme second langage; elle est plus du côté de la subjectivité, de la recréation ou de la création; ses objectifs sont d'interprétation empruntant aux arts de la voix et de la musique... »[112] (Favriaud, 2007a). His description of diction concerns various elements related to text, readers, and even other disciplines. All these elements merit a prolonged acoustic perception by paying more delicate attention to the acoustic system in poetry. According to Collot, this prolongment of attention should extend to the state of floating: only by doing so, more details (the dark

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[111] The recitation demands children for the necessary competences in a performance that children have not built to the success of this performance(Translated by DL).

[112] The diction allows the rewriting of the text, using the body as a second language; It is more on the side of subjectivity, recreation or creation; Its objectives are interpretations borrowed from the arts of voice and music ... (Translated by DL).

corners in acoustic system) could be revealed and more acoustic values could be rediscovered; only in this way the transition from recitation to diction could be achieved.

> Pour chanter juste, il fallait donc réécouter, et mon attention, jusqu'alors flottante, s'efforçait de se concentrer sur le texte qui m'avait d'abord échappé. Les zones d'ombre s'éclairaient ainsi peu à peu, et les paroles, à leur tour, l'une après l'autre, s'imprimaient dans ma mémoire vive[113] (Siméon, 2001, p. 45).

The first and foremost attention in diction should be cast naturally on readers' body. Body organs follow certain rhythm in the cycle of respiration (pause)-utterance. This body movement is thus automatically recorded in our language. As Bonnefoy described: « le corps se retire de la conscience mais en laissant sa marque dans la parole… et cet espoir, ce besoin, cette tentative sans autre moyen qu'un désir ancré dans une mémoire »[114] (Collot, 1997 p. 314). Poetry is of no exception. Readers intend to express more of themselves, their emotion, and imagination etc. through the carrier of body. Therefore body involvement occupies an essential role in the subjectivity of readers in poetry diction. Dessons confirmed this subjectivity when he tried to compare diction with rhythm in poetry text: « on ne confondra donc pas le rythme d'un texte avec le sentiment qu'un lecteur peut, subjectivement, et donc arbitrairement, en avoir »[115] (Bonnefoy, 2007, p. 86). In poetry, it is however latent, waiting to be revived by the engagement of our body in order to establish an inner construction of readers. Favriaud also mentioned that the diction and the creative production in poetry could contribute to the subjective construction of pupils, even their socio-reflective approach of language, speech and other empirical knowledge (Favriaud, 2016). Returning to readers themselves is therefore the preliminary attention on which we should concentrate in an anthropological perspective.

To continue, a dynamic flow of sound also catches our attention as it aggregates and reintegrates (Dessons, 1998, p. 127) flexibly in poetry. As Bonnefoy described the effect of

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[113] In order to sing correctly, it was necessary to relisten, and my attention, until then floating, endeavored to concentrate on the text that had first escaped me. The zones of shadow were thus lit up little by little, and the words, in turn, one after the other, were imprinted in my living memory(Translated by DL).

[114] the body withdraws from consciousness but leaves its mark in speech ... and this hope, this need, this attempt without any other means than a desire anchored in a memory(Translated by DL).

[115] we will not therefore confuse the rhythm of a text with the feeling that a reader can subjectively and therefore arbitrarily have(Translated by DL).

sound in poetry: « il se détache de la parole ordinaire par des allitérations, des assonances, des rythmes qui, sans être de la musique, conféraient pourtant à l'écoute une importance aussi spécifique que primordiale »[116] (Collot, 1997 p. 238). This unique effect of sound in poetry invites us to slow down and wonder about the secret behind.

In the acoustic system in poetry, auditors would find themselves in a distorted combination of rhythm and melody (distinguished sound effects), in a redistributed order of word sequence, or in a « random » separation from the logical meaning…trapped and lost in a familiar yet foreign poetic text, what Favriaud called « une amitié-conflictualité de la langue et du texte » (A friendly-conflictual aspect of language and text) (Favriaud, 2011, p.10). « Dans l'énoncé oral habituel, ces traits prosodiques restent en général subordonnés à la structure syntaxique et sémantique de la phrase, dont ils soulignent les articulations »[117] (Bonnefoy, 2007, p. 15). Collot has reminded us of one possible answer to this acoustic confusion -- a double identity of sounds in poetry: the verbal sound and the musical sound, which differentiates poetry from the habitual oral language.

The mutation of identities of sound thus contributes to the migration of meanings. « La poésie joue un cache-cache…entre sens et non-sens »[118] (Collot, 1997 p. 322). This floating of meaning tends to blur the boundary between the verbal and musical sounds. As Collot described: «…brouiller les démarcations logiques et créer des syntagmes obéissant à d'autres lois que celles du sens »[119] (Collot, 1997 p. 325). It is also at this moment when Favriaud called the « plura-syntax » or the « non-linear syntax » was born. See more in the following specifications:

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[116] it is detached from ordinary speech by alliterations, assonances, rhythms. It is not music, nevertheless confers on the importance of listening both specific and primordial(Translated by DL).

[117] In the usual oral statement, these prosodic traits generally remain subordinate to the syntactic and semantic structure of the sentence, underlining their articulations (Translated by DL).

[118] Poetry plays a hide-and-seek ... between senses and nonsense(Translated by DL).

[119] … blurring logical boundries and creating phrases obeying laws except for those of meaning(Translated by DL).

> Un poème ne se lit pas seulement horizontalement et linéairement, mais aussi verticalement et obliquement (Collot, 1997 p. 322) à partir des différentes unités ponctuo-discursives qui l'architecturent, noire comme la phrase, blanche comme le vers, fluctuante comme l'agencement semi-aléatoire de prosodie sérielle[120] (Favriaud, 2016)

Favriaud compares the syntactical structure in poetry to an architecture where lines and curves, verticals and horizontals, oblique and straightness coexist. The migration among distinguished linguistic units in poetry prolongs our acoustic perception: several possible choices of oral presentations (diction) are offered by the floating syntax with while readers are indulged in-between to compare, to interpret, to hesitate, to negotiate, to subjectivize, resulting in a multi-dimensional diction.

Diction of poetry, as one didactic practice of sound, jumps out of the rigidness and the dullness of recitation and enters a more clear and negotiable reading and a more creative writing production (Favriaud, 2016). The basic vocal parameters in diction are supposed to follow a double sound effect (both verbal and musical) and mobilize with the plura-syntactical poetic structure. The objective is to establish every tiny linkage among inner self (auditors), others, linguistic units, sound, space etc. Every auditor would benefit from these linkages when constructing their own version of diction -- their individualized diction drained from their own interpretation.

> Des paramètres vocaux, volume, débit, articulation, hauteur, expression et coopération des voix - les premiers semblent intéressants pour mâcher le texte, sortir de l'intonation scolaire et trouver son expressivité personnelle. La polyphonie, au sens de coopération vocale, semble l'apport interprétatif le plus riche et le plus légitime[121] (Favriaud, 2006, p.10-13).

Since it's been years that diction was either reduced as recitation in class or as recreational activities with no profound effects, Favriaud pointed out the essence of oral practice: « non-réduite au jeu sans enjeu » (not reduced to gambling without a stake) (Favriaud, 2016). The crux of diction falls on the construction of a multi-dimensional diction of po-

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[120] A poem can be read not only horizontally and linearly, but also vertically and obliquely from the various punctuo-discursive units that architect it, black as the phrase, white as verse, fluctuating as the " semi-random arrangement of serial prosody(Translated by DL).

[121] Voice parameters, volume, flow, articulation, height, expression and cooperation of voices - these first elements seem interesting to chew the text, to get out of school intonation and to find its personal expressiveness. Polyphony, in the sense of vocal cooperation, seems to be the richest interpretative contributions(Translated by DL).

etry. It could devote to an oral didactic both inter and transdisciplinary (Favriaud, 2016) thus creating multiple entrances to poetry diction. In class, this multi-channel character of poetry could offer children a vast and enriched space to explore. Once they are familiar with every channel to poetry diction, they will feel free to choose and apply their preferences in correspondence with distinguished poems. « Plongeons les enfants dans la marmite à poème, laissons les mettre en mémoire ceux que bon leur semble, un vers, une image, un poème et témoigner de ce choix, s'ils souhaitent et quand ils le souhaitent »[122] (Siméon, 2010). Only by this way, a multi-dimensional diction could be achieved and only from this point of view, we can ensure that pupils are capable to transfer their attention from one element to another flexibly in acoustic system of poetry. That is, without denying, the target of this multi-dimensional diction.

The attentions on body, self, dynamic sound, syntactical structure etc. aroused by poetry have increasingly invited its readers to approach, enter, feel and probe meticulously into poetry both physically and mentally. During this process, these involuntary acoustic attentions prepared for exploring the multi-channels of poetry has gradually turned voluntary, integrating into part of their acoustic thinking. It is therefore, of great importance that young learners going through this process could seize the prolonged attentions in acoustic facet of poetry and keep weaving their connections with self, others, language, and the world.

2.4. POETRY AND LEARNING TO READ

Learning to read is considered as an unnatural act (Favriaud, 2014), differed from listening or observing images where we can get direct information. It is regarded as the headmost task for children when they attend primary school, or even earlier, i.e. around 5 to 8 years old. What is learning to read more specifically? It is a new path to linguistic knowledge, one based on the written representation of language (Gough & Hillinger, 1980). Stanovich claimed word recognition as a large proportion of the variance in reading ability

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[122] Let us immerse the children in the pot of poem, if they want and whenever they want, let them remember what they want, be it a verse, an image or a poem and during the process we could witness their choices (Translated by DL).

in the early elementary grade (Rieben & Perfetti, 1989, p. 170). According to Perfetti, one of the most important capabilities to be acquired in learning to read is learning to recognize words accurately, and rapidly (Stanovich, 1992, p. 33). It seems that word recognition plays an essential role in reading, especially in the initial phase of reading. To specify this role, Gough and Juel have listed two constituents of reading: one is word recognition, and the other is comprehension. If we let R represent reading, D word recognition, and C comprehension, then this idea can be stated as an equation: R= D ✖ C (Rieben & Perfetti, 1989). They also clarify that the D and C are interdependent. Although researchers discussed in distinguished ways, it is obvious that they have reached a consensus: the first and foremost step of learning to read is undoubtedly learning to identify words.

2.4.1. Debate on word identification

The debate concerning the psychological mechanism of word recognition skills was furious in the 80s. Two main skills were the key issues: top-down direct visual recognition or the bottom-up decoding analysis? To justify respective hypothesis, many researchers have conducted experiments and obtained such results:

> Poorer readers are markedly inferior at the bottom-up skills of word recognition but appear to be relatively competent at using top-down processes to facilitate decoding…(see Gough, 1983; Perfetti, 1985; Stanovich, 1980, 1984, 1986, 1988). The consensus in this research has recently been bolstered by developments in two additional areas: the study of eye movements and advances in computer simulation and artificial intelligence (Gough & Juel, 1991 p. 65).

It seems that top-down method is more easily accessible however less efficient in word identification compared to the other method. When exposed to children for the first time, the word as a whole is automatically and naturally perceived as a plastic image. And when it comes to the word recognition, children tend to adopt what Gough and Juel called « selective association » (Stanovich, 1992, p. 33) as their first strategy to identify a word. The associations (cues) could be its length, color, position, other similar word or even a stain close to the word … in another way, any graphic characteristic, or contextual indication of this word will do. This « whole language method » was described basically as guess-

ing from a few known words in the message or from the context. And it was once favored because of its « natural language processes » to teach the meanings as quickly as possible (Gough & Juel, 1991 p. 67). Nevertheless, it was soon criticized as the number of new words augments, as the storage of similar words diminishes and as the memory for arbitrary associations overloads. This global method is reading the environment, not the print (Liberman & Shankweiler, 1991, p. 17).

> Children taught in this way are likely to join the ranks of the millions of functional illiterates in our country who stumble along, guessing at the printed message from their little store of memorized words, unable to decipher a new word they have never seen before (Stanovich, 1992, p. 39).

The vulnerability of global method is no longer considered reliable for word recognition in a long run. According to Liberman, in dealing with words, whether written or spoken, we are dealing basically with phonological structures (Liberman & Shankweiler, 1991, p. 26). Phonological awareness underlies the development of word recognition and spelling ability (Liberman & Shankweiler, 1991, p. 15). In 1982, Alegria and al. (1982) have demonstrated in their experiment that from the very start of learning to read, clear differences emerge depending on the method used. In tasks of phoneme swapping, children learning to read by a whole-word method have a much lower success rate (15 percent) than those being taught by a phonic method (58 percent)(Tunmer & Rohl, 1991, p. 135). Based on these criticisms and relevant reading theories, the bottom-up method (phonic method) gained its overwhelming priority in word identification.

2.4.2. Phonological awareness (metaphonological ability)

It seems that the phonological awareness occupies a central position in the phonic method, so what is this phonological awareness? Two elements (detailed in the next paragraph) are crucial to acquire this awareness: the knowledge of phonological units and the grapho-phonemic (letter-sound) correspondence; the other one is as Tunmer deems: the ability to reflect on and manipulate the phonemic segments of speech. He added that it is a

developmental distinct kind of linguistic functioning that develops separately from and later than basic speaking and listening skills (Gombert, 1992, p. 29). Both Tunmer and Gombert reached the consensus that phonological awareness is a specific metalinguistic ability. The latter names it as « metaphonological ability » following French tradition. Gombert believes that this ability could lead us to identify the phonological components in linguistic units and intentionally manipulating them (Tunmer & Rohl, 1991, p. 135).

This phonological awareness depends largely on the letter-sound relation, which is also called as orthographic cipher. This relation varies as the sound decomposing into distinguished phonological units: syllables (letter-syllable relation), phonemes (letter-phoneme relation) etc. According to Gough and Juel, most children understand that printed words are made of letters, and most children understand that those letters correspond, in some way, to the spoken word. But most first graders do not understand that spoken words are constituted by phonemes (Gombert, 1992, p. 15). Therefore it is essential that children must discover what letters correspond in what way to what phonemes. Briefly speaking, the letter-phoneme relation is considered as the most crucial yet toughest cryptanalysis. It changes the way that how children observe the written words. Moreover, this cryptanalysis can only be discovered and internalized. Any intention to either roughly memorize or simply be taught will lead them a wrong way (Gough & Juel, 1991 p. 70). In other words, phonological awareness initially emerges as an essential yet implicit form. In order to obtain it, we need to reveal how relevant phonological units could contribute to this awareness. This echoes our promotion of poetry diction rather than concentrating merely on its memorization. Only by voluntarily exploring the relations between letter and sound could children acquire the phonological awareness.

> We conclude that the mastery of the cipher alters the child reader: It changes how he recognizes words, and it changes how he spells them. These changes last: We have evidence that children who have mastered the cipher in the first grade will be successful readers by the time they reach the fourth, while those who have not mastered the cipher remain poor readers 3 years later (Gough & Juel, 1991).

2.4.3. Phonological units

To begin with, let's return to the first element: two basic units of syllables and pho-nemes in phonological system. The former was once regarded as a linear string of pho-nemes, then as an organization of hierarchized subunits[123] (Gough & Juel, 1991 p. 74); the latter is also the unit of our alphabetic writing system and has presented greater difficulty by far (Treiman, 1991; Tunmer & Rohl, 1991). This is consistent with Treiman when he claimed that for alphabetic writing systems, awareness of phonemes is thought to be espe-cially critical (Liberman & Shankweiler, 1991, p. 17). By comparison, the syllable is consid-ered as easier and more natural than phoneme for children to master. Many researchers have proved in their experiments that children achieve an awareness of syllables earlier than they achieve an awareness of phonemes (Treiman, 1991, p. 189). Treiman confirmed that children more readily learn links between groups of letters and groups of phonemes that are natural units of the syllable. Instruction that begins with such correspondences may be more successful than instruction that initially focuses on the phoneme level (Liberman & Shankweiler, 1991). Liberman has also proved in his phoneme counting experiment that not until first grade that children could achieve this task.

Syllables may seem more easily accessible for learners than phonemes, however, the phonemic knowledge is the key to word identification. This dilemma has urged researchers to look for a compromised route between the two known units. This move aims at looking for another unit(s) in order to reach a higher acceptance by learners and meanwhile to situ-ate one step closer to the phonemic knowledge. These subunits (intrasyllables) found are onsets and rimes. The letter-sound relation can thus be illustrated as letter-onset/rime rela-tion.

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[123] In size, it is smaller than the syllable, however larger than the phoneme, i.e. the intrasyllabic units, as onsets and rimes. Actually, the pronunciation system (Pinyin) of Chinese language adopts exactly this method by naming them Shengmu and Yunmu to represent the onsets and rimes in the Pinyin.

> Phonological units that are intermediate in size between syllables and phonemes…two major subunits of the syllable, the onset and the rime. The onset, or initial consonantal portion of the syllable, is a single consonant or consonant cluster. The rime is the vowel and any following consonants. Thus, the word blast has the onset /bl/ and the rime /aest/ (Treiman, 1991, p. 200).

During the segmentation process, these two subunits are deemed as unavoidable and more sensible compared to phonemes to pass through for young children. Treiman clarified that working with onset/rime might be optimal because these intrasyllabic units are more generative than syllables but do not require the phonemic segmentation ability that may not be developed in some children until later reading phases where more experience with reading and spelling has been acquired (Treiman, 1991, p. 189). Based on the hypothesis, many researchers were eager to prove the feasibility of subunits. The nursery rhyme is thus considered to be the best representation and practice of subunits – onsets and rimes. Therefore, to construct a phonological awareness of onsets and rimes precedes and prepares a favorable phonemic knowledge. Consequently, whether nursery rhymes are practiced before school entrance becomes an indispensable indicator of the mastery of phonological awareness for young learners.

> … Maclean et al. (1987) found that about 20% of 3-year-old children could indicate their awareness of simple word rhymes and a somewhat larger percentage could indicate their awareness of initial consonant segments… children who know nursery rhymes at age 3 acquire both more phonological awareness and more success at reading words (Treiman, 1991, p. 43).

According to the results of Maclean's experiment, it is obvious that nursery rhymes have exerted its positive phonological influences in an effective yet implicit manner on children before school age. Perfetti put forward the possibility of some critical connections between children's early knowledge of speech sounds with alphabetic print. He believes this early knowledge sounds during the preliterate period are implicit and difficult to access however could be attained by nursery rhymes (Rieben & Perfetti, 1989, p. 58). Conversely, if children missed their opportunity to notice and produce rhymes… the prognosis for reading advancement is poorer (Rieben & Perfetti, 1989, p. 59). We might claim that onset and rime, as the subunit of syllables, occupy a transitional place from letter-syllable to letter-phoneme relations. Nursery rhymes boost this genre of cryptanalysis.

From above, we have seen clearly that hierarchized phonological units provide children with a multi-level ladder where they could gradually climb towards the phonemic knowledge – the core of phonological awareness. This forms the basis of phonemic knowledge, what Perfetti called the computational knowledge of phoneme. Once this knowledge is firmly consolidated, a reflective knowledge of phoneme (characterized by conscious manipulation of the components of spoken words) waits to be achieved later (see the next session). Even if onset and rime could facilitate the cryptanalysis, rhyme is largely computational in the sense that vowel and syllable endings have only to be encoded and compared. They do not have to be manipulated (Rieben & Perfetti, 1989, p. 60). Perfetti also pointed out that the larger the computational components are, the more success children will achieve. This, in turn, explains why our compromised route could serve as a transitional step to the reflective knowledge.

2.4.4. Reflection and manipulation of phonological units

Reflective knowledge, what Gombert called metaphonological ability is based on a solid knowledge of phonological units and their relations (i.e. epiphonological awareness). A typical sign of the mastery of metaphonologial ability is an intentional manipulation of syllables, finally of the phonemes. As a key factor to become an expert reader, it is also seen as the toughest task for children to accomplish.

To reveal how children struggle through this critical period, researchers have conducted multiple experiments to demonstrate their performance in manipulation. Fox and Routh (1975) carried out their experiment concerning the intentional manipulation of syllables and concluded that the deletion of a medial syllable requires a higher degree of conscious control than the initial or the final syllable (Rieben & Perfetti, 1989, p. 58). The process involves a conscious decomposing and recomposing of syllables, which added its difficulties. The initial and final syllable deletion, however, was successfully carried out for children aged 6 and above; Bruce (1964) conducted his experiment for children aged 5 to 7 and a half by using the method to repeat the phonemes omitted in the words or syllables presented. Success was found in no five-year-old, six percent of 6-year-old and twenty-nine

percent of 7-year-old children. He then concluded that no phonemic analysis of words could be performed by children below the mental age of 7 (Gombert, 1992, p. 23). Fox and Routh (1975) continued to carry out their experiment concerning the intentional manipulation of phonemes for children aged 3 to 7 and concluded that this type of task is particularly difficult, especially in the case of « lo(s)t », where the phoneme to be removed is in neither initial nor final position (Gombert, 1992, p. 25). The process also involves a conscious decomposing and recomposing of phonemes, therefore added its difficulties.

According to these research, it is evident that compared to syllables, phoneme manipulation remains more difficult to command. And compared to the initial and final component, the medial part launches more challenges. Several researchers also pointed out despite these obstacles, most children aged five or six years old possess the abilities necessary for the appearance of the metaphonological behavior. The necessary abilities refer to what Fox and Routh proved in their experiment: the epiphonological character. Their further experiments demonstrated that children perform the tasks of phonemic analysis successfully from the age of 5-6 onwards (Gombert, 1992, p. 27). Therefore, it seems that from the age of five to six onwards, the computational knowledge tends to be reinforced, thus ready to rise up to the reflective level. We should consequently find out a rather mature epiphonological basis and the budding meta-level ability for most children.

Besides the solid basis of computational knowledge[124], an appropriate intervention from outsiders is necessary. The fully analytic phase (what Gough and Hillinger term the cipher phase) is not natural and almost always requires intervention by an outsider (teacher, parents, sibling) who gives cues to support analytic processing and/or presents words in ways that foster such processing (Stanovich, 1991, p. 37). As we mentioned before, children have accumulated fragmentary phonological knowledge (spoken language, phonological units, letter-sound relation etc.) before school age. When they enter school, learning to read is to integrate these shattered pieces into a systematic, reflective, and conscious intellectual activity. Especially when implementing an intentional manipulation, the instruction from teachers would be indispensable to awake their phonological knowledge and then travel through epiphonological to metaphonological awareness, from implicit learning to explicit

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[124] Epiphonological ability according to Gombert.

learning. As Stanovich referred that many children require extensive adult intervention in order to acquire reading skills and that some children fail in the acquisition process despite Herculean efforts on the part of teachers and parents – a situation vastly unlike that of spoken language (Stanovich, 1991, p. 37). It seems that the intervention[125] could not only serve as a reading support, a complementary strategy but also as the main resource that children could resort to when they encounter reading problems at times.

2.4.5. Phases of reading acquisition

Learning to read is generally considered as a hierarchical and evolutionary process according to the portrayals by multiple researchers. Fijalkow believes that the mastery of written language is never a question of « all or none » but a question of degrees (Gombert, 1992, p. 25). Fayol presented his agreement by listing the commonly adopted developmental model of reading (Fijalkow, 1993, p. 67), declaring that reading beginners should inevitably go through a series of phases each characterized by specific modality adopted (Frith, 1986). Although there exists a common consensus towards the phases of reading, researchers vary a lot concerning the detailed steps.

This common consensus could be best described in Frith's model, that is to say, three rudimentary and successive phases of word identification: logographic, alphabetic and orthographic phases (Fayol, Gombert, Lecocq, Sprenger-Charolles, & Zargar, 1993, p. 144). We will also adopt this model in our thesis. The first phase is the recognition of a visual pattern whose signification has been learned « by heart » by children. The visual pattern frequently refers to the word length, the presence, and location of vertical segments (Frith, 1986). On this stage, children may get access to certain letters, even words however in disguise of images for them. Phonological units are, for most children, nothing but strokes or lines in a word-image. Therefore, their identification depends largely on the look and the environment; the second stage is the decoding process, so during this stage a good command of phonological awareness is indispensable. Decoding serves to stabilize (decompose-analyze-recombine) and to imprint the grapho-phonemic relation for word recogni-

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[125] See more in the next session concerning the professional gestures by Anne Jorro and Michel Favriaud.

tion. Fijalkow stated that this move not only aids to identify the words taught, more importantly, this will allow us to confront a new word by applying the decoding rules (Alegria & Morais, 1991, p. 171); the third stage is actually an automation of the second phase. Readers feel free to employ the grapho-phonemic relation until they memorize them as a whole. Thus these decoded phonological units have the tendency to assemble back as larger phonological units (syllables for example) or as even words. « Sight word » may come into being at this moment however differ a lot from the first stage.

Other models share a common basis with Frith's model. Take two models for example. Ehri's model modified Frith's logographic phase as pre-alphabetic phase in order to emphasize that pre-readers should be distinguished from mature readers. She then extends Frith's two other phases into three phases: partial – full – consolidated alphabetic phases (See Ehri, 1995; 1999). No evident difference could be detected between the two models; the other model comes from Chall who adopted six stages to indicate a wider development of learning to read from baby to adult. She also allocates different age group into each reading stage. For instance, children under 6 remain on stage 0 where only alliterations and rhymes could be acquired. Stage 1(grade 1-2) to stage 2(grade 2-3) is what she called the « learning to read stage », where children evolve from decoding to automation. From this moment on, children will make a huge transition from « learning to read » to « reading to learn » (Chall, 1979, 1983, 1996). The later stages aim at higher reading tasks where reading serves mostly our intellectual purposes. Her panorama of learning process portrays every detail of the development by introducing the correspondent age group.

From these models of learning to read, we shall see that each reading stage is characterized by its main correspondent method of identification. However, the two debated methods of word recognition (top-down method and bottom-up method) are found interlaced in the process. In fact, phonological awareness lurks a long time before the alphabetic stage. Perfetti has pointed out that children just starting to read are disposed to take advantage of grapheme-phoneme connections, even when their knowledge of phoneme values is little more than letter name (Fijalkow, 1993, p. 64). Letters, as the first elements of reading, contain the letter-sound relations themselves. They lay a rudimentary basis for decoding even without the consciousness of learners. Through our debate, we have known that it is possible that initial progress in acquisition could be based only on visual infor-

mation (Rieben & Perfetti, 1989, p. 56) because the orthography is enough to memorize some grapheme string as word representations at the very beginning of reading. By ignoring phonological analysis, this visual recognition removes the initial frictions to a large extent. That's why visual recognition (the top-down method) could be preliminarily accepted by children. However, this method seemingly returns after the automation of decoding when advanced readers recognize the word immediately as a block. The sight vocabulary actually came after the decoding analysis and stored as a whole in reader's mind. Readers could thus snatch at the sight vocabulary directly when needed. The internal decoding process is therefore covered by the external link between sight vocabulary and recognition.

2.4.6. Development from epi to meta linguistic ability

Although the reflective knowledge, what Gombert (1992) called the metalinguistic ability, is not considered as a prerequisite to reading, it evolves as the reading ability improves. This metalinguistic ability is presented by the conscious manipulation of the components of spoken words (Gough & Hillinger, 1980). It seems to appear from a very early age when children intend to correct their oral errors automatically. Some researchers consider this as the budding of metalinguistic ability[126]. However, this proposition was quickly rejected by Tummer and Herriman (1984) who hierarchized the reflective knowledge as the epilinguistic and metalinguistic levels, the former may explain children's early consciousness towards language control while the latter requires a higher and deeper reflection/control over language (Gombert, 1992, p. 176)[127]. Gombert has explicitly defined it as part of the metacognition, which spread from metaphonological activity to metasyntactic, meta-

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[126] cf. Clark and Anderson, 1979.

[127] Their main divergence lies in the range of the definition of metalinguistic: Clark and Anderson adopted a more generalized concept, which includes what Tummer and Herriman called the epilinguistic stage. The two points of view are in essence of no substantial differences. In this thesis, we tend to introduce both concepts of epilinguistic ability and metalinguistic ability.

semantic and meta-pragmatic activities[128]. He also believes that only when the epilinguistic ability solidates, a meta level could expect to be attained.

> Metalinguistic ability: subfield of metacognition concerned with language and its use – in other words comprising: 1) activities of reflection on language and its use; 2) subjects' ability intentionally to monitor and plan their own method of linguistic processing (in both comprehension and production). These activities and abilities may concern any aspect of language, whether phonological (in which case we speak of metaphonological activities), syntactic (metasyntactic activities), semantic (metasemantic activities) or pragmatic (metapragmatic activities) (Gombert, 1992, p. 56).

Since the transition from epi to meta linguistic ability accompanies the process of reading, we wonder if this overlapping period involves certain corresponding age group. Herriman (1986) has listed three stages: one or two words production refers to the first stage from the age of 8 months to 3 years old; the second stage is characterized by the subject-verb-object constructions happened to children from 5 to 6; he believes that only the third stage from the age of 6 onwards concerns the reflection towards language (followed by the production and the comprehension) therefore initially unlock the meta-level. The age of six is also when most children are about to enter the primary school. This result echoes what we presented before concerning the mature age of computational knowledge. It makes us wonder: whether school learning participates in the epi-meta transition? If yes, does preschool learning prepare this transition and how?

We seem to receive a direct response from Donaldson: he states that metalinguistic awareness is an effect of learning acquired at school, particularly learning to read (Perfetti, 1991, p.177). His opinion also echoes what we presented before concerning the necessity of intervention. That is to say, before school age, metalinguistic ability may lurk in the form of epilinguistic ability as linguistic potential in children. It could probably be awakened and upgraded by school learning, especially reading. Vygotsky pointed out similar view that around school age, children turn active and conscious from automatic and unconscious

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[128] Since our research concentrate on children between 5 to 8 years old when reading acquisition dominates, metaphonological ability weighs overwhelmingly among the metalinguistic ability during this age group. Other metalinguistic ability as metasyntactic, metasyntactic and pragmatic ability will be demonstrated in the analysis of the experiment in chapter four if found in our cases, however, will be considered secondary in this chapter. The main purpose to introduce them here is to help readers get their basic concepts and thus facilitate the following reading of chapter four.

learning before school age. They set out to be guided from a meta angle to observe what they have already obtained before as innocent language practitioners.

> Children do not learn new grammatical or syntactic forms at school but, as a result of the teaching of grammar and writing, become conscious of what they are doing and learn to use these skills intentionally. In the same way that children, through learning how to write, realize for the first time that the word Moscow is composed of the sounds m-o-s-c-o-w and learn to pronounce them separately, they also learn to construct sentences, to do consciously what they have already done unconsciously when speaking (Vygotsky, 1962, p. 101)

The turning leap is described by Van Kleeck as to consider language both as a means of conveying meaning and as a separate object which allows them to perform comparisons of meaning (Van Kleeck, 1982, 1984; Gombert, 1992, p. 177-p.179). The double role of language operates in the distinguished levels of reflection towards language. When children possess a liberate control in-between, and meanwhile when they could take either role of language in distinct situations at will, they will be supposed to have accomplished the leap and elevated up to the meta level. In fact, certain children have already been brought close to the transition (promote phonemic awareness) when they practice and emphasize their speech sounds in word games such as Pig Latin and nursery rhymes (Gombert, 1992, p. 13). Our case study in chapter four will depict a more detailed picture to see children's epi-meta level transition aged 5 to 8 years old, followed by relevant intervention to possibly propel this transition.

To resume, learning to read is a man-made intellectual product based on word recognition. It serves as another crucial communicational means apart from speech for human beings. Children are supposed to systematically master reading skills from school age in preparation for both individual development and social activities. Although the main recognition methods differ, especially during various reading stages, they constitute the toolbox where readers could resort to when necessary. Therefore, we believe that both global method and analytic method run through the whole word recognition, their role on distinct stages varies: sometimes ascend to the primary role while sometimes descend as the secondary role. It will be readers' choice to decide which method dominates depending on their actual needs and levels. The best method should never be absolute nor generalized, instead, it will always be relativized and individualized, and the decisive factor should always

fall on readers. Further success in reading should lean on the achievement of epi-meta transition. The practices of nursery rhymes before school age and appropriate intervention after the entrance to school could serve as a stepping-stone during the rising process. Finally, children's metalinguistic ability will hopefully orient them all the way up to expert readers. However, the success of each phase, especially from epi to meta level of language could hardly be accomplished without the guidance from the teacher. Their professional gestures play an indispensable role in distinguished manners according to pupils' reading levels. Pupils would also present their postures correspondingly. Their interaction through poetry learning is considered as a crucial component of our construction of ecopoetry.

2.5. PROFESSIONAL GESTURES

Professional gestures in school are described as communicational actions implicated in a shared culture. They could only be meaningful in and by school context (Rieben & Perfetti, 1989, pp. 57-58). Teachers play a key role in performing their professional gestures in order to facilitate pupils' accesses to literacy learning. For children newly arrived in school, distinguished professional gestures are indispensable in accompanying them going through this critical transitional period. Therefore, we believe the word accompaniment stands at the core of teachers' professional gestures.

This accompaniment may encompass a complex communication with learners as well as with accompanists themselves. Teachers, as the accompanists, are supposed to construct a favorable context for learners to better access the knowledge. Along with the gradual participation of learners, it soon becomes an enriched co-construction to where both sides contribute their own efforts. Meanwhile, teachers are requested to keep an adequate distance from the co-construction, i.e. jumping out of the set circle and being voluntarily decontextualized to catch a bird view of the learning process, aiming at extending all other possibilities for literacy learning.

> Deux mouvements semblent se combiner dans l'accompagnement: une décontextualisation et une (re)contextualisation ... mais l'accompagnateur va aussi contribuer à dégager des régularités, des similarités avec d'autres contextes, à aider l'accompagné à regarder la situation de l'extérieur, à s'en distancier pour en dégager les caractéristiques saillantes et élargir le champ des possibles[129] (Bucheton & Soulé, 2009, p. 31).

The purpose of the accompaniment, however, is rather clear, that is to assist learners to figure out their own path heading for the set goal – the success of literacy learning. In our research, the goal is evidently the success of reading. The uniqueness of every accompanying path stands at the core and should be respected by every accompanist. Therefore, appropriate professional gestures are supposed to be firmly founded in human relations and maintain diversified to meet the uniqueness of each one of the learners (these will be detailed in the next session). Only in this way could it be possible to turn a generalized, or stereotyped professional gestures into a realistic and individualized accompaniment from teachers.

> L'accompagnement est une action au service de l'Autre qui en définit les contours et les limites, dans un pari sur l'Autre qui est investi et respecté dans sa singularité. L'accompagnateur postule que l'Autre aura la capacité d'évoluer et s'en remet à lui pour définir les résultats attendus. C'est dans le projet de l'accompagné que s'inscrit l'action de l'accompagnateur[130] (A. Jorro & Mercier-Brunel, 2016, pp. 23-25).

During this accompanying process, teachers and pupils would demonstrate respective postures. That is to say, they react differently in accordance with the situation in school and with the spontaneous response of the opposite side. By negotiating with the teaching-learning task, their postures vary along with the situation of each side; both sides transform their postures to adjust to each other to yield a better result. Therefore, what we discuss here concerning the professional gestures should also be an ever-changing, reciprocal, and dynamic (both intellectual and cognitive) process.

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[129] Two movements seem to combine in accompaniment: a decontextualization and a (re) contextualization ... but the accompanist will also help to identify the regularities, the similarities with other contexts, to help the accompanist to look at the situation from the outside, to distance themselves in order to reveal the salient characteristics and to widen the scope of the possibilities (Translated by DL).

[130] Accompaniment is an action in the service of the Other, which defines its outlines and limits in a bet on the Other, which is invested and respected in its singularity. The companion postulates that the Other will have the capacity to evolve and relies on him to define the expected results. It is in the project of the accompanist that include the action of the accompanist (Translated by DL).

Une posture est un schème préconstruit du « *penser-dire-faire* », que le sujet convoque en réponse à une situation ou à une tâche scolaire donnée…Les sujets disposent d'une ou plusieurs postures pour négocier la tâche. Ils peuvent changer de posture au cours de la tâche selon le sens nouveau qu'ils lui attribuent. La posture est donc à la fois du coté du sujet dans un context donné, mais aussi de l'objet et de la situation, ce qui en rend la saisie difficile et interdit tout étiquetage des sujets[131] (A. Jorro & Mercier-Brunel, 2016, p. 24).

2.5.1. The basis of professional gestures

Dating back to the nature of teacher-learner relation, we need to recall their fundamental connection as human beings. Apart from their own roles in the school context, they both are independent individuals carrying their own histories and cultures, emotions and imaginations, and of course their own identities. These shared elements should be preliminarily taken into consideration before moving on to any contextual activities. Among various roles of teachers, humane accompaniment ranks ahead and could last in a long run.

Mutual confidence, for instance, is an essential establishment from the very beginning of reading between teachers and pupils. Only by obtaining this mutual confidence could it be possible for pupils to overcome their own fear of challenges and step into an unknown world of reading. Moreover, they need to keep in mind that every risk that they take in reading will be secured and backed up by their teachers, especially during the initial period of reading. No prejudgment or embarrassment could stand in his or her way of making progress. Also, teachers would thus better comprehend and even predict pupils' difficulties; this knowledge would, in turn, contribute to the value and efficacy of their accompaniment. For children in difficulties, especially those who lack adequate self-confidence or hold certain negative self-images, this humane communication ahead of any learning activity could be helpful and even be indispensable (in some cases) to repair the potentially pre-existing psychological fragility.

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[131] A posture is a pre-constructed schema of "think-say-do", which the subject responds to a given situation or school task ... the subjects have one or more postures to negotiate the task. They can change their posture during the task according to the new meaning they attribute to it. The posture is thus both on the side of the subject in a given context, but also on the object and the situation, which makes the seizure difficult and prohibits any labeling of subjects (Translated by DL).

> …Il est responsable de la création d'un espace de sécurité permettant à l'accompagné de s'exprimer sans crainte de conséquences négatives (non-jugement, confidentialité) et par ailleurs un facilitateur de la prise de risques. En effet, la garantie de sécurité permet à l'accompagnateur de la prise de risques nécessaire au partage durant l'accompagnement [132] (Bucheton & Soulé, 2009, p. 38).

As for the manners of the humane communication, which also constitute the main communicational means between teachers and pupils in the school, languages should hardly be overlooked, no matter the verbal language or the non-verbal one. The latter has been named as « corps parlant » (speaking body) by Anne Jorro, body language « speaks » in every way other than the acoustic manner. Through this body gesture, pupils will gradually be aware of what personality resembles when it comes to embrace the reading and the contrary (A. Jorro & Mercier-Brunel, 2016, p. 27). « Tout usage humain du corps est déjà une expression primordial » (Merleau-Ponty, 1960, p. 108). As Merleau-ponty indicated, teachers' body presentation and its performance in class could already serve as a messenger (or semiotics) from which pupils perceive, interpret, ponder over and finally influence their behaviors in class. This seemingly objective body display in class could possibly reveal what has been invested subjectively by teachers. From this perspective, this corporeity of teacher is regarded as part of his demonstration of professional gestures. This « micro physique du pouvoir » (micro physical power) (Anne Jorro, 2006, p. 6) lays the foundation of the co-activity between teachers and students in a didactic situation.

> …le corps constitue une ouverture originaire au monde. La pensée dépend d'une phénoménologie du corps, puisque le sujet agissant appréhende ce qui l'environne non pas comme un simple fait objectivable mais comme un phénomène qui traverse son existence et qu'il investit subjectivement … [133] (Anne Jorro, 2006)

Apart from the physical power, verbal communication occupies an absolute principle role in this co-activity. Professional gestures are mainly transmitted by the mediation of

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[132] ... He is responsible for the creation of a security space allowing the accompanist to express themselves without fear of negative consequences (non-judgment, confidentiality) and also a facilitator of risk-taking. Indeed, the guarantee of safety allows the accompanist to take risks necessary for sharing during the accompaniment (Translated by DL).

[133] ... the body constitutes an original opening to the world. The thought depends on a phenomenology of the body, since the acting subject apprehends what surrounds it not as a mere objectifiable fact but as a phenomenon that passes through his existence and which he subjectively invests ... (Translated by DL).

language. It accompanies children in an all-around way from the very beginning of reading. As Bucheton explained, verbal expressions from teachers invisibly shape their presence in class: to introduce pupils into literacy, to organize classes, to launch questions, instructions and discussions, to dialogue with pupils in and out of class, to seize every punctual moment, such as calm down pupils back to silence after the recreation, to guide them up to a creation and reflection level etc. These school activities can barely be accomplished without teachers' language performances. They are the windows to the development of elaborated significations and the main lever of the development of targeted reflection and conceptualization (Anne Jorro, 2006, p. 5).

Bucheton & Soulé pointed out the term « la présence du professeur » (the presence of teacher) to indicate the importance of teacher's body presence, verbal expressions, humane communications (mutual respect and confidence) etc. This presence of teacher contributes to create a consolidated arena to implement varying professional gestures in class later on.

