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Writing Poetry in Social Context: A Literary Survey

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Abstract:

There has never before been an explanation for how students' poetry writing improves in comparison to other genres, and this is a new and unique phenomena. The cognitive theories of writing growth or the narratives of poet-practitioners or inspired specialists do not provide a clear picture of the complexity at play in poetry creativity. It's impossible to get a whole picture from any of these descriptions. Poetic training takes place in a community, which is conspicuously lacking from these images. Vygotsky's theory on the symbolic function of inner speech is connected to documented experiences of poets "answering" the social environments to which they belong. Poets' fluid social contexts are taken into account while developing a theoretical model of poetry writing development that incorporates data from Schultz and Fecho's study. New theories of writing development have been enriched by this new combination.

Keywords: Poetry, composition, writing development, social contexts, poetic writing”

1. Introduction

Poem writing development ideas are very new and infrequent in poetry when compared to other genres (Dymoke, 2003; Wilson, 2009). It is possible that the post-war period in Anglophone countries played a role in poetry's secure but diversified position in the curriculum. The cognitive models of writing development proposed by Hayes and Flower (1980), Bereiter and Scardamalia (1987), or Sharples (1999), as well as the descriptions of poet-practitioners or inspired experts (Hughes, 1967; Brownjohn, 1994; Pirrie, 1994; Rosen, 1998; Yates, 1999; 2015) do not adequately represent the complexity and distinct demands at play in poetry composition. Despite the fact that poetry is regarded to be one of the oldest literary forms, we should point out that the notion of growth in poetry writing is a relatively new concept in educational research literature (Dymoke, 2001, 2003: Wilson, 2005, 2009). Poetic training takes place in a community, which is conspicuously lacking from these images. Many resources are available for teaching poetry, but there is a lack of information on how to teach students how to think critically about their work.

It is the purpose of this research to provide a socially contextualised theoretical framework for poetry writing growth. Writing theory and the questions it poses for teachers, writers, and writing practitioners, such as their six propositions that writing development is: reflective of social historical contexts; reflective of individual and group differences; reflective of individual and group differences; and reflective of individual and group differences.

- “A characteristic that varies across different local settings”
- “Reflection of the curriculum and pedagogy in the classroom”
- “Social contacts have a significant impact on one's personality”
- “Associated with social identities”
- “The procedure was conceptualised as a nonlinear one”

The authors acknowledge that there is some overlap between these categories in their presentation, which is why they have included them as separate categories. Poetry writing was not intended to be a part of these categories. Nevertheless, we acknowledge that our original contributions are reliant on the addition of new functions to already-existing classifications. We may trace these premises back to a socially constructed viewpoint on learning and writing that recognises that information is inherently fluid, multifaceted, and

open to a wide range of interpretations (Scribner & Cole, 1981). As a result of research that backs up Vygotsky's (1978) theory that learning is mediated by language, tools, and more experienced peers, this approach was developed. Our assessment of poetry writing as a phenomenon that is contextualised in society is based on these principles.

Our hypothesised answer is based on an examination of relevant literature in the subject. It suggests new avenues of research that may be pursued. Poets who have been writing since childhood and instructors who mentor new teachers in elementary and secondary classes have a unique viewpoint to bring to the topic (ages 5 - 19). When it comes to teaching poetry in schools, we draw from our own study into writing processes and the placement of poetry in school curriculum.

2. Theoretical framework

2.1 The distinctiveness of poetry

Poems are elusive to describe since they are difficult to nail down, but in order to understand the evolution of poetry writing, we must recognise the features that set them apart. Poets distinguish themselves from prose and theatrical literature by employing language in their creative processes. That doesn't mean poetry isn't capable of employing some of the same linguistic elements as other forms of writing, such as speech, but the way they are utilised in poetry sets it apart, making it more difficult for those who write it. Thus, poetry makes use of the fleeting nature of language to revive it as "memorable speech" (Auden and Garrett, 1935, page v) and set it apart from other forms of expression. [page needed for citation] Vygotsky described the transformation of a single word into "a concentrated clot of meaning" (Vygotsky 1962, p.275). Rather than entirely dissolving these Vygotskian clots, as Barrs argues, poetry's power lies in its ability to "enabling them to penetrate the inner speech of others and to unfold in the mind of the reader" (Barrs, 2016: 244). Seamus Heaney, perhaps repeating Vygotsky, claims that poetry "the rim of the silence out of which consciousness arrives and into which consciousness must descend" (the rim of the silence out of which consciousness arrives and into which consciousness must descend) (Heaney,1989, p.11). To build on Paul Valéry's idea of poetry as a "language within a language," poet Kenneth Koch says it's a "odd language" that may alter every time it's used correctly. Koch (Koch, 1998) calls poetry a "separate" or "odd language." According to official reports from the United

Kingdom, poets are characterised by the general public as "at the frontier of language" and poetry is viewed as "something rather odd...numinous" by the general public (DES, 1975, p.135).

