

# *Poetry in/for an inclusive EFL classroom*

Nationaal Congres Engels

22 March 2024

Dr Ruud van den Beuken

Dr Chris Cusack

# Discussing recent poetry

- Feasible during a single class
- Potentially more aligned with pupils' experiences than canonical texts
- Function as both mirror and window
- Can be useful for citizenship education
- Digital repositories
  - e.g., the T.S. Eliot Prize YouTube channel, featuring readings, interviews, and reviews)

“[G]oed poëzieonderwijs [is] bij uitstek een gelegenheid waarbij leerlingen zich (verder) kunnen ontplooien tot politiek bewuste burgers.”  
Jeroen Dera, *Poëzie als alternatief* (2021), p. 184.  
Zie ook: “Gedichten als smokkelwaar”, *TNTL* 135.2 (2019)

“[H]erkenning kan optreden wanneer je leest over literaire personages die overeenkomsten vertonen met jezelf of die zich in een gelijkaardige situatie bevinden. Even goed echter kan een vorm van herkenning, en dus inzicht, ontstaan wanneer je leest over personages die helemaal anders zijn of leven in een heel andere cultuur, historische periode of maatschappelijke context. Precies door confrontatie met het vreemde en het andere, zet literatuur dan aan tot reflectie over je eigen identiteit en situatie.”  
Elke D’hoker, *Leerlingen en literatuur* (2022), p. 39





T. S. Eliot Prize winners: (top row, from left) Ocean Vuong, Michael Longley, Carol Ann Duffy, Paul Muldoon, Seamus Heaney, Sarah Howe, Don Paterson; (second row) Bhanu Kapil, Ted Hughes, Sean O'Brien, Sharon Olds, Roger Robinson, Alice Oswald, Philip Gross; (third row) Joelle Taylor, Anthony Joseph, John Burnside, Les Murray, Hannah Sullivan, Jen Hadfield; (fourth row) Mark Doty, Ciaran Carson, Derek Walcott, Jacob Polley, Anne Carson, Hugo Williams, George Szirtes, Sinéad Morrissey, David Harsent.