> « La présence du professeur »… orienter les élèves dans l'étude, de les inciter à approfondir leur réflexion et leur demarche…mobilise dans son propre discours une terminologie propre au champ investi, dialogue avec l'élève en l'incitant à expliciter sa demarche, à argumenter son point de vue, à refuter celui d'un pair, à questioner un texte…[134](Bucheton & Soulé, 2009, p. 31).

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[134] "The presence of the teacher" ... to orient the students in the study, to encourage them to deepen their reflection and their approach ... mobilizes an appropriate terminology of the invested field in their own speech, dialogue with the student by encouraging him to explain his approach, to argue his point of view, to refute his peer's views, to question a text ... (Translated by DL).

2.5.2. Theoretical model of professional gestures – multi-agenda

Based on humane communications between teachers and pupils in school, more interactions between them bring about their postures of each side during the teaching-learning process. The key to understand the learning effects lies here. Langlade has stated that teachers' normative aspects of reading according to the I.O.s could hardly match the diversity of real learning of pupils in school (Langlade, 2004; Mercier-Brunel & Bichi, p.121). That is to say, we are probably confronted with a dislocation out of sync between the reading taught and the reading learned in school. In order to restore the authentic situation in school (how professional gestures are exerted) and to draw a more comprehensive picture of the learning process, we believe that it would be more convincing to probe into their respective postures and mutual adjustments. To attain this goal, we have adopted the theoretical model of multi-agenda from Bucheton & Soulé (2009).

In this model, they have depicted a didactic architecture out of five macro-concerns from teachers, which outline how their fundamental scaffoldings induce the corresponding postures of both teachers and pupils. These five concerns could last all along children's school learning, meanwhile, they are integrating with each other in a systematic, modular, hierarchic, and dynamic manner (Bucheton & Soulé, 2009).

1) Piloter et organiser l'avancée de la leçon
2) Maintenir un espace de travail et de collaboration langagière et cognitive
3) Tisser le sens de ce qui se passe
4) Étayer le tavail en cours
5) Tout cela avec pour cible d'un apprentissage

> … ces cinq préoccupations qui se trouvent de la maternelle à l'université, sont cinq invariants de l'activité et constituent le susbstrat des gestes professionnels…[135].

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[135] 1) pilot and organize the progress of the lesson

2) to maintain a linguistic and cognitive workspace and collaboration

3) weaving the meaning of what is happening

4) support the work in progress

(Bucheton & Soulé, 2009, p. 33)

In our research, we transform these concerns into what we call the ecopoetry[136] creat-ed by teachers and their scaffoldings (Bruner) when instructing learners in class. In this section, the étayage (teaching scaffolding), which also occupies a central position in profes-sional gestures, will be underlined to explain the interactions in the teaching-learning pro-cess at length. To construct the scaffolding, teachers are supposed to find out proper and various instruments to guide pupils to listen, understand, participate, discuss and hopefully to ponder over questions. On the other hand, pupils require this scaffolding to step for-ward, climb higher, and deal with more complicated issues while learning. What's more, scaffolding also conserves its psychological power to ensure pupils that they would never be afraid of falling down and they could always take risks in literacy, especially during the moment of hesitation. This bilateral function of the scaffolding directly contributes to the co-construction between teachers and students in the class. However, scaffolding as it is should merely be considered as a transitional tool, which supports, facilitates, and elevates pupils' literacy level. In the end, it must be pulled down once the construction is accom-plished. Therefore, in the teaching-learning process, pupils are obliged to accept, get used to, and finally get rid of teachers' teaching scaffolding aiming at being an independent, vol-untary, and self-reflective learner.

Teachers and pupils in school adopt respective postures to echo responses of each side, especially within the scaffolding. Bucheton pointed out that pupils are able to quickly decipher the implicit grammar of their teacher's postures, both their nature and relevant scaffoldings. Therefore, every posture of teachers counts a lot in the teaching-learning de-vice, which indicates not only the passage of information but also the interflow of attitudes, affections, security or even the exchange of identities. To obtain the essence of profession-al gestures, a probe into the interaction of postures stands indispensable. A fragment from the multi-agenda may enlighten us how the two sides sync with each other during the pro-

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5) all with the aim of learning

... these five preoccupations which are found from kindergarten to university, are five invariants of activity and constitute the superstratum of professional gestures ... (Translated by DL).

[136] The « tissage »(weaving), « atmosphere »(atmosphere), « pilotage des taches »(teacher's guidance) etc. are all considered as part of the ecopoetry. We will detail the composition of ecopoetry in the resume of chapter two.

cess. Even the co-construction between teacher and pupils keep adjusting incessantly and dynamically, we could still visually observe this reciprocal interaction from Bucheton's list of five postures from teachers and their correspondent postures from pupils according to the following table.
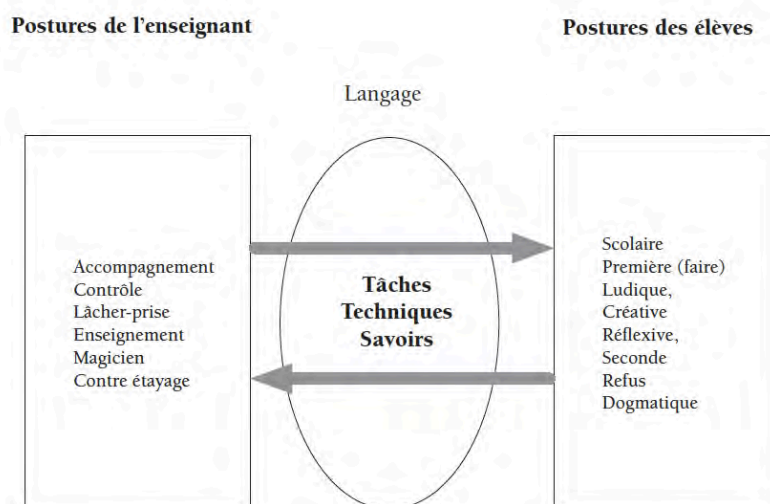
The table above has presented us a possible dialogue between the postures of each side[137]. This co-construction, however, couldn't be explained as one-on-one relations. Every teacher's posture may produce one or more postures in pupils. For instance, if the teacher decides to control the class by framing pupils' learning process, pupils may consequently adopt a first or academic posture. For those who are psychologically fragile may refuse to cooperate in this case; an accompanying posture could eventually encourage pupils' thinking and creation, but some pupils may stick to their dogmatic posture, not willing to explore their own thinking paths. Postures could overlay. Moreover, these postures could be interdependent on each other in many ways. Without the first posture by flinging into literacy learning, they could hardly reach the reflections afterward. Certain postures of refusal may prepare for a smoother and acceptable entry into the literacy by adopting the normal academic posture later on. So in fact, no posture stands alone: they constantly transform,

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[137] Here as one of teachers' postures, accompaniment remains more restricted, differed from a more generalized meaning of accompaniment in our previous writings. Do not mix the two similar terms.

impact, and fulfill each other so as to adapt to their difficulties, to react against their tasks and to respond to the postures from the other side. Only in individual cases could this dynamic and reciprocal interconnection between teacher and pupils possibly be slowed down, detailed and depicted. That is one reason why we selected case studies to further exploit this phenomenon (see chapter four).

2.6. OUR HYPOTHESIS OF ECOPOETRY

This chapter aims at presenting a multi-dimensional linkage established between poetry and reading. These dimensions have demonstrated us the potential nurture that poetry could diffuse and that readers could embrace. Especially when young readers set out their adventures in the written world, the pre-existing hierarchical correspondences between word identification together with word comprehension and linguistic inspirations in poetry should be already discovered, exploited, and accordingly activated or guided by means of their teachers. This intervention (professional gesture), however, was operated in a staged, individualized, and flexible manner. The purpose, obviously, is to make the potential nurture happen and to turn poetry into a resourceful treasury for reading. The whole environment (« milieu ») could be depicted as the establishment of what we call the ecopoetry[138]. The establishment of ecopoetry would therefore spread out layer by layer.

Poetic dwelling

Ecopoetry, as an essential concept in this thesis, covers a whole of value constructed together by readers, poetry, and interventions (professional scaffolding). The poetic dwelling is where ecopoetry sets sail from scratch. Poetic dwelling, as the life basis, leads a deep philosophical thinking towards life and more importantly, towards the poetic creation. Children are invited to unveil and experience the fluctuations of emotions, the breakthrough of imaginary and the stimulation of imagination through their own poetic dwelling.

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[138] This term « écopoésie » was put forward by Michel Favriaud to indicate a favorable environment constructed by teachers and readers(pre-readers) when poetry is introduced in class. I hereby enlarge this term to indicate a whole eco-weaving brought from poetry to children before, during, and even after its entrance into the classroom, with every possible external help from teachers, parents or peers etc. The objective of ecopoetry will not be confined to faciliate learning to read, however we will concentrate on this one particular objective in this thesis.

These underlying humane nurtures in poetry may, in turn, contribute to impel children's deeper thinking.

Only in a dynamic and creative humane impregnation could children initiate an early and enriched conception towards the connection between language and being. Due to the awakening of both body and mind activated by humane nurtures in poetry, this connection could become therefore simultaneously physical and psychological for children. They gradually learn to associate body movement to rhythmic beats of phonemes, to attach facial expressions towards emotions and feelings in words, and to plumb their depths into an imaginative written world to find peace in mind … they explore the world where language and being are unconstrained to dialogue with in every possible way.

If the nascent poetic nurture still remains implicit for young children or insignificant for certain educators, it could perform and extend its value when children firstly attempt to become readers because this role transformation has revealed us the underlying, sometimes even unexpected deficiencies. We should be conscious that failure in reading could expose a complex package of reasons as children walk into the classroom with distinct physical and psychological state, distinguished previous life experiences, and different reading levels. For instance, disadvantaged (or advantaged) environment mentioned by Bucheton & Soulé, or body and mental deficiencies etc., could all become the factors that we should take into consideration.

For young children, it is a seed to grow, and a sparkle to flame along with their growth; for young readers, it seems more like a warming-up section where they could take it easy to prepare and to adjust themselves before setting out their adventure in reading. We therefore hypothize that the role poetry may serve as a pre-nurture for children which aims at constructing a poetic dwelling as a « transitional space ». This space would hopefully keep the distance from children's unfavorable life experiences and their initiation of learning to read.

…L'effet de conditions environnementales défavorables : l'insuffisance
de stimulation linguistique et cognitive et le manque de valorisation de la
lecture ; des conditions de vie et de relation pénibles, voire traumati-
santes, au sein de la famille; et des lacunes sévères de l'instruction et de
l'encadrement scolaire (toutes ces factures étant surtout l'apanage des
milieu sociaux défavorisés, places parfois en marge de la culture écrite[139]
(Bucheton & Soulé, 2009, p. 32)

Les déficiences sensorielles et mentales peuvent constituer aussi une
source de difficultés très importantes en lecture[140] (CNDP, 2008, p. 166).

Emotional and imaginative pre-nurture in poetry

How to obtain this pre-nurture seems to be a key issue from the very first step of
reading. Poetry focuses particularly on the emotional and imaginative nurture before enter-
ing literacy. The second step of the establishment of ecopoetry lies in here.

As stated earlier, children are welcome to play with all types of linguistic materials that
please them in poetry, if earlier, with nursery rhymes and other poetic texts. The playful-
ness corresponds well the spontaneity and freedom in their activities, more essentially, it is
more valued because of their influence on the emotional, social, and intellectual develop-
ment of the growing individual (Liberman, 2014, p. 12). Its accessibility has won it a favor-
able emotional state in children at the very beginning, which is indispensable for the indi-
vidual to become comfortable with his own thinking and aware of his own personality
dynamics (Lieberman, 2014, p.86). What's more, emotion turns open and even impersonal
through poetry: readers gradually form their own identities (you may call it personality or
individuation) by experiencing enriched emotions in poetry, meanwhile, the wildness of
emotion thus successfully escapes, and may be regulated in a long run(Macé[141] names this
process as desubjectivisation), which reduces the risk of a sudden emotional eruption or

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[139] ... The effect of unfavorable environmental conditions: inadequate linguistic and cognitive stimulation and the lack
of valorization of reading; the living conditions and the painful, even traumatic relationship in the family; And severe
shortcomings in education and school supervision (all these are the traits of disadvantaged social backgrounds,
sometimes located in the margins of the written culture (Translated by DL).

[140] Sensory and mental deficiencies can also be a source of very important reading difficulties (Translated by DL).

[141] C.f Marielle Macé, 2011, *Façons de lire, manières d'être.* Collection NRF Essais, Gallimard.

other uncontrolled psychological damages in children. This could be seen as a potential restoration for them before their any further learning in school.

Accompanying the nurture of emotion, children's physical participation exteriorizes and transforms it into physical manifestations. As we explained, poetry brings emotion to language in its own manner of rhythms, figures, and sounds. Children tend to echo this emotional flowing in poetry, therefore mobilizing all body organs to respond to the stimulations. Rhythmic breathing and movements coordinate with poetry especially when the diction is performed.

Another inspiration could be achieved through the building of individual imaginary and adequate stimulation of children's imaginations. As depicted earlier, bad or no construction of imaginary could impede literacy. In order to build one's own imaginary, children first need to achieve their self-establishments (build self-confidence and create a positive self-image). That is to say, they are obliged to attain a psychological breakthrough. As we mentioned, rhythm in poetry brings about specific structuring modalities, which accounts for compensatory games of space and time that could nourish imaginary. Enriched imaginary in children's inner world psychologically prepares their development of imagination: the repetitive elements (letters, syllables, words, structures, sounds etc.) in nursery rhymes or single-structured poems could continuously and regularly stimulate the reproductive imagination in children. Furthermore, children will eventually enter the phase of creative imagination, which could free their mind from the shackle of imitations or repetitions, and find their own way of expression. As Trevarthen (1995) stated that we are born with the need of sharing and understanding ideas, thoughts and feelings of others and from this need the representations of our culture, such as visual and performing arts, have developed (CNDP, 2008, p. 167). For children, it is therefore crucial to find out their own perspective, voice, and representation of their ideas, thoughts, and feelings. Only in this way could they embrace and affirm their own identity in preparation to communicate and understand others and the outside world. Multiple accesses to poetry (visual, acoustic, reflective etc.) have encouraged children to diversify their manners to convey whatever they feel, think, and create. The moment when they could dispose all these fused manners at will to utter their own mind, they are considered as having accomplished a remarkable leap towards imagination, creation, and reflection. In a word, pre-nurture prepares us qualified pre-readers.

Children's first contact with poetry often initiates with nursery rhymes before their entry to elementary education. Singing, dancing, or other entertaining activities accompany this contact. To put it another way, poetry embraces them with all its playfulness by all manners (visual, acoustic, physical etc.) at the very beginning. This approachable characteristic of poetry would not only shorten the psychological and physical distance with children but also facilitate the transmission of the emotional and imaginative pre-nurtures mentioned above.

> Child (1965) found a capacity to escape momentarily from the usual logical restraints of adulthood and the ability to take an interest in playful imaginative, and unusual aspects of things … playful enters imagination and originality, it creates that suspense of tension, that psychological distancing required for the idea to form and to be produced (Liberman, 1977, p. 122).

The table below has illustrated the potential composition of the pre-nurture from poetry. Through its playfulness and more importantly, teachers' appropriate guidance (adequate professional gestures), children would possibly benefit from the enriched pre-nurture below. Till now, according to our hypothesis, the first and the second step of ecopoetry have been established. However, how this pre-nurture permeates into children's literacy learning remains to be talked over from the next part. Finally, we would further provide more details along with our cases in chapter four concerning how each pupil interacts with the pre-nurture processing.
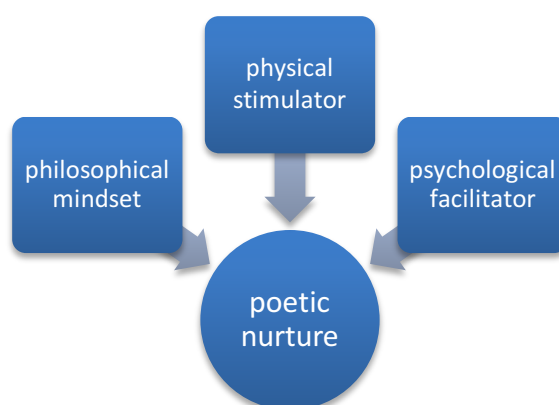
Figure 6 - The pre-nurture from poetry

Linguistic correspondences in poetry

As we explained in this chapter, young readers generally should go through three main stages in word identification. Each stage has its own linguistic requirements. Whether poetry could satisfy these linguistic requirements and whether each stage could correspondingly benefit from poetry learning become a key issue of the relationship between poetry and reading. If relevant linkages could be constructed, more attention should be paid to the linguistic elements in poetry in order to catch the eyes of children. The establishment of ecopoetry actually leans on the multi-angled attentions towards different language sections. Children therefore will be invited to slow down in poetry to observe, to listen to, to play with, to sing or dance with, to feel, to think upon linguistic materials in poetry until one or multiple aspects high-lightened by themselves (of course with the help of teachers).

Now we will take a closer look at the possibilities of whether the linkages mentioned exist and how they could be put into practice.

Before initiating reading, children are supposed to go through a long period of what we call the "blended stage": mixed knowledge of letters and sounds. They need a growing linguistic accumulation, mostly referring to the vocabulary stacking (especially common words or little words) and the preliminary touch with linguistic sounds (letters, small words etc.) or forms (layouts as lines, spaces etc.). This long period almost covers the whole baby stage; this blended stage would undoubtedly contribute to reading preparations or familiarities. During this period of time, poetry already enters the sight of children in disguise with nursery rhymes. Again, because of the blended character of this period, mixed accesses to nursery rhymes are the priorities. Meanwhile, repetitive words and structures in nursery rhymes may lead to automatic and fragmentary memorizations. The basic activities with nursery rhymes could be singing, dancing, repeating, or just listening to create an entertaining poetic environment. Apart from the multi-accessible nurture brought by poetry during the blended stage, the pleasure to accept poetry at least as an entertaining activity may indicate the first success.

Once this period passes away, children will enter the formal reading acquisition. It will be the moment that the blended character of the first period fades away. If we could recall, learning to read is considered as a hierarchical and evolutionary process. Children will pay distinguished attention to every section of language in order to complement their linguistic

knowledge in all aspects. A detailed and grouped learning mode gradually emerges. They will generally undergo three stages of word identification, i.e. logographic, alphabetic, and orthographic stages. Each stage is characterized by distinguished reading strategies. Based on their needs, children are invited to explore poetry while paying attention to distinctive language aspects. Our task is to figure out children's needs on every stage of reading, and accordingly, to see if poetry could meet their demands, and in what way. A chart therefore is made to visualize these possible correspondences (see Table 1).

Linguistic elements in poetry (Continuous establishment of ecopoetry)	Related development of reading competences	Stages of reading
- Early contact with songs, poems or nursery rhymes (creating a poetic environment) - Playing with linguistic materials in poetry: simple words identification, creative writing etc.	- Pleasure to sing with and move with songs, nursery rhymes or the early form of poems - A basic knowledge of letters and sound; - Voluntary memorization or repetition of certain fragments	**Blended stage:** Reading preparations (Get familiar with linguistic elements; preliminary small words identification)
- Attention to the visual aspect of poetry: concrete poetry, layout of poetry (black, blank and grey punctuations); illustrations in poetry	- Global method of word identification: exceptional words (small words as « la », « de » for instance or global segmentation of deciphering) - Visual memory for word recognition - Syntactical awareness - Morphological awareness	**Grouping stage:** (Multiple attentions) -Logographic phase (pre-readers); - Orthographic phase (Fluent readers)
- Attention to the acoustic aspect of poetry. Diction and repetition in poetry: letters, syllables, phonemes, onsets, and rimes, words etc.	- Decoding method of word identification (deciphering): phonological awareness - Acoustic memory for word recognition	- Alphabetic phase (decipher)
- Attention to abundant words and expressions - Attention to the polysemy of words	- Enriched vocabularies - Semantic awareness	- Word-stacking (accumulate)

- Attention to the reflection and the creation towards language	-Metalinguistic abilities: metaphono-logical/metasytactical/ meta semantic ability	**Syncretic stage:** Expert readers
Table 1 - Linguistic correspondences between poetry and reading		

Logographic stage and orthographic stage share seemingly similar strategy of reading: global identification of words though they differ a lot in essence. The former conserves the imprint of image in word recognition while the latter focuses more on the proficiency and rapidity in word recognition. Poetry stimulates children's visual perception by its varying layouts, illustrations etc. For instance, concrete poetry combines images and words, which could facilitate word memory in logographic phase. Diversified layouts of poetry not only present all possibilities of punctuation uses but also amounts of syntactical structures. For children who have entered the orthographic stage, a syntactical and morphological aware-ness could gradually be established from these visual stimulations in poetry.

The alphabetic stage is characterized by a good command of phonological awareness (especially phonemic consciousness) because of children's needs of decoding words. It means that children should be familiar with all linguistic components of a word and how they could be put together. Poetry stimulates children's acoustic perception by its diction and constant repetition of distinguished linguistic elements: letters, syllables, phonemes, onsets and rimes, words etc. Children may obtain their own knowledge of hierarchical lin-guistic elements from the acoustic composition and decomposition in poetry, which could contribute to the analyzing and decoding process of word identification.

Accompanying the two periods, word stacking serves as an everlasting process. Though it becomes more and more convenient to recognize words as childrens' reading ability improves along with each stage, they still need to explore the depth and the richness of vocabularies. Poetry, famous for its enriched vocabulary, covers a wide range of com-mon and literary words; especially those who share similar meanings while differentiate each other to avoid redundancy (synonyms) in poetry. Semantic awareness is targeted dur-ing this period of word stacking.

The evolution of reading ability would eventually mold children into expert readers as they succeed in going through all these stages. For expert readers, metalinguistic ability

turns to be essential to the reflection and creation towards language. Children may step into a new syncretic stage where all grouped sections integrate into a synthetic reading strategy. As Favriaud stated that « la poésie…organise un tour semi-réflexif sur la langue » (Favriaud, 2016), children are supposed to learn how to manipulate linguistic elements in poetry because poetry itself is a compromise along with manipulating and balancing letters, syllables, words, rhythms, images, emotions etc. An intelligent language system of all accesses and possibilities is supposed to be established for these expert readers in the syncretic stage.

Professional gestures in poetry learning

Professional gestures base on humane communication and demonstrate as the interdependence and interaction of postures on both sides of teachers and their pupils. Apart from the multi-agenda mentioned above, other essential gestures detected by researchers should not be neglected. To name just a few: kaïros gesture in the class had been put forward by Jorro (2006), followed by « la geste de bonification » (the act of bonus) from Favriaud (2009). It concerns seizing the appropriate moment, the moment when teachers decide to intervene pupil's learning process with an intention to lift (even sublimate) their acts. Improvisation, you may call it, has nothing to do with chances. The accurate judgment of the right instant and its rhythm may require years' of experience for teachers. Under such circumstances, pupils would have opportunities to either overturn those unfavorable moments into favorable ones or to obtain a superior level (sometimes could be meta level) based on their own under the guidance of teachers. Another gesture of alterity (Duffy, 2006, p. 5) could also be crucial when it comes to the debate or discussion among pupils in the class. It is necessary for pupils to face and accept the differences between them and others. Moreover, they should see this acceptance (or even tolerance) as an invitation to comprehend, interact with or even learn from others, in turn, this intersubjectivity would open them a wider world where people seek common grounds to understand each other while preserving their own differences to remain unique. We would witness more details concerning these gestures appeared in our cases in chapter four.

According to the multi-agenda, we may realize that appropriate professional gestures could induce a rather favorable interaction between pupils and teachers, not only on the intellectual level, which facilitate the teaching-learning construction, but also on a humane

level where mutual confidence and affection flow in between. Jorro (1998) has named this ideal effect of professional gestures as « l'agir poétisé » (poetized act). Favriaud (2016) develop this concept as « un don-contre-don »(a gift against gift) which concentrates on the importance of joy based on their interactions. This joy first appears on pupils' faces, and then permeates to teachers who will be surprised to notice that not only their efforts would pay out but also they could actually learn from their pupils in this situation. We could explain this win-win situation as mutual fulfillment, which may exceed our expectations in their relations. See more in teachers' comments in chapter four.

<u>Our hypothesis of ecopoetry</u>

The three previous steps devote to establish and consolidate a favorable environment of literacy learning through poetry, thus what we call an « ecopoetry ». The fourth step aims at animating all the key factors, i.e. learners (pupils or readers[142]), teachers, and poetry during the process. That is to say, despite the elements mentioned above, ecopoetry should also be considered reciprocal, interactive, and dynamic. Learners perceive, play with, study, and ponder over poetry, casting distinguished attentions on its linguistic aspects. Teachers intervene this process with their professional gestures, guiding learners towards an improving way to literacy learning. This intervention remains both layered and mixed: the two sides would adjust their postures to each other under varied circumstances, however, all these can't go without the ethical communication (for instance, mutual respect, affection and negotiations) between them. Moreover, adequate space, time, materials, and activities could also contribute to the sustainability of ecopoetry. Only in this way, teacher's interventions could be regarded effective to their pupils through poetry. Favriaud referred to these elements in his own definition of ecopoetry as below. Virtuous and ecological environment could thus be fostered, leading to a pupil-friendly didactic for poetry and literacy learning (see figure 7).

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[142] Readers include pre-readers, readers, and expert readers that could appear in the pupils.

Ecopoésie désigne un milieu éthique de respect, de dialogue, de négocia-
tion, d'invention artistique et de réflexion sur la littérature et
l'apprentissage de la lecture en même temps qu'une ergonomie du temps
et de l'espace … l'écopoésie est une ergonomie du travail, mais ne s'y li-
mite pas. Elle a besoin d'un cadre matériel, temporel, spatial adéquat et
durable pour assurer un confort, une circulation, pour fournir des res-
sources et des moyens de créer et réfléchir en autonomie et en société[143]
(Favriaud, 2016).
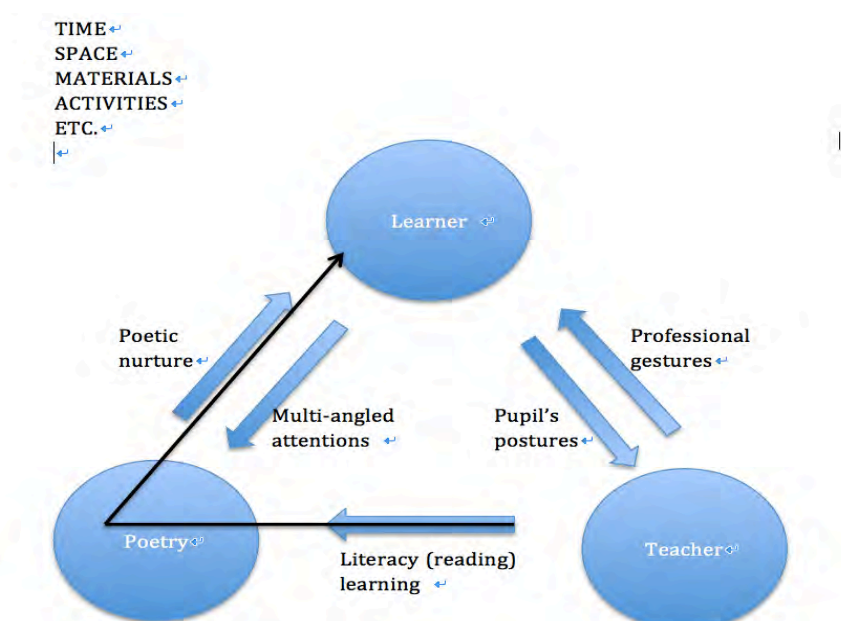
Figure 7 - Hypothesis: The establishment of ecopoetry

Our definition of ecopoetry, however, may cover a whole ecosystem of learning to
read through poetry together with external help (more than teachers). From the table above,
we could visualize that the construction of ecopoetry may require a rather complex coop-
eration among key elements (learner, poetry and teacher). As a pupil-friendly construction,
ecopoetry concentrates on how poetry could reach learners by its poetic nurtures (emotion,
imaginary, imagination etc.) and how teachers would induce their pupils towards an en-

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[143] Ecopoésie refers to an ethical environment of respect, dialogue, negotiation, artistic invention and reflection on
literature and the learning of reading as well as an ergonomics of time and space. Ecopoésie is an ergonomics of
work, but does not limit itself to it. It needs an adequate, sustainable, material, temporal and spatial framework to
ensure comfort, circulation, to provide resources and ways in order to create and reflect in autonomy and to care for
society(Translated by DL).

riched, diversified and efficient literacy (especially reading) learning through poetry in the light of adequate professional gestures. In turn, pupils would also cast multiple attentions (visual, acoustic, reflective etc.) on poetry in order to explore and discover as comprehensively as possible in poetry. Their reactions, at the same time, vary incessantly in response to teacher's postures. This figure may not include how teacher interacts with poetry (there surely exists in reality), the reasons lie in that we prefer concentrating mainly on the effect of poetry in pupils, thus establishing a pupil-friendly ecopoetry in our thesis.

Last but not the least, ecopoetry, as we have depicted at large above, is not assumed as exclusive to poetry learning although we named it after « poetry ». It is more of an ecological environment of learning (Favriaud, 2016): poetic (or artistic, philosophical, anthropological etc.) texts could all serve as a transitional area where pupils could spend time to play, to observe and to discover the learning world, most importantly, they would take the chance to accommodate, explore and construct themselves. Meanwhile teachers, as the accompanists, should take all that exist in classroom into consideration; spare no efforts to escort, to guide, to interact with, or to keep a proper distance from their pupils; initiate, maintain and keep improving the ecology of learning, i.e. ecopoetry. This construction of ecopoetry aims to respond to the problematics of the research questions and objectives of this research however it is far from complete. Our task, from now on, is to adopt appropriate methodology to collect and analysis data from real classroom context to confirm, modify, or to enrich our hypothesis, aiming at establishing a more realistic and comprehensive ecopoetry to demonstrate the didactic value of poetry in reading for children from 5 to 8 years old.

2.7. KEY PROBLEMS AND OBJECTIVES OF RESEARCH

The previous chapters presented us the marginalization of poetry when it enters school as a didactic resource. « Il semble qu'elle reste souvent à la porte de la classe ou qu'elle y perde son âme en y entrant... »[144] (Florin, 1999, p. 98). What Florin called the «

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[144] It seems that she often stays at the door of the classroom or loses her soul by entering it ... (Translated by DL).

missing soul » of poetry revealed us the one-sided focus on one or few linguistic value (often secondary) in poetry, such as recitation. This unification, or even simplification, sometimes risks reducing poetry as a mnemonic instrument, which would be a regret for children during their first years of institutional education. The reason, as we depicted, lies in the policy makers, and also our teachers who either lack adequate knowledge of poetry or failed to handle the complexity of poetry in class. We wonder how to find get back the integrated soul of poetry in school. The various accesses to poetry learning, be it visual, acoustic or reflective accesses may indicate us a diversity of possible clues.

Children from 5 to 8 years go through a critical period of language learning by three transformations. They transform from the world of « image » to the written world and continue with different phases of reading ; they transform from implicit learning to explicit learning aided by teachers in school, from epilinguistic competence to metalinguistic competence; last but not the least, they transform from kids to reading learners. Poetry tends to mediate in-between in order to facilitate the three transformations by its humane nurture and linguistic invitations for children who initiate their learning to read.

The role of poetry seems varying a lot during distinctive phases of reading for pupils: phonological helper, syntactical experimenter, psychological soother or reflectional stimulator? When embedded into the educational system, it should cover all. Pupils who learn poetry, on the other hand, would definitely implement their own interactions with poetry, along with which they could achieve their respective reading abilities. The ecopoetry mentioned in the last session may serve as an organized and enriched construction to explain the role of poetry and its effects on pupils from 5 to 8 years old. See our key questions below:

> In what way could children benefit from the linguistic invitations from poetry during distinguished phases in reading ?

> How could distinguished accesses to poetry raise to reflective levels through poetry in order to help readers build their metalinguistic competence ?

> What kind of relations pupils from 5 to 8 years old could weave in reading through their establishment of ecopoetry in different contexts (including school, family, class etc.) ?

➢	To what extent the construction of ecopoetry could help children to deal with distinctive relations during reading ?

In order to answer the questions above, and meanwhile to clarify the relevant concepts in the problematic, we have to concentrate on accomplishing the following objectives. The objectives listed below correspond to each question in our problematic. We would present our theoretical framework and the methodology later to solve these questions.

➢	Diversified linguistic invitations sent by poetry and teacher's scaffolding.

➢	A comprehensive knowledge of poetry across multiple disciplines.

➢	The establishment of the concept of ecopoetry of pupils in developmental reading phases, in each age group, and in distinctive schools.

➢	The weaving of relations realized by children under their own construction of ecopoetry.

3. METHODOLOGY

3.1. INTRODUCTION

The methodology that we adopt in our research is based on the problematic and theoretical frame of our research, which serves as a reliable and appropriate tool to deepen our knowledge concerning the role and the effect of poetry on language learning, especially reading for learners from 5 to 8 years old. « La méthodologie de recherche scientifique est décisive quant à l'adéquation, à la finesse et à l'impact d'une recherche » (Anne Jorro, 2006). Thus our methodology is dedicated to give an in-depth description to the possible response in this research if we could restate our problematic:

- ➢ In what way could children benefit from the linguistic invitations from poetry during distinguished phases in reading ?

- ➢ How could distinguished accesses to poetry raise to reflective levels through poetry in order to help readers build their metalinguistic competence ?

- ➢ What kind of relations pupils from 5 to 8 years old could weave in reading through their establishment of ecopoetry in different contexts (including school, family, class etc.) ?

- ➢ To what extent the construction of ecopoetry could help children to deal with distinctive relations during reading ?

We aim to develop and analyze these questions above in our methodology. In order to achieve this goal, it will cover an appropriate sampling, in which both teachers and pupils are included; a variety of instrumentations would be utilized: observation, questionnaire and semi-directive interview with selected population; besides, the content analysis of speech will also be adopted to treat the data of the interviews.

This chapter will be, therefore, initiated by the choice and its justification of methodology (qualitative research in the context of case study) in the first part, followed by the reasons of why and how our samples are selected in the second part. The third part concerns the data collection and its analysis, where we would explain the whole process of data

treatment including the introduction of instrumentations and the presentation of the analytical categories.

3.2. CHOICE OF METHODOLOGY

According to the objective of our research, we decide to describe our methodology as qualitative research, more specifically, qualitative case study. Qualitative research is designed to describe, decode, and translate with the meaning; our aim of the research is to specify the role and effect of poetry in reading by interpreting how pupils from GS, CP, and CE1 in French school interact with poetry during distinguished reading phases. Therefore, we believe qualitative methodology, especially case studies would allow us to probe into a detailed interpretation of this phenomenon.

> An umbrella term covering an array of interpretive techniques which seek to describe, decode, translate, and otherwise come to terms with the meaning, not the frequency, of certain more or less naturally occurring phenomena in the social world (Paillé, 1994, p. 215).

According to the definition of Merriam (2009), we will further justify our choice of qualitative research (see table 2). From the table below, we would find every correspondence between the characteristics of qualitative research and ours. Our goal focuses on the interest of the participants by describing the phenomenon, i.e. the teachers and the pupils, it may sometimes concern the parents, and more importantly, their interactions.

Criterion of Merriam (2009)	Characteristics of our research
1) Focus on meaning and understanding	The target of our research is to understand and delineate the phenomenon of poetry education and language development in a bounded system (in school).
2) Researcher as primary instrument	The data collection and analysis of our research will be achieved by the researcher which include the communications with data providers, data processing, and interpretation etc.

3) An inductive process	Inspired by the imbalance concerning linguistic development by poetry in I.O., our research initiates its problematic along with other supporting literature, followed by its justification from experiments in school. Therefore a typical inductive process.
4) Rich description	In order to describe, prove, and explain the phenomenon, massive materials as interviews, questionnaire, supporting documents and excerpts will all be gathered to realize the description.

Table 2 - Justification of our methodological choice

Among all types of qualitative research, the case study is considered as the most appropriate for our research. Case study research is a qualitative approach in which the investigator explores a bounded system (a case) or multiple bounded systems (multiple cases) over time, through detailed, in-depth data collection involving multiple sources of information (e.g., observations, interviews, audiovisual material, and documents and reports), and reports a case description and case-based themes (Van Maanen, 1979).

An in-depth description and analysis of a bounded system (Creswell, 2007, p. 73) … A phenomenon of some sort occurring in a bounded context (Merriam, 2009, p. 40)… Qualitative case studies can be characterized as being particularistic, descriptive, and heuristic (Miles & Huberman, 1994)

According to (Merriam, 2009, p. 43): case study is a design particularly suited to situations in which it is impossible to separate the phenomenon's variables from their context. If we could refer to our research, reading through poetry in the classroom is seen as a bounded context where all the relevant elements gather (complicated): the numbers of pupils and teachers, distinguished school and age groups, relations between pupils and teachers, complex interactions among poetry, reading and pupils etc. The case study allows us to concentrate more on the representative portraits in order to better understand the whole picture instead of losing focus in such a complexity.

To be more specific, multi-site case studies will be implemented in our research, which means that we will collect and analyze data from different sites (schools) because our subjects range from kindergarten to primary school. However, these cases are definitely sharing a common ground, aiming to consolidate the single case explanation. According to

Stake (2006), the cases in the collection are somehow categorically bound together. They may be members of a group or examples of a phenomenon (Yin, 2008). The internal correlation among seemingly divergent cases would interweave an expanding network of knowledge. The multiple cases from different sites in our research would contribute to outlining a continuous yet differentiated picture of reading through poetry among children from 5 to 8 years in our research. Moreover, we have adopted three cases of distinguished reading abilities in each age group in order to strengthen the precision, validity, and the stability of the findings in our research.

> By looking at a range of similar and contrasting cases, we can understand a single-case finding, grounding it by specifying how and where and, if possible, why it carries on as it does. We can strengthen the precision, the validity, and the stability of the findings (Stake, 2006, pp. 5-6).

3.3. DATA COLLECTION

This section begins with delimiting the targeted population in our research, i.e. sample selection which will be realized by selective questionnaire, aiming to choose the appropriate candidates for teacher interviews, followed by interviews with pupils selected from their classes according to their reading competences. Content analysis will be adopted to analyze the documents from the interviews. All our potential population stems from teachers and children in kindergartens and primary schools.

3.3.1. Sample selection

This research concentrates on young French readers (French as their mother tongue) in GS[145] in kindergarten, CP and CE1 of primary school between 5 to 8 years old. As Merrium referred, « sample selection in qualitative research is usually nonrandom, purposeful, and small, as opposed to larger, more random sampling in quantitative research » (Miles & Huberman, 1994, p. 29). Non-like in quantitative research, our aim of sample selection is to

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[145] GS: Grande Section, the last year of kindergarten. Children in GS are around 5 to 6 years old.

obtain the whole understanding of the situation; therefore, we have well selected night (N=9) pupils in our research, and these cases are considered representative to describe and to comprehend the whole learning process.

> L'objectif est de comprendre les situations, non pas d'estimer des valeurs dans une population d'enquête. Le nombre de sujets pourra être plus réduit, mais bien choisi (de façon raisonnée). On peut chercher à obtenir un échantillon expérimental en croisant les facteurs importants (dits stratégiques) pour s'assurer que tous les cas seront présents. Pour des entretiens biographiques ou dans une étude exploratoire, quelques « cas » particulièrement illustratifs suffiront[146] (Merriam, 2009, p. 16).

In order to make the appropriate choice of the subjects, we decide to divide this selection into three sequential steps: the first step concerns the selection of six teachers from GS of kindergarten, CP, and CE1 of primary schools for face-to-face interviews; secondly, we will further select three teachers among the six according to their experiences in poetry teaching and understanding via their performance in interview; thirdly, they will be asked to choose three pupils in each of their classes to participate in our case studies according to their reading competences. The three steps will be detailed as follows:

Step 1 Preliminary selection of six teachers

The selection of teachers in this research commences by diffusing questionnaire (see link in Annex 2) to teachers in kindergarten and primary schools, mostly from GS of kindergarten, CP and CE1 of primary schools. The reason why we adopt questionnaire lies in that we need to clearly demonstrate our standard to reduce the possibilities of subjective interpretations. Since our questionnaire could serve to select candidates with predetermined questions, the « standardization » of questionnaire would excel any other personal judgments, therefore considered as the best choice.

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[146] The objective is to understand situations, not to estimate values in a survey population. The number of subjects may be smaller but well chosen (reasonably). An experimental sample can be sought by crossing important (so-called strategic) factors to ensure that all cases are present. For biographical interviews or in an exploratory study, a few particularly illustrative "cases" would be enough (Translated by DL).

La standardization des questionnaires, ainsi que l'analyse statistique des données, réduit la part d'interprétation subjective des résultats ce qui accroit le caractère scientifique de cette méthode[147] (Berthier, 2010, p. 176).

The purpose of diffusing the questionnaire is to 1) delimit the number of participants, i.e., selecting two teachers on each grade 2) find out the ones who are more proper to participate, as Berthier puts it, « la population est définie par les caractéristiques des individus qui les rendent aptes à participer à l'enquête »[148] (Le Roy & Pierrette, 2012, p. 71) and we depend on our questionnaire to identify these characteristics which will conform to our research.