Mathematical/scientific representations like "fuse" "microscope" and "distillation of experience" (Andrews 1991, p.42) convey the accurate, compacted nature of poetic language (Lorde, 1977, p. 36). Learning how to write (and read) in a condensed style that leaves no room for unnecessary words is a significant challenge for beginner writers. As a result of this, it may be concluded that poetry is a "complex code" that requires the reader or writer to make a "new effort of attention" (Auden, 1968, p. 82) in order to grasp it. For scholars, the term “poetry” means a “particularly refined enclosure of metaphoric activity” (Harrison & Gordon, 1983, p.272). There are several ways to include metaphor into a piece of writing to make it stand out, such as using it in conjunction with other language choices such as form.

Lineation and the free use of white space on the page separate poetry from other literary genres. Poetry can see the difference between what is meaningful and what isn't. Line breaks that disrupt the syntax can also bring unexpected new insights into a subject (Yates, 2007), whereas prose content functions more episodically or sequentially (Yates, 2007). The lineation of a poem generates rhythms, and the tone of the poem is shaped by these rhythms (Longenbach, 2017). This "correspondent paralleling of sense that is unlike anything that we experience in prose," according to Andrews (1991), entails an intentional use of rhythm within individual lines and the link between the rhythmic identity of each line and other lines in the same poem" (1991). On the other hand, Another need of the genre for its writers is the ability to strike a precise balance between individual lines, which this example demonstrates.

They have all been depicted as lonely persons who write in isolation while asking their muse to descend and participate in sensuous reverie, like Dante, John Keats, or Robert Graves. Our position is that pictures of poets should be avoided because they might discourage new authors from taking on the dangerous profession of writing poetry. Because we believe that they misrepresent the actual process by which poems are written, we have developed a theoretical model that acknowledges the shift towards seeing poetry composition as an organic, socially contextualised process in which poems can emerge from a wide range of inspirations and sources of influence. A "wild beast" that can never be confined by students'

efforts to contain poetry continues to elude many, even among poets themselves. (Stafford 1986, p.99) (Collins, 1988). In addition to distinguishing it from other works of literature, its enigmatic character might be perplexing to aspiring authors.

2.2 Inner speech

As a result of the revival of Vygotsky's (1962; 1978) work in the West, those interested in how children learn to use language, both oral and written, have used a lexicon as a framework to build and clarify their arguments over the years. There are expressions we now take for granted that Vygotsky coined, such as "internal speech" and "external speech" (1962). According to a new study on Vygotsky's inner speech theories (Barr, 2016), the poetic language of the work of Mandelshtam influenced Vygotsky when he created his hypothesis in the last chapter of Thought and Language regarding inner speech (Barrs, 2016, p. 243). Three elements of interior speech that Vygotsky noted that we feel are in harmony with poetry are the density of a word's sense above its meaning, the capacity for word combination to express complex concepts, and the way language gets saturated with sense (1962) in layers of meaning. (Barrs, 2016, p. 243). Such "concentrates of sense," as Barrs describes them, "need significant expansion before being represented orally" (2016, p. 243). Poetry, we argue, has all of these traits, to the degree where the form, language, and tone of a poem are all saturated with the substance of the poem in question. Poetry's significance cannot be separated from its other components; they are intertwined. Unlike other kinds of communication, poetry has a compacted aspect of expression, both in language and form. Figure 2 shows our concept of poetry writing growth, which holds that we must have a "inner dialogue with ourselves" before our inner speech may manifest itself as an outside poem (Barrs, 2016, p.246). As we argue, our model of poetry composition parallels and copies the discourse inherent in the social contexts in which poetry is created (Figure 2, below).