# T. S. Eliot Prize

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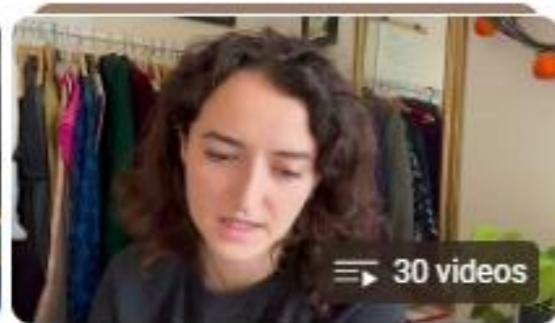
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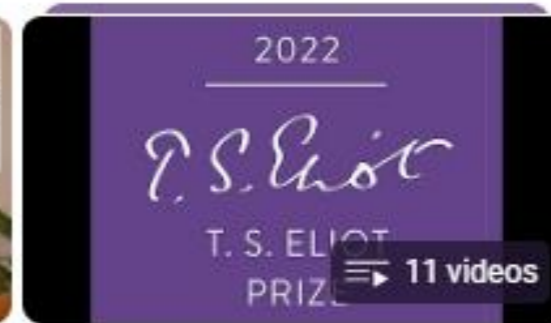
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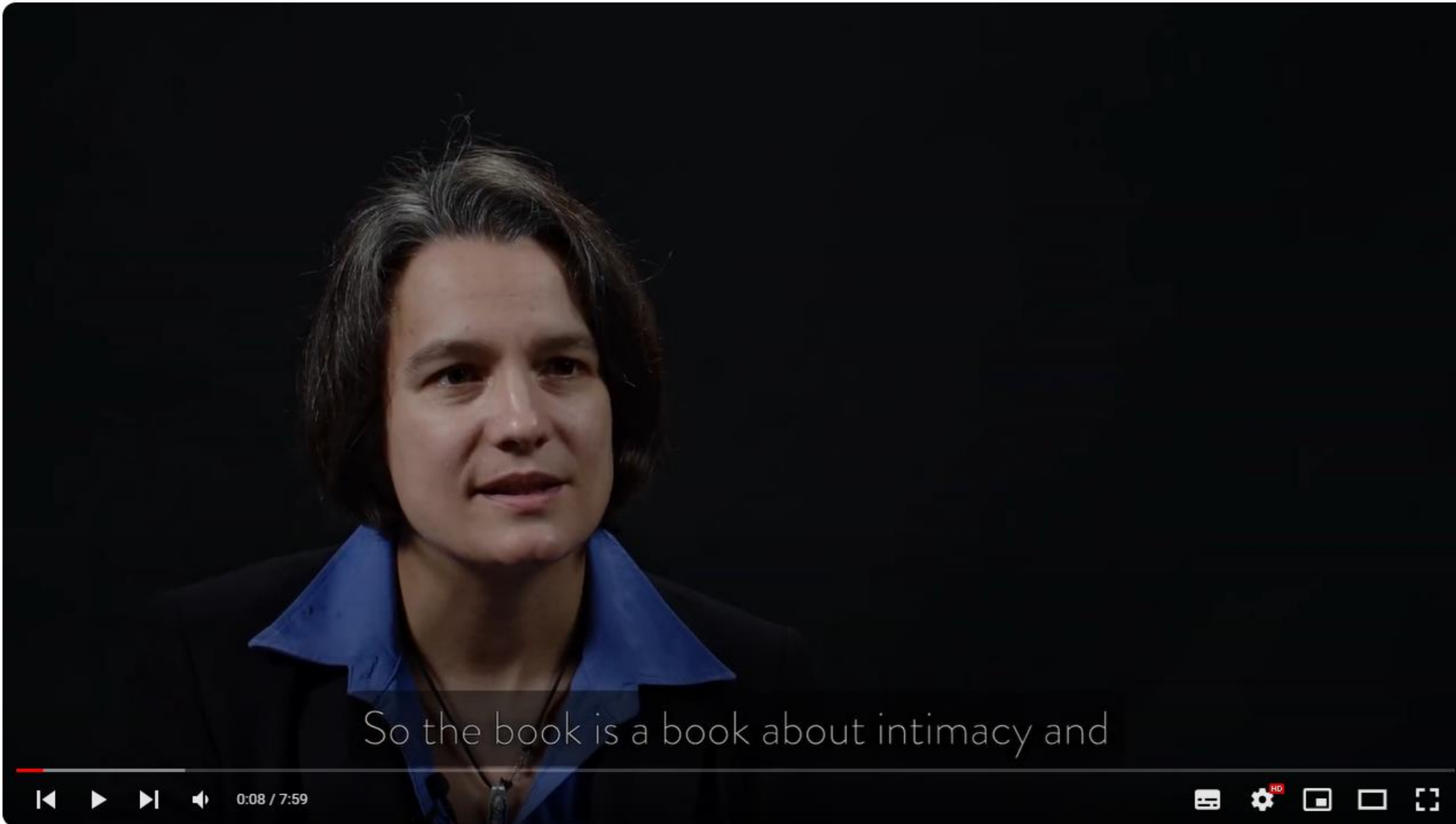
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Abigail Parry talks about her work

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T. S. Eliot Prize Shortlist 2023

- 24 Isnion Hutchinson reads 'XXXVI' from 'The Anabasis of...' T. S. Eliot Prize 1:40
- 25 Katie Farris talks about her work T. S. Eliot Prize 5:07
- 26 Katie Farris reads 'In the Event of My Death' T. S. Eliot Prize 1:07
- 27 Katie Farris reads 'What Would Root' T. S. Eliot Prize 2:53
- 28 Katie Farris reads 'Why Write Love Poetry in a Burning World' T. S. Eliot Prize 1:01
- 29 Kit Fan talks about his work T. S. Eliot Prize 6:04
- 30 Kit Fan reads 'Yew' T. S. Eliot Prize 1:34
- 31 Kit Fan reads 'From the Yemen Data Project' T. S. Eliot Prize 3:13
- 32 Kit Fan reads '2047: A Hong Kong Space Odyssey' T. S. Eliot Prize 4:59