We therefore have created this online questionnaire (via SurveyMonkey). From January 2016 to June 2016, we have received 42 questionnaires from our target population. Then we initiated our selection of 6 teachers from 42 questionnaires as the criterions of selection (see instructions in Annex 2). According to the criterion, we have finally acquired six teachers who correspond to our research.

Step 2 Further selections of three teachers

We decided to reduce the number of teachers from six to three, therefore only one teacher for each level, i.e. one from GS of kindergarten, one from CP and another one from CE1 of primary school. The reason for the further selection mainly lies in three aspects: 1) to obtain as richly as possible the context of poetry learning for children between 5 to 8 years old (only those who had experiences of poetry teaching in their classes could probably bring us pupilis who possess their knowledge of poetry to finally facilitate our research); 2) to prepare for an appropriate pupil selection in the next step; 3) to limit the number of selected teachers in order to put more weight on the interviews with pupils as our research concentrates on the effects of poetry on pupil reading.

The six teachers selected from step 1 are comprised of two teachers from GS of kindergarten, two teachers from CP of primary school and another two from CE1 of primary

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[147] The standardization of the questionnaires, as well as the statistical analysis of the data, reduces the subjective interpretation of the results, which increases the scientific character of this method(Translated by DL).

[148] The population is defined by the characteristics of the individuals who make them able to participate in the survey(Translated by DL).

school. Followed by the previous step, we are supposed to further select three teachers by their different teaching levels and distinguished working sites. The multi-level corresponds to the chronological characteristics of our subjects; the multi-site helps to enlarge our samples geographically, which contributes equally to reveal the multi-facets of the same research question.

> L'échantionnage multi-sites renforce la validité des résultats. L'examen d'une série de cas similaire et de contraste, nous permet de comprendre les résultats obtenus au sein d'un premier cas, en le caractérisant à travers le « comment » et le « où » et, si possible, le « pourquoi » de son fonctionnement[149] (Berthier, 2010, p. 161)

A further selection of teachers concerns the face-to-face interviews (see question guide for teachers in Annex 3) with them. Conducting interviews is « a process in which a researcher and participants engage in a conversation focused on questions related to a research study » (Miles & Huberman, 1994, p. 62). Their performances in the interview, i.e. their personal experiences[150] concerning poetry teaching are essential. Teachers who have never or scarcely practiced poetry teaching in class are thus removed from our samples since it doesn't correspond to our purpose of research. We believe this further selection could not only present us appropriate teachers and their pupils but also get them familiarized with our problematic of research.

Step 3 Selection of nine pupils

According to our problematic and theoretical framework, the population of our research focuses on pupils from 5 to 8 years old. « Le choix de la population d'enquête s'impose souvent de lui-même en fonction du problème à étudier »[151] (DeMarrais 2004, p. 55). Here comes the core of our sequential experimental steps – the case study of pupils.

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[149] Multi-site sampling reinforces the validity of the results. The examination of a series of similar and contrasted cases allows us to understand the results obtained in a first case, characterizing it through the "how" and the "where" and, if possible, the "why "of its functioning(Translated by DL).

[150] This experience towards poetry and diction-reading not necessarily equals the duration of teaching, which however is highly relevant.

[151] The choice of the survey population is often decided depending on the problem to be studied (Translated by DL).

Followed by the previous two steps, the three chosen teachers will subsequently be requested to select three pupils from their own classes respectively in the light of pupil's reading levels. Different reading levels are favored when selecting pupils as it could outline a comprehensive range of their reading stages. According to Johnson (1990), this is considered as a dimensional sample: « le chercheur établit des dimensions à la recherche de variabilité, puis sélectionne des répondants « bien informés », représentatives de chacune des dimensions divergentes »[152]. Therefore, in order to get a whole picture in preparation for data analysis, nine pupils of rather distinctive reading levels (three from GS of kindergarten, three from CP and three from CE1 of primary school) are picked up and assigned to our second round of face-to-face interviews.

3.3.2. Instrumentation : selective questionnaire, observations and semi-structured interviews

In correspondence with the three steps of sample selection, two types of instrumentations are applied to ensure the realization of each step. A questionnaire with closed questions is adopted aiming to select the appropriate candidates for teachers' interview according to the predetermined questions; the reduction of the selection of teachers is realized by face-to-face semi-structured interviews, followed by the selection of pupils chosen by the three teachers selected. We will then present and justify each instrument as follows:

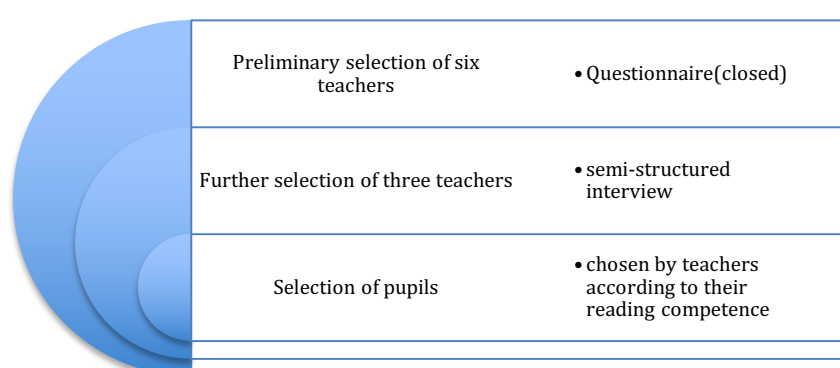| Preliminary selection of six teachers | • Questionnaire(closed) |
| Further selection of three teachers | • semi-structured interview |
| Selection of pupils | • chosen by teachers according to their reading competence |

Figure 7 Instruments in the experiment

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[152] The researcher establishes dimensions in the search for variability and then selects "knowledgeable" respondents as the representative of each divergent dimensions (Translated by DL).

1)   Questionnaire

The questionnaire is conducted according to the problematic of the research. As described in the last section, this questionnaire is conducted and diffused via Internet[153] to the population of teachers in kindergarten (mostly from the grand section, GS) and in primary school (mostly from CP and CE1). Among fourteen closed questions, six (see Annex 2) have been predetermined[154] based on our problematic as the criterion for the preliminary selection of teachers. We are conscious that the choice of closed questions has its own advantages and disadvantages. The unidirectional scale in this questionnaire aims to present the degree of consent (strongly agree > agree> slightly agree> disagree> slightly disagree> strongly disagree) for each statement, which satisfies our needs of selecting candidates according to their responses (two principal groups: agreement and disagreement). The reason why we exclude the « neutral » item, which differs from the famous Likert Scale, also lies in this purpose of selection, therefore none of the neutral response is acceptable in our questionnaire. Therefore, closed questions in this questionnaire are not only considered appropriate, but also irreplaceable for the selection of candidates for our further interview.

> Les questions fermées se prêtent mieux au dépouillement et à l'analyse statistique; il est facile d'y répondre; elles réduisent les ambiguitiés dans les réponses…elles sont réductrices (la realité est limitée à une série de modalités); elles peuvent engendrer une lassitude; dans le cas des réponses multiples et des classements, le codage est difficile[155] (Berthier, 2010, p. 162).

The diffusion has lasted one month and a half [156] and we have received 42 questionnaires as our preliminary candidates. To ensure the engagement of each side, these candidates are voluntary to accomplish the questionnaire and leave their email address for fur-

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[153] Via the site: *monkeysurvey.com.*

[154] Predetermined inclination of agreement (including « strongly agree » and « slightly agree ») or disagreement (including « strongly disagree » and « slightly disagree ») helps to accomplish the selection.

[155] Closed-ended questions are best suited for counting and statistical analysis; It is easy to answer; They reduce the ambiguities in the answers ... they are reductive (the reality is limited to a series of modalities); They can also bring about tiredness; In the case of multiple responses and rankings, coding is difficult (Translated by DL).

[156] From early February 2016 to late March 2016.

ther contact (face-to-face interview). This move will not only make sure that candidates were at ease when participating in this research but also guarantee that these candidates are genuinely interested in our research. That is where we reach the common ground between researcher and candidates even before initiating the interviews and that is where the credibility and quality of our search build on.

According to the criterion preset for the questionnaire (see Annex 2), six candidates are selected. « Since the respondent has been selected by the investigator on purpose, It can be assumed that the participant has something to contribute, has had an experience worth talking about, and has an opinion of interest to the researcher » (Le Roy & Pierrette, 2012, p. 37). Based on this prerequisite, we are ready to move on to the next step—the interview.

Our first instrumentation -- the questionnaire is seen as a « l'outil qui permet de quantifier des réponses » (reduce the responses), more specifically, when it comes data analysis, it helps to « réduit la part d'interprétation subjective des résultats ce qui accroît le caractère scientifique de cette method »[157] (Merriam, 2009, p. 106). However, this instrument on the other hand, often falls target as a blame for its « manqué d'échange…absence d'explication des réponses des participants…erreurs d'interprétation »[158] (Le Roy & Pierrette, 2012, p. 71). In order to maximise the advantages of questionnaire, we decided to implement a follow-up interview with the selected six candidates to probe into their responses by adding other relevant questions (see more in Annex 3: the guide of the interview). This step is designed to further explain the questionnaire and eventually explore how poetry plays its role by teachers in their classes in France.

2) Observation

From the end of 2014 to August 2015, I have conducted several months' on-site observation as an observer (as participant)[159] in one of the class of CP[160]. The frequency of

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[157] … reduces the subjective interpretation of the results, which increases the scientific character of this method (Translated by DL).

[158] lack of exchange ... lack of explanation of participants' responses ...the misinterpretations (Translated by DL).

[159] My activities of observation was known to both teacher and his pupils and my role of participations is secondary to the role of observer.

[160] The observations in GS and CE1 were much less and rather irregular.

the observation was every two days, and later shrank to one time a week until one time every two weeks. The purpose was to witness the physical settings of the class, how the teacher of CP conducted his class of reading and also the class of poetry in class. Meanwhile, I would reflect on my problematic to adjust to the real classroom context.

In the class, I sat at the back of the classroom, remained silent during the class, and attempted to note down and describe the gestures of teachers, the behaviors of pupils and their interactions at that moment by adding my own instant thoughts and questions. After the class, I sometimes had informal interviews and conversations with the teacher to get more aware of the teaching process and his pupils. At the beginning, pupils seem to be curious about my presence, however, after less than one week of observation, I had the chance to observe them in their natural states in class.

> Learning to pay attention, learning how to write « descriptively », practicing the disciplined recording of field notes, « knowing how to separate detail from trivia . . . and using rigorous methods to validate observations » (Le Roy & Pierrette, 2012, p. 71).

After a period of observations, I started to do some recordings in the real classroom context: both image recordings and video recordings. Here I tried to concentrate on « narrow details » of certain interactions that attracted me the most, for instance, how teacher aided children to modify their creation of poems. These narrow details later helped me to analyze similar data and answer my questions in the problematic. Through the observation, I gradually accumulated enriched information of the on-site teaching and learning activities and how poetry functioned in the process. It prepares for my elaboration of the question guide for the face-to-face interviews by turning myself from an outsider to an on-site observer with research purpose.

3) Semi-structured interview

Followed by the questionnaire, it is necessary to get further access to the response of the candidates in order to probe into our problematic. Our problematic requires detailed descriptions of each selected sample instead of any general statistics or brief summary. Interview, as « a process in which a researcher and participant engage in a conversation

focused on questions related to a research study » (Patton, 2002, pp. 260-261), is commonly found in the research of education, or even « occupe une place centrale et jouent un rôle prépondérant en ce qui a trait à l'instrumentation, celui de l'éducation »[161] (DeMarrais 2004). This instrumentation « allows us to enter into the other person's perspective » (Tierney & Diley, 2002), to actually hear different voices from distinguished angles, to either confirm, override or complement our hypothesis generated by the problematic, therefore conforms to our research. In addition, the semi-structured interview which we decide to adopt «…is more flexibly worded or the interview is a mix of more and less structured questions » (Patton, 2002, p. 341), which not only ensures the processing of the interview but also leaves us sufficient freedom for the upcoming modifications. In order to conduct a successful interview, we did our preparations displayed as follows:

Question guide

To prepare for a successful semi-structured interview, first of all, it's essential to elaborate a question guide (see Annex 3). It contains a bunch of preset questions based on problematic to guide the research and to lift researcher's confidence when conducting the interview.

> …The interview guide will probably contain several specific questions that you want to ask everyone, some more open-ended questions that could be followed up with probes, and perhaps a list of some areas, topics and issues that you want to know more about but do not have enough information about at the outset of your study to form specific questions (Merriam, 2009, p. 90).

The question guide, meanwhile, should be well organized, therefore it is definitely indispensable to construct thematic groupings, and they should be as precise as possible. « Nous avons alors pu structurer les thèmes afin d'établir un ordre relativement logique à chacun des aspects retenus pour l'entretien »[162] (Merriam, 2009, p. 103). This move would

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[161] …occupies a central place and play a predominant role in the instrumentation of education(Translated by DL).

[162] We were then able to construct the themes in order to establish a relatively logical order for each of the aspects selected for the interview(Translated by DL).

facilitate the process for the data analysis: 1) the key data becomes more salient among tons of information drawn from the interview 2) the valid data grows more structured by theme. The refinement of the question guide has gone through several stages, as our hypothesis based on the problematic does not always adapts to the field interview, therefore even a structured question guide should be put into practice, sometimes more than once.

Our questions in the guide of the interview are mainly divided into principal questions and secondary questions. The former aims for leading interviewees into relevant subjects while the latter includes supportive sub-questions in order to extend the main questions or to explain the main question in another way. Certain improvisational follow-up questions would also be put forward according to the responses of the interviewees to probe into the details of key questions in our research.

Pilot interview

Secondly, in order to test the efficiency in regard with the guide of the interview, we find it necessary to start with our pilot interview in the first place. Since the questions could be challenged when conducting a face-to-face interview because of its flexibility and complexity, ignoring or underestimating the necessity of pilot interview may lead to the uprising risks of wrong judgments and onsite pressure, and eventually a confusing analysis once the interviews finish.

> Bien que certaines questions aient été préparées à l'avance, il arrive qu'au moment du face à face la discussion deviée sur des éléments imprévus…quant à la durée des entrevues, aucune règle fixe ne peut être établie à ce sujet, car trop de facteurs entrent en jeu[163] (Emery-bruneau, 2010, p. 74).

More concretely, pilot interview refines our questions either by modifying or replacing previous questions, aiming for a guide of questions more adapted to the population of the research: « not only do you get some practice in interviewing, but you also quickly learn which questions are confusing and need rewording, which questions yield useless data, and

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[163] Although some questions have been prepared in advance, it may happen that during the face-to-face discussion of unpredictable elements ... as to the duration of the interviews, no fixed rule can be established to the subject, because too many factors may come into play(Translated by DL).

which questions, suggested by your respondents, you should have thought to include in the first place » (Poisson, 1991). The ultimate purpose, of course, is to provide us more fruitful data in response to our problematic. The pilot interview is likely to be re-modified and refined for several times. In our research, we did the first pretest with four (N=4) candidates of pupils chosen by our selected three teachers; they would not participate in our final interview. With the help of pretest (pilot interviews), we had the opportunity to modify and create our final question guide for the formal interviews.

Once we officially initiate the semi-structured interview, it would be equally significant to maintain a cooperative relationship with our candidates. We adopt several ways to attain this target: 1) establish the mutual confidence standing by ethic principles. We explain the confidentiality of the interview that all the participants will be assigned a number to replace their own name. The content of the interview will only be used for scientific purposes (thesis, scientific articles etc.) where its excerpts could be analyzed or attached as the annex at the end of the articles; 2) create a comfortable and pleasant climate for the interview. We reassure that the interview serves as a means of personal and free expression instead of an exam or quiz aiming for standard responses. And most importantly, there won't be any evaluation in the end; 3) enter into the interview gradually with clear instructions. We would indicate the duration of the interview (around 40 minutes), the use of recording machine, and briefly explain the post-treatment of the data to be collected (including the transcription of interview, the purification of the transcription and the content analysis of the purified transcription). Questions with easier access, such as the demographic inquiries, are normally privileged at the very beginning to help interviewees settled in the shortest time; 4) Be particularly patient and flexible when it comes to the interview with pupils. What's more, a more accessible mode should be adopted when raising questions for children. Be prepared for the potential accidental interruption.

> Generally, it is a good idea to ask for relatively neutral, descriptive information at the beginning of an interview…this information lays the foundation for questions that access the interviewee's perceptions, opinions, values, emotions, and so on (Merriam, 2009, p. 95).

<u>Final interview</u>

The final interviews were conducted with 9 pupils and their teachers (two teachers[164]: M and C from CP and CE1). The final interviews with 9 pupils were conducted respectively in each of their schools. We have set most of our interviews with pupils in the mornings to ensure that they are conscious, energetic, and active during their participation. In addition, we have to specify here that our purpose of the interviews with two teachers aimed at recalling teachers' professional gestures in classes and commenting on their pupils' performances. Therefore, the interviews with teachers were conducted after the interviews with their pupils. This iterative interview with teachers serves as a supplementary data collection since researcher was confined to follow every poetry class in the school. On the other hand, teachers would have a better view of how their professional gestures actually function with distinguished pupils in the class. The process of the teachers' interviews goes as follows:

1) Evaluating the reading ability of the pupil

2) Try to link pupil's reactions to their professional gestures in school therefore commenting on their pupils' performances by referring to the given transcriptions of their pupils.

<u>Purification of the interviews</u>

After the interviews, the recordings (by GarageBand, software developed by Apple company) were manually turned into respective transcriptions (see examples in Annex 3). The transcriptions were made as close as possible to the original dialogues and they were double checked by native French speakers even though there still exist certain vague words due to technical problems.

Obvious facial expressions, movements attached to the dialogue were also noted down on the margin when conducting the interviews in order to facilitate the understand-

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[164] The teacher in GS refused our final interview by claiming that their program of poetry had finished therefore they wouldn't work on poetry for a while.

ing of the text. Comments from the interviewer are added in the transcriptions to recall the interview scenes serving for case analysis. The purification of the transcriptions was conducted afterward, only the texts and a few body language indicated within the sign of 【 】 are conserved after the purification. Several asides will also be conserved in the final version of transcriptions in italics.

3.3.3. The limitations of data selection

Even though we make our efforts to ensure the credibility and reliability of the sample selection, we have to admit that there stubbornly exist some limitations, which are hard to avoid. The limitation mostly lies in the process of communication between interviewer and interviewee.

Firstly, the interviewer is supposed to have fully mastered relevant knowledge of the problematic and the theoretical framework to cope with mixed information offered by interviewees. Due to the lack of experience, the interviewer may add certain bias concerning the research problematic, and would possibly put forward leading questions (especially prompting follow-up questions) towards the interviewees.

> The value of an interview… depends on the interviewer's knowing enough about the topic to ask meaningful questions in language easily understood by the informant (Merriam, 2009, p. 103). In addition, according to Seidman, the interviewer has to be « respectful, non-judgmental, and non-threatening… » (Merriam, 2009, p. 106).

> Interviewing requires interviewers to have enough distance to enable them to ask real questions and to explore, not to share, assumptions (Seidman, 1991, p. 77)

Secondly, since most of our interviewees are children, therefore they could also easily deviate from their normal state, either due to the nervousness caused by recording, either due to the over-exaggeration intending to impress the interviewer or on the contrary, they may express scarcely when interviewed determined by their own personalities;

Thirdly, the communication between two sides can be sometimes biased. Through the questions in the questionnaire, interviewees have more or less known the objective of the interview. This mindset can at times serve as a hint or a pre-existed context when they respond to the questions; besides, the interviewer could spontaneously pump detailed questions which favor (or suspected to favor) illustrating his (her) own problematic.

3.4. DATA ANALYSIS

Followed by data collection, here comes our next step: data analysis. It is a process to make our data speak; especially speak for our problematic raised in the thesis. Our task is to do our best to find out the possible responses throughout our data to answer our problematic questions. It is also a process to make our data meaningful. We are supposed to trim, interpret and present what our samples have delivered in our experiment in a structured manner to make it meaningful to our research.

> Data analysis is the process of making sense out of the data. And making sense out of data involves consolidating, reducing, and interpreting what people have said and what the researcher has seen and read – it is the process of making meaning (Merriam, 2009, p. 107).

Data analysis is recommended to be implemented as the data collection goes on for several reasons: 1) It facilitates our memory as researchers would soon get overwhelmed by too much information from other cases if they put the current case aside for a moment. This overflow of information would also cause confusion among cases which would render the analysis too general or too vague; 2) The margin notes, memos right after the interview remain fresh therefore would stimulate more spontaneous or creative interpretations for researchers. This is also the moment when interviewer shows most his (her) interest in the particular case; 3) simultaneous analysis would also contribute to the selection of the categories (themes) as « the process of data collection and analysis is recursive and dynamic » (Merriam, 2009, pp. 175-176). This pre-analysis would quickly run its auto-diagnoses so that unnecessary questions would be deducted from the question guide, and the categorizations would thus be more and more precise concerning our research problematics.

…The much-preferred way to analyze data in a qualitative study is to do it simultaneously with data collection…. without ongoing analysis, the data can be unfocused, repetitious, and overwhelming in the sheer volume of material that needs to be processed. Data that have been analyzed while being collected are both parsimonious and illuminating (Merriam, 2009, p. 169).

3.4.1. Category and its construction

The category is an absolutely key element in data analysis; it is also called a theme, a pattern, or findings to research questions (Merriam, 2009, p. 170). According to Merriam, categories are conceptual elements that « cover » or span many individual examples (or bits or units of the data you previously identified) of the category (Merriam, 2009, p. 178). Categories are how we make data speak and meaningful. They come from data and serve to make data valuable for research purpose.

The construction of category, however, could last the whole process of data collection and data analysis. See the following process put forward by Miles and Huberman (1994). It initiated from the review of every purified transcription from the interviews. It first took the form of « open coding » that all the aspects that we found interesting in one transcription would be noted down to make a list. After going over the nine transcriptions, we put these lists together to see if there exist overlapped codings, if yes, they would be merged into a higher (more abstract) concept.

➢ Category construction (coding—categories)

➢ Sorting categories and data (renaming a category to more precisely reflect what is in the data…the construction of categories is highly inductive)

➢ Naming the categories

➢ Categories should be responsive to the purpose of the research, exhaustive, mutually exclusive, sensitizing and conceptually congruent

(Merriam, 2009, p. 181)

Initiating from the concrete names of the codings, we adopted finally the more abstract names for each category. These categories also correspond to the problematic put forward at the beginning of our research; The number of the category should remain limited as « the fewer the categories, the greater the level of abstraction, and the greater ease with which you can communicate your findings to others »(Miles & Huberman, 1994, pp. 178-193); Since categories are supposed to be exhaustive, those merged concepts would then be put back to the transcriptions to test if there exist elements, which couldn't be covered by these concepts. If so, we then need to build other different concepts.

Once the concepts are fixed as categories of the research, these categories therefore need to be presented in a way that should be most loyal to the data itself and most appropriate to respond to our problematics. The presentations are however not universal, therefore, every researcher should, to some extent, invent their own method of categorizations in order to better live up to his own research purpose.

> …Pour une même questions de recherche, de nombreuses présentations différentes peuvent être élaborées à partir d'un même ensemble de variables. Chacune se fonde sur des prémises légèrement différentes, chacune possède ses avantages et ses inconvenients[165](Creswell, 2007, p. 152).

3.4.2. Categories in our research

During the review of the transcriptions, there are several key codings emerge repeatedly as poetry, reading, pupils etc. Each of the key codings comprises of their respective sub-codings, for instance, we find several codings as emotions, imaginations related to poetry; semantic, syntactical structures under the key coding of « reading » etc. Therefore, we decided to create a table that could generally outline what has been referred as key codings in the interviews.

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[165] ... For the same research questions, many different presentations can be made from the same set of variables. Each is based on slightly different premises, each with its advantages and disadvantages(Translated by DL).

Poetry		
Reading learners (I)	I & self	
	I & others	
	I & language	
	I & world	

Table 3 - Key codings

From the table, we could observe that except for the elements, which are obviously relative to our subject: reading, learners (pupils), and poetry, there came out other key codings as self, others, the world and their interactions. If we could recall the text of « la poésie à l'école » (poetry in school) issued by Eduscol, it also discussed about the relations established between pupils and these key codings. The anthropological view of tracing pupils back to their identities as individuals in Eduscol corresponds to the humane nurtures in poetry mentioned in our research; therefore we introduced a parallel appositive « I » to the reading learners (pupils). The purpose of data analysis, in this way, is to develop and interpret these key codings to its full extent with the collected data.

> En tant que personne, l'élève est interpellé par la poésie : elle retravaille son rapport à sa propre langue, et elle exprime dans son parler un rapport aux autres, au monde et à soi-même. L'élève lecteur de poésie est sollicité par cette rencontre, séduit, inquiété, enrichi, éclairé, amusé…[166](Blanchet, 2007, p. 178).

Confronted with the categories that we have extracted from the transcriptions in our nine cases, we attempted to link these categories together to better describe our findings in the research and present it in a more visual and concrete manner. It could thus be considered as a process of theorization, which was defined as « the cognitive process of discovering or manipulating abstract categories and the relationships among those categories » (Ministère de l'Éducation de France, 2004). See more detailed categorizations and their linkages in the next chapter.

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[166] As a person, the pupil is challenged by poetry: he reworks his relation to his own language, and expresses his relationship with others, with the world and with himself in his speech. The reader of poetry is solicited by this encounter, seduced, worried, enriched, enlightened, amused ... (Translated by DL).

This often leads to trying to link the conceptual elements — the categories — together in some meaningful way. One of the best ways to try this out is to visualize how the categories work together. A model is just that — a visual presentation of how abstract concepts (categories) are related to one another. Even a simple diagram or model using the categories and subcategories of the data analysis can effectively capture the interaction or relatedness of the findings (LeCompte, Preissle, & Tesch, 1993, p. 239).

3.4.3. Content analysis

Most research designs using content analysis are sequential in nature—« moving from category construction to sampling, data collection, data analysis and interpretation » (Merriam, 2009, p. 189). According to the categorizations listed above, we have already accomplished the chronological tasks of sampling and data collection, therefore would consequently conduct the data analysis and interpret them further in the next chapter. Therefore, it is adequate and pertinent to adopt content analysis to further analyze each case of pupils in detail.

« The process involves the simultaneous coding of raw data and the construction of categories that capture relevant characteristics of the document's content » (Altheide, 1987, p. 68). The content of the interviews, margin notes and memos would be analyzed in detail to better understand the phenomenon of poetry learning in different age groups and schools with distinguished teachers, and more importantly, how it could cast its influence in reading.

In one sense, all qualitative data analysis is content analysis in that it is the content of interviews, field notes, and documents that are analyzed. Although this content can be analyzed qualitatively for themes and recurring patterns of meaning, content analysis historically has been very quantitative in nature(Merriam, 2009, p. 205).

The content analysis in our research would cover two types of interviews in our research: interviews with pupils and those with teachers, the former would be the main axis in the data analysis, and the latter serves to supplement the analysis. Therefore, the next chapter will be presented as nine cases of pupils, and we would interweave teachers' evalua-

tions and comments into the nine-case analysis to support, interpret, or sometimes raise questions during the analyzing process. Now, let's move to the data analysis (content analysis) in chapter five.

4. CASE ANALYSIS

4.1. CASE 1

General situation of three cases from kindergarten

These following three cases come from the kindergarten[167], i.e. children from around 5 years old to 6 years old in the region of Toulouse. They study in the same kindergarten however differ a lot in their reading abilities. Their teacher was selected according to our questionnaire earlier distributed. In this kindergarten, poetry learning is considered as an intensive and temporary modular project (theme), which could last several months, however remains irregular. Unfortunately, their teacher was not available for the further interview concerning the comments of children's performance and the explanation of her professional gestures. Part of the reason also lies in her disconnection towards the poetry project, which has been over for several months until then. As for the poem chosen for this group of children, since they are relatively young in kindergarten and most of them could barely read, we decided to adopt a learnt poem (see annex 1) based on teacher's suggestion to accomplish our interview.

CASE M – GS

According to his teacher, M was at an average level (even lower) of reading in class. He hasn't entered reading yet in the last year of kindergarten, he told me that the most difficult for him in reading is the seven days of a week, which he considered rather long to read. However, he enjoys reading, especially the stories. The purpose of reading for him was quite limited to a compulsory task or a mission needed to be done, as he said,

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[167] Our three cases are in the final year of kindergarten in France. This period is also called as the GS (grande section de l'école maternelle) in French educational system.

« because we should learn to read ». Except for this reason, he had no idea why he should learn to read.

- *D[168] : Qu'est-ce que c'est le plus dur pour toi dans la lecture ?*
- *M : Les jours de la semaine. C'est long.*
…
- *D : T'aimes bien lire ?*
- *M : Oui, j'aime bien lire l'histoire.*
…
- *D : Tu sais pourquoi on lit et apprend à lire à 6 ans ?*
- *M : Parce qu'on doit apprendre à lire… je ne sais pas pourquoi.*

Since he was willing to participate in this interview related to poetry, we then put forward a series of questions concerning poetry. We initiated our questions by asking what poetry is for him; he was a little confused concerning the concept of poem and that of poetry and decided to equate poetry to poems. Then I introduced another concept of songs to see if he could differentiate from poetry and he explained that songs are fast to sing while poetry should be read gently. He emphasized on the two verbs: sing and speak allocated respectively to songs and poetry. Moreover, he was also conscious that not all songs are rapid while he insisted that all poetry should be treated slowly and gently. We believe that such impressions towards gently reading of poetry should be highly relevant to how poetry is taught in class. So we launched another question concerning the poetry learning in class, he told me that their teacher firstly read the poem and then read again more gently. This confirms what we thought, that is to say the poetry teaching in his class stopped here, therefore mostly in recitation. There exists no further or higher level of learning except for the poetry diction in M's class, poetry in this case is merely considered as an instrument of diction.

- *D : Qu'est-ce que c'est, la poésie pour toi ?*
- *M : Comme les poèmes…*
- *D : Est-ce que c'est une chanson ?*

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[168] D refers to the interview, the writer of this thesis.

- *M : Non.*
- *D : La chanson c'est quoi ?*
- *M : On fait vite pour la chanson, et le poème, on fait doucement.*
- *D : Pourquoi on fait doucement avec la poésie ?*
- *M : Parce qu'on parle.*
- *D : Et la chanson ?*
- *M : On chante.*
- *D : Est-ce que toutes les chansons sont rapides ?*
- *M : Non.*
- *D : Est-ce que toutes les poesies sont lentes ?*
- *M : Oui.*

When we started to ask more questions towards the linkage between him and the poetry, it seemingly didn't arouse his great interests. He expressed his dislike of poetry straightway claiming that poetry takes too much time to learn (he referred mainly to the diction of poetry). By comparison, songs are much faster to sing, therefore he prefers songs. Here we may also infer that even in the domain of poetry diction, he have not acquired other diversified diction of poetry from their teachers (or his teacher didn't offer enough devices of poetry learning) except for reading slower to highlight poetry diction in class. He regarded it as dull and time-consuming therefore saw no necessity of its continuation, which could in turn contribute to his dislike of poems.

- *D : La poésie, ça te plaît ?*
- *M : Je n'aime pas.*
- *D : Pourquoi ?*
- *M : Parce que ça prend longtemps.*
- *D : Ça prend longtemps de ?*
- *M : Ça prend longtemps d'apprendre la poésie.*
…
- *D : Tu sais la poésie, ça sert à quoi ?*
- *M : Non.*

If we could move our sights back to his home, obviously his parents only read him a little at home according to him, let alone reading poetry. Therefore, he and his parents didn't intend to build any bridge between school and home reading. Poetry didn't appear in his home, so there could be no sign of poetic activities outside of school.

- *D : Tu écoutes ou tu lis la poésie à la maison ?*
- *M : Non.*
- *D : Tes parents te lisent à la maison.*
- *M : Un peu.*

When I read him a poem (since he was not able to read at that time), he basically refused all interactions concerning the given poem. He felt nothing towards the poem; there was no image in his head while reading the poem; he was ignorant of the punctuations (linguistic elements) emerged in the poem … he seems disliking poems.

- *D : Comment tu te sens après avoir lu ce poème ?*
- *M : Je ne sais pas.*
- *D : Est-ce qu'il y des images dans ta tête ?*
- *M : Non.*
- *D : Ça te fait penser à quoi, ce poème ?*
- *M : Je ne sais pas.*
- *D : Ce signe ça sert à quoi (ponctuation)?*
- *M : Non.*

We thought it might be the memorization of poem made him boring, the fact was although he paid little attention to poetry, he enjoys poetry recitation by deeming that poetry is even easier to recite compared to stories. He may have certain passion or talent of recitation so as to he recited all day even without repetition. This contrasted a lot with his attitudes towards other learning aspects of poetry. Therefore, it was not the memorization of poem that bothered him.

- *D : Tu m'as dit que tu n'aimes pas trop la poésie, pourquoi tu l'apprends par coeur ?*
- *M : Parce que j'ai envie de la prendre par coeur.*
- *D : C'est facile ?*
- *M : Oui.*
- *D : C'est plus faicle que réciter l'histoire ?*
- *M : Oui.*
- *D : Comment tu fais pour mémoriser la poésie ?*
- *M : Je récite tous les jours.*
- *D : T'aime bien faire ça ou bien tes parents t'ont demandé de le faire ?*
- *M : J'aime bien le faire.*

- *D : Tu as besoin de répéter ?*
- *M : Non.*

He kind of confirmed the relation between poetry and reading but couldn't tell the exact reasons. Later, he also agreed that poetry contributes to growing up because we learn reading through poetry. We continued our interview. He abandoned his previous refusal gesture, talked a lot about one learnt poem in detail and told me the title of poem is *mon frère blanc* (see Annex 1). Evidently, he has appreciated a lot this poem with all his willingness to share with me by referring several times during the interview.

Another element worthy mentioning here is that M insisted talking a lot on this poem about « skin color », which reminds us of his origin. He is from Africa therefore he has a darker skin color. Admitted or not, M may (accidentally) feel certain energy or courage from the poem when he read it, or furthermore he has found certain recognition of identity in the poem. Anyhow, he could have already indulged himself into the poetic nurture even without knowing. This nurture remained implicit because it was never revealed or developed by any didactics from his teachers. If well guided, motivations like this could play a crucial role in building a solid psychological linkage between poetry and reading. Thus M's refusal of poetry and his ignorance of relevant linguistic elements may be overturned gradually. This kairos moment should therefore be detected and seized by teachers serving as an entry point of stirring his interest of literacy learning, sadly not.

- *D : Tu penses que la poésie peut t'aider à grandir ?*
- *M : Oui. On apprend à lire.*
- *D : Qu'est-ce que tu as appris dans la poésie ?*
- *M : Il y des gens qui ont les couleurs…et un homme qui change des couleurs, dans le soleil, il est rouge ; quand il est né, il est rose ; quand il a grandi, il est blanc ; quand il est mort, il est gris ; quand il est malade, il est jaune ; quand il a froid, il est bleu ; quand il a peur, il est vert ... Les titres c'est mon frère blanc…*

Followed by this poem, I asked him if it is possible to have so many colors for human beings in the reality. He told me no but he still enjoyed the unreal descriptions in the poem. We could tell that he is quite conscious that poetry is full of mixed realities and fantasies and this mixture actually pleased him very much. Then he told me that he un-

derstood the given poem however wasn't willing to offer his interpretations. From his remarks, we could still realize that he has indeed tasted certain joy in reading poetry however remained at the door of the entrance of poetry learning. We suppose that his knowledge of poetry and literacy learning may not rich enough to support his individual opinions and obviously he has rarely had such experiences before.

- *D : Tu penses que ça peut exister dans la réalité ?*
- *M : Non.*
- *D : Ça te plaît ?*
- *M : Oui.*
- *D : Est-ce que toutes les choses dans la poésie sont vraies ?*
- *M : Non. Il y a des choses vraies et des choses pas vraies.*

Not surprisingly, he changed his mind at the end of the interview when I re-launched the question of whether he enjoys poetry learning, he said yes but stayed silence when I asked him about the reason of this change. We believe that he himself may not quite conscious of, even confused about why he changed his idea.

- *D : La poésie ça te plaît ?*
- *M : Oui*
- *D : T'as changé tes idées ? Pourquoi tu changes d ' avis ?*
- *M : Silence.*

To resume, M was on his way to become a pre-reader. He has a good command of certain talents of reading, recitation for instance however he didn't show adequate interests to the reading elements (letters, sounds, punctuation etc.) , even the weekday seems too long for him to read. For him, poetry was reduced to some texts slow to read which occupies a lot of time in class, nothing else. This impression was so strong that he could barely realize the joy that he found in poetic fantasies, or the resonance that he sensed in political poems. Therefore M's stagnation (little progress) in reading may find its way out in poetry, or at least we could give it a chance. Children as M are in desperate need of proper guidance (accompaniment from teachers and parents) in order to walk out of this confusion and refind his underlying motivations in reading through poetry.

4.2. CASE 2

CASE E - GS

Reading ability

About E's reading ability

Teacher's comment towards E's reading ability was very positive. According to her teacher, she became a pre-reader (almost reader sometimes) from the year of four[169]. Her success is not limited in reading, but also in other disciplines in school. She could well express herself: a wide range of vocabularies and well-structured sentences are the proofs. E is talkative and of an open character.

As a motivated learner, she tended to get prepared to become a reader. To confirm this comment, we intend to ask her several questions relating to her reading competences. Our first question focused on the utility of reading. There, she answered briefly: *pour lire un livre (for reading a book)*. Then she told me that she went back to read the notebook of the first year (petite section) of kindergarten. We could tell that she is willing to read, and voluntarily set herself a goal to read real books afterwards.

As a pre-reader, E also has her own problems at reading. Her difficulty seemingly concentrated on the identification of capital letters according to her description. She then put forward the example of L and E to further explain. Evidently, we see that the two capital letters share a common part of L. This confusion may originate from a lack of letter writing practice in reading.

- *D : Qu'est-ce qui est le plus dur pour toi dans la lecture ?*
- *E : Il y a des lettres … majuscule … je ne sais pas lire trop.*
- *D : Pourquoi ?*
- *E : Parce qu'elles sont difficiles quand même à lire … Moi, j'ai confondu un l en majuscule avec un e en majuscule.*

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[169] Petit Section in the kindergarten in France.

Later she was given a poem to read, however she refused to read it by herself although she admitted that she had the capability to read. She kept laughing (considered as her strategy to diffuse embarrassement) to avoid my invitation by declaring that she is not willing to read. Judging from her open character, we believe that this posture of refusal may indicate her lack of diction practice in poetry, and maybe a lack of self-confidence to read.

Therefore, I tried to invite her to read independent words in order to release her refusing attitudes, and to figure out her reading ability. She has recognized most of the words, except for a little hesitation on the word « donnent ». She read it as the pronunciation of « donner » at the very beginning and then hesitated for a couple of seconds. Finally, she chose the right pronunciation. Then, she was asked to explain the process of how to decipher the recognized words. At this moment, she started to walk around (another strategy of avoidance) and laugh without answering the question, followed by an impatient inquiry concerning the resting time of the interview.

To resume, we could preliminarily tell that E has mastered the basic rules of deciphering at her age except for occasional uncertainties. She obviously has no particular technical difficulties on reading, however, she doesn't seem to enjoy reading aloud although she looks like a chatty girl. Her posture of avoidance and even refusal during the interview could demonstrate her underlying problems in reading. That is to say, she may not have established her self-confidence in reading, let alone reaching its pleasure. Her shyness in reading contrasts against her open personality, depending on which our hypothesis could possibly be confirmed. Also, she sometimes found it confusing when it came to the writing of letters or words. We believe that learning to read may still remain a school task for her, and she requires more practice, both oral and written, to discover more linkages between her (as a human as well as a pre-reader) and reading.

The potentiality of poetry

<u>Poetry and self</u>

The question that I used to launch at the setout of the interview was stuck with E because she didn't utter one word concerning poetry. I, therefore, didn't push during the whole interview until after reading our selected poem; I then repeated the question to find out what poetry is to E. And this time, she finally grasped some ideas as follow.

- *D : Qu'est-ce que c'est la poésie ? A quoi ça sert à l'école maternelle ?*
- *E : Faire un petit peu…là ça sert à avoir un amoureux par exemple. Ce n'est pas obligé sur toutes les poésies. D'autres poésies servent à d'autres choses.*
- *D : Ça veut dire après avoir lu le poème, on va avoir des amoureux ?*
- *E : Oui. Ça nous donne envie d'avoir un.*
- *D : Je tire un autre poème qui s'appelle « sans moi », elle l'a reconnu tout de suite.*
- *E : Ça, ça sert à aller la mer 【elle répond automatiquement】. En fait ça sert à avoir plusieurs thèmes.*

She connected the content of the poem to the willingness. As she explained with her examples, the poem on lovers boosts the willingness to have one's own lovers. She told me that these are three lovers, a little, a middle and a big. Same for the poem on the sea, which encourages us to embrace the sea (in the poem of « sans moi » (see Annex 1)). She also mentioned a nursery rhyme talking about the snails, there, she believed that people who love the rain would be willing to become a snail after reading the text. It seems that she was making efforts to transfer the aimable descriptions in poetic texts into reality through her imaginations. Her immersion when reading poetic texts could probably offer her a larger psychological space where she would visually perceive the emotions, imagine the described scenes, nurtured in the poetic atmosphere as if she were there. This space could eventually be served as what we call the « transitional area » where children search for psychological fulfilment if well guided.