According to Bakhtin, language is "filled –overpopulated–with the intents of others," with the intents of others as compared to Vygotsky's thesis of saturated inner speech (1981: p. 294). We only begin to possess language in the Bakhtinian world, according to Cazden (1996) and Schultz and Fecho (2000), when we borrow it from others and assimilate it into our own. As a result of Schultz and Fecho's (2000) claim that the discourse of the writer's social environment "intermingles" with greater culture, our model assumes that the process of

learning to compose is itself a conversation. That which they refer to as this interchange of discourse is described by them as being in a "continuous state of being" (p. 53), rather than a finished product that is in the stage of renewal and actualization. "categorically dialogic," as Nystrand, Gamoran, Kachur, and Prendergast (1997) put it, is a claim that is compatible with their assertion that all speech and writing are "categorically dialogic" (p. 14). Poets of all levels must realise that language and people don't exist in isolation, and this is critical to keep in mind when writing. Due to the fact that authors may exert influence over one another, as Bloom (1997) demonstrates, the possibility of this is built into the industry.

2.3 'The need to answer'

Our view of poetry writing as a social phenomena, which we term "poetry writing as social phenomenon." reflects the dynamic movement that poetry enacts between the planes of inner speech and oral speech. The implications of this paradigm are applied to the growth of poetry writing. We will argue that poetry writing is more social than has previously been recognised in the study literature, using historical examples of poets collaborating as well as empirical data to back up our claim. Language, like poets' assertions and beliefs about the form and function of poetry, is socially constructed: "even the poetic world is social," claim social constructivists of language (Bakhtin, 1981, p. 300). According to American poet Robert Pinsky, the poet resides in a broader social context and requires "not so much an audience as the feeling of a desire to respond" (Pinsky, 1988, p. 84). (p. 85, 1988). There is a lot of evidence that poets believe themselves to be functioning in a social environment, especially when it comes to relying on the companionship, support, and work of other poets for inspiration (Koch, 1996; Malamud Smith, 2012; O'Driscoll, 2008). As a result, poets' motivation to compose new poems is influenced in part by their interactions with other poets and other poems. These discussions have now been formalised into a type of canon, as scholars Brown and Schechter (2007) and Duffy (2001; 2007) have proven, with Collins's unofficial ideology: "Poems [...] cannot live alone any more than humans can" (Brown & Schechter, 2007, p. 15). To put it another way, we regard poetry writing as a completely social practise that is as dependent on the settings in which individuals write, such as their networks of connection and personal reading, as it is on the shifting motives and identities of those who write in Bakhtinian terms (Andrews & Smith, 2011).

2.4 Models of writing development

This study places our model of poetry writing development within the larger framework of writing and literacy as social practises (e.g., Barton and Ivani 1991; Dyson 2002, 2005; Cazden and colleagues 1996; Cazden, Cope, Fairclough, Gee et al. 1996; Kostouli 2009). To be explicit, relatively few scholars have previously explored poetry writing progress in general within these conceptualisations, with the exception of Schultz (2007), Andrews and Smith (2011), and Compton-Lily (2014). We believe poetry writing to be an encounter with "an intertextual world of texts and writing acts," rather than a solely literary endeavour, as Kostouli (2009) puts it (p. 99). Cazden et al. (1996) and Andrews and Smith (2011) found that the number of modalities of meaning making accessible to learners has expanded and become increasingly integrated. One of the genres we'd like to offer is poetry. There is little doubt that poets interact with previously written poems, and we recognise this (Kristeva, 1986; Bloom, 1997). According to Kristeva, the poetic field has "three dimensions of textual space" (writing topic, addressee, and outside texts) (p. 66). As a result, she downplays the relevance of both the author and the reader. Bloom, on the other hand, believes that "strong poets" intentionally misread their canonical predecessors "in order to clear imaginative space for themselves" (p. 5). It's possible to develop "anxiety of influence" as a result of these misunderstandings (p. xxiii). It does not, however, lessen the sensation of a poet's distinctive voice that is formed by and entwined with the work of other authors, nor does it weaken the idea of the lonely poet at work.