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## Victoria Adukwei Bulley

*Quiet* / Faber & Faber



Victoria Adukwei Bulley is a poet, writer and artist. An alumna of the Barbican Young Poets and recipient of an Eric Gregory Award, Victoria has held residencies in the US, Brazil, and at the V&A Museum, London. Her debut pamphlet, *Girl B*, was published by the African Poetry Book Fund in 2017. She is the recipient of a Techne scholarship for doctoral research at Royal Holloway, University of London. *Quiet* is Victoria's debut collection. *Photo: Tim Pulford-Cutting*



# Interview + review





# The Guardian view on spoken word poets: powerful voices that are needed today

## Editorial

Fri 7 Jul 2023 18.25 BST

Traditionally looked down on by the poetry establishment, those specialising in performance deserve their new chance to shine



George the Poet is an artist capable of reeling in a Glastonbury crowd. Photograph: Antonio Olmos/The Observer

News that one of the UK's leading poetry prizes is [introducing a category for spoken word](#) artists is as welcome as it is overdue. The move by the Forward prizes signals that the poetry establishment is finally finding a way to honour a sector that it has traditionally regarded as a cuckoo in its nest, when in fact it has long been a fully fledged skylark. This prejudice has done poetry itself no favours, by excluding not only some of the most powerful voices of the last half century, but also those most likely to draw big new audiences into its thrall.

For three decades, the Forward prizes have stood alongside the TS Eliot awards as proof that poetry still matters. Each year, both sets of awards fill London's 2,700-seater Festival Hall for winners' ceremonies that are also performances, celebrating the art form in its most ancient iteration as something to be heard and shared. In this context, it has always seemed ironic that it has had no room for the culture-shifting polemics of, say, [Linton Kwesi Johnson](#) or [Benjamin Zephaniah](#), or of a younger generation who, like [George the Poet](#), are capable of reeling in a Glastonbury crowd.

That some of the cultural and political excitement of poetry in that reformative era has resurfaced in the last few years is largely due to public performance, from Amanda Gorman's [The Hill We Climb](#), which stole the hearts of millions at the inauguration of Joe Biden, to [Kae Tempest's](#) redefinition of the relationship between poetry, music and theatre. A new mechanism for bringing this energy into the classical canon, holding it in parallel and capturing it for posterity, can only be enriching.



# Group discussions

- Watch Victoria Adukwei Bulley reading 'The Ultra-Black Fish', Caroline Bird reading 'Megan Married Herself', and Roger Robinson reading 'Ghosts'
- In small groups, consult the printed version of the poem that you've been assigned and discuss the following questions:
  - Which phrases, images, or statements resonate with you, and for what reason?
  - What kind of perspectives or themes would you want your pupils to discover in these poems? And how would you direct their attention towards these topics?





# Vragenlijst literatuuronderwijs bovenbouw vwo

Wij -- Sabine Jentges, Jeroen, Dera, Yvonne Delhey, Maaïke Koffeman, Marloes Mekenkamp, en Lindsay Janssen - zijn docenten en onderzoekers bij het Departement Moderne Talen en Culturen van de Radboud Universiteit en we kunnen uw hulp gebruiken. We zijn recentelijk gestart met een onderzoek waarin we willen ontdekken **welke teksten** door docenten Nederlands, Engels, Duits, Spaans en Frans **worden ingezet in het literatuuronderwijs in de bovenbouw vwo**. Ook willen we achterhalen **welke factoren deze tekstselecties beïnvloeden**. Op basis van het onderzoek hopen we scherper in beeld te krijgen hoe het **literatuuronderwijs** in Nederland eruitziet, zodat we het ook gerichter kunnen helpen **verbeteren**.

Zou u ons kunnen helpen door de link naar onze **vragenlijst** ([https://radboudletteren.eu.qualtrics.com/jfe/form/SV\\_3ElnOI4ncKPU7NI](https://radboudletteren.eu.qualtrics.com/jfe/form/SV_3ElnOI4ncKPU7NI)) te verspreiden onder de bij u werkzame bovenbouwdocenten in de desbetreffende talen, bijvoorbeeld door deze op te nemen in een nieuwsbrief? Voor het geval dat dit handig is, geef ik onderaan een voorbeeldtekstje dat u kunt delen.

Alvast veel dank voor uw hulp en met vriendelijke groet, ook namens mijn collega's.