- *D : Du coup chaque fois la poésie, ça donne envie de faire des choses dans la poésie.*
- *E : Oui. Oui.*
- *D : Et l'histoire ne peut pas faire ça ?*
- *E : Des fois oui, des fois non…*
- *D : Donc c'est surtout dans la poésie ça sert… ?*
- *E : Oui.*
- *D : Dans la chanson, non ?*
- *E : Non…oui sauf dans « petit escargot » parce que si c'est petit escargot, comme si, quelqu'un*

aimait bien la pluie, il a envie d'être un escargot.
- *D : C'est un poème ?*
- *E : C'est une comptine.*

Her description of images triggered by the given poem confirmed what she expressed here. The images which flew into her head seem having certain connections with her own life (considered as privacy so we didn't confirm). She described the two lovers in the poem living in the same apartment however on distinctive stages to avoid having a dispute on raising their children. We have every right to believe that this scene could be very familiar to her, and she has evidently corresponded the lovers in poem with one particular couple in real life (may be her parents). Again, her immersive tendency brings us these incarnations in reality, which should be considered as a rather advanced weaving ability for learners. She, therefore, is considered as being capable to create herself a favorable context to recall the traces of her life experiences thus to boost her imagination.

- *D : Est-ce qu'il y a des images dans ta tête quand tu lis le poème ?*
- *E : J'ai dessiné des images… J'ai collé et dessiné des images dans mon cahier de vie.*
- *D : Ah oui, qu'est-ce que tu as dessiné ? Tu peux me montrer ?*
- *E : Des amoureux, mais mon cahier de vie est dans la classe.*
- *D : Qu'est-ce qu'ils ont fait ?*
- *E : Ils se tenaient. J'avais fait une maison à côté. Et une poubelle !*
- *D : Une poubelle ! Et c'est pour eux ? C'est leur maison ?*
- *E : Ben oui. En fait c'est un appartement de deux étages. Ils habitent chacun à son étage.*
- *D : Pourquoi ? Ils sont des amoureux !*
- *E : Parce qu'en fait, ils vont se voir tous les jours… et ils sont séparés parce qu'ils ne veulent pas se disputer.*
- *D : Comment tu sais qu'ils vont se disputer ?*
- *E : En fait, ils ont fait des enfants, il y a quelqu'un qui garde les deux enfants. Et ils vont se disputer à cause de ça. Parce que l'autre il n'en a pas. Il en garde. C'est pour ça qu'ils vont se disputer.*

Her silence at the beginning and her immersive tendency and weaving ability in poetry afterwards seem a little bit contradictory. She possessed her own ideas of poetry while she was reluctant to discuss. We decide to know more about her learning of poetry in school, and also at home. To figure out the problem, we put forward several questions concerning her interest, preferences, and frequency in poetry reading. To our surprise,

again she presented a rather unstable attitude when she firstly showed that poetry makes her happy, especially when listening from teachers. However, just a moment later, when I repeated this question in a similar way, she offered an opposite answer.

- *D : Est-ce que la poésie te plaît ?*
- *E : Oui*
- *D : Pourquoi ?*
- *E : Parce que…parce que…je ne sais pas quoi à te dire…je sais pas comment expliquer.*
- *D : Et ça te plaît quand tu lis/raconte/dit les poèmes ?*
- *E : Quand j'écoute*
- *D : Tu aimes toutes les poésies ?*
- *E : Il n'y a pas beaucoup.*
…
- *D : Tu aimes la poésie ?*
- *E : Je n'aime pas trop.*
- *D : Pourquoi ?*
- *E : Je ne sais pas.*

E didn't learn a lot of poetry: several poems in class by the teacher, almost no access to poetry at home (except for her cahier de vie that she sometimes leaves in school). The daily notebook (cahier de vie) is used to note down mixed daily issues, therefore could not be considered as a device for poetry learning, from which we could see clearly the place of poetry in E's class. This situation corresponds to what the teacher presented before, i.e. they won't learn poetry until the relevant modular projects came. Some disconnections were thus generated not only for children, but also for teachers (one of the reasons their teacher refused the participation of further interviews). Therefore it's very hard for E to create her own poetic environment in and out of school in this case.

- *D : Est-ce que tu as appris des poèmes français ?*
- *E : On n'a appris pas beaucoup.*
…
- *D : A la maison, tu lis la poésie ou pas ?*
- *E : Non, parce que je n'ai pas toujours le temps de lire le cahier de vie. C'est dans le cahier de vie, la poésie.*

We further inquired about poetry teaching in class. According to E, the teacher read the poem[170] and the pupils listen. This unitary read-listen mode of teaching endures and that is basically how it works in E's class. This echoes E's preference of poetry: listening. Another reading activity was mentioned by E when she was asked about how her memory functions. She told me that she would note it (the poetry) down in order to memorize. Besides listening (read by teachers) and writing (to facilitate her memorization), it seems that until now E receives some key information from poetry learning in class: poetry mostly exists in daily notebook; it is teacher's job to read while her job is to listen; writing may help memorization.

To resume what poetry is for E: it is obvious to observe that E hasn't established a concrete conception of poetry yet. Irregular teaching programs, limited activities of poetry in class and rare further reading at home naturally lead to her shortage of knowledge on poetry. During the interview, she adopted a more history-like perspective by merely concentrating on the content of poetry. However, her immersive imagination in poetic text still makes poetry stand out of other texts for her. We would admit that her instinct towards poetry might serve as an appropriate access to poetry learning. What's more, her advanced weaving ability would possibly construct her a favorable channel to link all learnt knowledge. Together with the shortage of reading and guidance, this willingness (as she described) has created her a dilemma where no solid knowledge or various activities support her self-confidence, no enough continuous stimulation to drive her pleasure for poetry, no clear linkage to reading activities to consciously boost her literacy levels. This dilemma might be one of the reasons why she showed her silence, her hesitations, her uncertainties, even the inconsistency of her statements.

The parallel terms

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[170] For E, she thought that the poems that teachers have chosen are usually very simple poems. Normally she has no difficulties of recognizing all the words in poem.

For E, nursery rhymes couldn't be more familiar; she immediately told me that they are little songs for babies and that she had learnt a lot (she even sang with CD) in kindergarten. Also, she didn't intend to cover her affection towards nursery rhymes. She then stated that compared to nursery rhymes, songs are longer. That is the only difference between the two terms. However, when asked about poetry, her silence came back again. We would say, this sudden silence right after her answer of a series of questions appears out of place. The transition between nursery rhymes and poetry is evidently blocked in her case. As I presented before, her mere words about what poetry is arrives at the end of the interview.

- *D : Qu'est-ce que c'est, une comptine ?*
- *E : C'est des petites chansons pour les bebes.*
- *D : Est-ce que tu en as appris ?*
- *E : Oui, a la crèche. Meme on dit avec un CD, des petites chansons aussi.*
- *D : Est-ce que tu aimes bien la comptine ?*
- *E : Oui, plusieurs.*
- *D : La comptine et la chanson, ce sont les mêmes choses ?*
- *E : Non, la comptine c'est plus court*
- *D : Et la chanson ?*
- *E : Plus longue.*
- *D : Sinon il n'y a pas de différences ?*
- *E : Non.*

Correspondences between linguistic elements in poetry and reading

See our dialogue first below. From this dialogue, we could see that E's first question was initiated by a direct question concerning whether poetry could facilitate learning to read. She immediately gave me a negative answer and refused to offer any reason. For her, poetry is basically of no use for her growth and she is quite OK if poetry is not taught in school. A series of these negative answers accompany no reasons. As mentioned before, she was not even willing to read the poem at first so I tried to let her read separate words. Through this reading, we could observe that she basically has no difficulty in deciphering words (clear cutting of syllables and successful combinations), and she can even explain as a spectator how this process operates.

- *D : Est-ce que tu penses que la poésie peut t'aider à apprendre à lire ?*
- *E : Non, parce que…je ne sais pas pourquoi.*
- *D : Est-ce que tu penses que la poésie peut t'aider à apprendre à grandir ?*
- *E : Pas du tout.*
- *D : Et ça sert à quoi, la poésie ?*
- *E : Je ne sais pas.*
- *D : Est-ce que tu serais d'accord si en classe qu'on ne faisait pas de la poésie ?*
- *E : Oui*

Then we intended to explore further her observations towards the given poem in distinguished angles. Therefore I read the poem (since she was not willing to), and waited for her acoustic discoveries. Not surprisingly (her response conforms to her reading ability), she heard and immediately concentrated on certain words as « veux », and also certain syllables, as « reux » in « amoureux ». She didn't justify her choices, however her acoustic findings already presented us her basic phonological knowledge (preliminary phonological awareness to rhymes in poetry), especially concerning identifiable syllables, and certain mnemonic possibilities. It is, however, her visual discovery that aroused most of our interests.

- *D : Quand je lis ce poème, qu'est-ce que tu entends ?*
- *E : 【Rire】Des mots.*
- *D : Comme quoi ?*
- *E : Comme « veux »*
- *D : C'est tout ? Tu entends d'autres choses ?*
- *E : Oui, « reux »*
- *D : Tu entends « reux » ?*
- *E : Oui, dans « amoureux »*
…
- *D : Quoi d'autre ?*
- *E : Ma… a tout seul…il…s'en vont…tous…les…deux*

Her visual attentions initially fell on the repetition of « ils », which was considered as « exprès » (exaggerated) by her. Then her attention shifted from the repetition of words to their reading order automatically. Staring at the poem, she « created » certain reading tricks and couldn't help displaying her new reading styles. As she said, « we can

also read like this ! » For instance, she gathered all the first words of the verse to obtain a new verse, then she did the same with the last words of each verse. Moreover, she intended to read one verse from toe to head, opposite to the way that we used to read. These spontaneous experiments that she made had brought her a lot of joy. Evidently, she has enjoyed the moment of making something different, which could lead to the budding of creation. As a pre-reader, E has shown her spirit of exploration when encountering poems based on its particular forms. Her intent of gathering and rearray words in poem by following certain fixed logic could be seen as a favorable entrance to the manipulation of linguistic elements (key factor to reach metalinguistic level). Pupils as E should need the accompaniment of teachers at this juncture : these « funny » creations could be properly evaluated (non as a deviation of reading) ; their creative postures as a pupil-creator should be ensured and encouraged ; also chances are these spontaneous sparkles ascend onto a reflective level.

- *D : Qu'est-ce que tu remarques dans ce poème ?*
- *E : Pourquoi il y a trois "ils", l'un après l'autre ? En dessus de l'autre. C'est fait exprès... si on lit comme ça, « ma je dans un grégoire peut-être on ils hou » (elle a lu tous les premiers mots des vers)*
- *D : Et après, comment tu lis ?*
- *E : Après on peut lire comme ça : « amoureux deux bisous cou partout pou serré l'été amoureux Mathieu deux cou doux et hou » même si…et hou c'est le premier-dernier !*
- *D : Il y a d'autres choses que tu remarques dans ce poème ?*
- *E : Non…c'est aussi on peut lire comme ça !! 【rire】*
- *D : C'est rigolo ! A l'envers !*
- *E : Et aussi comme ça !*
- *D : Tu veux essayer à lire ?*
- *E : « Amoureux un a soeur ma »*
- *D : C'est rigolo !*

At the end of the interview, we also asked about her comprehension and her own feeling after reading the poem. She told me that she understood all the words of the poem and also she knew that the poem talked about lovers. She didn't feel happy all the time when reading the poem however she couldn't tell why. When I took an expression « je m'en vais avec le cœur serré » (I walk away with a heart wrenched) for her, she explained as « je pars très vite » (I left quickly). Here, the contradictory mentioned before came

back. Every time our attempt to make her tell us her feeling failed. Confronted with a poem on lovers, she couldn't express her feelings as fluently as she talks other things as usual. We wonder that she may have received very limited emotional nurture in literacy learning, or at least not in poetry learning.

Synthesis

E possesses a good basis of reading, her successful deciphering of words, proper acoustic observation, and rapid recognition of punctuations could all confirm her competence of literacy. Meanwhile, she seems quite ignorant in poetry knowledge. Starting from the lack of concept of poetry, we may even consider all her remarks concerning poetry itself doubtful. Her refusal posture could echo our affirmation. However, she seems quite creative in the visual observation of poem, especially when it comes to the various reading orders. An explorer of text, we might call her. If well seized, this kairos moment could be extended to a more reflective reading level. During her interview, she also demonstrated her difficulties in expressing her own emotions (judging from her open character and willingness to communicate, we regard it as her difficulties), which may impede her understanding of the text. Appropriate emotional nurture could probably facilitate her access to become a reader afterwards.

4.3. CASE 3

CASE K - GS

Reading ability

About K's reading ability

« K is not willing to grow up », as her teacher described. Her behavior remains rather « baby » and she enjoys speaking and acting like a baby with adults although her

teacher has reminded her for many times not to. However, when it comes to dealing with her classmates, she sometimes acts more mature. According to her teacher, there has been some progress for K from the very beginning, but far from enough. And that could be one of the reasons why she stays on a quite limited level of literacy learning.

Our interview with K has echoed what her teacher stated before. At the age of five years old, she could express freely in oral language while knowing no words at all in the text given to her, including those small words, which her teacher had spent at least two months to practice regularly with the whole class. During the interview, she mentioned how to write the word « chat »: we have to write the syllable *ch* and then *a*. It seems that she may start to have a first knowledge of deciphering (separating and combining syllables), or at least a budding. Either way, she has obviously not entered into the world of literacy learning yet. When I asked her about her difficulties in reading for her, she told me that « écrire en attaché » (attached writing of letters). We realize that her concentrations were still on the units of letters in reading instead of words as a whole. Moreover, she was the only child among nine in my interview who kept showing her impatience repeatedly by asking when the interview would be finished. When I asked her about the reason, she told me that she just preferred to play with me instead of doing the interview.

To resume, we could effortlessly believe that K has a rather poor level of reading and cannot be called a pre-reader yet although there may exist a positive tendency of deciphering. Her over-childish behavior demonstrates her psychological state (over-attachment to her childhood may lead to joy-centered, impatience, fragility, or irresponsibility in learning…), which indicates her unwillingness to grow up, let alone the entrance to literacy learning. K may need a long-term transition before she could totally accept that she is old enough to enter literacy and become a reader.

The potentiality of poetry

<u>Poetry and self</u>

We initiate our interview with her opinion towards poetry. We didn't expect that she immediately associated poetry with several key words: homework (devoir), recite (réciter)

and verify (rectifier). In her opinion, poetry is similar to all other homework that we need to remember and to be checked by teacher or parents afterwards. The purpose of learning poetry equals a perfect recitation with no mistakes.

- *D : Est-ce que tu sais qu'est-ce que c'est, la poésie ?*
- *K : Oui. En fait la poésie, c'est quand tu as le devoir à faire, poésie c'est de la réciter. Et après il faut rectifier.*
- *D : Qui va rectifier pour toi ?*
- *K : La maitresse, la maman…après je devrai la réciter sans tromper.*

I, then dug further to know how she managed to do this « homework » with poetry when she told me that recitation is actually not a hard thing for her. Her strategy to recite is like most children do --- repetition, she then added that her mom would be angry if she made mistakes when reciting. This could be the reason why she believed that the recitation of poetry always needs verifying.

- *D : Comment tu fais pour apprendre la poésie par cœur ?*
- *K : Dès que je me trompe, je recommence du début. A chaque fois que je me trompe.*
- *D : Ça prend combien de temps pour mémoriser ?*
- *K : Oui, quand tu recommences du début. Après quand tu ne l'as fait pas, eh bah, la maman, elle commence à s'énerver…*

But does she herself really enjoy the recitation of poetry? Her answer was yes while her reason given was quite surprising. She related recitation to reading, to find a good job, and even to change houses and school. Then she complained that the apartment that her family lived in was too crowded to play music loud at home. This chain effect appears several times in our conversation, it seems that for K, her success in reading is a synonym to an ideal life. And we all know that her parents play a key role in her construction of the chain.

- *D : Tu aimes réciter ?*
- *K : Oui, parce que ça fait apprendre après tu commences à lire et après si tu travailles bien, tu peux changer la maison et des écoles.*
- *D : Tu veux changer la maison et les écoles ?*

-   *K : Je préfère parce que, en fait, nous, on habite dans un appartement et on ne peut pas mettre de la musique…*
-   *D : Pourquoi ?*
-   *K : Parce qu'il y a des gens en haut et en bas.*

Despite the ubiquitous influence (her motivation of recitation, rectification etc.) from her family, we would like to find out whether K, as an individual, is fond of poetry. Therefore we tried several times to ask her directly whether poetry brought happiness to her, and every time she gave me her determined and negative answer : no. From these extracts, we may realize that K didn't like poetry and even its relevant activities out of several reasons : compared to nursery rhymes, poetry is more difficult ; the poetry taught in class is all poetry for babies, not for them according to her.

-   *D : Est-ce qu'en tout cas, la poésie te plaît ?*
-   *K : Bof bof*
-   *D : Ça veut dire tu l'aime pas trop ?*
-   *K : Oui, parce que c'est beaucoup plus dur que la comptine.*
…
-   *K : Je n'aime pas la poésie.*
-   *D : Pas du tout ?*
-   *K : Non.*
…
-   *D : Est-ce qu'il y a des activités sur la poésie que tu aimes ?*
-   *K : Non, ça je n'aime pas… je déteste parce que toutes, c'est des poésies de bébé.*

It may seem contradictory for K to sometimes claim poetry as difficult and sometimes too childish. From her remarks below, we may understand that her class is a mixed one where they have to share with younger pupils. The poems chosen by their teachers are mostly for the youngers, K therefore obviously demonstrated her disgruntlements. As she told me, the poems were designed for the youngers while the youngers learnt nothing but playing; as the older in the class, she was ready to work (with the poem) however given the baby poem. K imagined that poetry should be more difficult than nursery rhymes, but had no access to appropriate poems correspondent to her age in class. With the time going by, K may gradually lose her interest in poems (may already happened).

- *D : Ça veut dire ? Parce que c'est trop facile pour toi ?*
- *K : ... C'est des moins faciles qu'elle donne de poésies, alors que les moins faciles c'est pour les bébés.*

- *K : ... Les poésies qu'elle nous fait apprendre, la maitresse, elles sont pour les bébés. Moi, je veux des poésies de grand.*
  … en fait, les poésies sont moins faciles et c'est des poésies pour les bébés qu'elle nous fait apprendre, parce que c'est pour les petits de notre classe. Les petits, ils n'apprennent jamais de poésie alors que nous, on apprend toujours des poésies. Et les petits, quand ils ne font pas la sieste, ils arrêtent pas de jouer et nous, on fait du travail !

Later when she talked about the relevant activities of poetry in class, she described how they work with poetry with their teacher: firstly, teacher would read the poem, and then the pupils need to repeat, then they are obliged to memorize what teacher has said about the poetry. And this apparently didn't bring her any joy, as she said, she preferred to read with other children in class because they didn't have to worry if it's right or wrong. She even said that her teacher couldn't make poems. Now we know that she not only dislikes the poems chosen by her teacher but also the way their teacher work with poetry in class. This could once again explain why she gave me so many negative responses concerning poetry in the interview.

- *D : Quand tu apprends la poésie, comment tu le fais ?*
- *K : En fait la maitresse, c'est d'abord à elle, et on doit répéter ce que la maitresse dit.*
- *D : Ça te plaît ?*
- *K : Non, je préfère la faire avec les autres enfants, que, nous, on est obligés de répéter ce que la maitresse dit.*
- *D : Tu préfères parler avec d'autres enfants ?*
- *K : Non, je préfère réciter la poésie avec les enfants dans ma classe. Et la maitresse, elle ne pouvait pas la faire, la poésie.*
- *D : Quand tu récites avec d'autres enfants, est-ce que tu dois réciter sans tromper ?*
- *K : On n'est pas obligé.*

To resume, K is under a circumstance where her family has cast a non-negligible impact on her, which enforced her to create a link between reading (studying in school) and having an ideal life in such an early age. This link, however, might be too heavy to reduce the joy that she is supposed to experience from the initial stage of literacy learning. Moreover, stereotyped teaching methods, such as artificially enforcing poetry as an

equivalent to other homework (being perfectly memorized and corrected instead of being played or explored), would in some ways weaken the uniqueness and advantages of poetry. Unfit poetry (baby poetry in this case) may also cripple pupil's interests because of the mismatch with their reading abilities. In a long run, the soil of curiosity, imagination, liberty, creation, joy etc. could all at risk of being deprived from children in poetry. There is no wonder that K finds poetry dull and time-consuming.

Even if she knew no words in the given poem, she could understand it by listening since I read her once the poetry, therefore giving her comments about the poetry. The poem given is named as « les amoureux » (the lovers) which involves a little girl chasing after her sister and her sister's lover. K didn't understand why the little sister doesn't have her own lover since the title of the poem is « les amoureux ». We consider it as the act, which K wishes that the little sister could have her own lover after listening to the poems. She may bear certain empathy with the little girl in the poem. This empathy, in turn, has stirred and reflected her own emotions.

- *D : Est-ce que tu as compris ce poème ?*
- *K : Pas très très bien.*
- *D : Qu'est-ce que tu n'as pas compris de ce poème ?*
- *K : Alors ce que je n'ai pas compris c'est que, quand la petite fille, elle est arrivée. C'est ça que je n'ai pas com pris. On avait creusé un grand trou… Moi, en fait, ce n'était pas la poésie comme ça, parce que en fait c'est les amoureux, et là ce n'étaient pas les amoureux. Et c'est ça que je n'ai pas compris. (la petite soeur n'a pas d'amoureux)*

In fact, during the interview K has demonstrated several times her personal interactions with the poetic texts, where we could catch a glimpse of her internal world. She told me that she didn't feel very good after reading the poem because on the one hand, she recalls her left friend, who wasn't willing to become her « lover », and on the other she was eager to have her own lover (just one). The mixture of her emotion (sadness) and her reproductive imagination (her old friend) had driven her a desire of having a new « lover » in real life.

- *D : Comment tu te sens quand tu lis ce poème ?*
- *K : Pas très bien.*
- *D : Pourquoi ?*
- *K : Parce que je veux avoir des amoureux.*
- *D : Ton propre ?*
- *K: Oui. Un seul.*

- *D : Ça te fait penser à quoi, ce poème ?*
- *K : Euh, à quelqu'un qui avait quitté la dernière fois. Quelqu'un qui était dans cette école.*
- *D : C'est ton amoureux ?*
- *K : Oui, ça me donne envie d'avoir un amoureux alores que lui, il ne veut pas.*
- *D: C'est trist.*

Then I asked her about the expression of « le coeur serré » from the poem, even she didn't know what it exactly means, confessed her sadness. Furthermore, she showed me with her movements to express her emotions: she put her hands crossed in front of her chest, head down, dripping with a sad facial expression (frowned, pursed mouth). Here we see again the sympathy with the little girl in the poem and also with herself because the poem reminded her of a sad story in her real life. We would say she has her own feelings and reflections on the poem. Unfortunately, similar aspects in poem (such as the poem interpretation) have neither been worked with nor further explored in their class and at home.

- *D : Le coeur serré, ça veut dire quoi ?*
- *K : Je ne sais pas.*
- *D : Ça veut dire que je suis contente ?*
- *K : Non, triste.*
- *D : Comment tu le sais ?*
- *K : Je peux plus réfléchir…*
- *D : C'est comme quoi ?*
  【Elle montre le mouvement de serrer le coeur, avec un air de tristesse】.

Meanwhile, she also described the images on her mind when she saw the little louses and the lovers. She evidently knew that the louses are not the real ones, but still she could not (or very vaguely) explain why (she explained that the louse is fake because it is « there », in the poem?).

- *D : Quand je lis le poème à toi, est-ce qu'il y a des images dans ta tête ?*
- *K : Oui, le petit pou.*
- *D : Le vrai pou ?*
- *K : Le faux pou. Parce qu'en vrai, c'est là, donc c'est un faux pou.*
- *D : Est-ce qu'il y a d'autres images dans ta tête quand je lis ce poème ?*
- *K : Oui, les amoureux…ils sont tous les deux.*

The dialogue above with K convinced us that she actually conserved her own energy of emotion and imaginations: she could feel the girl in the poem by recalling her own past; she may identify the difference between poetic world and real world however agrees to accept the influence (desire to have a lover) from the poetic world onto the real one. Also, she has some emotional instincts towards the poetic context even when she barely knows the meaning of the words.

The parallel terms

K has a basic knowledge towards poetry, nursery rhymes and songs. As she told me, poetry and nursery rhymes are almost the same but she could recite nursery rhymes better than poetry (the facility of recitation now becomes a standard of identification). It corresponds to her comments earlier when she said poetry is more difficult than nursery rhymes. As for songs, she understands that there is music in songs while not in poetry or nursery rhymes. Since I know songs are her favourite, I then let her to choose from nursery rhymes and poems. Her response revealed me another difficulty that she may encounter in poetry learning – the letter writing in sticks or attached (that could happen in other texts as well). That's why she preferred nursery rhymes. From the text below, we see once again the famous chain referred appear in her dialogue.

- *D : Et entre la poésie et la comptine, tu préfères laquelle ?*
- *K : La comptine.*
- *D : Pourquoi ?*
- *K : Les écritures dans la comptine, j'y arrive à les faire. Et…les écritures de la poésie…y en a en bâtons et en écriture attachée. Et l'attachée, j'ai un problème avec. Déjà, j'en ai fait plein. Et puis après, pour aller au CP, il faut déjà apprendre, et pour changer d'école, c'est pareil.*
- *D : Donc tu préfères la comptine parce que la poésie est plus difficile ?*
- *K : Voilà.*

Correspondences between linguistic elements in poetry and reading

In order to detect the correspondences, we decide to start with asking K whether she takes poetry as a helper to reading. In the interview, even though K has well expressed her displeasure towards poetry, she still believes that poetry could be helpful to improve her reading ability, not surprisingly in the angle of recitation. It seems that she has already simplified reading as recitation.

- *D : Qu'est-ce que ça sert, la poésie ?*
- *K : Apprendre à lire.*
- *D : Comment ?*
- *K : Quand tu essai et quand tu récite. Mama nous aide un peu, donc après on va lire toute seule… tu apprends, tu redis, après tu sais lire.*

What to my surprise is that later she claimed that she likes reading poetry (earlier she told me she didn't like poetry), she can also learn syllables, words and poetry through poems. I even heard her singing with the components of the word « poésie », she sang as $/po/$-$/e/$-$/zi/$ for several times by leaps and bounds. She seemed holding certain interests on poetry, which contrasts what she behaved before. Children's fickle attitudes may appear every now and then, however it's hard to deny that she is not exposed to enough poetic materials and she didn't receive sufficient guidance from her teachers neither. She may get confused what kind of relationship that she should establish between poetry and reading.

- *D : Tu aimes lire la poésie ?*
- *K : Oui*
- *D : Pourquoi ?*
- *K : Parce que j'ai des choses à apprendre.*
- *D : Qu'est-ce que tu peux apprendre dans la poésie alors ?*
- *K : Poésie, poésie, poésie (en chantant) $/po/$-$/e/$-$/zi/$ …les syllabes, les mots et les poésies.*

In order to observe more her knowledge of poetry, we gave her a poem to let her judge whether it is a poem and why. Her response was almost a spontaneous yes, she told me that the writing of the text should be poetry because it is just on a paper, only stories should appear in the book instead of the paper. We realize that she may still depend on the

environment (the paper and the book for instance) to identify whether it is a poem. Later on she also mentioned that the space between the lines could extend in poetry, however, she couldn't give us more details about why the space exists and how it functions.

- *D : C'est une poésie ?*
- *K : Oui.*
- *D : Comment tu trouves que c'est une poésie ?*
- *K : Parce que…l'écriture qui se ressemble à une poésie.*
- *D : Pourquoi ce n'est pas une histoire ?*
- *K : Ce n'est pas plusieurs pages, c'est un livre !*
- *D : Ah, c'est juste une feuille de papier.*
- *K : Oui !*
- *D : La poésie, c'est toujours sur le papier ?*
- *K : Oui.*
- *D : D'autres choses ?*
- *K : Ça peut élargir.*
- *D : L'espace entre les lignes ?*
- *K : Oui.*

Next K was supposed to observe the poem in distinguished manners, especially visually and acoustically. She didn't catch any visual traces while she took one verse from the poem and found it amusing because she knew that meaning of the « pou ». When I asked her whether it has the same meaning in poem as she knows, she obviously knew that the meaning has been changed in the context of the poem however couldn't tell[171]. She also repeated several words that she heard from the poem. From the last part of the interview, we have also detected that K had no knowledge of punctuation, let alone the word order, so basically everything that concerns reading.

- *D : Alors je vais lire ce poème pour toi.*
- *K : Quand t'as dit « les amoureux…ils se tiennent par le cou…laisse-nous petit pou », c'est rigolo.*
- *D : Pourquoi c'est rigolo ?*
- *K : C'est comme les poux dans les cheveux.*
- *D : Est-ce que tu sais le pou, ça veut dire quoi ?*

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[171] Similar situation exists when I asked her « would poetry help you to « grandir » (grow, grow up…) », she immediately answered no, saying that only eating will help her to « grandir ». She hasn't entered the extended meaning of words.

- *K : C'est la petite bête qui se cache dans les cheveux.*
- *D : Dans ce poème, c'est la même chose ?*
- *K : Non.*
- *D : Alors ça veut dire quoi, ici ?*
- *K : Parce que…je ne sais pas.*

Synthesis

From what we have seen before, we know that K lingers out of the reading world. She recognized herself as babies under learning age, which may also indicate that she is not willing to transfer from a playing kid to a prepared learner in school. On the other hand, she remains active in communicating with me, expressing her emotions and stretching her imagination during our interview. She is familiar and sensitive to a lot of humane nutures that poetry could offer. It would have prepared her a solid basis when she starts learning poetry properly. however, all these are seen as irrelevant with poetry for her. In her eyes, poetry is either too hard or too babyish, which equals homework, recitation, or her famous chain effect. Her teacher, during this process of poetry learning, weighs excessively on recitation, barely offered her further devices to learn, differentiated neither poetic texts nor professional gestures for learners of different ages in mixed class. Under such circumstances, we could hardly refrain our misgivings about K's attitudes towards poetry and literacy learning in a long run.

4.4. CASE 4

General situation of three cases from CP

These following three cases come from the first year of elementary school [172], i.e. children from around 6 years old to 7 years old in the region of Toulouse. They study in the same elementary school however differ a lot in their reading abilities. Their teacher was

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[172] Our three cases are in the first year of elementary school in France. This period is also called as the CP (Cours Préparatoire) in French educational system.

selected according to our questionnaire earlier distributed. In this primary school, poetry learning is considered as a regular and continuous program performed as rituals. Their teacher participated in our interview has more than ten years' of experience to work on poetry with pupils. He accepted and gave us detailed comments on his pupils' reactions and explained his professional gestures in class and presented us his rituals of poetry with pupils. As for the poem chosen for this group of children, we decided to adopt a poem (see Annex 1), which correspond to their average reading level based on teacher's suggestion to accomplish our interview.

CASE T – CP

Reading ability

<u>About T's reading ability</u>

T is another child in our interview who receives help from the speech therapist every week however his progress has been quite time-consuming; his problem of pronunciation is examined as physiologic. According to his teacher, he has difficulties in deciphering words. He tends to revert letters (take RA as AR etc.) at times, and requires detailed guidance and help from teachers as to cutting syllables for instance. Therefore, being not a bit automatic, we must say that he has not entered into reading yet.

Interview with T has confirmed his teacher's comments. He could barely read the poem given to him apart from several little words as *un* and *de*. For the most of the time, he read separate letters however couldn't combine them together (such as the pronunciation of *en, au, in*) which occupies an essential role in deciphering. We also notice that he sometimes even makes mistakes on letter pronunciations (such as R and U). This child, who is seen as poor in reading, however also presented us many surprises.

One of the surprises is when I asked him about his memory device of a poem, he told me that there exist a lot of drawers in his head, memory is something that he puts into it, then he showed me around his head by telling me where the drawers are. We realize that he was trying to adopt this metaphor of memory-drawer to depict how his memory device functions.

- *D : Tu prends la poésie par coeur facilement ?*
- *T : Quand même ça va.*
- *D : Comment tu prends la poésie par coeur ?*
- *T : Juste de la garder en tête.*
- *D : Oui mais comment ?*
- *T : Comme dans un tiroir, tu prends un morceau dans le tiroir.*
- *D : C'est comme dans ta tête il y a beaucoup de tiroirs ?*
- *T : Oui.*
- *D : Tu peux me montrer ?*
- *T : Il m'a montré un peu partout autour de sa tête.*
- *D : Est-ce que des fois les tiroirs ne marchent pas très bien ?*
- *T : Oui, des fois.*

Second surprise came when he was demanded to speak out his favorite reading activity of poem, he told me it is writing. There, he portrayed writing as a little game where he found pleasure. Even erasing (the text) could be fun for him. Before making any judgments about the reason why he says so, we found immediately that another metaphor (writing - game) arrived.

- *D : Lequel aimes-tu le plus ?*
- *T : Écrire.*
- *D : Pourquoi ?*
- *T : Parce que pour moi c'est un petit jeu.*
- *D : Comment ?*
- *T : Parce que je m'amuse quand j'écris. Ça m'amuse des fois de gommer aussi.*

The fact is, according to his teacher, even if he couldn't read the poem, he tended to dictate, interpret, and create his own poems. So writing could indeed serve as a game for him. His teacher told me that this is a child who adores stories and has already read (probably told by parents) a lot; therefore, he possesses an abundant amount of vocabularies, which could contribute to his interpretation and creation of poems. From here, we may trace back where his fun of writing comes from.

The third surprise also has something to do with metaphor when I asked him about whether poetry could contribute to growing up. He explained that if we love the plant, the plant will grow up, and then he compared himself as plant adding that if we love poetry, we will grow up as well. This plant-love-growing up metaphor once again caught our eyes and forced us to reconsider his situation of literacy.

- *D : Est-ce que tu penses que la poésie peut t'aider à grandir ?*
- *T : Oui.*
- *D : Comment ?*
- *T : C'est comme pour les plantes. Quand on aime, ça fait grandir, pour nous c'est pareil.*
- *D : Et la poésie ?*
- *T : Si on aime la poésie, ça fait grandir.*

Using metaphors constitutes one of his features among our interviews. Metaphors are chosen normally for two reasons: when pupils find it hard to directly express the word (or sentence) as they want thus metaphor could be a replacement in order to avoid direct use of exact words; or when pupils need more detailed and vivid descriptions to enrich and animate what he would like to explain. Then which case belongs to T? As his teacher told me that he basically had no difficulty in locating the target words, also judging from the metaphors used by him, we are almost sure to say that T has reached certain high level of language expression which remains relatively rare in CP.

Until now, we may find out that T has an excellent level of language, however a low level of reading. He knows quantities of words while being unable to decipher them. He could barely read some words in poetry, but he enjoys reading poetry aloud and creating his own poem when writing. To further understand his own opinions towards his level, we asked him about his major difficulties in reading.

- *D : Qu'est-ce que c'est la plus dur pour toi en lecture ?*
- *T : Pour moi, c'est les problèmes en lecture.*
- *D : C'est quoi, les problèmes ?*
- *T : On doit lire un peu, le travail sur les maths…*
- *D : Mais on parle de lecture, pas sur les maths*
- *T : Je sais, c'est aussi dans la lecture, ces maths. La lecture, on peut faire la maths, on peut dessiner, on peut faire l'écriture…des fois j'arrive pas à lire.*

I got confused at the beginning why T involves maths into questions about reading. After requiring from his teacher, we get aware that he is actually skilled in maths in class. We believe his intentional reference to maths could lead to two possibilities: one is that his poor reading level of instructions may have once impeded his excellence in maths, the other one could be the strategy to alleviate the embarrassment of his reading level by mention-

ing his strength in maths. In either way, we could notice that T is quite conscious that compared to maths, he is quite weak in reading.

At last, I launched the question concerning the utility of reading for him, his answer seems rather objective: « parce que je suis un CP, parce que je suis grand » (because I am a CP pupil, because I've grown up). From his remarks, we hear a pupil telling me what he is supposed to do at this age in this school, which is a standard response. The fact is he is weak in reading according to our observation in the interview, does he authentically understand what being a CP means and is he willing to grow up? We hold these questions for the following analysis.

To resume, T is a child who is poor at reading (deciphering) however excels at the language (rich vocabularies). The former judgment could be extracted from his performance in reading the poem given during the interview and his teacher's comments; the latter could be obtained from his repetitive use of metaphors, his brilliant interpretations, and his creations in poetry writing.

The potentiality of poetry

<u>About poetry and self</u>

In order to obtain T's opinion towards poetry, we initiated our interview by asking him what poetry is.

- *T : C'est pour m'amuser, pour chanter. J'aime bien chanter et d'être apprécié.*

One observation immediately broke into our sight, that is T adores reading (singing?) poetry aloud and he also mixed reading and singing poetry, as a lot of pupils do. The reason probably lies in the difference of keeping the text in head or in front of eyes. The former corresponds better singing while the latter for reading. There also exists such a strong link between « singing poetry » and amusement for T, which could hardly be overlooked from his passionate eyes during the interview. Firstly, he explained how the class of poetry was conducted in school in detail:

- *T : On se met à plusieurs, on chante ensemble (des fois avec un groupe), on imagine, on travaille sur le*

poème.

He described the scene of a poetry lesson when the class was regrouped and read the poem aloud; meanwhile they should imagine and work on the poem. From this we should be aware that teacher's ritual of poetry has left its unique trace in pupils' mind so that he is able to do the retelling.

Then he specified another scene concerning his own practice of poetry diction:

- *T : Quand je la chante, j'essai de me couper un moment quand les autres chantent, ils font assez du bruit. J'essai de réfléchir dans la tête ça fera quoi, c'est en milieu, et ce n'est pas là… Je m'arrête pour les gens sachent.*

From his description, we believe that it could be a practice of performance. There, he tries to explain his continuous gestures: wait when others sing (the poem); think about the poem and count his sequence of the diction; stop in order to inform others. Since they own the tradition of poetry performance (promoted by their teachers), pupils are conscious of each step and keep them in mind. We would say that this activity aid child to establish an intimate relation between poetry and self, a shared knowledge between performers and audience, and a cooperative production (sometimes even a co-creation) between individuals and groups.

T was required to observe and identify the given text (poem). The purpose is to see whether the pupil is able to judge from the layout of the text. T, hesitated between story and poem at the beginning, soon relied on two key elements to identify the text as a poem: the first is that the text has no period at the end; the other is that capital letters are always present. According to him, story must have a period on every line. If not, the text won't be seen as a story. As we see, T's identification of poem remains rather limited, however he should already be conscious that the black punctuation[173] occupies a more essential role in story than in poem.

- *D : Je te donne un texte. Est-ce que tu peux me dire c'est quoi, ce texte ?*

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[173] Black punctuation refers to period, comma etc., see more in Michel Favriaud's book: « Le système ponctuationel français à l'épreuve de la poésie contemporaine » (Lambert-Lucas, December 2014).

- *T : C'est une histoire.*
- *D : Pourquoi ?*
- *T : Parce que je pense… bah non ce n'est pas une histoire, c'est un poème.*
- *D : Pourquoi c'est un poème ?*
- *T : Parce qu'on n'a pas de point à la fin. Il y a toujours des majuscules…ah un seul point, je vois encore.*
- *D : Pourquoi ce n'est pas une histoire ?*
- *T : Sauf il y a un point sur chaque ligne, s'il y en a, ça peut être une histoire.*

<u>Poetry and self</u>

The questions concerning reality in poetry has also aroused our interests, as T is quite conscious that there exist both realities and fantasies in poetry. In his understanding of « nous ici, ailleurs en même temps », he told me that we are cut in two and belong to distinguished time zones, which can actually not be realized in reality, however becoming possible in poetry. According to him, the content in poetry, being real or not, has by all means won his affections in poetry.