We have asserted that when it comes to the development of poetry writing skills, cognitive theories of writing development are lacking (Dymoke 2003; Wilson, 2009; 2010). Not that cognitive models of writing development (Bereiter and Scardamalia, 1987; Hayes and Flower, 1980; Kellogg, 1994; 2008) are inherently hostile to our ideas; rather, we wonder how appropriate the linearity of writing processes found in these and other models is for a theory of poetry writing development. Dymoke (2003) and Wilson (2010) have showed how "schemes for structuring a text" (1987, p. 302) may be used to debates of poetry creation, as poets produce poems to achieve their rhetorical purposes, as a consequence of the work of Sharples (1999), Bereiter and Scardamalia (1987), and others (Wilson, 2010). Furthermore, Bereiter and Scardamalia's (1987) concept of knowledge transformation, in which a text's

discourse and content impact one another, is comparable to Pinsky's (1988) model of how poets respond to the work and/or setting of another poet. According to Bereiter and Scardamalia (1987), a text's discourse and content interact. In contrast to Bereiter and Scardamalia (1987), Schultz and Fecho (2000) depict poetry production as a "complex and recursive" dialogic process (p.53).

Our ideas about poetry writing are grouped with Andrews and Smith (2011)'s in a more comprehensive view of writing development, implying that it is a transformational process; that it is a community effect; and that development can be tracked over time, possibly incorporating other aspects of personal development such as cognitive, social, emotional, or intellectual development. They conceptualise the rhetorical context purely in terms of questions: "who is speaking with whom and why, what is the substance of the communication, when is it taking place, where is it taking place, and how" (p. 131-133). These concerns hint at the significance of the social context, which is central to their study of the distinction between frames and framing (Andrews, 2011; Andrews & Smith, 2011). The use of frames differs from the use of framing in that the latter gives the author agency. The author not only engages in a social act, but she also acquires a great degree of flexibility in how she decides to apply her chosen framing. When framing her message and constructing her own textual limits, the author creates a "inside" and "outside" to the communication act. (133). (Andrews and Smith, 2011). As a result, we predict that individual writers will continue to have the potential to alter the communication act, but that culture and context will be the key cues for providing writing opportunities. Writers of poetry enact framing through the use of form (as well as content), for example, by writing a sonnet in the strict Petrarchan or Shakespearian mode, or adapting it with rhymes that do not fall at the end of lines, as well as looser metre (see examples in Paterson, 2012; 2015); or by reworking classical forms such as the Ghazal for a contemporary audience (see examples in Paterson, 2012; 2015). (See Ali, 2000 for examples.)

Wallas (1926) established the four stages of the creative process in his model. The following heuristic usually represents the steps of preparation, incubation, illumination, and verification: Sansom (1994) examined the processes involved in the development of a poem using this approach. Despite acknowledging the attraction of Wallas' abstract depiction of the

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creative process, Sansom (1994) claims that poets do not go through and between phases in a linear fashion. It's conceivable for authors to start writing before they've prepared (or without noticing it); the movement between stages can be recursive, with the stages appearing to occur simultaneously or "on fast-forward"; and the stages can appear to occur simultaneously or "on fast-forward" (1994, p. 61). Hanauer (2010) offered a more contemporary model of poem production based on a small-scale study of three final-year creative writing Masters students, which has some overlap with Wallas' model. It, too, has four stages: activation, discovery, permutation, and finalisation. Despite the fact that he acknowledges the "cyclical character" (Hanauer, 2010, p.20) of the discovery and permutation stages, during which authors learn more about the potential direction and structure of their works, we feel this model is too inflexible and restrictive for our requirements. The activation stage appears to serve only as a stimulant for what follows it, rather than acting as a reference point that may be evaluated at other stages. We argue that the writers' social context ("real world happenings"; "intertextual influences": Hanauer, 2010, p. 20) is present throughout the writing process, not just at the beginning. Arnold's spiral-shaped model of writing growth, which we've found to be particularly effective in the context of producing poetry, is even more useful (see Figure 1).

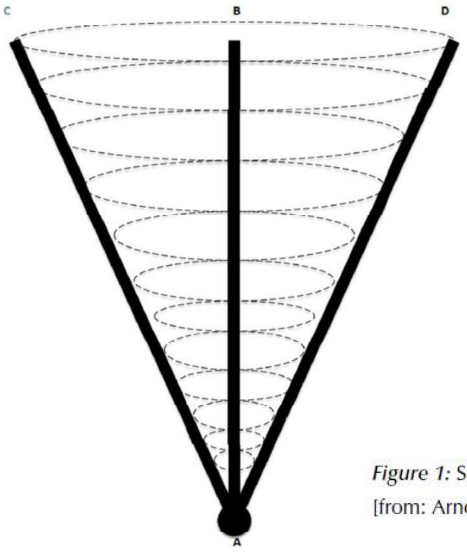

Figure 1: Spiral model of psychodynamic discourse development
[from: Arnold, R. (1991) Writing Development. Buckingham, UK : Open University Press p. 20.]