- *D : Nous ici, ailleurs en même temps, ça veut dire quoi ?*
- *T : Je coupe en deux. Un moment je suis là, un moment je suis là.*
- *D : Est-ce que c'est possible dans la réalité ?*
- *T : Non.*
- *D : Est-ce que c'est possible dans la poésie ?*
- *T : Oui.*
- *D : T'aimes bien des choses pas possibles dans la poésie ?*
- *T : Oui.*
- *D : Est-ce que des choses dans la poésie sont toujours pas vraies ?*
- *T : Des fois oui des fois non.*
- *D : Et tu aimes laquelle ?*
- *T : J'aime tout dans la poésie.*

Later from his encounter with the given poem, we found that he tends to fling himself into the poem with all his sensibilities. For instance, he showed special attention to words like *ruisselle* by claiming it entertaining and beautiful (in sound). Also we found that his imagination could easily expand stemming from one word, for instance, he dragged a series of images out of *ruisselle* (stream) by inventing a little story composed of water, river,

pomp, swimming pool, cleaning etc (creation). Last but not the least, he intended to automatically incarnate himself into the given poem.

- *D : Tu connais ces mots (passé and futur) ?*
- *T : Oui il va et revient.*
- *D : Pourquoi ?*
- *T : Comme le mot passé, on voit les jours quand on ne travaillait pas à l'école.*
- *D : Tu aimès bien de retourner et ne travailles pas à l'école ?*
- *T : Oui. Comme toi, en dehors de l'école.*

From this little extract, it's not hard to figure out that T quickly associated the word *passé* with the days when he didn't have to work in school. He confirmed his desire of returning to those days without school when he was directly confronted with this question. In the end, he even showed certain envy to me just because I don't need to attend school (a gesture of escaping – running out of school).

This projection of self in poem, however, is not rare in our interview with him. Here we found another dialogue concerning the comprehension of the given poem. T again projected himself into the poem when he found his past and the future. For T, he obviously expressed his willingness to return to the past but hesitated to embrace the future. As he said, he is not sure what will be waiting for him in the future therefore he prefers staying « en bas » (in the past). This uncertainty constitutes a large part of his fear to the future (to grow up), and this fear urges him to flinch to his childhood. In this poem, he refound his self-image as a trapped figure between learner in the future and baby in the past, which may partially explain his stagnation in literacy progress. To recognize who he is (build his self-image) might serve as the first step to a self-improvement in his literacy learning.

- *D : Tu penses que t'as compris ce poème ?*
- *T : Oui je pense.*
- *D : Ça parle de quoi ?*
- *T : Ça parle d'un enfant, il a trouvé son passé et son avenir.*
- *D : Et après ?*
- *T : Après il pourra revenir dans son passé ou dans son futur.*
- *D : T'aimes bien être cette personne ? C'est toi ?*
- *T : Pour moi oui.*
- *D : Et t'aimes bien retourner au passé ?*
- *T : Oui*

- *D : Et pas au futur ?*
- *T : Non, je ne sais pas ce qui m'attend. Moi je préfère en bas.*

To resume, T's link with poetry is quite positive, entertaining, and joyful. He enjoys a whole context brought by poetry: poetry diction, imagination, peer practice, performance by group. These constitute a favorable ecopoetry for T. Among these elements, T cautiously takes a fresh look at himself as an embodied figure that hides in the poem, and being entitled to fear, to hesitate and to say no in the name of the figure. This introspective gesture remains subtle and delicate in T's interaction with poetry however may pave a particular path leading to his progress of literacy learning for teachers. Following this path, teachers may offer a more effective guidance with poetry, which could better adapt to T's case.

The parallel terms

Since we have already known that T considered the reading of poem as singing poem, there is no wonder that he tends to mix poetry and songs. The only difference for him between the two is the extent of entertainment. When it comes to the nursery rhyme, T, once again, equals it as songs, however he added that nursery rhymes are being happy for poetry. Moreover, he said there are more people for poetry while less for nursery rhymes. His teacher explained later what T called people here may refer to the group diction when preparing for the performance. T cooperates with other peers in poetry diction and he may read nursery rhymes alone at home. It seems, for T, that the boundary among poetry, nursery rhymes, and songs are rather vague, however all related to joy and amusement.

Correspondences between linguistic elements in poetry and reading

To initiate, T gave me a positive answer by confirming the facilities of memorization brought by poetry learning. He told me that each repetition of poetry diction could contribute to his improvement of memory. For him, it also stands as part of the reading improvement.

- *D : Tu penses que la poésie ça t'aide à lire ?*

- *T : Quand je chante, j'essai de me rappeler, et après je chante un peu mieux à chaque fois, ça améliore.*

Then T was guided to respectively observe the given poem both visually and acoustically. He actually presented quite a number of interesting remarks. His visual remarks focus on these key aspects: the meaning of the words, the punctuation, and the deciphering rules. Firstly, T explicitly demonstrated his love for the poem because of its amusement and beauty transmitted by its words (he has evidently repeated his idea towards poetry before). He even asked me to offer him the poem after the interview.

- *D : Qu'est-ce que tu remarques dans ce poème ?*
- *T : Moi, je remarque ce poème est rigolo et joli. Il m'intéresse bien, tu pourras m'en donner si tu veux ? Si tu viens encore, si je viens l'année prochaine, tu feras une copie pour moi ?*
- *D : C'est possible.*

Then he shifted his attention to the punctuation marks. He hasn't established the system of his own therefore he tended to mix certain punctuations and their correspondent functions. For instance, he replaced the period by declaring it as a pause. Also, he has listed several functions of the blank: to write, to photocopy, to draw, and to color. For him, the blank is not necessary in poem however better with because it helps to render the poem visually more salient. One interesting finding in the punctuation lies in his attitudes towards periods: he told me that the period is not necessary in poem, or even better without. The reason he offered was that periods could hinder him from reading faster because their function is to stop. This link may seem irrelevant, however, it reflects T's willingness of executing a more fluent reading. When I asked him directly if he is able to read fast, he said yes which however contrasts with the reality. Here we see he may have a suspect of intentionally blame the obstacles in reading to the use of periods. Obviously he was reluctant to admit his weakness in reading in distinctive ways (it reminds us when he mentioned maths to alleviate his uncomfortableness when referring to his reading difficulties). We believe that T could be extremely sensible and fragile facing his level of reading ability (to some extent, facing growing up), however he was smart enough to shift these burdens onto other aspects (also a gesture of avoidance/escape).

- *D : Qu'est-ce que tu remarques dans ce poème ?*

- *T : Il y a des tirets, là, il y a des pauses (points).*
…
- *D : Qu'est-ce que c'est ça ?*
- *T : Un blanc.*
- *D : Ah du blanc, et ça sert à quoi ?*
- *T : A écrire, des photocopier, à dessiner, à colorer.*
- *D : Est-ce que c'est obligé dans un poème ?*
- *T : Non.*
- *D : Est-ce que tu aimes le poème avec ou sans blanc ?*
- *T : Avec du blanc.*
- *D : Pourquoi ?*
- *T : Parce que pour moi ça resort mieux. (Je vois plus clair)*
…
- *D : Est-ce qu'ils (les points) sont obligés dans la poésie ?*
- *T : Non, pas obligé.*
- *D : Est-ce que c'est bien avec ou sans ?*
- *T : Pour moi, c'est mieux sans.*
- *D : Pourquoi ?*
- *T : Parce que j'aime bien lire plus vite.*
- *D : Est-ce que tu peux lire un peu vite ?*
- *T : Oui, je peux.*
- *D : Et sais-tu ça sert à quoi ?*
- *T : A arrêter.*

He also referred to the capital letters, which are quite common as an observation. To my surprise, he then began to explain to me the linguistic rules in the poem (particularly the word « ruisselle »): two *s* in the word « ruisselle » don't pronounce as /z/, instead, we should pronounce it as /s/; letter *c* and letter *e* could constitute the sound of /se/; letter *u* and letter *i* together should be read as /e/. Then there is /el/ in the end. His decomposition of the word could be considered as a typical deciphering process (although he was wrong about the phoneme /e/ combined by *u* and *i*). It seems that T, being a poor reader, didn't seek for an escape way from reading, instead, he made his efforts to spell and explain the word, at least in this poem. A pre-metalinguistic turn is going on in his case.

- *D : D'autres ?*
- *T : Après il y a des majuscules. Après tu vois deux ss ça ne fait pas de /z/ (dans "ruisselle"), ça fait de /s/. Après c avec e, ça fait /ce/.*
- *D : Oui d'autre ?*
- *T : U, i qui fait /e/, et elle.*

In order to capture pupil's acoustic observation of poetry, I read the poem aloud for T so that he could concentrate on the acoustic aspect of the poem. As he presented earlier, he possessed a sensitivity of certain sounds, which he found « joli » (pretty), like « ruisselle »; also he has projected himself into the poem while listening (see earlier analysis).

【*Je lis ce poème*】
- *T : J'ai entendu les passé, les temps. Ruisselle, le passé ou le future, brûle… le début…j'ai beaucoup aimé ce poème.*
- *D : Oui c'est quoi que t'as beaucoup aimé ?*
- *T : Quand ils ont dit "ruisselle"*
- *D : Tu connais ce mot ?*
- *T : Oui il va et reviens.*
- *D : Pourquoi ?*
- *T : Comme le mot passé, on voit les jours quand on ne travaillait pas à l'école.*
- *D : Tu aimes bien de retourner et ne travailler pas à l'école ?*
- *T : Oui. Comme toi, en dehors de l'école.*

As for the repetition in poetry, T has detected several similar (same) sounds as /la/ in « la » and « là »; /el/ in « elle » and « ruisselle »; /ɑ̃/ in « dent » and « en ». These discoveries echo his sensibility of word sounds, which are actually quite satisfying among pupils in CP. One little reaction from T after I send this question: he immediately referred to « tourner la tête » (turn the head), and we realize that the meaning of the word « turn » also corresponds to the repetition of movement. He, therefore, understood the word « repetition » individually in quite different levels: the repetition of movements and the repetition of sounds/words.

- *D : Tu sais qu'est-ce qui se répète dans ce poème ?* 【 *Je relis le poème*】
- *T : Ah, tourner la tête, j'aime bien.*
 【*je le laisse regarder le texte*】
- *T : La (la, là), elle (elle, ruisselle), en (dents, en), rien d'autres.*

<u>Synthesis</u>

To resume, although we have enough evidence to show that T demonstrated certain gestures of avoidance or even refusal in reading (even growing up), especially when he blamed reading to the period (punctuation) and intentionally mentioned maths to cover his

poor level of reading ability, he however made his efforts in poetry: he tried to explain to me the rules of deciphering for words in poetry (though not all right); he presented his full sensibility of word sound (letter sound constellation: finding the rhymes) in poetry; he repeated poetry diction in order to reach the improvement of his memory; he possessed his individual interpretation of certain words and phrases in poetry. We could almost see that T was exceptionally motivated to learn the elements of reading in poetry. It may serve as a perfect moment for teachers to perform their « kaïros gesture » to seize such moments and guide even elevate their reading levels.

Last but not the least, as we must admit from the interview that T's passion and affection towards poetry was particularly impressive and could probably endure in a long term.

4.5. CASE 5

CASE C – CP

Reading ability

<u>About C's reading ability</u>

C belongs to those who craft and elaborate their work pieces. According to her teacher, she insisted a lot on the perfection of her work, however often demand more time to accomplish (also to ponder over) what she started. In our interview, she was asked to read a new poem the moment she saw it. Obviously she seemed a little bit panic, hesitated several times on the less familiar words, such as *ruisselle, ailleurs*, read carefully and slowly but still well finished the whole reading. In the end, she told me « *j'arrive à tous lire mais il y a des mots que j'ai pas très bien compris* » (I can read them all but there are some words that I didn't quite understand). From her words, we could tell that she is actually confident of her reading ability. See the dialogue below, which confirms what we supposed.

- *D : Qu'est-ce qui est le plus dur pour toi dans la lecture ?*
- *C : Lire des mots très durs, par exemple dinosaure, je ne savais pas trop à lire*
- *D : Maintenant tu arrives ?*

- *C : Oui, avant je n'arrivais pas trop trop mais maintenant ça va.*
- *D : Comment tu arrives à lire ça ?*
- *C : Parce que j'entends que d, i, ça fait /di/ ; n, o ça fait /nɔ/ ; s, a, u ça fait /zɔ/. Donc ça fait /dinɔzɔr/.*
- *D : Et d'autres choses plus dures ?*
- *C : Non, ça va.*

Among all the reading activities, she prefers writing as she told me clearly that « *j'adore écriture* »(I like writing). Then she believed that her reading difficulty lies in reading the complicated words. However, this difficulty could be conquered by her continuous efforts. To better explain, she picked up an example of pronouncing the word *dinosaure*. There she decomposed every syllable of the word to call back the whole process of deciphering. Except for this difficulty, it seems that she is at ease in reading. Later we noticed another element of reading that she highlights a lot during the interview, that is the memorization.

- *D : Est-ce que c'est facile pour toi pour prendre le poème par coeur ?*
- *C : Oui.*
- *D : T'as besoin de répéter plusieur fois ?*
- *C : Une fois je suis rentrée à la maison, j'ai dit à ma maman que j'ai un poème à lire, mais en fait j'ai déjà répété beaucoup de fois.*

It seems that memorization is not hard for her and she also needs memorization to facilitate reading process. Later we would find more evidences. See another dialogue below when I asked her whether poetry could contribute to reading. She offered me a similar scene when she read the poem to her mom. She said that the poem has been practiced many times in school so that she could literally recite as she read. We are concerned that she, to some extent, may confuse recitation (speak from memory) with reading. If not, we are almost sure that memorization occupies an essential role in her reading.

- *D : Est-ce que tu penses que la poésie, ça va t'aider à lire ?*
- *C : Oui, en fait des fois le maître nous donne un poème pour lire à la maison à lire qu'on a déjà révisé plein de fois et en fait maman…je lui dis j'ai un poème à lire, je prend mon cahier sans mon cahier, je lis ça dans deux minuites. Ça veut dire que ça aide à lire.*

Finally, we intended to see how she comments on the role and the utility of reading at her age in school, her response remains either ignorant or rather academic. Although she

started literacy learning very early (around five and a half years old), she didn't quite grasp why she should do so. According to her, the first year of reading in CP would directly devote to that in CE1. No further extension.

- *D : Tu sais pourquoi tu apprends à lire à 6 ans et demi ?*
- *C : Non. J'ai appris à lire à cinq ans et demi.*
- *D : Ah, du coup tu sais pourquoi ?*
- *C : Je ne sais pas trop*
…
- *D : Tu sais à quoi ça sert à lire au CP ?*
- *C : Pour passer au CE1. Je pense que ce sera trop dur au CE2.*

To resume, C is a good reader who is quite involved in her own work of learning, and she is particularly fond of writing. She pays no attention to the finality of reading. From her remarks, we know that she is confident of her reading ability. However, enough time to react in reading seems extremely crucial for her; we suppose that could possibly explain why she invests a lot in memorization (of many poems). We believe that this move could serve as a source of confidence for her in reading, therefore merits our special attention.

The potentiality of poetry

<u>About poetry itself</u>

Not surprisingly, when she was confronted with the question: what poetry is to her, she once again related it to the memorization claiming that poetry is to learn and to remember certain things. If we could recall the importance that she attached to memorization, it would be understandable that she adopts poem as its carrier. We would know more about the choice later in our analysis.

- *D : Qu'est-ce que c'est, une poésie, pour toi ?*
- *C : C'est pour apprendre, retenir des choses.*

Moreover, she also provided certain information about poetry during her identification of the given text : she made her judgement mostly depending on the acoustic aspect

of poetry, i.e. poetry diction. As she told, she figured out that story diction is distinguished from that of poetry. To be more detailed, the former flows faster while the latter remains slow. This deciding factor of opposition between the two dictions helps her identify the poetry successfully.

- *D : Regarde ce text, est-ce que c'est un poème ?*
- *C : Oui*
- *D : Pourquoi ?*
- *C : Parce qu'on le dit très lentement, et parce que on ne le lit pas de la manière d'histoire.*
- *D : La manière d'histoire est comment ?*
- *C : Ça veut dire que ça, on lit plus lentement et les autres on lit plus rapide.*

She also told me how they learnt poetry in class: reading poetry for many times correspond to what her teacher operated as poetry diction in class. Children are invited to read the poem in group or in person, whispering or aloud etc. The purpose is to take it as the drill for sounds (including rhymes in some cases), rhythms, and the pronunciation of words (to increase relevant phonological awareness)… And during this process, children often obtain its by-product: the memorization of poem. Teachers should always be aware that the cart would never be put before the horse. Afterwards, she mentioned another device of poetry learning : the notebook to write down or to copy the poem on the blackboard. It not only serves as a consolidation of knowledge but also as a reserve for further creation (of new poems). Moreover, the collection of poems on the table at the back is accessible to all pupils. The activities, the devices and the collections create a preliminary circle for poetry learning, a rudiment of ecopoetry from which pupils could gradually nourish their poetry learning.

- *D : Comment apprends-tu la poésie dans la classe ?*
- *C : Une poésie aux tableaux, et on va lire plusieurs fois, on a des petits carnets pour écrire (recopier)…*
- …
- *D : Où peux-tu trouver la poésie dans la classe ?*
- *C : Aux tables au fond.*
- *D : Vous avez le cahier de poésie ?*
- *C : Oui.*

Poetry and self

According to the dialogue below, C's construction of ecopoetry seemed not confined to school. She voluntarily embraced poetry at home together with her parents, as her mother was evidently fond of poetry as well. Here we see that poetry jumping out of the classroom and appeared in our interview as a family habit, a taste of life.

- *D : Est-ce que tu lis les poems à la maison ?*
- *C : Oui.*
- *D : Du coup tu peux trouver le poème à la maison aussi ?*
- *C : Oui, j'en ai une, j'ai des poèmes à la maison. Ma maman m'achète trois livres sur le poème.*

In addition, she and her parents often read poems to each other, which is rather rare in our cases. More importantly, this poetry reading was then turned into a bonding activity in her family, which brings up pleasure for both her and her parents. For C, she may consequently develop a supplementary connotation of poetry when she decided to present poem on the mother's day and on the father's day. From the interview, we realize that poetry occupies a significant role in her family: a linkage through which all three of them could share the harmony and happiness with each other. This exclusive manner of communication would definitely contribute to her construction of ecopoetry at home. Poetry, under this circumstance, bridges her family and school into a harmonious reunion.

- *D : C'est toi qui lis ou bien c'est tes parents qui lisent ?*
- *C : Des fois c'est un peu les deux.*
- *D : Alors du coup tu lis à tes parents aussi ?*
- *C : Oui, ils sont très contents.*
- *D : Pourquoi tu leur lis un poem ?*
- *C : Pour leur faire plaisir.*
- *D : Est-ce que c'était un moment spécial quand tu lis les poemes à tes parents ?*
- *C : Une fois je leur ai dit pour la fête des mères, et une autre fois c'est pour la fête des pères…*
- *D : Bravo. C'est eux qui te demandent à faire ou bien c'est toi qui voulais le faire ?*
- *C : C'est moi.*

That convincingly echoes her attitudes towards poetry : *ça m'a plu parce que j'aime bien…les poésies j'adore à lire et ça sert à lire pour notre bonheur (I feel happy because I like it… I adore reading the poetry and I read it to obtain happiness).* She explicitly expressed her affections cast

on poetry by claiming that reading poetry equals chasing after happiness. Judging from her experiences concerning poetry with her family, it is not astonishing that she made these remarks. Till now, we must say that C is surrounded by a particularly favorable environment of poetry learning, a typical ecopoetry which we believe would not only enrich her poetic nurture but also facilitate her reading of poetry (and its linguistic elements).

Furthermore, we would love to know the role of poetry in her growing process. To our surprise, she not only recognized that poetry could aid her to read faster (probably referring to the memorisation of poems), but also reckons it as a must for reading. To prove what she believed, she offered me an example of her friend in CE1. According to her descriptions, her friend in CE1 knew little about reading in CE2, the reason lies in that she didn't read a lot of poems in CP. Also, she added that this friend went to phonic thera-pist for help, from which we could tell that her friend may suffer certain reading difficulties. Her association between no poetry in CP with difficulties in reading in CE1 was so natural and so affirmative that we could easily infer that poetry is indispensable (fundamental and almost compulsory) in her reading process. We didn't expect that C's ecopoetry has literally created a binding relation between poetry and reading. Subjective may it be, we believe that this binding accumulates her confidence in reading, and may gently lead her to the literacy world in a poetic manner.

- *D : Est-ce que tu penses que la poésie peut t'aider à grandir ?*
- *C : Oui, parce que déjà on apprend plus vite…parce que j'ai une amie à CE1 qui n'a pas trop lu le poème au CP et du coup elle sait pas encore lire à CE1.*
- *D : Tu penses que n'ayant pas appris la poésie l'arrête à apprendre à lire à CE1 ?*
- *C : Elle sait un peu lire parce qu'elle est chez orthophoniste.*

The parallel terms

C knows little about nursery rhymes, so we concentrated on her knowledge of poetry and songs. From her answer, we could see that she likes songs a lot however remains a bit shy when compared to her friend who could sing well. Similar to most kids of CP in our interview, C confused poetry with songs when she adopted « chanter » (sing) for both. The only difference between the two terms for her is that poetry should be sung slowly while songs faster.

- *D : Tu sais qu'est-ce que c'est, une chanson ?*
- *C : Oui. C'est une bonne chose.*
- *D : T'aimes bien ?*
- *C : Oui. J'ai une amie qui aime bien, mais je vais chanter quand je serai plus grande, au CE1.*
- *D : La chanson et la poésie, c'est pareil ?*
- *C : Non. Parce qu'une poésie, ça se chante plus lentement.*

Correspondences between linguistic elements in poetry and reading

Since C committed a few mistakes when reading the given poem, I read a second time for her to grasp the acoustic characteristics of the poem. There she picked out immediately the differences between what I read and hers, especially concerning the words that she failed to read for the first time. It is obvious that she has paid great attention to every word when she read and remembered those in which she had difficulties. Furthermore, she possesses her own sensibility of sounds for certain words, such as murmur, claiming it as a pretty word; and also a preliminary phonological awareness to identify similar sounds in poem (often extended to rhymes), for instance, *la* and *là*, *brin* and *bien*.

- *D : Je relis une autre fois. Qu'est-ce que tu entends ?*
- *C : J'ai entendu qu'il y a des mots qui ont changé.*
- *D : Ça veut dire que ce n'est pas pareil que je lis ?*
- *C : Oui (ailleurs, que vois-tu, ruisselle)*
- *D : T'as des mots préférés ?*
- *C : Murmure*
- *D : Pourquoi ?*
- *C : Parce que c'est un mot joli.*
- *D : Joli, ça veut dire quoi ?*
- *C : Ça veut dire que j'adore.*
…
- *D : Est-ce qu'il y a des choses qui se répètent dans ce poème ?*
- *C : La/là, brin/bien (ça se ressemble) …*

Then C was also required to take a closer visual observation towards the given poem, she noticed the blank (the blank punctuation) in the poem. Since she has read a lot of poems, she quickly told me the function of the blank: separating groups of words (forming the verses and strophes) by adding that it is not a must in poem. According to her instant

response to the questions, we may infer that these linguistic elements in poetry shouldn't be strange to her at all.

- *D : Est-ce que t'as remarqué des choses dans ce poème ?*
- *C :Du blanc*
- *D : Est-ce que chaque fois c'est avec du blanc quand tu apprends le poème ?*
- *C : Des fois oui des fois non.*
- *D : Ça sert à quoi ?*
- *C : Il faut du blanc entre les lignes*
- *D : Pourquoi ?*
- *C : Parce que c'est un group. (Verse/strophe)*

Since C mentioned the punctuation, I then pointed at a point by asking her what that is. I intended to ask her the period in the first place however to my surprise, she elaborated her answer by covering plenty of similar signs in the text, which include all the points (or quasi-points) in the poem: letter i, period, comma, tréma, the accents (accent circonflexe, accent aigu, accent grave). Moreover, she could respectively name them as they are. And when I asked her the difference between comma and period, she firstly presented their resemblance in form by stating that comma looks like a period that descends; then she turned to their different functions that comma serves to the respiration (short) while period is used to stop (long) the poem. In addition, she is quite aware that punctuations (black punctuations) are not necessary in poems however she believes that it would be better to have them in poetry.

- *D : Et la virgule ? Pareil que le point ?*
- *C : Non, parce que la virgule c'est un point qui descend.*
- *D : Oui, est-ce qu'on s'arrête quand on voit la virgule ?*
- *C : Oui.*
- *D : Et du coup quelle est la différence entre la virgule et le point ?*
- *C : La virgule c'est pour respirer et un point c'est pour arrêter le poème.*
- *D : Respirer, c'est long ou court ?*
- *C : Court.*
- *D : Est-ce que tout ça c'est nécessaire dans le poème ?*
- *C : Non.*
- *D : S'il n'y a pas de ça dans poème, ça marche ou pas ?*
- *C : Ça marche.*
- *D : C'est mieux avec ou pas ?*

- *C : C'est mieux avec.*

In the next moment, she told me that the poem made her feel good by recalling « des mots joyeux », therefore we decided to dig further her interpretations of the content of the poem. The first verse « we are here, elsewhere at the same time », she considered it as a person who has his different parts here and there which sounds scary. When she describes, she led me to think by inviting me to « imagine », this gesture, in some way, indicated her willingness to share her interpretations of the poem.

- *D : Penses-tu que tu comprends ce poème ?*
- *C : Oui.*
- *D : Alors nous ici, ailleurs en même temps, ça veut dire quoi ?*
- *C : Ça veut dire que … imagine… il y une partie qui est ici …*
- *D : Une partie de quoi ?*
- *C : Une personne. Et l'autre partie qui est là…*

Her interpretation of the next verse « burning, the memory », to some extent, explains her reactions towards the poem as here we see it has reminded C of her past, painful and unforgettable. C specified the year when she had her operations, besides she even gave the detail of the operations: with the eyes wide open to see her head cut in two. Her reproductive imagination was instantly triggered by « the burning memory » in the poem; we would say that C dwells in the poem at least at this moment, embracing the poem as her own experiences. She may intend to pour out those she suffered (her fear, her pain, her fragility) in this resonance through poetry. In this case, poetry serves as a safe, friendly, encouraging channel to invite her to confront her psychological trauma so that she could get gradually immune to these underlying obstacles on her way to growing up (later to her literacy learning).

- *D : Et brûlante, la mémoire ?*
- *C : Mal à la tête.*
- *D : Tu ne veux pas être comme ça ?*
- *C : Non, j'en avais.*
- *D : Ah oui ?*
- *C : Déjà je me suis fait opérée deux fois comme ça, et une fois comme ça quand j'avais un an… je suis*

née en 2010, en 2011 je fais l'opération comme ça, sans les yeux fermés … couper la tête.

<u>Synthesis</u>

To resume, C has already entered reading and performed quite well although she always requires more time to react, to accomplish and to elaborate her work in school. She is in need of memorization to help continuously build her self-confidence, especially the memorization of poems. Moreover, unlike most kids, C has suffered from several main operations, which had left her painful memories. She confronted and expressed her fragility in the name of poetry interpretation, which could probably prevent her from being crippled by certain possible psychological obstacles in her way of learning and growing up. Luckily, she and her parents have co-constructed a favorable poetry environment from school to family: being immersed in plenty of poems, reading to each other regularly, presenting poems as gifts for special occasions etc. This ecopoetry built by the whole family has brought her a growing affection, understanding, and trust towards poetry so as to regard poetry learning as a must on the way of reading. For her, the reason of being weak in reading lies in the lack of poetry learning. We are glad to see that C has discovered and positioned poetry in its best position in her own life.

4.6. CASE 6

CASE B - CP

Reading ability

<u>About B's reading ability</u>

B is a child who possesses a rather good level of reading: being fond of reading, holding a solid knowledge of letters and feeling comfortable when deciphering. Although B is not totally automatic in writing, his teacher describes him as a child who « hangs on » or « persists » a lot in literacy learning.

According to our interview, B is quite conscious of his level of reading. As he told me that the lesson in CP is in fact quite easy for him including recalling the meaning of the words, what he concerns most is the learning for the next year, i.e. CE1. He may already start to think about and prepare for the future learning. From his remarks, we could thus consider B's literacy level as satisfactory in CP.

- *D : Dans la lecture, qu'est-ce que c'est le plus dur pour toi ?*
- *B : Il n'y a rien, je trouve tout facile sauf que je travaille le CE1.*
…
- *D : Quand tu lis, est-ce que c'est difficile de trouver le sens du mot ?*
- *B : Des nouveaux mots.*
- *D : Et les anciens ? Ça va ?*
- *B : Oui*

B also relates the utility of reading to other daily activities, for instance, the work, speaking etc. Although staying rather limited, B was conscious that reading may lead to a better understanding of future work, thus getting access to more things that remain to be done in his life.

- *D : Tu sais pourquoi on apprend à lire au CP ?*
- *B : Parce qu'après il y a des choses importantes, par exemple si qu'on veut travailler quand on ne sait pas lire. Comme ça, s'il faut lire des choses, on ne comprend rien. Pour parler, pour faire plus de choses.*

The potentiality of poetry
<u>About poetry itself</u>

As always, we set out our first question: what poetry means for you? B quickly associated poetry with gentle songs. According to his teacher, we suppose that this gentle feeling may be established by the usual environment (peaceful) when learning poems, thus been imprinted in B's mind as part of the poetry definition. Here we see once again that B has at least partially mixed songs with poetry. He even identified the chorus in Occitan as the activity for poetry. As we mentioned before, poetry diction (already memorized) when children don't have the text in hand may lead to the confusion with songs. B is this case.

- *D : Qu'est-ce que c'est qu'une poésie pour toi ?*
- *B : La petite chanson douce.*
- *…*
- *D : Quelle activité avec la poésie que tu aimes le plus ?*
- *B : Quand je chante avec des maîtres … quand on fait le choralie en Occitan.*

The soft feeling acquired from poetry lingers in B's remarks during the whole inter-view. For B, soft has another synonym, i.e. pretty. Softness could almost equal prettiness. These are two key words appearing and reappearing in our dialogue. From below, we could detect that these two words could almost characterize all for poetry: poetry identification, the reason of word preferences in poetry, and also from where his joy in poetry originates. It seems that he was incessantly weaving certain network in poetry by gluing its interior structures with soft textures and pretty outlooks so that the whole construction of poetry demonstrates its unique charm and glamor. He pointed out several words that he finds pretty, like nostalgie, histoire, and mémoire. The reason why he preferred these words is their meanings and sounds. We could therefore tell that B may possess certain sensitivity of sounds, or even aesthetic feelings, which helps him to extract the prettiness and the soft-ness to contribute to his own poetic construction.

- *D : Est-ce que c'est un poème ?*
- *B : Oui.*
- *D : Pourquoi ?*
- *B : Parce que je trouve ça doux.*

…

- *D : Pourquoi t'aimes bien ce poème ?*
- *B : Il y a des jolis mots*
- *D : Comme quoi ?*
- *B : Comme nostalgie, histoire, mémoire*
- *D : Pourquoi ils sont jolis pour toi ? C'est le son, le sens, l'écriture ?*
- *B : Le sens et les sons.*
- *D : Joli, ça veut dire quoi ?*
- *B : Doux.*

…

- *D : Tu te sens heureux ou bien triste après avoir lu ça ?*
- *B : Heureux.*
- *D : Parce que c'est doux ?*
- *B : C'est aussi joli.*

By comparison, B tended to be quite vague towards the content of poem, the images occurred in his head or the interpretations of the poem. Most of his answers come from the exact text of the poem and he evidently didn't mean to develop too much with his individual ideas or feelings. It seems that B belongs to those who care more for building a poetic (aesthetic) conception in poetry where he could immerse himself into the softness (prettiness) instead of focusing on the concrete meanings of words or expressions.

- *D : Qu'est-ce que t'as entendu de ce poème ?*
- *B : Il y a nostalgie qui s'enfuit …*
…
- *D : Quand tu lis ce poème, est-ce qu'il y a des images dans ta tête ?*
- *B : Oui, des fois j'ai des images.*
- *D : Comme quoi ?*
- *B : Le temps passé, la mémoire…*
…
- *D : Nous ici, ailleurs, en même temps, ça veut dire quoi ?*
- *B : Il y a des personnes qui sont ensemblent en même temps.*
- *D : Brûlente, la mémoire, tu comprends ?*
- *B : Pas trop. Il y a des mémoires ça brûle.*

To resume, B weighs more on the poetic nurture brought by poetry, especially the softness delivered by the pretty words (both sounds and meanings) in poems. Like a cozy cocoon, B could always discover and rediscover the peace and pure joy in poem, which are hard to obtain from elsewhere. It soothes his anxiety and disturbance, thus offering him a comfortable environment to literacy learning. This poetic nurture is often advocated or even necessary for children who are psychologically sensible (or fragile) before entering into literacy. Of course, necessary devices should be offered by their teachers as well (detailed later) to facilitate the process of poetic nurture.

The parallel terms

From B's remarks towards poetry, songs and nursery rhymes, we might know that B has basically no knowledge about nursery rhymes, however he seems quite confident about poetry because that as he claimed, he has learnt a lot of poems. There, he easily took an example by referring to one poem learnt before. Although B tended to mix poetry and

songs, when confronted with the differences between the two, B insisted that sometimes poetry is softer than songs.

- *B : J'en connais beaucoup parce qu'on fait beaucoup de poésie.*
- *D : Comment quoi ?*
- *B : Le lundi le mouchoir en papier, le mardi la serviette en papier, le mercredi … j'oublie…*
- *D : Est-ce que c'est une chanson ?*
- *B : Un peu.*
- *D : C'est la même chose, la poésie et la chanson ?*
- *B : Des fois la chanson est moins douce qu'une poésie.*
- *D : Est-ce que tu connais comptine ?*
- *B : Pas du tout.*

Poetry and self

When B was confronted with the question whether poetry brings him happiness, he immediately recalled the activities in the poetry class. As he explained, every time their teacher will present a poem by reading it aloud and writing a little part of the poem on the board. Pupils are invited to copy this little extract from poems. Later his teacher specified the procedure: they have certain rituals about poetry learning, including the reading, and copying of poem, however pupils are not obliged to do the copy. The extract of poem will stay on board for the whole day and pupils are offered their own notebook of poetry. It is at their liberty concerning copying or not, when to copy, what copying for etc. though pupils are encouraged to create their own poems from these daily copies if they need relevant resources of writing (notebook serves as the reserve for writing). It goes without any doubt that B is so familiar with (and is so fond of) these activities that he considered these activities as the reason why he enjoys poetry. Then I dug further on his personal feelings towards poetry, he mentioned that poetry also serves to calm him down, especially when he couldn't get asleep while night falls down, or when he feels nervous, angry, or stirred. Poetry is thus seen as a psychological soother for B, which could free learners from anxiety or disturbance by recreating them a peaceful and comfortable learning environment.

- *D : Est-ce que la poésie te plaît ?*
- *B : Oui.*

- *D : Pourquoi ?*
- *B : Parce que à chaque fois le maître nous lit un poème, et après il nous fait recopier un petit bout sur un cahier.*
- *D : Et pour toi-même, la poésie te plaît ?*
- *B : Oui*
- *D : Comment ? Tu te sens mieux quand tu lis la poésie ?*
- *B : Oui. Parce que à chaque fois le soir… ça me fait un peu énerver et je n'arrive pas à dormir. Et à chaque fois la poésie ça me calme.*

Since he referred to the poem before sleeping, I continued to ask him about the entrance of poetry at home. Obviously, B has this habit of reading poem at home, not only by his parents but also by himself; meanwhile his parents have given him a rather positive response to this habit. From B's case, we could see that regular reading of poetry at home together with the communication with family through poetry contributes to a rewarding establishment of ecopoetry.

- *D : Tu lis la poésie à la maison ?*
- *B : Je l'amène.*
- *D : Donc tu lis tout seul ou avec tes parents ?*
- *B : Des fois c'est pour leur montrer, des fois ils lisent pour m'endormir.*
- *D : Quand tu lis à tes parents, est-ce qu'ils sont contents ?*
- *B : Oui.*

Moreover, when B told me about his another favorite activity of poem – writing his own poem, I was curious to know how it operates. Therefore, I asked him regarding his whole process of poetry creation. Evidently, his poem concentrates on the natural scene, such as the forest and the animals, which is quite common as a popular theme among pupils. However, his cooperative gesture of poetry writing with his classmate aroused our interest. According to his description, it was his classmate who started to write the first two couplets (the use of the exact word "couplet" is rather rare during our interview) and he proceeded the creation afterwards. Moreover, it was not a continuation of idea between their couplets as what we thought, they actually write their own respective couplets in the light of their own imaginations. According to B's teacher, this pattern of cooperative creation of poetry is in fact a variation of their traditional correspondence of poetry between poets and children and also between different schools. Almost every year, the writing work-

shop would be held between poets and children so that every child could have an oppor-
tunity to observe poets' ways of creation and develop a long-term contact by exchanging
poems with them, sometimes these correspondences could also exist between classes from
distinguished schools so that poetry becomes a medium of exchanging ideas, bonding ex-
periences and maintaining friendship. The devices (the workshop, the notebook, the corre-
spondences etc.) offered by teachers and school actually offer young learners an available
platform where they could diversify the definition of poetry and what they could obtain
from poetry.

- *D : T'as déjà écrit des poèmes ?*
- *B : Oui, un.*
- *D : Est-ce que tu peux m'en parler un petit peu ?*
- *B : J'aime la forêt et des ours …*
…
- *B : Je fais le poème avec une copine dans la classe.*
- *D : Comment vous coopérez pour faire le poème ?*
- *B : A chaque fois elle écrit deux couplets, j'écrit l'autres.*
- *D : Qui commence ?*
- *B : Elle.*
- *D : Est-ce que tu écris des choses selon ce qu'elle a écrit ?*
- *B : Non, j'écris ce que j'imagine.*

Correspondences between linguistic elements in poetry and reading

B confirms that poetry could help him to learn reading, and also pointed out that he
could learn the little words in poetry. Therefore we try to guide him to find more linguistic
elements concerning reading in poetry.

- *D :Est-ce que la poésie va t'aider à apprendre à lire ?*
- *B : Oui, j'apprends des petits mots dans la poésie.*

Then he was required to visually observe the poem; he immediately indicated the
space (the blank) and also automatically spoke out its function: to stop. Followed by his
observation, I tried to ask him the difference among space, the period, and the comma.
According to him, we should have a longer pause in space than the period, while comma

and period are almost the same. Then reason why we adopt two punctuations (period and comma) is to avoid redundancy, which is obviously not true.

- *D : Regarde, qu'est-ce que c'est ?*
- *B : C'est pour arrêter…l'espace.*
- *D : Est-ce que dans ton poème, tu utilize l'espace ?*
- *B : Oui.*
- *D : Pour dire ?*
- *B : Il faut s'arrêter.*
- *D : Comme le point alors ?*
- *B : Sauf qu'il faut s'arrêter plus longtemps.*
- *D : Et la virgule ?*
- *B : Un peu comme un point, pareil.*
- *D : Ah pourquoi on a besoin de deux ?*
- *B : Des fois il ne faut pas toujours le point.*

B continued his observation towards the repetitions in poem, he noticed the repetiton of punctuation (the dash), small words (*la* for instance) and certain sounds. He picked up two groups of similar sounds : *enfuis* and *nostalgie* ; *histoire* and *mémoire*. Although he didn't specify which part of the words repeats, we could already affirm his sensibility of rhymes in poem.

- *D : Est-ce qu'il y a des répétitions dans le poème ?*
- *B : Des fois mais pas toujours. Par exemple, les petits ça (le tiret), la.*
- *D : Est-ce qu'il y a des sons qui se répétent ?*
- *B : Enfuis, Nostalgie/ histoire, mémoire…*

<u>Synthesis</u>

We have no doubt that B has a rather satisfactory reading level; he is quite familiar with the linguistic elements in reading, and could respond to most of my questions. Mastering plenty of vocabularies, the basic punctuations, and the phonological awareness, he feels at ease in reading. His ease in reading is, on the other hand, supported by poetry learning according to his explanations during the interview because each time he feels restless or uncomfortable, he turns to poetry for help. Poetry serves as a mental healer for him, and also, to some extent, a reading securer to ensure his progress in literacy learning, therefore

can hardly be ignored in our research. We believe that his voluntary immersion and continuous construction in the soft poetic world (ecopoetry) plays a key role in this process. Moreover, he recalled perfectly how each device (poetry notebook, writing workshop) offered by his teacher functions, and he put it into his personal practice by cooperating with his classmate in creating poems together. At home, he got along well with his parents through mutual poetry reading. We must say that B has initiated an all-around ecopoetry to facilitate both poetry and reading.

4.7. CASE 7

<u>General situation of three cases from CE1</u>

These following three cases come from the second year of elementary school [174], i.e. children from around 7 years old to 8 years old in the region of Toulouse. They were at the same school of Group CP and shared the same teacher when they were in CP while they were in different classes in CE1. The external environment of poetry learning was similar to Group CP. Their teacher of CE1 was also selected according to our questionnaire earlier distributed. We have adopted the same poem as in CP, which would help us to see more differences of their performance in CE 1. The purpose was to testify how pupils who have studied poetry for more than one year would react during our interviews. As in the first year of elementary school, poetry learning is considered as a continuous project, which in some way becomes a ritual in school program. Their teacher of CE1 has worked with poetry for many years therefore is regarded as very experienced. She accepted to introduce her work on poetry learning to me and attended our further interview concerning the comments of children's performance and the explanation of her professional gestures.

CASE L – CE1

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[174] Our three cases are in the first year of elementary school in France. This period is also called as the CP (Cours Préparatoire) in French educational system.

Reading ability

<u>About L's reading ability</u>

According to her teacher, although she once received help from the speech therapist, L is now comfortable in reading. She was a little bit younger than her classmates therefore she sometimes presented her immaturity. That may explain why she had no specific finality of reading. During our interview, L has depicted her « difficulty » as failing to catch the sense of a word when she met for the first time. Same as P, it can't be counted as the real problem of reading. For her, deciphering and memorization of words are good. So basically, she could be considered as a normal-advanced pupil in CE1.

- *D : Qu'est-ce qui est le plus dûr pour toi en lecture ?*
- *L : Je n'arrive pas trop savoir qu'est-ce que ça veut dire, c'est ça ça me gène un peu… trouver les mots que je connais pas.*
- *D : Tu déchiffres bien ?*
- *L : Oui.*
- *D : Alors repères-tu facilement les différents syllabes/sons d'un mot ?*
- *L : Oui.*

The potentiality of poetry

<u>About poetry itself</u>

Two designed trials to obtain children's basic knowledge of poetry began with a seemingly simple question: what is poetry for you? L gives her own preliminary description as follows :

- *L : C'est quelque chose qui est calme…des mots doux et il faut bien articuler quand on dit la poésie. Et souvent ça ne veut pas trop dire quelque chose.*

She intended to transfer several messages to us from her brief impression towards poetry. Firstly, she obviously demonstrated her personal feeling for the words in poetry: calm and gentle. We would infer that her experience of poetry should be relaxing and com-

fortable. To continue, she mentioned that poetry needed to be well articulated when we read it out. It appears that the diction of poetry occupies an essential role in her learning of poetry. Thirdly, she uttered her findings in her observations in poetry: sometimes poetry doesn't mean anything. This finding aroused our interest as it concerned two crucial aspects: children's comprehension of poetry and their tolerance of meaninglessness in poetry. So we dug a little further (a few more chained and related questions) to see exactly how she thought.

- *D : Est-ce que toi, t'as compris le poème ?*
- *L : Pas trop.*
- *D : Est-ce que c'est important de comprendre le poème pour toi ?*
- *L : Non.*
- *D : Est-ce que ça te gène de lire la poésie quand tu ne comprends pas la poésie ?*
- *L : Oui, un peu.*
- *D : Tu vas donc arrêter de lire la poésie parce que tu ne comprends pas trop ?*
- *L : Non. Je vais continuer.*
- *D : Pourquoi ?*
- *L : Ça me plaît, la poésie.*

There, from this dialogue, we have clearly perceived her opinions on the comprehension of poetry. The occasional incomprehension in poetry doesn't seem to bother her reading, on the contrary, this shortage of information is considered as insignificant for her. Or we suppose it could be the strange /enigmatic side of poetry that actually attracts her. As for the reason, she explained immediately: poetry pleases her. She therefore revealed her emotional pleasure towards poetry. Based on her positive image of poetry, we continue our second trial of identifying poetry. However, the second trial doesn't offer us much valuable information as she could identify the poetry at once without knowing why.

Later in this interview on the same day, I asked her about the utility of poetry. The purpose is to find out the most essential elements brought by poetry for every particular child. Also, it could reflect a deeper layer of his (her) motivation of poetry learning. L gave me her response as follows:

- *D : A quoi ça sert de la poésie en CE1 ?*
- *L : A ne pas avoir peur pour dire les poèmes.*

- *D : Et maintenant tu as encore peur de dire le poème ?*
- *L : Non. Pas trop. Parce que je fais des spectacles et ce soir je vais faire un spectacle.*

For L, it seems that poetry plays a role of protector, which protects her away from the fear of uttering poems. Or, maybe the protective role could possibly extend and cover other speaking-aloud activities. If so, we would say that L has constantly been fighting fear of utterance through poetry diction and has gradually established a delicate linkage between positive emotions and poetry. Here she told me about the poetry performance (she talked about the one done with proud and the forthcoming one with anticipation).

To resume what poetry is for L: poetry is above all pleasant to stay with being accompanied by its soft texture and peaceful atmosphere created by the words in poetry. Therefore, no importance should be attached to its comprehension; that is to say, it is totally tolerable even if we don't totally understand poetry[175]. It won't shed any influence on the pleasure that children could extract from poetry. We should feel free to well articulate because all is comfortable in poetry (both physically and mentally) and because equipped by poetry, fear runs away. The performance of poetry would be recommended by L to practice the diction of poetry.

<u>The parallel terms</u>

It seems L has made a boundary among nursery rhymes, poem, and songs when she told me that the three terms differ from each other. However, her description of nursery rhymes as little songs (petite chanson) by insisting on its difference against songs seems less convincing (songs could be categorized as large songs and little songs for her). On the other hand, she pointed out that poems are slower songs, whether they should be meaningful is truly optional (she believes that poetry is at liberty to « say » something or not). Songs, on the contrary, roll faster and always intend to pass on its messages.

<u>Poetry and self</u>

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[175] Her response of whether understanding the given poem still remains negative though she knows every single word. It corresponds to her statement here, that is to say, understanding poetry is totally optional and is not that important.

Followed by her patent demonstration of affection towards poetry, we decide to figure out more about where it comes from and how it extends.

- *D : Pourquoi ça te plaît ?*
- *L : Je ne sais pas.*
- *D : Est-ce que ce sont les mots, des choses spéciales dans la poésie qui te plaisent ?*
【*Silence*】
- *D : Ça te plaît quand tu dis, lis, écris ou fais d'autres choses avec la poésie ?*
- *L : Tout*
- *D : As-tu tes préférences ?*
- *L : Écrire*
- *D : T'as déjà essayé à écrire un poème.*
- *L : Oui, avec mes copains. Avec Yves Béal[176].*

She didn't give out any exact reason concerning her affection of poetry while we can catch the information that she had her own experience of poetry production. Obviously, she has intended to establish an intimacy with poetry by the means of writing. What's more, her writing of poetry also brought in her friends and a real poet. From L's special naming of Yves Béal, we know that teachers' teaching program paid off. Teachers encouraged children to communicate with others through poetry, which could boost their knowledge of others; what's more, teachers organized, accompanied and facilitated the encounter with a professional poet, which made a closer step for children to approach poetry and lifted up their desire to continue learning poetry. Therefore, we believe that this encounter could constitute a crucial part of poetry learning for children. The communication with other children, with professionals through poetry helped to create her an impressive and favorable ecopoetry for further learning. At home, she also had shared reading time with her parents and sister, so it could contribute to the ecopoetry as well.

As she mentioned and seemed having enjoyed poetry performance, which connected her with others, we decided to explore more about her as a subjective reader opening to the outside world. There, we understood the fear came from the potential mistakes that could be committed during the performance. She also talked about that the fear diminished when

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[176] He is a writer, a facilitator of writing workshops since 1980, a trainer of GFEN for the design and animation of writing workshops in France.

she uttered poetry with others in public because the public may be easily distracted looking at other children. This occasion created by teachers could serve as an excellent platform to practice the diction of poetry. As the self-confidence gathered with other children grew, L was gradually climbing over her own psychological barrier. In other words, L was building her own self-confidence during this process.

- *D : Tu préfères faire (dire la poésie) toute seule ou avec les autres ?*
- *L : Avec les autres.*
- *D : T'as déjà fait ?*
- *L : Oui, le 7 juin j'ai fait, c'était le spectacle de la poésie.*
- *D : Devant le public ?*
- *L : Oui.*
- *D : Est-ce que tu as eu peur ?*
- *L : Oui.*
- *D : Même avec les autres enfants ?*
- *L : Ça fait moins peur avec les autres enfants.*
- *D : Pourquoi ?*
- *L : Parce que quand on est plusieurs, on n'est pas obligé que de me regarder et quand tu es toute seule, on doit me regarder tout.*
- *D : Est-ce que tu as peur de faire des erreurs ?*
- *L : Oui.*

Our special interest rises when I asked her about if other children's mistake during the performance could possibly bring her any discomfort when they performed together in public. She responded that « it could be beautiful when we make mistakes », and she added that this beauty could be found from the words, in poems. Their teacher has told them the mistakes in poetry sometimes could be a beautiful personal creation because poetry is appreciated by the liberty of its elements. From this dialogue, we realize that L may actually accomplish a psychological transfer: fear – mistakes – beauty, and the mediator shuttling back and forth is the diction of poetry. The negative feeling (fear in this case) tended to be alleviated with the accompaniment of others, and at certain point, turned to be beautifully filtered and demonstrated in poetry. A kaleidoscope, you may call it. Through poetry，L has transferred towards a pleasure or appreciation concerning mistakes instead of the acts of fear.

- *D : Dans ton groupe, est-ce que ça te gène si d'autres enfants font des erreurs ?*

- *L : Non.*
- *D : Pourquoi ?*
- *L : On améliore souvent quand on se trompe et les autres, il ne le sait pas. Les parents qui me regardent. Ça peut faire joli quand on s'est trompés.*
- *D : Qu'est-ce qui peut faire joli ?*
- *L : Quand on se trompe, ça peut faire joli aussi.*
- *D : Normalement quand on fait des erreurs, ça nous fait peur. Et comment ça peut être joli ?*
- *L : Mais pas toujours. Mais des fois ça peut.*
- *D : Ce sont des erreurs qui sont jolies ou bien c'est la personne qui est jolie ?*
- *L : C'est la parole*
- *D : Ça veut dire que même si on fait des erreurs dans la parole, ça peut être joli aussi ?*
- *L : Oui.*

…

- *D : Où peut-on trouver les paroles comme ça ?*
- *L : Dans un poème.*

Images enter into children's mind when they read poetry. For L, in the particular poem brought to her, the word *hêtre* (European beech) serves as a trigger to create her a desert environment where two lovers undergo their adventures. According to her descriptions, we might consider this poem as remote, mysterious, or even breathtaking to some extent. She certainly gave her own impression without totally catching its meaning. And it is this splendid however ambiguous imagination that stimulates children's interest and desire to explore in poetry. Teachers who believe that understanding prior to all other nurtures in poetry may reconsider their points of view. Instead of shifting pupils roughly from their imagination to text comprehension, it may be wiser to trace more possible imaginations back to their triggers, i.e. the words, thus establishing a growing favorable connection between language and mind.

- *D : Quand tu lis ce poème, est-ce qu'il y a des images dans ta tête ?*
- *L : Oui.*
- *D : C'est quoi, l'image ?*
- *L : Amoureux*
- *D : Tu peux décrire un peu pour moi ?*
- *L : J'ai pensé à deux amoureux.*
- *D : Qu'est-ce qu'ils font ?*
- *L : Ils font une aventure.*
- *D : Quoi d'autres ?*
- *L : Ils sont dans un désert. Parce que … par le mot "hêtres", ça me fait penser à une montagne de sable.*

<u>Synthesis</u>

It is hard to deny that L pays more attention to the diction of poetry, not only did she directly speak of poetry articulation is essential, but also she repeatedly mentioned the poetry performance (diction of poetry) with interest. Meanwhile, her preference of poetry lies in the writing of poems as she told and she has already written several poems with others. Also, she possesses a particular understanding of poetry; that is to say, she accepts the fact that the true value of poetry doesn't necessarily roots in its semantic content. Based on these, we could possibly say that linguistically speaking, L may turn into a curious and comprehensive reader.

L's transfer in emotion also impressed us a lot. Poetry has endowed her with its poetic perspective, making the fear of mistakes a beautiful existence. This accomplishment of the transfer indicates an example of poetic dwelling that could transfer the girl's perception mode. Also, it opens another potentiality that how poetry could realize the transformation of emotions from negative energies. And these are what we mean by poetic nurtures.

Concerning her imagination, we would say it could be an appropriate occasion to stimulate and consolidate children's sparking moment of imagination into a habitual mode of connection. Words invite images; images ignite imagination, imagination traces back to words. Such a virtuous cycle could possibly be seized, validated, and promoted by teachers. Without teacher's feedback in time, it could be quite hard to achieve the poetic nurtures.

Correspondences between linguistic elements in poetry and reading

A general description of whether poetry could contribute to reading process has been put forward by L as follows:

- *Oui, ça m'aide un peu à lire des trucs dans la poésie, des fois des mots que je ne comprends pas trop donc dans la poésie, je dois les lire. Quand je ne connais pas ce mot, et bah moi ça me montre comment lire et au moins je connais ce mot.*

Evidently, she holds a positive view concerning the help that poetry could bring to reading. Her example of proving this view basically concentrates on the word recognition (for new words) and revision (for learnt words).

Based on her general view, she carries on her detailed observations when she was given a particular poem. There, we ask her to observe this poem in different angles. She was able to recognize it as a poem without giving any reason. The first observation commenced by her visual perceptions, two characteristics jumped out as the key information that she extracted from the poem.

- *D : Qu'est-ce que tu remarques dans ce poème ?*
- *L : Il y a des (espaces/blancs) …il y a des silences, parce qu'il n'y a pas de point.*
- *D : Quoi d'autres ?*
- *L : Majuscle.*
- *D : Oui.*

She immediately focused on the blank in the poem visually however quickly linked it to the silence by adding her comment concerning the lack of black punctuation. For her, blank (the missing of black punctuation) in visual equals silence in sound. Also, capital letters stood out and caught her eyes.

Her second observation came after I read her the second time of this poem. She obviously paid more attention to the acoustic aspect of this poem. There I tried to induce her to discover more acoustic elements scattering all around in poem by multiplying more and more detailed questions. I started with the better accessible linguistic units for them: the words. She could recognize all the words as she told before however she gave me two favorites: « *histoire* » and « *mémoire* ». Though she couldn't tell the reason why she prefers « *mémoire* », we recall the fact that she doesn't feel hard to memorize words. She even revealed her strategy of recitation : « *en le lisant plusieurs fois, d'abord avec le cahier après sans le cahier* » in the interview.

- *D : Dans ce poème, qu'est-ce que tu entends ?*
- *L : Oui*
- *D : Est-ce que tu entends les mots ?*
- *L : Oui. Tous les mots.*
- *D : Est-ce qu'il y a des mots que tu préfères dans ce poème ?*

- *L : Histoire.*
- *D : Et quoi d'autres ?*
- *L : Mémoire.*
- *D : Pourquoi tu préfères ces deux mots ?*
- *L : Des histoires j'aime bien et la mémoire…je ne sais pas.*

The following question towards the sound may seem to further explain the reason why she prefers the word « *mémoire* » accompanying with «*histoire*» because here again we see another linkage between « *mémoire* » and « *histoire* ». In fact, she dug out and presented me a couple of rhymes in a short time: *être/passé* [177]*, dent/temps, la/là*, which is enough to send us the message that she must have certain knowledge of same/similar sounds, i.e. the rhymes. So it becomes apparent that « *mémoire* » and « *histoire* » shares this common rhyme of /war/. This phenomenon continued when I asked her to focus on the repetition on the poem. She offered me two more couple of rhymes: peut-être/hêtres and tête/hêtres. That even confirms her advanced knowledge of rhymes.

As we depicted before, an onset-rime consciousness serves as an essential mediator between letters and phonemes, which could definitely contribute to the phonological awareness, and then the identification of words. Since poetry is rich in rhymes, children are supposed to be exposed to the resources of rhymes where they feel free to connect words with similar/same sounds. As their sensibility of similar/same sounds augments, reading would be facilitated to achieve. L, from this aspect, possesses her own advantage of reading.

In this case, teachers may capture her own advantages and weigh more on developing her phonological consciousness. By anchoring on the diction, other aspects concerning reading would be facilitated. Also, we have chances to elevate her present knowledge to a meta level by taking advantage of her sensibility of rhymes through the diction of poetry[178].

- *D : Est-ce que tu entends les sons ?*
- *L : Être et passé…dent et temps.*
- *D : C'est le [ɑ̃] que tu entends ?*
- *L : Oui.*
- *D : Quoi d'autres ?*

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[177] Although the [ɛ] in être differs from that in passé [e], still we could say that she is conscious of similar (maybe not exactly the same) sounds.
[178] Michel Favriaud named it as « geste de bonification», or we may call it teacher's gesture of perfection.

- *L : La et là (là-bas)*
- *D : Quoi d'autre ?*
- *L : Bas et par, il y a [a].*

We ended our interview by an abstract question combining poetry learning and the growing of children. L, unlike most children in her age, didn't interpret « growing » merely as the physical growth. She rapidly answered me that poetry grows her memory, which inevitably recall us her favorite word in this poem: « *mémoire* ».

- *D : Est-ce que la poésie, ça te fait grandir ?*
- *L : Oui.*
- *D : Comment ?*
- *L : Dans la mémoire.*

Synthesis

For L, the correspondences between poetry and reading could be explicated in several aspects. Growth in vocabularies and memory in poetry prepares her a resourceful reserve for reading. She then gave her respective observations both visually and acoustically. The existence of blank in poetry is not only an eye-catching characteristic of poetry but also a channel right into the core of silence in sound. It seems that she has grasped certain double traits of punctuations. Besides, her excellence in rhyme exploration is impressive, which could offer her a great opportunity to the meta level of phonological awareness if well guided by teachers.

4.8. CASE 8

CASE P – CE1

Reading ability

About P's reading ability

According to her teacher's comment, P had some difficulties in reading when she was in CP. She was diagnosed as dyslexia and received weekly speech therapist at that time. From CP to CE1, P had gained great progress. In CE1 she could nearly caught up with her peers in reading. From our interview, we know that her preference for reading has been well expressed earlier when she explains that she could feel more things when she writes. Her difficulty in reading in CE1 doesn't lie in the deciphering nor the word recognition, she just felt it hard to catch the word meaning when it first appeared.

- *D : Qu'est-ce qui est plus dur pour toi en lecture ?*
- *P : C'est plus dur à lire*
- *D : C'est le déchiffrage difficile pour toi ?*
- *P : Non*
- *D : As-tu du mal à trouver le sens de ce que tu lis ?*
- *P : Quand je lis la première fois, oui.*
- *D : Et la deuxième fois, ça ira ?*
- *P : Oui.*

<u>About poetry itself</u>

To acquire the basis knowledge of poetry in children, we have conducted at least two direct trials. Our first trial arrives at the very beginning of the interview. The purpose is to catch children's preliminary impression towards poetry.

- *P : Une poésie, c'est écrire des mots qui sont jolis ... et faire une phrase.*

P's seemingly simple definition reveals us several key elements of her basic knowledge of poetry. Obviously, for her, writing is the main activity of poetry, which could be prior to other activities such as reading or listening. Elementary linguistic units as words are supposed to compose sentences, and then sentences accumulate to form poetry. Most importantly, the words in poetry should be selected following the rule of « pretty ». She, therefore, understands that poetry should be a linguistic product comprising of an ordered linguistic chain, what's more, she clearly demonstrated her psychological expectation of poetry, and that is to say, poetry is pretty.

Second trial follows the distribution of a given poem to children. This second trial aims at the identification of poetry, or to put it in another way, it aims at the first trait(s) in poetry that tell(s) children its presence.

- *P : Souvent dans le poème, il y a des espaces entre les mots, des phrases. Majuscule c'est quand il y a de point, et qu'après il y a de majuscule dans le texte alors dans le poème c'est pas obligé.*

This trial has apparently exposed her key standard of poetry identification: the space between words and sentences, which belongs to Favriaud called « ponctuation blanche », is what characterizes the layout of poetry. Furthermore, she mentioned that capital letters follow the period is another rule to obey in normal texts. However, she immediately pointed out that poetry could be an exception. Her deliberate differentiation between poetry and other texts such as stories and other narrations in their layouts is confirmed by her response to my follow-up question:

- *D : Est-ce que la mise en page est autant importante pour la poésie que pour l'histoire ?*
- *P : Non. Pour une histoire il faut avoir un point pour une majuscule, [ou bien] il faut un signe comme un point d'interrogation.*

Then she raised the possibility of the transfer between poetry and other texts under certain conditions:

- *P : Si on peut remplacer des mots d'autres mots et changer l'ordre du texte.*

Words and order seem to be crucial which contribute to the differentiation and the transfer. According to her prejudgment of poetry, we might consider the « replaced words » that she mentioned should be pretty words in poetry, while « other words » should refer to the « plain words » or « less pretty words » in other texts. Another key factor: the order is further explained as less important by her later, which aroused our greater interest (see more in the following analysis under the title: reading ability).

The question concerning the utility of poetry has also been put forward in order to reveal their expectation of poetry learning.

- *P : ...pour après si on veut écrire ou lire un peu ... je veux gérer un restaurant ... (lire et écrire) pour faire des recettes ... faire les cartes de restaurant.*

Evidently, she has linked poetry to literacy learning including reading and writing, moreover, she further relates it to her future career, i.e. her dream of life. We would say this poetry-literacy-daily uses link serves as a practical and realistic impetus for her to learn.

To resume what poetry is for P: poetry is a chain of linguistic product, characterized by spaces between words and sentences. Poetry is an exception compared to other texts, therefore it doesn't have to obey certain rules, and for instance, a disorder is tolerable in poetry. Poetry should be pretty. We need poetry to read in order to serve our future career.

<u>The parallel terms</u>

Since children may have a prior contact with songs and nursery rhymes, we intend to figure out if they could mingle these terms with poetry. P has well distinguished these three terms: she firstly puts songs closer to nursery rhymes, and stated that nursery rhymes could be the songs. However, she insisted on their difference by telling no reasons. When it comes to poetry, she immediately sorts it out as the word composition while the songs are with tempo. We may find out that P has had the access to all three activities; a vague but preliminary concept of each commences to be built.

<u>Poetry and self</u>

The interaction between poetry and children predominates what role poetry could play in children and what nurture from poetry that children choose to receive at their will. P's case has presented us a rather comprehensive and enriched picture of this interaction. Her affection towards poetry was demonstrated at the very beginning when I asked her directly the question (does poetry please you). She then quickly connected her personal need (emotion) with poetry by answering another question:

- *D : Pour toi, la poésie sert à quoi ?*
- *P : Ça sert à exprimer des choses.*
- *D : Et toi, tu exprimes quoi ?*
- *P : Par exemple, les émotions. Quand je suis en colère, j'exprime mes colères. Quand je suis triste, j'exprime la tristesse.*

- *D : Quoi d'autre ?*
- *P : La peur, la joie...*

She considers poetry as a natural let out of emotion, or an effective regulation of emotion. The experience of emotion expression in poetry could enrich her understanding towards human emotion. This understanding, in turn, would provide more emotional resources for poetry learning. Her special interest in emotion is also reflected on her preference to write poems instead of other activities. As she told me, she feels more things when she writes. And actually she has already written three poems by herself. Her description of poetry production could echo our perspective.

- *D : Comment tu te sens à partir de ce poème ?*
- *P : C'est plutôt dans l'émotion triste ... ça me fait penser à la couleur foncée et bleue claire. Souvent quand c'est les couleurs bleues foncée et bleu clair c'est la tristesse... Parce qu'on a des larmes, elles sont souvent bleues comme la mer...*

Obviously, P's sensitivity of emotion in poetry accompanies or even triggers another human nurture – imagination. Her feeling of sadness quickly creates the image of dark and bright colors, among which the color of blue stands out as it is what she thought the color of tears. And tears often indicate sadness. Then the image of sea pops out because of the color of blue. This mind cycle that P extracted from poetry not only nurtures her simultaneous emotion (or feeling as she described) but also stimulates her imagination of the emotion carrier or related objects. In her case, colors (bright or dark), blue, tears, sea are all in this mind cycle, creating an abundant imaginative world where she feels free to perceive (sadness in this case) and to explore. When it comes to the preparation of reading, it could also be taken as the « transitional area » where children could linger and linger, until they get psychological ready for the access to literacy learning. For P, we can see that this nurture delicately urges her to knock on the door to this access by voluntarily writing her own poems.

- *D : Comment tu écris (tes poèmes)?*
- *P : En fait, par exemple quand mes parents...on est à l'école, en fait on dit des jolis mots quand je vois des champs jolis, je les marque dans un carnet, après j'essaie de faire un poème avec des mots ... nous avons par exemple les thèmes sur les émotions, après un autre thème sur les choses imaginaires.*

There, P initiated her first step to literacy thanks to the enriched imaginative world impelled by emotion that she expressed in poetry. This mind cycle has pushed her to think, to write, and even to develop her own method of poetry production – a continuous process from eyes to hands. She found the correspondent words to describe what she saw, these words would therefore be assembled in a word pool as the reserve (inspired by her teacher's ritual of copying the poem and saving for poetry creation, see more in Group CP) for poetry production. Furthermore, she classified her poetry by theme, such as emotion or imaginary, the themes chosen indicate not only P's own sensitivity of poetry but also the irresistible humane attraction undermined in poetry.

The whole process of production has revealed us a rather comprehensive picture of how children are inspired by their teacher's method of working on poetry: she was invited by poetry to probe into her inner world by exploiting her emotion, imagination etc., the nurture from inner world in turn contributes to an urge to a linguistic expression (production). This urge is indispensable when children make up their mind to enter the reading world, especially for those who linger, hesitate, or even get lost in their own inner world. Poetry invites, accompanies children to make their breakthrough, at the same time, it was also an intellectual moment shared and co-constructed by P and her parents, her peers and her teacher.

Synthesis

Through the potentiality of poetry discussed above, we have learnt that poetry has introduced P into a pretty world where pretty words and sentences decorate. Reading poetry equals an aesthetic experience for her, implicitly encouraging her to lead a pretty life style. Meanwhile, poetry provides a vast space for her to directly face and artistically deal with all her emotions (sadness, happiness, terror etc.) where she could be liberal to release, to taste or to soothe either the joy or the pain caused by these emotions. This space could also be a « temporary shelter » once she feels terrified by the linguistic intruders when they flush in. Poetry also sets up a stage where multiple linguistic elements accumulate or disperse, exhibiting its own composition of reading. She, during this process, is invited to imagine, create, and reflect upon the relation between poetry and reading. As P did, she created her own mind cycle, building her own word pool and wrote her own poems. She is considered as a

pupil who has discovered a great part of the potentiality of poetry and will probably continue to think and explore with poetry.

Correspondences between linguistic elements in poetry and reading

Poetry provides us with a particular perspective to perceive detailed linguistic elements, as poetry itself is a linguistic composition. Moreover, it also offers us a stage where distinguished linguistic units are at times scattered, accumulated, magnified or even distorted, leading an everlasting language performance. Language learners (readers) would acquire their own language experience according to their respective observation and reflection.

P obtained her own discoveries in poetry when she was given a poem and asked to utter her observations. She started with the layout of the poem:

- *P : Il y a des espaces, beaucoup de majuscules. Il y a des virgules et des mots que je connais. Il y a des tirets aussi, des accents. Nom d'auteur.*

Poetry is where punctuation plays an essential role, and this role applies not only to poetry representation, but also alters its semantics and the dictions. Poetry is therefore rich in punctuation. For P, punctuation also jumps out and becomes her first observation: the space, the capital letters, commas, dashes, the accents, which almost cover all types of punctuation (« ponctuation blanche, noire et grise »). Obviously, she rapidly caught this physical trait of poetry. Familiar words are also recognized by her, which awakened and consolidated her memory of words.

The second observation follows after listening to the poem (the interviewer read the poem aloud). Repetition in poetry is omnipresent, it covers a large domain of differentiated phonological units (letters, syllables, onsets and rimes, words and sentences etc.), punctuations, sounds which serve to offer children a chance to sensitize, to reinforce this knowledge. For P, she was able to reveal the repetition of two words « de » and « la » in the poem. She is considered as being acquainted with these common used words as her attention quickly moves to them.

We have shown special interest in the third observation concerning the word order in poetry since it may arouse a discussion on the syntactical structure in poetry and its relevant links towards text reading.

- *D : Est-ce que tu penses que l'ordre des mots est important dans la poésie ?*
- *P : Non*
- *D : Pourquoi ?*
- *P : Parce qu'on pourrait mettre les mots partout.*
- *D : Mais si tu mets les mots partout, comment tu peux savoir le sens ?*
- *P : Par exemple, en fait s'il y a des mots qui sont à travers, je les remets droit dans ma tête.*
- *D : Ah, oui, automatiquement ?*
- *P : Beh, je pense. Alors lettre droit, j'imagine le texte. Et ça me fait les remettre droit.*
- *D : Et les ordres des mots sont importants dans le récit, histoire par exemple ?*
- *P : Oui*

P firstly confirmed her acceptance of the « disorder » in poetry, declaring it as non-important and that words could be placed wherever pleases us. She even depicted the whole picture of how she deals with reversed or disordered words in poetry: she automatically put the reversed words right and put the disordered words back in order on her mind when she reminded of the text. As the displacement of hierarchized units happens a lot in poetry, her automatic consciousness to restore the order will hopefully help her to pay more attention to the relations between linguistic units, to widen the possibility of units connections, to facilitate her understandings of flexible syntactical structures (the moving units) in text and could even boost her willingness of her own creation (her preference of writing may explain).

<u>Synthesis</u>

The three brief observations presented by P have demonstrated us at least three possible aspects that could be realized in poetry learning in correspondence to reading. She has adopted several distinguished manners to get access to the poetry with her eyes, her ears and of course her brain. Accordingly, these special attentions that she paid to would eventually magnify these elements and create special links to reading. In P's case, punctuation, common words and word order are three elements that were chosen to be specified.

Among them, a consolidated knowledge of common words would contribute to word consolidation in reading; the knowledge of punctuation would facilitate her comprehension of text organization, both acoustically and semantically. She would also benefit from her open and flexible attitude towards word order in poetry, that is to say, the connections between linguistic units in poetry would not be constrained for her, rather, they would be enriched to its full length; her ability of manipulating words and restoring moving units in poetry on her mind would possibly conduce to an ample command of syntactical knowledge (morphology) in her text reading. Moreover, the following abundant possibilities would also stimulate her reflection towards language, therefore could eventually accelerate the transfer from epilinguistic level to metalinguistic level.

4.9. CASE 9

CASE J - CE1

Reading ability

About J's reading ability

Her teacher described the third case J as an automatic reader; she excels her peers in class in literacy learning. Therefore sometimes she was asked to do extra reading (or to read more difficult books), and she also helped other children after she has done her job. Like L, she demonstrated straightly the utility of reading in a long run, that is to say, being capable to read when she becomes a grown-up. Unlike L, she referred to her personal attitude towards reading as one significant reason to my question. She told me that reading is fun therefore she enjoys reading. It seems clear that she must have obtained plenty of pleasure in reading and is continuously willing to be a reader.

- *D : Tu sais pourquoi on lit et aprendre à lire à l'école au CE1 ?*
- *J : Pour quand on sera grand, on peut lire des mots.*
- *D : D'accord, quoi d'autre ?*
- *J : Pour moi aussi puisque j'aime bien lire. C'est plus joyeux.*

In order to gain more knowledge about her reading competence, I directly launched the question concerning her difficulties in reading. It is at this moment I commenced to realize that this girl has got all her confidences towards reading and has established a quite positive self-image in reading. She seems to be quite conscious of her reading ability (both reading and writing levels) and evidently, she has outraced many of her peers in literacy learning. Her situation as advanced reader drives us even more curious towards her poetry reading that follows.

- *D : Et qu'est-ce que c'est dans la lecture les plus dur pour toi ?*
- *J : Silence*
- *D : Il n'y en a pas ? Tous sont faciles pour toi ?*
- *J : Oui.*
- *D : Alors est-ce que l'écriture est dure pour toi ?*
- *J : Non plus.*

Before moving on to her poetry reading, one of her reading habits has drawn our great attention when she explained her manner of recitation. The first and foremost message that reaches us is that her memory works so well that she basically needs no repetition. There, she revealed her strategy of memorization - devouring text as images. The word *imaginer* that she adopted carries us back to what we call the reproductive imagination. Here she animated the term with her own experiences. The whole process, according to her, remains silent and proceeds fast. Her description reminds us of the third stage of word identification, i.e. the orthographic phase where children simplify and facilitate their accesses to words by applying the global method of reading. It seems for J, global words have further accumulated and assembled to global text, or as what she said, text-image. She then put this text-image as a whole to her brain, accomplishing her process of memorization. If we look closer to the dialogue, we may detect another detail that she added. In fact, it has been a while that she made her efforts to practice this memory processing. As she confided, every time she talks, the correspondent words are simultaneously written in her head. And what has been written therefore settle down and reside in her memory.

- *D : Est-ce que tu apprends le poème par coeur facilement ?*
- *J : Oui*
- *D : Et comment tu l'as fait ? As-tu des moyens, des combines ?*

- *J : En fait, moi, j'imagine l'affiche dans ma tête et je lis dans la tête.*
- *…*
- *D : D'accord, combien de fois t'as besoin de répéter dans ta tête avant de réciter devant le public ?*
- *J : En fait je ne répète pas dans ma tête avant…je fais tout de suite.*
- *…*
- *D : Ah, ça veut dire que tu le vois, et tu le prends comme une image et c'est dans la tête, après tu peux réciter.*
- *J : Oui. Par exemple, déjà quand je parle, à chaque fois j'écris les mots dans la tête.*
- *D : Et ça reste toujours ?*
- *J : Oui.*

The potentiality of poetry

About poetry itself

As what we did before, J was asked to depict what poetry is with her own perspective. She gave us a quick and brief response that is *for imagining things*. This is not the first time that we hear this verb *imagine* during her interview and we realize that imaginative nurture could have been and will be vital in her literacy learning. It would be a starting point for teachers to comprehend her mode of learning.

The identification of poetry for her seemed a bit more complicated when she finished reading a given poem. To begin with, she confirmed it as a poem. Secondly, she gave her comments directly on the meaning of the poem. As she explained, the first strophe seems incompatible with the rest of the poem therefore it can't be a story (one story covers the whole plot development and is always of fluidity). She then thought for a while and continued with the form of poetry: *des petits lignes sont que dans la poésie*. Evidently, the length of lines becomes her main judgment of form in poetry. Also, she mentioned it could be songs or nursery rhymes at the first sight.

After acquiring her basic knowledge of poetry, we proceeded to question her about the utility of poetry. Her reply encompasses two major functions of poetry, the former again involves the imagination which is consistent with her previous preferences. Besides, she revealed two accesses in poetry that could lead to the imagination, i.e. by reading or by listening. The latter function that she referred to serves as a bridge or even a promotor to optimize our emotions, especially negative ones. Poetry makes people feel better, as she

told, people tend to get a better temper through poetry because poetry is so pretty. It seems that, for J, the beauty (aesthetic value) in poetry could trigger people's emotion switch thus regulate their temper, therefore may lead a distinguished (poetic) style of living (dwelling). The regulation of emotion reappears in this case, which could be considered as a sign for teachers that emotional nurture could precede and prepare for a unencumbered literacy learning.

- *D : La poésie, ça sert à quoi ?*
- *J : Ceux qui la lisent, ou qui l'écoutent, ils imaginent quelques choses.*
- *D : Du coup ça sert à imaginer d'autres choses ?*
- *J : Oui. Et aussi ça sert à rendre les gens mieux.*
- *D : Comment rendre les gens mieux ?*
- *J : Non, pas mieux, de bonne humeur*
- *D : Est-ce que tu as essayé de render les gens de bonne humeur par la poésie ?*
- *J : Non.*
- *D : Alors comment tu le sais ? Parce que ça te rend de bonne humeur ?*
- *J : Oui*
- *D : Donne-moi un exemple, comment ça te rend bonne humeur ?*
- *J : Parce que c'est joli.*

To resume what poetry is for J: poetry is regarded as a resourceful humane nurture for J for the most of time where she is at liberty to imagine (both reproductively and creative-ly), to feel, or to gain better temper. Aesthetic value in poetry creates readers a pleasant atmosphere to pull them out of the discomfort and chaos in life. She repeatedly reminds us the significance of poetic nurture in her interview. Moreover, poetry is comprised of its unique little lines in form and deals with its uneven stories in meaning.

<u>The parallel terms</u>

Similarly, J talked about her own judgments towards three parallel terms: nursery rhymes, songs, and poetry. In short, these are three distinctive terms for her. To put it sim-ple, she differentiates poetry from the other two terms by whether it is sung. For her, poet-ry is to recite, to utter. Although nursery rhymes and songs share melodic traits, the former is downsized and more poetry-like while the latter is closer to long story accompanied by jumping notes (sounds).

<u>Poetry and self</u>

Our exploration towards J and poetry initiated from her fundamental attitudes to poetry leanring. A simple question was raised to set out the journey.

- *D : Est-ce que la poésie, ça te plait ?*
- *J : Oui*
- *D : Et pourquoi ça te plaît ?*
- *J : C'est joli*
- *D : Quoi d'autre ?*
- *J : Si on doit l'apprendre les soirs, on peut se mettre des images dans la tête.*

She confirmed her affection for poetry, also she gave us two reasons to explain her affection. Poetry is pretty and it creates images in our head, especially if we read it at night. The perception and imagination that she could obtain from poetry have obviously attracted her attention. Earlier, she mentioned several accesses to poetry, therefore we would like to specify where her preferences lie in.

- *D : Et quelle activité sur la poésie que tu aimes le plus ?*
- *J : Lire...découvrir la poésie.*
- *D : Et pourquoi ?*
  J : Parce que j'aime bien découvrir des choses.
- *D : Oui, découvrir quoi ?*
- *J : Par exemple je ne vais pas relire des mots que j'ai déjà lus.*
- *D : Tu veux toujours des choses nouvelles ?*
- *J : Oui.*

Reading, as she told, is among her favorites. However different from other children, she brought us another word « découvrir » (explore) for poetry learning which we find both original and appropriate. Our curiosity concerning what she explores in poetry increases, and she gave her own example: she will skip all learnt words and directly pick up all those new. Evidently, she is voluntarily chasing for challenges in reading, which serve as an impetus for her exploration in poetry. Her remarks seem to make us foresee her process rising up to an expert reader through poetry learning. Meanwhile, her independence in reading

exploration doesn't prevent her from joining other children for reading aloud as a team. Also, she has already written two or three poems on her own.

Another frequent word in her description falls on *image*, she outlined immediately her mental images after reading the given poem. Her immersive action pulls us back to the verses in the poem: *nous ici, ailleurs en même temps…que vois-tu la-bas derrière les hêtres*. She mentally splited herself into two selves according to the poem, and hided herself behind the beeches. This poetic immersion reflects her willingly participation and involvement in the poem and the imaginative nurture in poetry clearly triggered her rich imagination by forming these mental images.

- *D : Alors ce poème, ça te fait penser à quoi ?*
- *J : À plein de choses en même temps.*
- *D : Est-ce que tu as des images mentales ?*
- *J : Oui*
- *D : C'est quoi ?*
- *J : Comme je suis là-bas parmi les hêtres, le buisson, quelqu'un qui est derrière buisson, qui regarde les hêtres qui essaye de …*

We finally put foward the question towards the linkage between poetry and the growth of children. We didn't specify our definition of « growth » so that children could have more space to answer according to their own explanations. J's reply opens us another path, that is to say, the growth could be the size, the memory and also the emotion. She didn't detail her emotional growth, however we all know that J is totally conscious of the emotional nurture brought by poetry.

- *D : Est-ce que tu penses que la poésie peut t'aider à grandir ?*
- *J : À grandir la mémoire ou la taille ?*
- *D : Tu dis ce que tu penses, je n'ai pas de définition.*
- *J : Bah, agrandir la mémoire, ça peut.*
- *D : Ça peut agrandir d'autres choses ?*
- *J : L'émotion. Par contre ça ne peut pas agrandir la taille.*

Synthesis

Judging from J's response, we could reckon an interactive and creative process between her and poetry learning. Pleasant experience, imaginative and emotional nurture, a positive self image and her motivated exploration … it goes without saying that an ecopoetry is being partly but beautifully established along with her poetry learning. All these may eventually contribute to her ease and flavor to poetry and also to reading.

Her position as an explorer especially caught our attention. Confronted with poetry, bunches of standpoints could be chosen by children, such as an observer, a receiver, a cooperator, or even an outsider. And of course these roles adopted could yield distinguished learning attitudes and performances, invitation from teachers seems vital when making choices. J's choice, or we could say that poetic effects in J indicate the success of the invitation (see more in the professional gestures).

Correspondences between linguistic elements in poetry and reading

As always, a quick but effective question will be raised to initiate our exploitation between poetry and reading. She confirmed the connection, and believes that poetry surpasses stories to facilitate reading, as it is shorter. This visual advantage that she perceived leads us further to more details concerning this facilitation.

- *D : Est-ce que tu penses que la poésie peut t'aider à lire ?*
- *J : Oui.*
- *D : Pourquoi ?*
- *J : Parce que …c'est un peu plus court que des histoires.*
- *D : Du coup c'est plus facile ?*
- *J : Oui.*

Then she was required to read the given poem, she read fluently through the whole poetry with no intentional deciphering traces nor inappropriate punctuated actions. Her hesitation shortly hovers over the name of the author : Yves Béal when she pronounced Yves as Yvés. She then immediately corrected herself with certainty. As we have resumed, she is an excellent reader. It is at this moment, I decided to directly ask her what she has heard from the poem (normally I would personally reread the poem before raising this question).