A = Core self
B = Expressive self incorporating expressive discourse (spoken & written)
C = Transactional discourse (spoken & written)
D = Poetic discourse (spoken & written)

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FIGURE 1 depicts a recursive and progressive dynamic interplay between different forms of spoken and written communication, as evidenced by the utter lack of linearity. We disagree, however, with the idea that authors have a "core self" (Arnold, 1991, p. 20), which indicates that they are immutable and that nothing from outside the world (texts, language, experience, and context) is legitimate or allowed as a starting point or has the power to initiate change. In other aspects, the writer's social environment appears to be non-existent. We suggest that any model should be more flexible to account for the writer's inner thinking processes as well as the complex layering of influences that occur throughout an individual's poetry writing process in various situations, and that greater flexibility should be integrated into any model. As a result, we notice that Schultz and Fecho (2000)'s social contextual view on writing development corresponds with our own perspectives as poets and educators who have studied young people's growth within the unique genre of poetry. Schultz and Fecho (2000) describe six "propositions" or categories (p. 55) that are relevant to the development of writing abilities, as previously stated. Despite being investigated individually, they acknowledge that they intersect. They examine each of them (social historical settings; local circumstances; curriculum and pedagogy; social interactions; social identities; nonlinear process). We'll now return to these categories and explore them in greater detail, with a focus on the evolution of poetry writing. We also discuss a seventh dimension, as defined by Andrews and Smith (2011), which is concerned with the technological affordances, limitations, and modes of composition, representation, and dissemination utilised in literary composition, representation, and dissemination (Kress, 2003). In our opinion, technology affordances have enabled several parts of the writing process, including collaborative work, the use of unconventional page shapes, visual features, experimentation with integrated music, and access to a greater range of stimuli to inspire poetry writing. According to our judgement, technological factors pervade all six categories, and we have opted to include these topics appropriately within our analysis below rather than investigating them separately.

To assist us define our initial model of poetry writing growth as a socially contextualised process, we used our analysis of Schultz and Fecho's work, as well as consideration of the writing development models and categories we had investigated.

2.5 Exploration of Schultz and Fecho's six categories

Social and historical events have an impact on the development of poetry writing. According to Schultz and Fecho (2000), those who produce various types of texts in a variety of settings are concerned with power relations and the concerns of equality and access that follow from them. The progress of poetry writing cannot, in our opinion, take place in a vacuum. In the digital era, poetry reflects on, is imbued with, and has the ability to contribute to the cultural, historical, institutional, political, and social situations in which it is composed. This is not a new phenomenon; Geoffrey Chaucer "began writing from books, but the world took over his verse" in the fourteenth century (Schmidt, 1999, p. 80). According to Ivani's observations, "Power relationships both facilitate and constrain" (1998, p. 32). As a result, while considering the development of young people as poets, curriculum design, as well as the power wielded by publishers, the government, state education departments, and school boards, must be considered. When it comes to high-stakes circumstances, producing poetry is a "fragile area" (Dymoke, 2012a, p. 15). Despite the existence of high-quality digital poetry sound archives and resources for writing and responding to poetry (Dymoke, 2016a; Dymoke& Hughes, 2009), poetry in England's secondary curriculum (11-18 years) is still associated with completion of examination responses to poems that have been written and chosen by others. Cremin (2006) found that teachers and students continue to struggle with a lack of support for creative risk-taking and extended writing, particularly learning about poetry writing. These are significant difficulties that the general public is unaware of (Dymoke, 2012a).

Curriculum design, pedagogical judgements, and opportunities all have an influence on young authors' perceptions of poetry. From the perspective of their educational institution, a young person will learn to distinguish what appears to be acceptable and unacceptable in terms of poetry (Dymoke, 2016b). As a result, students may start to establish attitudes and allegiances about poetry writing and the different "fields of play" (Richardson, 1997) in which this creative process might take place. The following are the most pressing problems in this regard: who is permitted on/into the field of poetry writing; how do they get access; and when will they feel secure enough to participate. Compton-Lilly tells Peter's story throughout the course of a ten-year longitudinal study, starting in first grade and ending in high school,

based on Bourdieu's theory of habitus (1971) and other sources (2014). Through her research of Peter's emerging "habitus as a writer" Compton-Lilly begins to look into the challenges faced by students from marginalised backgrounds as they seek to transfer from one social environment to another (2014, p.374). Ivani (1998) goes on to say that discourses and social practises encountered in new contexts would help students maintain identities that are different from the ones they bring to class. We propose that as their careers progress, young and marginalised poets learn to manage the numerous contexts in which they find themselves and to navigate between them through poetry with increasing fluidity. This fluency may be able to mask an underlying feeling of estrangement from the genre. Compton-(2014) Lilly's points are also applicable to the concept of poetry writing growth being adaptable across diverse local settings, which we shall explore further below.

The growth of poetry writing varies depending on the setting in which it occurs.

When it comes to texts written by students, Shultz and Fecho recommend that them be read both in terms of the author's personal experience as a writer as well as "in conjunction with" with traditional writing expertise. The case study of Sean by Andrews and Smith (2011) and the theory that "writing contexts are shaped by the group norms of differently situated communities" will be used to support the case study of Sean by Andrews and Smith (2011) as examples to demonstrate this point (2011). p. 55 of Schultz &Fecho, 2000 The two writers have a lot more in common than just being of the same ethnic and socioeconomic background. Friendship groups at both of their schools, as well as those that extend outside them, are important parts of their lives. Belonging to a group has given both of them the encouragement and constructive criticism they need to become better writers. It is the latter that piques our curiosity since it reveals the impact that Sean's writing practise has on his social situation (performing in front of an audience; attending a workshop). These changes in Sean's writing and motivation to write can be traced directly back to his involvement in the numerous social circumstances that have shaped his work over the course of time. This 'development' in Sean's poetry writing can only be explained in terms of a transfer of inner to outside speech that is both prompted by and refined by the social environment in which it takes place. We employ the Bakhtinian and Vygotskian words we used before to explain this. Vygotsky and Bruner (1986) argue that the intellectual lives of people who taught these two

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poets, both within and outside their classrooms, affected their growth as poets, which is consistent with social constructivism.

Macleroy (2015) and Hughes (2016), two additional studies of poetry production, lay a major focus on social circumstances in their analyses (2015). Students with English as an Additional Language (EAL) teamed with spoken word poets in London's South East to create poetry cafes, where students' poems were shared and performed by other students. Macleroy's research is based on this intervention. As of 2015, p. 187, it was characterised as children being given the opportunity to "write into the quiet," disclosing and honouring parts of their life that had previously been concealed or denied to them. Students' capacity to empathise with others' work as well as a "deeper study of their own poetry," improved as a result of this, according to the researchers (2015, p. 188). As a result, all of these changes were brought about by raising the expectations of students as both poets and readers, and injecting them with a passion to poetry produced in languages other than English. Hughes' (2015) research on young immigrant Canadian teens' online and offline identities, which blended social media with poetry writing, indicated significant levels of involvement by students. According to Weber and Mitchell's (2008) definition of identity as "think critically" Hughes found that students' poetry encounters in mediated contexts boosted their capacity to "personal and societal bricolage" (p. 202) about the different versions of themselves that they project (2015, p. 202). When writing in a variety of social circumstances, we hypothesise that the transference of external to internal speech is altered. While these overtly social therapies have considerable promise, Wilson (2015) has cautioned that, while they threaten existing power dynamics in the classroom setting, they are not without dangers. When we look at the increase of poetry writing, we might see it as a problematization of the binary opposition that exists between "conventional" and "culture" knowledge. However, the issue is significantly more complex than simply a lack of funds. Poetry writing as a social activity necessitates taking into account how we position the students we teach, "what we imagine is possible for pupils, and what chances we provide". To be effective instructors, we must also think about how we portray ourselves (Andrews & Smith, 2014, p. 90).

The growth of poetry writing is influenced by the curriculum and practise in the classroom.