- *D : Alors qu'est-ce que tu entends dans ce poème quand tu le lis ?*
- *J : J'entends que ça rime.*
- *D : Et tu la trouves où, la rime ?*
- *J : Hier c'est enfui … de nostalgie…aujourd'hui…*
- *D : Quoi d'autre ?*
- *J : En même temps…entre nos dents ; par dessus les hêtres…avenir peut-être…et c'est tout*
- *D : Est-ce que tu entends d'autres choses dans ce poème ?*
- *J : L'autre ça a l'air pas avec les deux premiers par rapport au sens.*
- *D : …alors tu veux dire les premiers deux sont ensemble, et le trois, le quatre c'est pas ensemble (je répète en mots son action en monterant le poème). Alors ce que tu dis ensemble, ça veut dire quoi ?*
- *J : Ça veut dire ça fait une toute petite histoire.*
- *D : Et du coup quand tu dis ça ne va pas ensemble, ça veut dire que ce sont deux histoires séparées.*
- *J : Oui.*

What would be J's discoveries after merely one time reading of the given poem? To begin with, she discovered immediately rhymes in the poem, which happens not so often during children's interviews. There, she gave us three examples : the rhyme /i/ in three words *enfui*, *nostagie* and *aujourd'hui* ; rhyme /ã/ in *temps* and *dents*; and the third rhyme /ɛtr/ in *hêtre* and *peut-être*. More rhymes came afterwards when she was requested to find out the repetition in the poem (see more later). Her sensitivity of rhymes may be a sign directing at a convincing proof to her advanced phonological awareness which could contribute to her reading ability. This proof echoes our judgement before regarding her marching towards an expert reader.

Moreover, she also paid considerable attention to the content of the poem when reading it. She previously told me that she had no difficulties of catching and matching the meanings of words. And what she claimed is proven to be credible. According to her opinion, there exists several « little stories » in this poem, which is not always coherent (« n'être pas ensemble ») along with every component. Her second discovery revealed us that she is not only at ease of understanding the poem, but also applying her own standard of classfication to the poem while reading it. Her mastery of semantics concerning words and texts was undoubtedly superior.

To continue, we intended to probe into another access to poetry for J, that is the visual aspect. She was required to carefully observe the whole given poem and utter her own detections. This question was designed for children to extend their vision and be able to

collect as much visual information as possible in poetry. Their response could also reveal whether they possess and can use their obtained knowledge.

- *D : J, dans ce poème, qu'est-ce que tu remarques sur cette feuille ?*
- *J : C'est des petites lignes*
- *D : Oui.*
- *J : Et il y a ça, du petit espace.*
- *D : Pour ?*
- *J : Parce que ça c'est un vers, et c'est autre vers…*
- *D : Et quoi d'autre que tu remarques ?*
- *J : Et c'est ecrit en gros.*
- *D : Ça veut dire ?*
- *J : Lettres grasses.*
- *D : Ah oui, c'est tout ?*
- *J : Oui.*
- *D : Et il n'y a pas de titre !*
- *J : Oui. C'est vrai.*

Her second observation covers a pile of characteristics of the poem in one page. J replied in a divergent and emanative manner by referring to the lines, spaces, capital letters and the title of the poem. Punctuation in poem obviously becomes her preliminary focus. She then called the line in poem as verse, which is exactly the formal terminology that people use. The term came out of her mouth naturally as if she has known if for a long time. Her spontaneous reactions make us believe that this is a maturing poetry reader and owns her potential moving from epilinguistic ability to metalinguistic ability under proper guidances.

Her third observation aims at another angle to explore the poem – the repetition. It is where she could further stretch what she discovered in the poem. There, she gave out more examples of both syllable and phoneme repetition which complement what she mentioned earlier on the rhymes. She found out another word for the rhyme /ɑ̃/, i.e. *brûlante* and another rhyme of /ɛ/ in the word of *tête* and *être*. Punctuation repeats itself as well, therefore we took the chance to test her relevant knowledge and understood that she has grasped almost all the punctuations except for the semicolon.

- *D : Et alors, dans ce poème, qu'est-ce qui se répète ?*
- *J : Il y a des syllabes qui se répètent...enfuis, aujourd'hui…*

- *D : Quoi d'autre ?*
- *J : Il y a /an/, le temps, brûlante ; ê (dans tête), être.*
- *D : Il y a d'autres choses qui se répètent ?*
- *J : Il y a des virgules.*

The fourth observation contains two main objectives, which means the order of the poem and its comprehension. Here, we may find that J shares the same idea with P on this issue : both of them thought order in poetry seems not that important compared to stories so that we could move the linguistic elements in poetry. At first, she hesitated but quickly she modified her statement when compared to stories, and she even showed me how to operate her idea in the given poem. She then transformed the verse *que vois-tu là-bas* to *là-bas, que vois tu*, even if her mutation of verse in this example is rather confined, we could consider this as a nice gesture towards a more enriched manipulation of linguistic elements in poetry.

Furthermore, she let us know the reasons why this displacement in poetry exists and should even be advocated. As she told, poetry doesn't have to mean anything, therefore order became a degraded matter. However, another element was upgraded to support the displacement, that is whether poetry could be prettier. If we explain the order in text as compulsory, logic, or even the expression of rules, here it could be optional, arbitrary, and is subordinate to the aesthetic value that poetry could transmit.

- *D : Est-ce que l'ordre des mots est important dans la poésie ?*
- *J : Oui, sinon ça ne veut rien dire.*
- *D : Est-ce que l'ordre des mots est important dans l'histoire ?*
- *J : Oui…dans la poésie, je sais…je ne sais pas…c'est moins important dans l'histoire.*
- *D : Pourquoi c'est moins important ?*
- *J : Parce que la poésie on ne peut pas vraiment dire quelque chose.*
…
- *D : D'accord on déplace des mots pour faire quoi ?*
- *J : Faire plus joli.*

Since she initiated the comprehension of poetry, I took the chance to pick up an ambiguous verse (see below in the dialogue) in the poem for J to acquire her understanding. She told me that we couldn't be physically here and there at the same time, which indicates that things are not always true in poetry. However, we have all our rights to write in this unrealistic way in poem because poetry offers us a place where unreality is allowed and is

appreciated. Teachers should pay special attention to well indicate the acceptance of fantasy in poem when these moments came as it could stimulate our imagination, enlarge our possibility of expressions… By avoiding the risks of being abused, this privileged place should be encouraged and elevated to an original, dynamic, and creative space.

- *D : Tu peux m'expliquer un peu : nous ici, ailleurs, en même temps, ça veut dire quoi ?*
- *J : Ça veut dire que des fois…poésie ce n'est pas vraiment la réalité.*
- *D : Et donc on peut être ici et ailleurs en même temps ?*
- *J : Non.*
- *D : Et dans la poésie, on peut ?*
- *J : On peut l'écrire de cette façon.*

To wind up J's observations, I related poetry with her current learning in CE1. She selected her answers from the interview, covering both reading and humane nurture (imagination). She specified that poetry is particularly helpful when it comes to the letters, syllables and sounds, not necessarily the words themselves. Even though it is not surprising to get her standpoints according to her performance during the interview, it remains rare that young learners in CE1 gain this conscious manipulation of linguistic elements (practice of metalinguistic competence) in poetry. We may see through J's case to discover how the role of poetry plays in an effective professional guidance from teachers (see more in the analysis of professional gestures), and how advanced learners obtained their positive effects from the whole process. To complement her connections between poetry and reading, she also built connections between poetry and punctuation learning. In the meantime, she considered poetry as an introducer or a stimulator to procure another poem, which could be taken as a crucial strategy of poetry production. By either means, we should be aware that ecopoetry is established by and for poems.

- *D : À quoi ça peut servir la poésie en CE1 ?*
- *J : À lire, apprendre à lire et … à pouvoir imaginer autre chose, à procurer d'autres poésies.*
- *D : Tu m'as dit que ça peut t'aider à apprendre à lire. Comment ça ?*
- *J : … Ce n'est pas les vocabulaires…c'est … les lettres, les syllabes, quel son ça fait.*
- *D : Quoi d'autre ?*
- *J : Les mots.*
- *D : C'est tout ?*
- *J : La ponctuation.*

<u>Synthesis</u>

Depicted by herself as an explorer of poetry, J lived up to her self-positioning. She presented several observations with the given poem. Acoustically, she detected the repetition of sounds (phonemes and syllables), such as rhymes in a several pair of words. Meanwhile, her phonological discovery didn't prevent her from decomposing the content of the poetry. She adopted her own manner to understand the poetry as several little stories in meaning although the comprehension doesn't stand as her priority to learn poetry. Visually, punctuation (and its repetition) was an eye-catching element in the layout of poetry, and she almost mastered the function of all punctuations according to her. Also, she was the first to speak out the lines of poem as verses until now. Order seems less essential because of the insignificance of comprehension in poetry and because it is supposed to yield to the poetic asthetics. J believes in an delicate linkage between poems, where one poem could be inspired by another constantly and in sequence.

5. DISCUSSION

Poetry, as a coordinator connecting pupils as individuals to various aspects: the world, others, language, and self. It aims at creating an ethnic environment (ecopoetry) to accomplish pupil's respective interactions. Through the content analysis, we would like to hold a discussion of our three groups in fours axes. Each axis would present a brief summary of how these coordinations could be achieved through poetry from our interviews. The nine cases in our interview from GS, CP to CE1 are demonstrated as a multi-perspective role of poetry played among children from 5 to 8 years old. According to our hypothesis (see chapter two), we would like then launch an elaborated discussion concerning how each group of pupils performs with poetry during the interviews. In the end, we will outline the role and effect of poetry in each group to see how it is related to reading. The purpose is to respond to our problematic: 1) to figure out the linguistic invitations from poetry 2) to observe how various accesses to poetry could be possibly raised to reflective levels 3) the relations pupils from 5 to 8 years old could weave in reading through their establishment of ecopoetry in different contexts (including school, family, class etc.) 4) how could the construction of ecopoetry help children to deal with distinctive relations during reading.

5.1. THE ROLE OF POETRY IN OUR RESEARCH

The three groups of pupils adopted in our research differed in their ages, reading abilities, psychological experiences, family and school background etc. They came from the last year of kindergarten to the second year of elementary school, this period of time correspond to their transformations from children to readers in formal school learning therefore remains vital for our research towards reading.

The main task of our thesis is to explain how poetry could devote to the encounter between pupils as individual (I) and three other aspects: the world, the others, and the language. Every didactic of language aims at bridging this encounter, however in distinctive ways. The reason why we have adopted nine cases of different reading competences from 5 to 8 years old lies in demonstrating a continuous, differentiated, detailed and unique didactic of poetry. Through our demonstrations, we may offer another perspective of language learning, or at least to improve the existent poetry teaching.

- I & world

Pupils attempt to access the world through poetry, both the real and the fantastic world, both the visual and the acoustic world, both the perceptual (aesthetic) and the reflective world etc. World could display itself in its diversity through multiple accesses to poetry. According to our interviews, most pupils enjoy the unreality in poetry because it could stimulate their imagination in order to satisfy their curiosity and obtain an original experience, sometimes even could realize their dreams in poetry. Visual world would mobilize their creative thinking of syntax in calligrams, convoke their aesthetic experiences in illustrations… and acoustic world pleases their ears in both rhythms and rhymes... Reflective world usually requires certain guidance from teachers. Except for the rich vocabularies describing distinguish worlds, there also exists a transcending concept of time and space in poetry where pupils could learn to adapt to and manage the transformation.

- I & others

Through poetry, pupils deal with three main relationships in their daily life: with other pupils, with their teachers and with their parents. Children among 5 to 8 years old hold multi-identities during this process: as peers, as pupils and as kids. In each relationship, they are supposed to reach certain intersubjectivity with their classmates, teachers, and parents. Here we have found how poetry could facilitate the intersubjectivity during our interviews; these intersubjectivities would in the end contribute to each pupil's establishment of eco-poetry.

-   Pupils collaborate with each other for poetry diction (group diction) in class (sometimes for performance). Discussions are held for the interpretation of poems. During this process, pupils gradually catch the meaning of teamwork by building mutual confidence and respect; they share ideas as well as emotions, and also learn to accept the alterity thanks to the polysemic interpretations of poems. Moreover, pupils attempt to create their own poems by cooperating with their peers. Some of our cases also maintain a long-term contact with other pupils in

other schools or even with certain poets by poetry correspondences, which would also boost their establishment of relationship with others.

- The traditional relationship between teachers and pupils are depicted as : teachers teach in class, judge and correct pupils' work while pupils need to learn, copy and obey. It exists and will still exist for most disciplines in school even sometimes in poetry teaching. However, we believe that teacher's main task in poetry teaching is the accompaniment with no judgments towards pupils's performance in class. The purpose is to stay with them when they play with poem, to offer help when needed, to seize the appropriate moments to elevate their reflective level, to encourage and promote their creative behaviours, and to negotiate when they commit certain mistakes, thus co-constructing an ethic environment of reading through poetry. Adequate support, democratic and negotiable communications, mutual confidence and trust … these ethic elements between teachers and pupils serve as a key issue to maintain the uniqueness of poetry teaching.

- Parents are in charge of creating a favorable reading environment at home. According to our interviews, poetry at home could serve as an emotional bonding between parents and kids through which parents would have chances to read to their kids, encourage their progress in reading and most importantly bridge the gap between school learning and home learning. Kids also could take the occasion to express their affections to their parents, meanwhile to promote the weaving of knowledge between school and real life (a major ability of reading[179]).

- I & self

Pupils who entered (about to enter) the formal literacy learning brought their own histories, identities and quite distinguished psychological states to class. Some of them have suffered from certain difficulties: physical deficiencies (very rare), the lack of self-confidence, negative self-image or other psychological fragilities such as traumas from pre-

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[179] Cf . Bucheton, D., & Soulé, Y. (2009). Les gestes professionnels et le jeu des postures de l'enseignant dans la classe : un multi-agenda de préoccupations enchâssées Teaching skills: a multi-agenda of embedded concerns, a set of dynamic interactions between teacher's scaffolding postures and pupils' learning ones. Éducation et didactique, 3(3).

vious living experiences etc. therefore considered as not fully prepared for literacy learning. During the interview, we have seen clearly how each pupil attempted to conquer their own difficulties with poetry that is exactly where poetic nurture takes place. In our research, we would prefer to regard poetry as a « transitional area » where pupils are entitled to shelter, to hesitate, to negotiate, or to draw back temporarily from reading. Pupils' individual humane characters such as emotions, imaginations etc. are stimulated, magnified, or intensified to some extent in poetic context. These rediscoveries would in turn nurture their preparation for reading.

- I & language

Constructed with linguistic elements, poetry possesses a natural linkage with language. Moreover, because of its particular form of literature, poetry itself is the creation of language. Therefore, pupils would soon find out that language presents its multifaceted charm and uniqueness in poetry. However, pupils may need multiple attentions towards these distinguished linguistic aspects in poetry by mobilizing their whole senses: they observe the layout of the poem (verses, blank, titile), the association between the verses (punctuation, repetition of letters/syllables/words (new words and little frequent words), capital letters), the syntactical relation among the words (word order), or sometimes the beautiful illustrations with poems etc.; they listen to the rhythm and rhymes (with body movements), expeience how punctuation determines the flow of the text; they mentally immerse themselves into into a poetic world where they feel free to play with various linguistic elements; they open their mouth to interpret their own opinions of the poem without worrying about the correctness of the comprehension…put forward linguistic questions in poetry; they think upon these questions to seek answers; they would eventually write down their own poetry productions (creations of poems)if motivated. Working with poetry is working with language. Our nine cases are building an improving linkage with poetry according to their reading levels; the purpose (differed from other ways of reading) is to widen their horizon, attract their attentions, stimulate their questions, therefore gradually cultivate their reflections towards language. Only in this way could our pupils incessantly conquer their linguistic challenge on each stage and climb up to a higher level of reading.

The role of poetry in our research

Followed by the diversified linkages that poetry has elaborated with the world, self, others and languages, we would like to demonstrate a comprehensive picture of the role of poetry in our research extracted from the nine interviews (see figure 7). In this table, we have listed the brief descriptions of how reading learners (also as I) interact with the four axes in the light of poetry. This table, meanwhile, has outlined a beautiful network that poetry could and actually has created in the real classroom context, of course with distinguished pupils and teachers.

If we could recall the hypothesis put forward in the end of chapter two, we would soon find the overlapping and the discrepancies between them. Our hypothesis concentrated on the relation between learner, poetry, and teachers, which constitute three main elements of our subject of research. However, through the bird view of the data analysis, we realize that more aspects underlied these three elements and remain undiscovered. For instance, the intersubjectivity of pupils with peers and parents could contribute a lot to the establishment of the ecopoetry; the interactions among these elements would open a more enriched and splendid world for pupils. To visualize the overlappings and discrepancies, we have drawn the diagram below. Poetry exists in every linking line, facilitating the whole operation of the ecopoetry construction. Among them, the orange triangle indicated our focus of the hypothesis while our interviews actually cover more. Now, let's see respectively how different age groups contribute to this comprehensive network (ecopoetry).
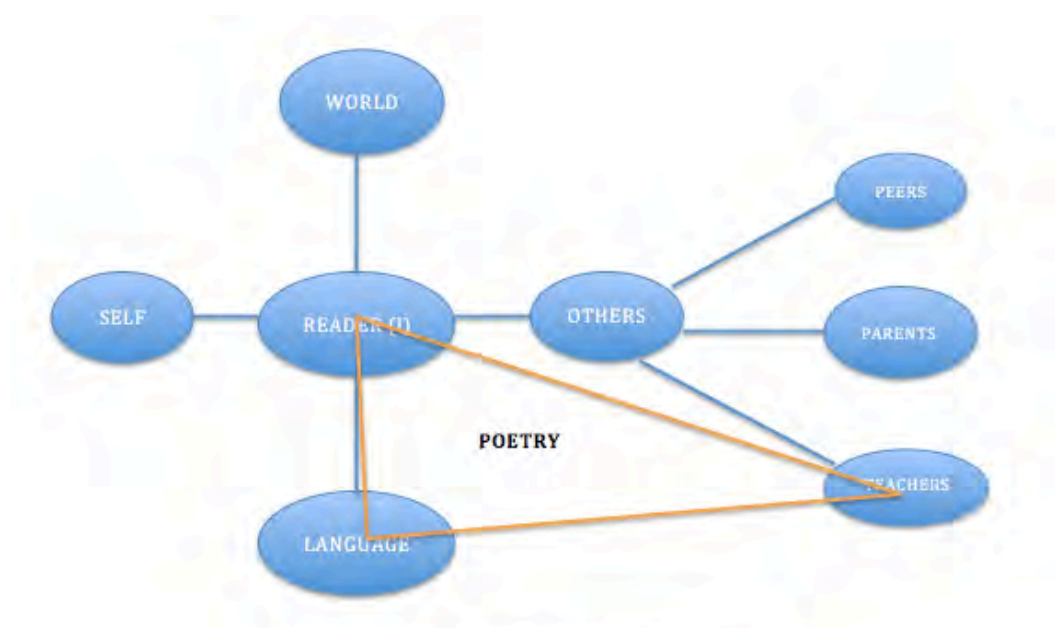
Figure 7 The operation of ecopoetry

Poetry			
Reading learner (I)	SELF	Management of emotion	Emotional exit; resonance; regulation etc.
		Imaginative stimulation	Construction of imaginary & Trigger of imagination
		Establishment of self-image	Self identity (incarnation); self-confidence etc.
		Transitional area for children in difficulties	Rediscover safety and comfortableness; entitled to linger and hesitate
	OTHERS	With peers	Collaboration & Correspondences & mutual respect
		With teachers / poets	Guidance (professional gestures) & Ethic co-construction: poetry rituals, workshop, performances, collection of poetry, notebook of poetry
		With parents	Family bonding & Weaving of knowledge: mutual reading of poetry, participation in performances, poetry as gifts on special occasions
	LANGUAGE	Play with linguistic elements in poetry	Letters, phonemes, syllables, words etc.
		Basic linguistic learning	Vocabularies (little words), punctuations etc.
		Comprehension and multi-interpretations of poetry	Polysemy & liberty of expression
		Question & reflections to build meta level of language; linguistic creations	Syntactical, semantic, morphological awareness etc.; Creative poetry diction; metaphors; collect, reserve and creation of poetry; theorization…
	WORLD	Real world & fantastic world (Time & space)	Unreal world in poetry
		Visual world & acoustic world (Body & environment)	Cooperation among multiple senses
		Reception (aesthetic) & reflective world (Body & mind)	Poetic dwelling: affection, joy, prettiness, gentleness etc.; curiosities and exploration

Table 4 - The construction of ecopoetry in our experiment

5.1. CASES IN GS (M, E, K)

These three cases come from the last year of kindergarten (GS) in France. As we presented in chapter two, children are going through a blended stage of pre-reading where pleasure of reading prevails all. They are supposed to get familiar with and play with basic linguistic elements (letters, syllables, words etc.) in this period. Possible recitation of certain texts would be wonderful.

Our three cases differ a lot in reading abilities, among which E excels the others; M has a rather average reading level while K's reading ability is quite limited. From our observations, K was not willing to grow up therefore stuck when initiating reading and she has received certain messages from her family, which, in some way, could reduce her pleasure of literacy learning (see case 3); E's silence in reading by contrast to her open character presented her lack of self-confidence in reading; M's rejective gestures showed us his indifference to make progress in reading. Every one of them was confronted with their own reading challenges. E could be considered as a pre-reader while M and K are both regarded as not ready to enter reading, at least not fully prepared.

According to our interviews on poetry, we have found something in common among them: they all hold rather unstable and ambiguous attitudes towards poetry by claming their dislikes at first and certain affections during the interview. They regard poetry as school tasks (homework) to accomplish, and to recite sometimes, K even insisted on the rectification afterwards. The fact is that they rarely read poetry, both in class and at home.

During our interview, especially when they were given the chosen poem, we could clearly tell that they all demonstrated distinctive connections in poems. For instance, K showed her empathetic emotion and rich imaginations. The given poem has stirred her sadness and reminded her of one left friend. This emotional resonance that she shared with the little girl in poem may lead her to rediscover or to release her negative emotion in anther angle. She wanted to own another lover in her life, in some way, indicate her willingness to regulate this sadness, her emotion through poetry reading; M, amazed by the unreal world in poem, discovered his joy in the fantasy land offered by poetry. Moreover, his particular reference to the poem *Mon frère blanc* has implicitly revealed his recognition of his

own identity (as a native African) in the poem, which could gradually aid him to build his self-confidence, furthermore outlining his own self image; E was extremely creative by exploring the possibilities of poetry diction; she evidently enjoyed playing with poetry in her own manner and kept questioning all the possibilities in the poem diction which serves as the first step to language reflection. Poetry is where language is questioned, demolished, and rebuilt. E is not far from this high-level practice of language learning. To our surprise, none of them have ever consciously related their emotions, imaginations, and creations with poetry, nor guided by others. Therefore we consider that they usually have no access to the poetic nurture mentioned before.

Moreover, although most children in the GS (around 5 to 6 years old) aren't capable to enter the literacy learning and their reading of poetry weighs more on listening and diction, we still could capture their budding perception of phonological connections in poetry. Take E for instance, she specifically selected *veux*, *reux* (in *amoureux*) in the poem by noticing their phonological resemblence. This phonological sensibility is seen as a good sign to indicate her development of phonological awareness. We also realize that K, despite her poor reading ability, was interested in the blank (spaces) in the poem and said it could still enlarge. These perceptions towards sounds, punctuations etc. have more or less hit the linguistic aspects of poetry, which would open up a new entry to poetry exploration for them.

Let's return to the *statu quo* - poetry remains quite unknown, or no more than just certain academic missions for them. No sign of other activities concerning playing with poetry (such as creative writing of letters) is present in class; even the diction of poetry remains invariable. Be it the nurtures of emotion, imagination, creation or any linguistic connections according to our cases, poetry is considered irrelevant, insignificant or even non-existent concerning these domains. However, we authentically see how poetic nurture could reach pupils along with our interviews. The gap that we found here waits to be bridged, however it seems that no one among our three cases have fulfilled it.

If we could recall their descriptions of poetry teaching in class, M said that the teacher read too slowly to waste time in poetry reading; E presented us the read-listen mode adopted by her teacher and told me that the poetry sometimes appeared in cahier de vie (mixed with other homeworks); K complained that the poetry taught in class were either too hard or too babyish which didn't correspond to her age and also the teacher focused

too much on its recitation. No appropriate professional gestures are found from their interaction with teachers and in three cases. No obvious ethic relationship is constructed during the process when we heard the complaints from pupils. Indeed, their teacher failed to fulfill the gap.

If we move our sights to their home: M didn't read (listen) poems at all at home nor his parentes read to him very often; E didn't read poem by claiming that she didn't used to bring the cahier de vie back home and obviously that was the only way to find poetry for her; K rarely read poems at home, her famous chain effect concerning chasing after a better life have faded the reading at home away, which constitutes the main concern of her parents. Their parents simultaneously ignore the gap.

The gap therefore could survive, widen, finally form as the obstacles of literacy learning as their difficulties remain unsolved. Through the interview by offering them the given poem, we surprisingly found rich poetic nurture through poetry, linguistic enlightenment in poetry, and adequate professional gestures in poetry teaching are basically missing in our three cases. Pupils didn't get any pleasure from poetry and had no idea how to play with it. See how the construction of ecopoetry shrinks among the three pupils in GS below:

Poetry		
Reading learner (I)	SELF	Management of emotion: regulation, resonance (K[180])
		Imaginative nurture (K)
		Establishment of self-identity (M)
	OTHERS	With teachers: complaints (M, K)
	LANGUAGE	Basic linguistic learning: blank in poetry (K)
		Diction: phonological budding (E), Creational diction (E)
	WORLD	Real world & fantastic world (M)
Table 5 - Ecopoetry in GS		

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[180] The name of case is marked after his correspondent concepts on the table to indicate his contribution to the role of poetry in our research.

We wonder, if the connections between poetry and the pupils displayed in our interviews could ever be attained or even developed (especially towards reading) by deepening poetry learning, why don't we give it a try by creating them a favorable ecopoetry in school and at home?

5.2. CASES IN CP (T, B, C)

These three cases are from the first year of elementary school (CP) in France. As we presented in chapter two, children are moving from the blended phase of pre-reading gradually to a grouping phase during this period of time, which comprises the logographic stage and alphabetic stage. Pupils cast multiple attentions to differentiated aspects of language in order to slowly group their knowledge of each aspect. They are supposed to construct their phonological, syntactical, semantic, morphological abilities, to enrich their vocabularies including identifying the polysemy of the same words in order to build their own word pool, most importantly, they should master how to decipher during this period.

If we could recall, T is weak in reading (deciphering for instance) however excels at language knowledge (he is particularly good at metaphors); C holds a rather good level of reading however always requires more time to react, to learn and to think; B hangs on his literacy learning and his efforts paid off although he hasn't been automatic in writing. B and C are considered well initiated their way to reading while T lingers out of the door.

According to the interviews, we found that they all clearly described how their teacher constructed their poetry lesson in class since T, B, and C belong to the same class. Poety diction came first, teacher would read the poem by himself first and practice the poetry diction in different ways (in person, in group, whispering, aloud etc.) with pupils; T even detailed the whole process of his own participation of the poetry performance (once a semester) in front of teachers, parents and other pupils. Besides, there exist other rituals of poetry in class: every morning teacher would write a short poem on the board, pupils are thus invited (not obliged) to choose and copy the couplets, which please them. The poem would stay a full day on the board so that pupils could copy whenever they like. B and T both referred to the poetry notebook that serves exclusively for copying the daily poems and saving them as the reserve to create their own poems; correspondences of poems be-

tween schools and correspondences between poet and pupils in class have also deeply influenced pupils to adopt the habit of poetry creation. Inspired by the co-creation of correspondences (see more in 2.6), B, for instance, attempted to create his own poems in cooperation with his classmates. Moreover, at the back of the classroom, pupils could always find and choose from the collections of poem on the table to read at their will. Obviously, we could see that their teacher has established a rather enriched, flexible, and interactive environment (ecopoetry) for his pupils.

Although immersed with a favorable poetry environment in school, they are all confronted with their own problems facing reading. Let's see respectively how they resolve (or try to resolve) these problems with poetry:

- **B** was intensively attracted by the aesthetic value (the gentleness and the prettieness) transmitted by poetry. He told me every time when he couldn't sleep at night feeling disturbed, he always turned to poetry, which calmed him down and brought him peace and joy. Poetry serves as a psychological soother to regulate his emotions. Same story happened when he felt nervous, restless, or frustrated while learning in school, here poetry stabilized his emotion so that he could get ready for literacy learning. It was the aesthetic world in poetry that nurtured him and sheltered him temporarily from his negative emotions so that he could bring him back to the normal psychological state in time.

- **T** was not willing to grow up although he didn't tell me directly. During the interview, he tried at least two times (by referring to the maths and by blaming the period to reduce his speed of reading) to cover his uncomfortableness of mentioning his poor reading ability. However, he stopped covering up who he really is (self image) in his interpretations of the poem: he interpreted the « passé » in the poem as the days when he didn't have to enter school. Furthermore, he admitted when I asked him whether the figure in the poem was him by claiming that he wanted to go back to childhood because he feared those who waited for him ahead (in the future). There we could observe clearly that he felt safe to open himself to others in poetry. To him, poetry is pure joy where he is free to entertain, to imagine, and to create his own poems so that he is not afraid to expose himself to the poetic nurture, even to rebuild his self-image by facing up to his weakness in reading. Only by recognizing his difficulties could he eventually be willing to conquer it and finally embrace the future he once feared.

- **C** required more time to adjust her own speed of reading to others, which means that she may need more efforts in her way to become a good reader. However, she has found her confidence in the recitation, especially the poetry recitation. She told me that she often read poems that she had already recited to her parents, and in turn her parents would read to her as well. More particularly, she would present poetry diction to her parents on special holidays as gifts so that she equated reading poetry as chasing after happiness. Besides, as B did, C also chose to confide to me her painful past of witnessing and suffering from two major operations in the poetry interpretation. It seems that she believes absolutely in and depend on poem in his life both in school and at home. She was so attached to poems that she even contended that the reason why her friend was weak in reading in CE1 was due to her lack of reading poems. Poetry, not only serves as a confidence-builder, a family-communicator, but also a reading-must for C.

Poetry serves to reveal multiple aspects of language through pupil's mutation of attentions: visual, acoustic, semantic, morphographical, syntactical…etc. The first year of elementary school is when most children initiate formal language learning in school. Our three cases in CP also have their own linguistic discoveries in poem. Especially T, who was not willing to confront his weakness in reading, voluntarily explained me the combination rules of deciphering in our given poem. Although he was not totally right, we at least saw his rare openness to reading in poems.

From the interview, we all find the budding of their phonological awareness since all of the three picked out words of similar sounds. C found *la* and *là*, *brin* and *bien*; B found *enfuis* and *nostalgie*, *histoire* and *mémoire*; T found *la* and *là*, *elle* and *ruisselle*, *en* and *dent*. Even if they didn't realize that these similar sounds could contribute to the rhymes in poem, poetry diction evidently has laid a solid foundation for their development of their metaphonological abilities;

Blank (as punctuation) is another linguistic element pointed out by the three cases, however their understanding slightly differed: B called it as a « space » to stop, C and T kept the name « blanc »: the former explained it as a sign for groups in poem and the latter considered it as a space to write, to photocopy and to paint. They all know that blank in poem is not compulsory. Evidently, B and C see blank more as punctuation while T regards it more as a general space.

Besides, B told me that poetry aided him to learn little words to enrich his vocabulary; C related the *mots joyeux* (happy words) with the given poem, which corresponds to the emotional words (mentioned in chapter 2). These words came with the happiness and gradually preserved the emtion with it; the emotion encrypted inside of the words would be revived by poetry diction. Poetry is where emotion lives.

These discoveries of linguistic elements in poem have revealed us how our three cases implemented possible explorations of language offered by poetry. The uniqueness of poetry has presented them a distinguished composition of sounds, letters, syllables, and words, from where they could obtain reading knowledge in diversified ways: visual, acoustic, reflective…in a poetic way. See how the construction of ecopoetry shrinks among the three pupils in CP below.

Poetry		
Reading learner (I)	SELF	Management of emotion (B, C)
		Imaginative stimulation (T, B, C)
		Establishment of self-image (T, C)
		Transitional area for children in difficulties (T)
	OTHERS	With peers (B)
		With teachers (T, B, C)
		With parents (B, C)
	LANGUAGE	Basic linguistic learning: Vocabularies (B, T), punctuations (B, T, C) etc.
		Multi-interpretations of poetry (C, T)
		Further development of phonological abilities (B, T, C); metaphors (T)
	WORLD	Real world & fantastic world (T)
		Visual world & acoustic world (B, C, T)
		Reception (aesthetic) & reflective world (B, T)
Table 6 - Ecopoetry in CP		

From the three cases in CP, we have witnessed how they are nurtured by poetry: building self-confidence, remould self-image, regulate emotions, soothe psychological fright, confront one's trauma etc. Also we have the chance to see how ecopoetry could be well established in school through workshops, multiple devices (notebook of poetry, collections of poetry in class), performances, and correspondences with other schools and with poets etc. During the process, we saw how teacher guides them with distinctive poetry diction, listens to their interpretations of poem, accompanies them to imagine in the fantasy world of poetry and to think upon language when they work together on the correspondences of

poems. The ethic relation between teachers and pupils bases on these interactions. Most of them also have access to poetry at home; take C for example, poetry is indispensable in her family, thus further completed the establishment of ecopoetry.

Compared to the construction of ecopoetry in GS, it is not hard to claim that the pupils in Group CP had a more comprehensive interaction of poetry in all four axes, more importantly, each of them attempted to find solutions concerning their own problems. For instance, T showed his willingness to face reading while poetry brought him a lot of joy and amusement even though he was considered not willing to grow up; B found an aesthetic world full of prettiness and gentleness in poetry so that he could conquer her psychological fragility; C reacts slowly and needed more time in response to reading so that she has conducted an abundant of poetry recitation to lift her self confidence. The construction of ecopoetry is therefore expanded in CP.

5.3. Cases in CE1 (P, L, J)

These three cases are from the second year of elementary school (CE1) in France. As we presented in chapter two, children are getting more and more familiar going through the grouping stage, most of them have gradually transferred from logographic phase to alphabetic phase, therefore mastered the alphabetic rules to decipher new words. Their knowledge concerning distinguished aspects of language grows and consolidates, and they thus become real readers. Some advanced pupils focus more on the reflection and creation of language during this period of time by entering the syncretic phase. Their reflection towards language gave birth to multiple questions, the process of seeking the answers may consequently lead to further creations in language. Primary readers would accomplish their rising to expert readers by continuously marching towards this spiral road up to the top.

If we could recall, P had her difficulties in reading and she received weekly speech therapist in CP however progressed a lot in CE1. She is on her way to turn to a real reader; L also went to speech therapist for some time however soon caught up with other pupils and became readers, and J came to CE1 with her excellence in reading. Although differed in previous reading levels, we could say that to some extent, certain reflections towards

language from all three of them have already reached certain meta level, which could only be obtained by expert readers.

Faced with three pupils who have been immersed in a favorable poetry environment (at least in school) for more than one year, we would like to know what role of poetry occupies in their everyday life, especially in their reading. Besides, what influences that they have received from more than one year's poetry learning? To figure it out, let's take a closer look to see how they interact with poetry in CE1. We start our discussion with their respective poetic nurture co-constructed with poetry traced back to CP.

- **P** has received a rich poetic nurture in several aspects. Poetry serves as an emotional exit for her to let out her negative emotions when she is angry, sad, or frightened, meanwhile it is also where she could share her joy and happiness with others. Regulator, you may call it, through poem, P has learnt how to regulate her personal emotions. Her practice of writing poems led her to feel even stronger emotions; Besides, her emotion triggered certain images on her mind, thus activated her imaginations in poetry, these imaginations would in turn translated into her words serving as the resource for her poetry writing. In poetry, P quickly picked up distinguished elements such as fresh emotions, splendid imaginations, and pretty words… The collection of various materials in poetry was then noted down by P, which would consequently contribute to the creation of her own poems; Poetry has also endowed her with a poetic dwelling when she saw the pretty words, attached to the aesthetic value and felt comfortable in poetry. In P's case, poetry serves as an emotional regulator, an imagination trigger while P in turn grew to be a collector of various materials in her life and a creator to create poems with these collected writing materials.

- **L** obviously felt the same soft texture and peaceful atmosphere transmitted by poetry as P, she was also able to lead herself a poetic dwelling in poetry reading. She explained to me that poetry had aided her to conquer the fear of speaking in front of public. For her, poetry has helped her to built her self-confidence. Moreover, her experience of poetry performance had taught her the beauty of

mistakes, evidently guided by her teacher's appropriate gestures (bonus gesture to turn unfavorable teaching moment into the opposite). Through poem, this psychological transfer had been attained for L. In addition, L has found absolute pleasure in poetry and it didn't bother her at all if she couln't understand the poem which highlighted the uniqueness of poetry for her. Via her poetic dwelling, merely certain words from the poem could serve as the trigger to her imaginative world which would eventually relegate the comprehension of poem to a secondary position. It serves as the first step of poetry interpretation which is considered far more crucial than the text comprehension in poem. Poetry serves as building her confidence, transferring her emotions, triggering her imagination (by degrading the comprehension) and leading her a poetic dwelling**.**

- **J** was already an excellent reader when she received our interview, her reading skills and her poetry reading, to some extent, contribute to each other to facilitate mutual interaction. Her identification of poetry undergos three levels : semantic level (to observe the semantic cohenrence of the content after only one time of reading) ; syntactical level (to observe the form of the verses in poetry) ; and a comprehensive level (by claiming the first sight of the text could also lead to nursery rhymes and songs). This analysis couldn't be achieved without her knowledge of reading. Moreover, she also weighed a lot on several nurtures in poetry : she believed that poetry could bring people good temper because of its prettiness therefore regulating readers' emotional states. From her remarks : « poetry could help me grow my emotion », we could induce that how poetry gradually enriched her emotion. Furthermore, she also weighed a lot on the imaginative world in poetry, as she believes that poetry is made to imagining things. Poetry could lead her to a world of images especially at night. In addition, she told me that poetry could bring us more poems, from which we suppose that she had well known that poetry could be a production, a creation and also a reserve (materials) for further production and creation.

J explicitly positioned herself as an « explorer » instead of just a reader in poem. Obviously poetry has offered her a language treasure where she could always dig out something different, or to put it in another way, she would always come up

with questions in poem and is motivated to seek for the answers. This process will drive her to think upon language itself and would eventually lead her to a reflective level, i.e. meta level in reading. Poetry brought her good temper, enriched image world, an adventure of language and a trigger for more poems while she enjoyed to be the explorer who elevate incessantly her reading ability during the back and forth of Q & A.

Followed by the grouping stage, poetry serves to upgrade the primary reader to expert readers, especially for those who have climbed over the orthographic phase[181]. It aims at fostering pupils' meta level of all language aspects (as we mentioned before). In poetry presentation, we would find out more questions, then reflections towards language among advanced learners, pupils start to ask why instead of just receiving reading knowledge from teachers; meanwhile the creation of poems should lead its way to the language production. The second year of elementary school is when most children are getting (or keep getting) familiar with their reading skills in the grouping stage. Our three cases in CE1 also have their own linguistic discoveries in poem.

From the interview, we all find that they could detect more linguistic details in poetry as their reading skills accumulates: capital letters, spaces (blank), basic punctuation marks became more familiar to them that they could almost name all the punctuations. L particularly associated blank to the silence by permeating the visual aspect to the acoustic aspect in poetry. J pointed out the « little lines » in poetry by adopting the technical term « verse » and she also noticed that there was no title in the poem. P and L also mentioned that poetry brought them the chance to revise learnt words and to learn new ones.

Phonological awareness was further developed in CE1, L and J were able to pick up almost all the rhymes in the given poem: L has chosen *dent/temps*, *mémoire/histoire*, *peut-être/hêtre* etc. while J has chosen *enfuis/nostaligie/aujourd'hui* etc. L obviously possessed a rather good sensibility of similar sounds in poem as she was skilled in selecting these rhymed

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[181] The phases and stages of reading referred there don't necessarily correspond to the age or the academic year for children, every pupil has his own rhythm of learning. Therefore, we didn't automatically link the two elements together.

words while J directly told me that *I heard them rhyming*. By comparison, it seems that J not only understood how, but also knew why.