Teachers' choices concerning pedagogy and curriculum, according to Schultz and Fecho, have an impact on students' ability to write (2000). We have long contended that the intellectual lives of teachers have a direct influence on classroom settings and the specific approaches used to teach poetry (Dymoke, 2000; Wilson, 2010; 2013; Wilson &Myhill, 2012; Myhill& Wilson, 2013). Academic knowledge encompasses not just subject-specific expertise but also the ability to impart that expertise to others via instruction. It also encompasses a wide range of pedagogical expertise, as well as the ability to impart that expertise through instruction (Shulman, 1987).

Graves's writing workshop is one of the most widely used methods for testing these many kinds of knowledge (1983). As a result of the National Curriculum programmes of study for writing that were implemented, Graves' work had an impact on classroom writing techniques in England for students aged 5 to 16. Reading and writing were also impacted by the National Writing Project in England (1985-89), which viewed reading and writing as "social activities rather than decontextualized abilities," or as "social practises rather than decontextualized skills" (Maybin, 1994, p. 188). While Graves' work had a direct impact on the UK's educational guidelines for the formation of young poets' unique poetic voices, it also had a direct impact on the UK's teaching guidelines for poetry (DES, 1987; Wilkinson, 1986; Dymoke, 2000). "romantic" (as used by Graves (1983), Murray (1984), and others) has been criticised by Lensmire (1994b). Individual authors are more important in these workshops than the collective, and they don't take into consideration social challenges or public demands for change. Lensmire argues for a socially contextualised approach that blurs the barriers between performer and audience based on the "dialogic" nature of texts (Bakhtin, 1981, p. 273) and four features of carnival (Bakhtin, 1984). Especially when authors work together in digital contexts, such as poetry wikis, where many users, readers, and producers may weave multimodal writing together, this blurring is more apparent (Dymoke, 2016a).

Writing workshops, such as those led by Graves, are essentially social activity, according to Hull (1988), Dymoke (2003), and Carpenter (2013). Additionally, we agree with Yates that the employment of a dialogic teaching strategy is implicitly required by their major aspects

(pace, various sorts of preparation, intense times of writing, reading, and feedback) (1999). A renowned British poet and writing coach, Peter Sansom, has been delivering high-quality poetry seminars for more than 30 years. His theory is that writing in groups has the "power to push a poem into existence" that would not have happened in any other setting (1994, p. 67). Additionally, in a workshop setting, other poets may be evaluated "from the inside" and referred to as "fellow-practitioners" rather than critics (Carpenter, 2016, p. 77).

Workshops for poetry writing instruction face a number of challenges, the most significant of which is the concept that teachers should write alongside their students and use samples of their own work-in-progress when appropriate (Dymoke, 2003; Yates 1999; 2014; Carpenter, 2013; 2016). Yates (1999) and Carpenter (2016). (Dymoke 2003). It has implications for teacher professional development because it challenges those teachers who may be: apprehensive about live demonstration (Cremin, 2006; Cremin& Baker, 2014); ill-informed about their own writing abilities (Smith & Wrigley, 2012); or feeling constrained by curriculum/assessment demands (Smith & Wrigley, 2012). (Smith & Wrigley, 2012). According to Woodard (2015; Woodard, 2015). When it comes to kids' capacity to produce poetry, teachers tend to be particularly concerned (Dymoke& Hughes, 2009). Consequently, we suggest that instructors should have the option to engage in workshops that give a social model of composition. Responding to offered stimuli and sharing and criticising draughts with other poet's might help poets internalise the "battle with words" (Nicholls, 1990, p. 27). As a consequence of their involvement, they will be better equipped to assist their students' growth as poets and to sustain their own pedagogy.

The evolution of poetry writing is influenced by social relationships.

Writing for oneself as well as writing with others, according to Schultz and Fecho (2000), is a form of collaborative writing that encourages a re-conceptualization of all connections in the classroom, where knowledge is co-created by all participants. Schultz (1994, 1997) and Brodkey (1999) are the primary sources of inspiration for this concept (1987). For example, they found that Schultz's (1994, 1997) case studies on individual and group writing processes had significant implications for classroom writing teaching (Andrews and Smith, 2011). A working-class African American youngster named Roderick, according to Schultz (1997, p.269) refused to write with others but yet recruited individuals into his personal network