Besides, we realize that pupils in CE1 paid more attentions to the syntactical structure of poetry. For instance, P indicated that word order was not essential in poetry, its elements therefore could serve as distinguished « moving units » floating upon poetic text. J also pointed out those poetry brought to reading are not necessarily the words, but the letters, the syllables, the sounds, the punctuations… By manipulating these linguistic elements in poem, they could discover more relations (syntactical, semantic, acoustic etc.) among distinctive units in order to reach a reflective level of reading. In addition, the position of these linguistic elements themselves could also mobilise, as she was always able to put them into the right position in her head. This plura-syntax (even the plura-position) in poem could be well demonstrated in our calligrams (see chapter two) and in some poetry books with illustrations. According to their teacher, pupil could also gain their concept of word order in poem through their poetry production in class when they were given multiple cut extracts from the poem and glue them together to create their own poems. J agreed with P's view by demonstrating the mutation of verses to me. The reason J gave was that comprehension of poem is of no importance, and we don't need changing order in poem to make the text clearer. However, we would depend on the order change to make the poem prettier. This reveals what order in poem really means.

These explorations of linguistic elements in poem have well demonstrated how our three cases in CE1 deepened their reading after one year's formal language learning in school. They were able to discover and understand more and more linguistic rules in poems. In the meantime, they gradually transferred from the role of passively receiving language teaching to voluntary language exploration, especially in poetry as poetry offered them an enriched language environment. Their ability of theorizing the poetry activities and passed it onto me have demonstrated their reflections towards language, therefore considered as reaching certain meta levels of reading. Through the three cases in CE1, we have the occasion to outline how poor reader (who upgraded to good readers), normal reader (who consolidated her reading knowledge), and expert reader (who reached certain meta level of language) interact with poetry in this syncretic stage.

This group of pupils would regularly take poems from the library to their homes. Since they have adequate knowledge of deciphering, they are becoming more and more

autonomous according to their teacher. During the interview, they also presented me in detail how poetry was conducted in class, especially how Yves Béal implemented the writing workshop with them and how they prepare for and cooperate in the poetry performance. Their establishment of ecopoetry, in this period of time, depended more on the school activities (especially in group) and interaction with others. Let's visualize how poetry played its role in the process and how pupils respond to the donations from poetry.

Ec

Here we have clearly witnessed a comprehensive participation of all three pupils in this group, they keep being nurtured by poetry in emotion, imagination etc. Those who have ever had the difficulties of reading demonstrated their solutions in poetry: P let her emotion out through poetry and collected them for poetry reserve; L conquered her fear when participating the poetry performance. As we mentioned, pupils in Group CE1 are gradually becoming autonomous readers therefore reading in school weighs more and more for them. They are becoming more and more familiar and skillful in poetry activities with peers and teachers: they basically acquire basic linguistic learnings; their comprehension and interpretation towards poetry are lifted into a different level, L and J both mentioned that comprehension was secondary in poetry and we could manipulate the linguistic elements in poetry (metasyntactical ability). They gradually attained the metaphonological ability as well, especially when J told me clearly what rime is. All three of them are able to reconstruct and theorize their own version of poetry activities in class. At this period of time, we believe that teacher's professional gestures would become more and more essential

Poetry		
Reading learner (I)	SELF	Management of emotion (P, J, L)
		Imaginative stimulation (P, J, L)
		Establishment of self-image (P, L)
		Transitional area for children in difficulties (P, L)
	OTHERS	With peers (P, J, L)
		With teachers / poets (P, J, L)
		With parents (P, J, L)
	LANGUAGE	Play with linguistic elements in poetry, recitations (P, J)
		Basic linguistic learning: vocabulary, punctuations (P, J, L)
		Comprehension and multi-interpretations of poetry (P, J, L)
		Metasyntactical ability (L, J); creation of poetry (P, J, L); theorisation of poetry activities (P, J, L)
	WORLD	Real world & fantastic world (Time & space) (P, J, L)
		Visual world & acoustic world (Body & environment) (P, J, L)
		Reception (aesthetic) & reflective world (Body & mind) (P, J, L)
Table 7 - Ecopoetry in CE1		

to elevate them to a meta level of reading in a more elaborated manner.

5.4. ROLE TRANSFER OF POETRY

From the discussions above, we have witnessed the construction of ecopoetry in four axes under distinctive circumstances, both in time and in space: chronologically from GS to CE1 (children from 5 years old to 8 years old); and also geographically in different schools. The role of poetry consequently transfers along with the advancement of pupil's reading abilities and also with different situations in schools. Therefore, we would like, at the end of this chapter, to discuss the relevant tendency that spans over these cases in our research.

Geographical role transfer of poetry and its effects

Poetry's role transferred from kindergarten to primary school as they differ a lot from their policy of poetry teaching to relative class activities offered by teachers. We now attempt to list their key differentiations: 1) The former has irregular plannings of poetry learning while the latter made poetry learning as one of their rituals; 2) the former focused on poetry diction, however in a rather simple and repetitive way, aiming at the memorization of poetry; the latter practiced poetry diction in various manners, aiming at the performance of poetry. Memorisation of poetry was regarded as a byproduct during the process; 3) the former implemented no further activities of poetry; the latter operated diversified devices of poetry learning: poetry writing workshops, correspondences with other pupils and poets, notebook of poetry, poetry performance etc.

These differentiations have engendered correspondent effects in their pupils: 1) the former mostly showed no affection to poetry and gained rather limited devices to play/work with poetry; the latter adores poetry as they were presented diversified ways to plaly/work with poetry; 2) the former was not encouraged by their teachers to read poetry at home therefore could block the entry of poetry into their life out of school. Their knowledge of poetry could thus probably confined in a dogmatic, academic way; the latter would always be encouraged to bring poetry at home to extend their reading out of class. For some of them, poetry is regarded more than a unique way to work on language and

reading, it could also be a family bonding (to express affection and to share their poetic moments). Pupils are more likely to weave their knowledge both in and out of class; 3) compared to the former, the latter would have more chances to interact with other peers through debate on poetry, for instance, which give birth to their mutual respect and the sense of otherness. Or through poetry performance, which contribute to their team spirit and fight against their fear in front of public etc.; 4) in the kindergarten, we heard complaints from pupils concerning poetry teaching in class while in the primary school, pupils were busy to demonstrate how their teachers worked with them through poetry to add their affections towards poetry, the ethic relation between teachers and pupils in primary school would facilitate reading however was found nowhere in the kindergarten. In a word, the establishment of ecopoetry with « others » accounts for the role transfer of poetry in the process.

<u>Chronological role transfer of poetry and its effects</u>

Poetry's role also transferred from GS to CE1 along with pupil's reading abilities. From the tables above of all three groups (Group GS, CP and CE1), we could see clearly that poetry occupies a growing enriched role for reading learners (I). Except for the relation between reading learners and others (explained in the last two paragraphs), they also deepened their interactions with other axes as below. In a word, the establishment of ecopoetry with self, world and language accounts for the role transfer of poetry, ecopoetry is thus gradually elaborated and established during the process.

1) Pupils in GS had their own psychological problems before starting reading, meanwhile through our interviews; they already showed certain capabilities to receive and even to develop poetic nurtures, which may contribute to solving their problems. However, no linkages were found there, and no guidance was presented to help build the linkages; pupils in CP, as those in GS, were in distinguished difficulties of their own when initiating reading. They were however well guided both in class and at home therefore all found solutions through poetic nurtures; pupils in CE1 have less difficulties than GS and CP however facing the elevation of their reading abilities. They concentrated more on the linguistic and reflective aspects of poetry while being continuously nurtured by ecopoetry to their poetic

dwelling; On the other hand, pupils transfer from children in difficulties to those who seek solutions and gain happiness in poetry.

2) From GS to CE1, poetry could open a multi-faceted world for pupils. For instance, pupils firstly would soon be attracted by the imaginative world in poetry where they are allowed to acquire a unreal yet fantastic life experience. Gradually, more pupils are attached to the prettiness and gentleness that they could feel in the poetry therefore discovering an aesthetic world. The linguistic elements in poetry invite pupils by distinguished accesses (visual, acoustic etc.) to literacy learning thus displaying a multi-sensorial world echoing their bodies. Some pupils in CP and CE1 are more likely to encounter a reflective world in poetry where they could develop their metalinguistic abilities while manipulating various linguistic elements in poetry; On the other hand, pupils transfer from individuals in the world to an active participator and explorer of the world.

3) As in our hypothesis, pupils from GS to CE1 could obtain their corresponding linguistic needs in poetry. In other words, poetry's role as linguistic company would last from non-readers to pre-readers until advanced readers. Although what we found from our interviews are not exactly what we have listed in hypothesis, it is however confirmed the role of poetry as linguistic accompany for pupils. From linguistic games to metalinguistic skills, poetry remains familiar however always strange to reading learners, leading them to higher level of language learning. On the other hand, pupils transfer from learners of language to the discoverer and creator of language.

Along with the role transfer of poetry, pupils are correspondingly affected at the same time in distinguished axes. Our research focused particularly on how their reading abilities could be affected together with the role transfer of poetry. However, based on the results of our interviews, although the interaction between reading learners and poetry stand at the core of the ecopoetry construction, we should never underestimate other aspects surrounding this core. Ecopoetry occupies a vital place in reading through poetry, it opens us a new horizon to embrace the world, an exclusive space to get along with oneself, an enriched carrier to play and work with language, and a also a multi-faceted medium to communicate with others (peers, teachers and parents etc.). The newly built ecopoetry based on our research has further extended our hypothesis, therefore presented us a more realistic and nurtured establishment of ecopoetry.

6. CONCLUSION

In this chapter of conclusion, we will firstly present our summary of this research to review all the key points of view in our thesis; then followed by the limits of our research and the possible solutions to them in the researches to come; thirdly, we would also like to demonstrate the contributions and the impacts that we could probably extracted from our research.

Summary of the research

Our research aims at understanding, describing and constructing an effective ecopoetry, which could contribute to the reading for children from 5 to 8 years old. To realize the purpose, we have selected children in this age group (from GS of kindergarten to CE1 in primary schools) and their teachers who work on poetry to participate in our research. We analyzed their conditions of poetry learning, relevant poetry activities, pupil's interactions, and teachers' comments in order to draw a picture of how poetry could and has played its role in their reading under their own contexts.

To better understand and describe poetry learning in school, we have adopted a case study, which is composed by nine pupils and two teachers. Through the elaborated portrait of each case, we had the chance to depict how each case build their own ecopoetry during the process and to what extent their establishment of ecopoetry could devote to their reading. The case analysis not only showed us how our hypothesis of ecopoetry was constructed but also revealed us those who were ignored and missing in our hypothesis: the axes with self, with world, with parentes and peers etc. These are all indispensable aspects that we should take into consideration when building a convincing and reliable ecopoetry.

The nine pupils were divided into three groups according to their grades in school. From 5 to 6 years old (GS), children remained non-readers or pre-readers. Poetry was introduced to them in its simple form of nursery rhymes and children are supposed to concentrate on the joy to play with poetry, listen and practice the diction aspects of poetry or to dream and imagine in poetry… We have found the initial nurture that poetry could offer to the three cases in our research, however it was soon covered up by their scarce knowledge of and indifference towards poetry. Take E's creational diction for example, adequate professional gestures were absent on such moments to encourage, to guide, let alone to facilitate reading. Therefore we believe that the elements of ecopoetry were thus

scattered in GS, with no linkage from their teachers, no encouragement from parents and no attentions paid by themselves. Even though poetry may touch one or two aspects in the axis of language, it leaves the most picture of ecopoetry entirely empty under such circumstances.

From 6 to 7 years old (CP), children initiate their entry into literacy and start their journey from pre-readers to real readers. Meanwhile, they may be confronted with multiple difficulties (especially psychological difficulties) during the process of transition. The primary school in our interview, differed from the kindergarten, had offered their pupils a series of programs, devices and activities of poetry learning. Their efforts of the promotion brought pupils numerous benefits in an all-around manner: pupils rebuilt their self-images in poetry to conquer their lack of self-confidence, to regulate their emotions to release their fright or sadness…they get familiar with the linguistic elements in poetry and gradually discovered the uniqueness of poetry in language learning… they obtained more chances to communicate with teachers and peers, and also to associate parents in literacy learning through poetry. In the three cases, each case was conscious of what they could already gain from poetry and continue exploring those undiscovered. The establishment of ecopoetry was seen largely expanded from that in kindergarten, and it already covered most axes.

From 7 to 8 years old (CE1), most children deepen and improve their knowledge of deciphering, marching towards being an autonomous and skilled reader who purchase for a meta level of language learning. Their primary school, as I presented before, equipped them with a favorable environment for poetry learning, with the cooperation from parents. Since they have learnt poetry for one year in CP, we could heard quite often the technical words as « verse, couplet or rime » directly from the pupils. Beside, they have seized some unique characteristics of poetry. For instance, the rime, the word order, the layout etc. These elements would eventually contribute to their elevation of reading skills. Most importantly, they are getting used to the habit of questioning language in poetry and they are pretty certain that they could always get something different in this privileged place. The theorisations of activities, the accurate location of rimes, the rapid judgement of polysemy, we have already detected the development of metalinguistic abilities emerging among our three cases in Group CE1. The establishment of ecopoetry was further boosted after the expansion in CP, and we continue to witness the role transfer of poetry during this period.

Our results have explicitly displayed an increasingly perfection of ecopoetry from GS to CE1, in which poetry has gone through its role transfer and leaves its traces in the inter- action between reading learners and the world, self, others and languages. In the domain of French language didactic for children between 5 to 8 years old, we believe it is necessary to recognize the importance of poetry learning to impel pupils' reading abilities based on our research. For pupils in difficulties during this period of time, should we choose to turn a blind eye to them or maybe could we be inspired by poetry learning? For those whom are normal and advanced pupils in reading, should we reconsider what challenges could they obtain from the uniqueness of poetry learning? School, teachers and parents from GS to CE1 should be aware why they should and how they could create this ecopoetry in school and at home.

Limitations of the research

We are conscious, during the whole process of the research construction, that there exist limitations, both conceptual and methodological. Some of them emerge due to sub- jective reasons, for instance, the lack of experience and knowledge, the language barrier, or the communicational skills etc.; some are caused by the limited conditions of environment, the lack of bibliography, the accidental behaviors of the interviewees etc. Now we would like to list these limitations in detail.

It goes without denying that there exist certain conceptual problems in our research and we would like to list them to remind us of resolving them in the future: 1) The defini- tion of poetry may not be as comprehensive and exhaustive as supposed, especially the definition of modern poetry. The accesses to poetry risk being confined to certain extent therefore could let go certain elements, which may contribute to the establishment of eco- poetry; 2) During this process of reading, the writing ability of pupils are also rapidly growing, however, our research has chosen to anchor on their development of reading ability therefore it may open us another problematic to discuss later to understand how poetry could contribute to the writing learning for children; 3) The four axes borrowed from I.O. (2000) serve to organize our data when making analysis however we may uncon- sciously have the tendency to deliberately arrange our data to suit the axes therefore certain

misinterpretations may happen during the data analysis; 4) The diagram that presented in our research aims to visualize the roles and effects of poetry in reading on the basis of our nine cases, however, it also has the possibilities of simplifying and reducing the complicated process to certain mechanical flowchart;

The limitations of the methodology have already been put forward in chapter four. Here I would like to add more reflections towards the experiment. Firstly, our sampling in research are incomplete: 1) Although it is interesting to observe the pupil's progress in the same primary school, we also hope to observe other primary schools if we have chances later; 2) our interview with teachers excluded those who didn't teach poetry (or very rarely) in school because that our research concentrates on the didactic of language through poetry, therefore we couldn't include those who had no (scarce) access to poetry; 3) Moreover, children who had quite introvert character or extremely nervous in interview were not taken because we need their remarks and comments of poetry learning to operate the data analysis later; 4) the teacher of kindergarten refused to participate in the final interview, which means that we may need extra data in further studies to describe the poetry teaching in kindergarten. Secondly, our frequency of observation didn't cover all sites; our research concerns multi-site, however I did more observations in CP in the primary school than in CE1 and GS in kindergarten so that pupils there may be psychologically unprepared to receive the interviews. The reason lies in that the poetry class in kindergarten was quite irregular and the time of the observations often overlapped; Thirdly, we are conscious that an effective didactic of poetry should be put into practice in real classroom context. However our construction of ecopoetry havn't been testified in real class so that we have not had the chance to collect its feedbacks. We surely will take it into consideration for the future research.

The contributions and impacts of research

Our research, which concentrates on the didactic of language through poetry, involves a multi-disciplinary exploration in the domains of philosophy, education, literature, linguistics, psychology etc. It offers us a crossed angle to discuss the relationship between poetry and reading and demonstrated us a rather elaborated construction of ecopoetry in reading,

which we consider as the major contribution brought by our research. This weaving with other disciplines aims at breaking down the stereotypes concerning poetry and pouring new vitality to poetry learning instead of framing it as a mere cultural heritage. The exploration of its relation with reading could also draw the research of poetry towards a more didactic direction therefore closer to the mainstream of humane science.

The pluri-disciplinary position of our research also devote to the epistemology of ecopoetry by outlining its multi-faceted associations with other domains. Their didactic value also lies in its diversified solutions to pupils' various difficulties. Pupil's literacy progress depends on their interior constructions; however, this construction never stays single and simple. That explains why we need poetic nurture during the process to give them an all-around care of building a positive self-image, leading a poetic dwelling, consolidating a solid language foundations etc. It is the demands of pupils and the uniqueness of poetry mutually choose each other to co-construct this ecopoetry to impel literacy learning.

The construction of ecopoetry demonstrated in our research could have its heuristic values for both teachers and parents, or for policy makers (I.O. for instance). From the previous I.O.s, we have already noticed the vagueness of how to work with poetry in class and at home according to the documents. And we believe that this vagueness originates from its lack of adequate researches concerning the relevant practices in real context. In our research, we focused on describing the on-site portraits of reading learners through poetry and further developed the relations that our unofficial document (EDUSCOL) has put forward in the document of 2004. This move could contribute to more concrete and detailed examples of establishing a learner-friendly ecopoetry with their pupils and kids. And we hope our research could attract and inspire more teachers to explore their didactic of poetry in reading and enrich the construction of ecopoety within their own teaching context.

In the end, we hope our research could contribute to the researches concerning reading through poetry, thus improving the marginalized position of poetry in the domain of literacy learning. Also, we hope that our research could inspire teachers, parents, or others who are interested in the ecopoetry construction to put it into practice, add and improve the diagram and constantly explore more reliable and effective didactic of French through poetry.

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8. ANNEX

8.1. ANNEX 1

Poems in thesis:

Poem for GS

Les amoureux (Michelle Daufresne)

Ma sœur a un amoureux

Ils s'en vont tous les deux

Ils se donnent des bisous

Ils se tiennent par le cou

Moi je les suis partout

Ma sœur crie: « Laisse-nous petit pou! »

Je m'en vais le cœur serré

Dans la chaleur de l'été

Un jour j'aurai un amoureux

Grégoire ou Mathieu

Peut-être les deux

On se prendra par le cou

Ils me diront des mots doux

Hou!

Poem for CP /CE1

(Yves Béal)

Hier s'est enfui

 Un brin de nostalgie

 Murmure entre nos dents

 Aujourd'hui ruisselle

 Nous ici, ailleurs en même temps

Brûlante, la mémoire

Tourne la tête,

Et avec elle, nos histoires

Que vois-tu là-bas

Par-dessus les hêtres

L'avenir peut-être

Ou bien le temps passé.

Poem mentioned by children

Sans moi (GS) (Michelle Daufresne)

Mon ami ne veut plus jouer avec moi

Pourquoi?

On a creusé un grand trou

Tous les deux

On a fait les fous

Joué à pleins de jeux

Mais Victor est arrivé

Il a emmené mon ami vers la mer

Moi, je cours par derrière

Oubliée

Abandonnée

Derrière les rochers

Je les vois nager, plonger

Crier, rire

Et j'ai envie de m'enfuir

Léopold SEDAR SENGHOR

Cher frère blanc,

Quand je suis né, j'étais noir,

Quand j'ai grandi, j'étais noir,

Quand je suis au soleil, je suis noir,

Quand je suis malade, je suis noir,

Quand je mourrai, je serai noir.

Tandis que toi, homme blanc,

Quand tu es né, tu étais rose,

Quand tu as grandi, tu étais blanc,

Quand tu vas au soleil, tu es rouge,

Quand tu as froid, tu es bleu,

Quand tu as peur, tu es vert,

Quand tu es malade, tu es jaune,

Quand tu mourras, tu seras gris.

Alors, de nous deux,

Qui est l'homme de couleur ?

8.2. ANNEX 2

Online questionnaire of teacher selection:

https://www.surveymonkey.com/r/Y7JJKVS

In the questionnaire, we have preset six questions as the standard of choosing our participants of the research. See as follows:

1. La poésie ne peut pas être enseignée à l'école
5. La poésie serait une merveilleuse ressource pour travailler la diction d'une langue
8. Les compétences linguistiques des enfants varient beaucoup de 5 à 8 ans
9. Les enfants de 5 à 8 ans sont trop jeunes pour comprendre la poésie
10. La poésie serait une des merveilleuses ressources pour travailler la lecture
11. Il suffit que les enfants puissent mémoriser certains poèmes à l'école primaire pour qu'ils étudient la poésie.

Based on our problematic and theoretical framework, teachers who are considered appropriate to participate in the research should responded these five questions as follows:

Agree (strongly/slightly)	**5,8,10**
Disgree (strongly/slightly)	**1,9,11**

8.3. ANNEX 3

Questions for teachers (interview guide)

Partie 1

- Le mot "poésie", qu'est-ce que cela signifie pour vous ? (Voir annexe)

- Comment comprenez-vous « la poésie rapport au monde, aux autres, à soi, à langue » (Eduscol, 2010) ?

- La poésie est-elle plus un art gratuit qu'une ressource pour l'apprentissage des langues ?

- Pouvez-vous me parler un peu sur la poésie contemporaine ? (Ex. Les années, les poètes, les poèmes etc.)

- La plupart du temps, la poésie contemporaine semble-t-elle plus appropriée à votre didactique que la poésie classique ? Pourquoi ?

Partie 2

- Combien de temps consacrez-vous à enseigner la poésie chaque semaine ? Et à quel moment de la journée/de la semaine ?

- Quel est votre critère quand vous choisissez les poèmes pour la classe ?

- Les enfants de 5 à 8 ans, sont-ils trop jeunes pour commencer à apprendre un poème plutôt qu'une comptine ? Pourquoi ?

- Quels sont vos objectifs à court et à long terme quand vous enseignez la poésie ?

- Suffit-il que les enfants mémorisent certains poèmes pour étudier la poésie ?

- Quels domaines d'activités travaillez-vous en poésie ?

- Construisez-vous un environnement de classe particulier pour faciliter l'enseignement de la poésie ?

- Est-ce que généralement la poésie plaît aux élèves ? (Aux élèves de cursus ordinaire ? Aux élèves dits en difficultés ?) Pourquoi ? D'où vient cet éventuel plaisir ?

Partie 3

- La poésie serait-elle une ressource efficace pour améliorer l'oral/le déchiffrage/la con-naissance des lettres en français ? Pourquoi ?

- Le passage de l'oral à l'écrit étant particulièrement difficile (au cycle 2), que faites-vous pour favoriser, en dehors de la poésie même, le passage de l'un à l'autre ?

- Et la poésie, ferait-elle ce passage de l'un à l'autre ? Pourquoi ?

- La poésie serait-elle une des ressources efficaces en français pour améliorer le vocabulaire /la syntaxe (grammaire)/ la ponctuation/la compréhension/interprétation des textes ? Pourquoi ?

- Par rapport à d'autres disciplines qui faciliteraient l'apprentissage du français (théâtre, musique, peinture etc.), quelle est la spécificité de l'apport de la poésie ?

- Sans la poésie, qu'est-ce qui manquerait aux enfants pour entrer dans le monde oral/ le monde écrit du français ? (Aux élèves de cursus ordinaire ? Aux élèves dits en difficultés ?)

Annexe :

1 Publicité 2 chanson 3 comptines 4 Poème 5 Roman 6 BD 7 rap

8 slam 9 théâtre 10 Album de littérature de jeunesse (récit, fable) 11 Horoscope

Considérez-vous que tout cela appartienne à la poésie ? Pouvez-vous établir une échelle :

Ceux qui sont de la poésie	Ceux qui sans être de la poésie s'en rapprochent beaucoup	Ceux qui peuvent avoir des éléments de poésie	Ceux qui n'ont rien à voir avec la poésie

- Quel est votre critère pour dire qu'il s'agit de poésie ?

- La poésie est-elle aussi populaire que d'autres genres littéraires (comptine, récit, fable, conte, etc.) pour les enfants ?

8.4. ANNEX 4

Questions for pupils (interview guide)

Description de poésie

Qu'est-ce que c'est qu'une poésie ?

Qu'est-ce que c'est qu'une comptine ?

Qu'est-ce que c'est, la chanson ?

Quelle est la différence entre une poésie et une comptine ?

Quelle est la différence entre la poésie et la chanson ?

Est-ce que la poésie te plaît ? Pourquoi ?

La poésie, ça sert à quoi ?

Poésie en classe

Où trouves-tu des poèmes dans la classe ?

(Lis-tu de la poésie à la maison ?)

Comment apprends-tu une poésie dans la classe ?

Comment est-ce que tu t'y prends pour l'apprendre par cœur ? As-tu des moyens, des combines ?

Quelle activité sur la poésie aimes-tu le plus ? (Ecouter, lire, écrire des poésies, etc.) Pourquoi ?

Lecture

Pourquoi on lit et on apprend à lire à cinq, six, sept ans ?

Qu'est-ce qui est le plus dur en lecture pour toi ?

Repères-tu facilement les différentes syllabes, les différents sons d'un mot ? (Son) … Est-ce que la poésie t'aide à apprendre à lire ?

As-tu du mal à trouver le sens de ce que tu lis ? (Sens) … Est-ce que la poésie t'aide à apprendre à lire ?

Qu'est-ce qui se passe dans ta tête quand tu lis maintenant ?

La lecture de la poésie (avec un poème appris dans la classe)

<u>Côté visuel et acoustique</u>

Dans ce poème, qu'est-ce que tu entends ? (Je lis le poème, acoustique)

Est-ce que c'est un poème ? Pourquoi ? (Je lui fais voir ce poème…phrase verbale)

En regardant ce poème, qu'est-ce que tu remarques ? (Visuel)

<u>Côté émotionnel et imaginaire</u>

Ce poème, comment tu le sens et comment tu te sens avec ce poème ? (Émotionnel)

Ce poème, ça te fait penser à quoi ?

Est-ce qu'il y a des images qui viennent dans ta tête, décris-les-moi. (Imagination)

<u>Côté linguistique</u>

Qu'est-ce qui se répète dans ce poème ?

Est-ce que la place/ordre des mots dans la poésie autant importante que celle/celui dans le récit ?

Qu'est-ce que c'est que ces petites marques (autres que ces mots) ? Peux-tu me dire par leur nom ?

Les marques de ponctuation, ça sert à quoi dans une poésie ?

<u>Compréhension et interprétation</u>

Penses-tu que tu comprends ce poème ? (Parle-moi un peu de ce poème)

Comment tu le comprends ? (Contemplative) (Surtout pour des phrases un peu ambiguës)

Evaluation (effet)

Dans ce poème, de quoi est-ce que tu te souviens ? (Je lui cache le poème)

Est-ce que tu penses que la poésie peut t'aider à apprendre à lire ? Pourquoi ?

Est-ce que tu penses que la poésie peut t'aider à grandir ?

A quoi ça peut servir encore la poésie en GS/CP/CE1 ?

Merci, X, de toutes tes belles réponses qui m'aident beaucoup dans mon travail…

8.5. ANNEX 5

Example of interview with J.

- J, qu'est-ce que c'est une poésie, pour toi ?
- C'est…c'est…c'est un un text pour faire imaginer des choses
- Quoi d'autres ?
- 【Silence】
- C'est tout ?
- Oui.
- Qu'est-ce que c'est, une comptine ?
- C'est une poésie mais chantant un petit peu.
- La différence entre la poésie et la comptine ?
- La poésie, on récite et la comptine on chante.
- Est-ce que tu sais, qu'est-ce que c'est la chanson ?
- La chanson, c'est comme une histoire.
- C'est pareil qu'une histore ?
- Non…c'est un text qu'on ne dit avec pas exactement les mêmes sons à chaque fois
- La chanson et le poème sont les mêmes choses ?
- Non.
- Et quelle est la différence ?
- Le poème on dit et la chanson on chante.
- Tu m'a dit la comptine on chante aussi ?
- La comptine est plus courte qu'une chanson.
- La comptine et la poésie, quel est le plus court ?
- Ça dépend.

- Est-ce que la poésie, ça te plait ?
- Oui
- Et pourquoi ça te plaît ?
- C'est joli
- Quoi d'autre ?

-          Si on doit l'apprendre les soirs, on peut se mettre des images dans la tête.

-          Des images comme quoi ?

-          Comme par exemple si ça parle d'un lion, on se met d'abord qu'est-ce que c'est, on met une ligne et après qu'est-ce qu'il fait, le lion.

-          La poésie, ça sert à quoi ?

-          Ceux qui la lisent, ou qui l'écoutent, ils imaginent quelques choses.

-          Du coup ça sert à imaginer d'autres choses ?

-          Oui. Et aussi ça sert à rendre les gens mieux.

-          Comment rendre les gens mieux ?

-          Non, pas mieux, de bonne humeur

-          Alors comment tu le sais ? Parce que ça te rend de bonne humeur ?

-          Oui

-          Donne moi un exemple, comment ça te rend bonne humeur ?

-          Parce que c'est joli.

-          Où peux-tu trouver la poésie dans la classe ?

-          【Réfléchir】… Dans les livres

-          C'est tout ?

-          【Silence】

-          Comment apprends-tu une poésie dans ta classe de CE1 ?

-          Le maitre attribue une affiche ou un livre pour l'apprendre.

-          Est-ce que tu apprends le poème par coeur facilement ?

-          Oui

-          Et comment tu l'as fait ? As-tu des moyens, des combines ?

-          En fait, moi, j'imagine l'affiche dans ma tête et je lis dans la tête.

-          Silencieusement ?

-          Oui…en la récitant…dans la classe aussi, on n'a parlé assez fort … c'est un moyen.

-          D'accord, combien de fois t'as besoin de répéter dans ta tête avant de réciter devant le publique ?

- En fait je ne répète pas dans ma tête avant…je fais tout de suite.

- Tu le vois et tu mémorises en meme temps ?

- Oui.

- Et comment tu le fais ?

- …En prenant l'affiche dans la tete.

- Globalement ?

- Oui. Par exemple, déjà quand je parle, à chaque fois moi j'écris les mots dans la tête.

- Et, ça reste toujours ?

- Oui.

- Et quelle activité sur la poésie que tu aimes le plus ?

- Lire...découvrir la poésie.

- Et pourquoi ?

- Parce que j'aime bien découvrir des choses.

- Oui, découvrir quoi ?

- Par exemple je ne vais pas relire des mots que j'ai déjà lus.

- Tu veux toujours des choses nouvelles ?

- Oui.

- Tu veux plutôt lire à haute voix, avec d'autres personnes, ou bien toute seule ?

- À haute voix.

- Avec qui ? Toute seule ?

- Avec d'autres enfants devant la classe.

- Tu ne veux pas trop lire toute seule ?

- Si, j'aime bien aussi.

- Et tu lis la poesie à la maison ?

- Oui.

- Toute seule ?

- Oui

- Et tu écris la poésie toi-même ?

- Oui, j'aime bien écrire les poésies.

- Et combien ?

- Deux ou trois.

- Dans la classe ou à la maison ?
- À la maison.

- Tu sais pourquoi on lit et aprendre à lire à l'ecole au CE1 ?
- Pour quand on sera grand, on peut lire des mots.
- D'accord, quoi d'autres ?
- Pour moi aussi puisque j'aime bien lire. C'est plus joyeux.

- Et qu'est-ce que c'est dans la lecture les plus durs pour toi ?
- 【Silence】
- Il n'y en a pas ? Tous sont faciles pour toi ?
- Oui.
- Repères-tu les différents syllables et différents sons dans des mots ?
- Oui

- Est-ce que tu penses la poésie peut t'aider à lire ?
- Oui.
- Pourquoi ?
- Parce que …c'est un peu plus court que des histoires.
- Du coup c'est plus facile ?
- Oui.
- D'accord. As tu du mal à trouver les sens de ce que tu lis ?
- Non.

- Je te donne un poeme, tu connais ce poème ?
- Non.
- Est-ce que tu peux lire un peux pour moi ?

【Elle l'a lu courament sans difficultés, just une petite hésitation à la fin par rapport au nom de poète: Yve Béal. Elle a pronouncé [ive] au début puis elle se corrige automatique-ment】 .

- Alors qu'est-ce que tu entends dans ce poème quand tu le lis ?

- J'entends que ça rime.

- Et tu le trouves où, la rime ?

- Les deux que je l'ai lu et que je l'ai dits.

- Tu peux m'indiquer où ça ?

- Hier c'est enfui … de nostalgie…aujourd'hui…

- Quoi d'autres ?

- En même temps…entre nos dents ; par dessus les hetres…avenir peut-etre…et c'est tout

- Est-ce que tu entends d'autres choses dans ce poème ?

- Les autres ça a l'air pas avec les deux premiers par rapport aux sens.

- Alors ce que tu dis ensemble, ça veut dire quoi ?

- Ça veut dire ça fait une toute petite histoire.

- Est-ce que c'est tous ce que tu entends dans ce poeme ?

- Oui.

- D'accord. Alors est-ce que c'est un poème ?

- Oui.

- Comment tu le sais ?

- Ça peut être la chanson et la comptine aussi. Ce n'est pas une histoire parce que dans une histoire ça veut dire la même chose tous le temps …tous le temps, c'est les mêmes histoires.

- Alors est-ce qu'une histoire peut avoir une forme comme ça ?

- Non.

- Sa forme est comme quoi alors ?

- Beh, ce n'est pas des petites lignes, c'est des lignes comme ça. Des petites lignes sont ceux que dans la poésie.

- D'accord, J, dans ce poème, qu'est-ce que tu remarques sur cette feuille ?

- C'est des petites lignes

- Oui.

- Et il y a ça, du petit espace.

- Pour ?

- Parce que ça c'est un vers, et c'est autre vers…

- Et quoi d'autres que tu remarques ?
- Et c'est écrit en gros.
- Ça veut dire ?
- Lettres grasses.
- Ah oui, c'est tous ?
- Oui.
- Et il n'y a pas de titre !
- Oui. C'est vrai.

- Alors ce poème, ça te fait penser à quoi ?
- À plein de choses en même temps.
- Est-ce que tu as les images mentales ?
- Oui
- C'est quoi ?
- Comme je suis là-bas parmi les hêtres, le buisson, quelqu'un qui est derrière de Buisson, qui regard les hêtres qui essaie de …
- Mais après tu sais les deux ensembles donc l'avenir peut-être ou bien le temps passé, ça veut dire quoi ?
- Ça veut dire à la future. Ça veut dire le temps devant nous.
- L'avenir c'est quand on sera plus grand ?
- Oui.
- Et passé c'est on était plus petit.
- Voilà. Et la personne ? Qu'est-ce qu'il a vu ? Il a vu tout ?
- Non. Il a vu devant.
- On ne peut pas voir l'après, c'est ça ?
- Oui.
- Parce que ?
- Parce que on l'a pas ecore vit 【mal conjugué】

- Ok. Et alors, dans ce poème, qu'est-ce qui se répète ?
- Se répètent les mots ?

- N'importe !
- Il y a des syllables qui se répètent.
- Dis-moi.
- Enfuis, aujourd'hui…
- Quoi d'autres ?
- Il y a en, le temps, brulante , e, être.
- À part des syllables, il y a d'autres choses qui se répètent ?
- Il y a des virgules.
- Ça sert a quoi les virgules dans ce poème ?
- Silence…eh…c'est comme, par exemple, je dis la définition du mot qui était avant.
- Donnes-moi un exemple dans ce poème.
- Brûlante, la mémoire…fin qu'est-ce que…brûlante, c'est qu'est-ce qui est brûlante, c'est la mémoire.
- D'accord.
- Est-ce que tu sais toutes les ponctuations ?
- Oui.

- Est-ce que l'ordre des mots est important dans la poésie ?
- Oui, sinon ça ne veut rien à dire.
- Est-ce que l'ordre des mots est important dans l'histoire ?
- Oui…dans la poésie, je sais…je ne sais pas…c'est moins important dans l'histoire.
- Pourquoi c'est moins important ?
- Parce que la poésie on ne peut pas vraiment dire quelque chose.
- Ah oui d'accord, ça veut dire ce n'est pas pour raconter des histoires, et ça sert à quoi ?
- Beh, c'est…je ne sais pas.
- Ça veut dire l'ordre des mots…des fois on peut déplacer.
- Oui, par exemple, "que voit-tu la-bas" on peut aussi dire "là-bas, que vois tu".
- D'accord on deplace des mots pour faire quoi ?
- Faire plus joli. Plus joli.

- Est-ce que t'as bien compris ce poème ?

- Oui.

- Tu peux m'expliquer un peu : nous ici, ailleurs, en même temps, ça veut dire quoi ?

- Ça veut dire que des fois…poésie ce n'est pas vraiment la realité.

- Et donc on peut être ici et aillleurs en même temps ?

- Non.

- Et dans la poésie, on peut ?

- On peut l'écrire de cette façon.

- D'accord, parce que dans la poésie, ce n'est pas toujours vrai ?

- Oui.

- Alors est-ce que tu te souviens de ce poème ? Ce n'est pas pour réciter, juste pour savoir ce que tu te souviens.

- Hier, c'est parti…un grand mot, nostalgie, brûlante, la mémoire, tourne la tête, eh… que voit-tu derrière par dessus les … (les hêtres), peut-être… le passé, bien, l'avenir…

- Est-ce que tu penses que la poésie peut t'aider à grandir ?

- Je ne sais pas. A grandir ça veut dire quoi ? A grandir la mémoire ou la taille ?

- N'importe

- Bah, agrandir la mémoire, ça peut.

- Ça peut agrandir d'autres choses ?

- L'émotion.

- Par contre ça ne peut pas agrandir la taille.

- À quoi ça peut server la poésie à CE1 ?

- À lire, apprendre à lire et … et … à pouvoir imaginer d'autres choses, procure d'autres poésies.

- Tu m'as dit que ça peut aider à apprendre à lire. Comment ça ?

- … Ce n'est pas les vocabulaires…c'est … les lettres, les syllabes, quel son ça fait.

- Quoi d'autres ?

- Les mots.

- C'est tout ?

- La punctuation.

9. INDEX

Abstract

The role and effect of poetry in reading (5-8 years old)

The thesis aims at probing into the role that poetry could assume during the reading for pupils. It is essential to escape from the stereotypes that poetry equals a free entertainment, mnemonic instrument, or cultural heritage. Meanwhile, it is high time to describe and clarify a detailed interaction among poetry, pupils, teachers, and other elements during poetry learning process. The purpose is to restate the didactic value of poetry since 1972, especially in reading.

In order to realize this goal, we are obliged to initiate our research by exploring the potential values of poetry in a multi-disciplinary context so as to find out those who will contribute to reading. This redefinition of poetry laid a solid basis and provided us with adequate resources for further analysis of each portrait.

In France, poetry teaching, especially as a didactic method is rarely established. For the most of the time, it is underestimated, overlooked, or even missing in government programs, teaching plannings, or daily activities. In class, due to the lack of professional gestures of poetry learning, most pupils barely acquire what and how poetry could offer to them; therefore gradually lose their interests in poetry learning. These interactions in-between are thus often broken, or failed which aggravate the current situation.

Faced with this situation, we therefore seized certain vital elements (poetry, reading, teachers etc.) during the whole poetry learning process, and attempted to ask how could the redefinition of poetry perform its role in establishing a more comprehensive environment for pupils from 5 to 8 years old. It is also at this moment that we decided to adopt the concept of « ecopoetry », we contructed our hypothesis of ecopoetry to show it in several round ways. This « ecopoetry » construction was settled to build a framework for the question guide during data collection.

We therefore conducted nine interviews with three groups (each group comprises three pupils with distinguished reading levels) of pupils from GS to CE1 and two others with teachers from CP and CE1. There I analyzed the establishment of ecopoetry of each case, from which we have discovered their respective key elements in ecopoetry. It allows us to display how ecopoetry evolves along with their distinguished reading levels and with different schools.

Our case analysis concentrated on multiple interactions among poetry, self, linguistic elements etc. The results led to a rather elaborated concept of ecopoetry, which turned out to be an extended version of our hypothesis. We therefore have adopted the four axes borrowed from the non-official program (EDSUCOL) to systematically show how the concept of ecopoetry develops in an all-around way. The role of poetry and its effects in pupils in reading are thus clarified and enriched during the process.

In summary, poetry could occupy a unique role, sometimes even indispensable role in reading, which explains why we should not only continue exploring its varying role in reading for children in different age groups and schools, but also remain conscious of the positive effects that poetry could implicate in children under appropriate construction of ecopoetry. Above all, to hold the place of poetry in reading is to offer children their own choices to operate their interior construction in a poetic way.