whose language would subsequently emerge in his tales, despite his refusal. Unwillingness on the part of Roderick is evidenced by his refusal to accept invitations for writing with others. It's possible, according to Bakhtin's (1981) theory of language, that Roderick didn't realise how densely packed his words were with other people's intentions. Though Roderick's story is set in a different time and place, Dyson's case study of a six-year-old girl from the mid-Michigan region is strikingly similar to Roderick's story (Dyson, 2005). Dyson shows in the movie how Tionna and her classmates turned themselves into "unofficial performers for and with each other throughout the day" by fusing clapping games, skipping rhymes, and hip-hop samples (2005, p. 159). During unstructured time, students began rehearsing and acting scenes from their favourite novels in small groups of two or three. In terms of "those formulating literacy policy" the amount to which Tionna's culture is given respect is a topic of debate (Dyson, 2005, p. 42). It is our belief that, like Dyson, instructors must purposefully connect students to the greater community in order to overcome the inadequacy theories of education. Because of the epistemologies of writing that are important in the current high stakes context, adopting such an approach is counterproductive.

It is our hope that our observations of Roderick and Tionna, as well as those of other late-modern established poets such as Roderick, demonstrate that the same processes that we have noticed in their writing practises, a complex fusion of networking, friendship, reacting to and influence. A variety of examples, including those from the 1970s Belfast (Heaney, 1980; O'Driscoll, 2008) to the friendship between Elizabeth Bishop and Robert Lowell (Malamud Smith, 2012) to the New York school of poets (Koch, 1996), demonstrate how poets are motivated to write poems by engaging in a "cycle of risk and confirmation" (Malamud Smith 2012, p. 142), support one another by commenting on fellow practitioners' work. New York poets were like a "team" to Koch, who likened the experience to being part of a group (1996, p. 213). In recent ventures like the 52 project, we've seen how social media's capabilities can both help and hinder authors.

There is a private Facebook group where writers may debate and rate each other's replies to the weekly prompts, which was started by British poet Jo Bell. She offered a weekly online poetry prompt throughout 2014, and the community grew from there. Because of this, many new poets were inspired to pursue publishing of their work, which in turn led to "a small

piece of poetry history" as Bell (2015) puts it. The project's emphasis on community interaction also helps foster "the actual success is in the private conversation between poet and page," according to Bell (2015). (Bell 2015, p.10-11). Schultz and Fecho (2000, p. 3) make an explicit connection between Vygotsky's conceptions of inner and outer speech and the benefits of "teamwork" in order to show a relationship between individual growth and the advantages of "teamwork."

The growth of poetry writing is linked to social identities.

Models like those indicated above have a significant influence in the development of poetry writing abilities and procedures, according to our research. We'll now go on to the next phase, which is to look at how this evolution is tied to social identities. Writing helps young people learn how to situate themselves within the prevalent discourse in terms of reference, expressivity, and addressivity as they develop their professional identity as a writer. The school is merely one area where this development takes place, albeit a very significant one (see the elaboration of Bakhtin, 1986 by Ongstad, 1999). There has been a demonstration of the interpretation, replication, and (to some extent) contestation of social practises involving what are perceived as suitable techniques of engaging with literature (in sections 1, 3, and 4). When three elementary school teachers embark on a journey to become creative writers, Creminexamines the uncertainty, fear, and confusion they face along the way to a "destination with substantial stories to tell" through their work (Cremin, 2006, p. 430). Whether in a real or digital context, the writing experiences of young people represent their professional journeys toward the formation of new social identities, which are reflected by their own (see Bluett, 2015; Macleroy, 2015; Hughes, 2015; Dymoke, 2016a). Both teachers and students must be given the opportunity to develop a "habitus as a writer" (Compton-Lily 2014, p.244) in order to be able to enter into dialogues with others in which they are able to see themselves as poets and contribute to the ever-changing context in which they are writing.

There are discourses that are not only about what is said, but also about language and its social context (big 'D' discourses) defined by Gee (2015). (language in its social context). This means that the more one's primary Discourse is separated from secondary Discourses, the more difficult it will be to do well in those subsidiary Discourses. Poets are able to blend

formal and unofficial forms of poetry or social activities to create unique ways of using language. Seamus Heaney (1980) is one example of this. His capacity to take part in a secondary Discourse of identity was strengthened as a result of Heaney's decision to do so.

For some aspiring authors, the lack of exposure to a world outside their primary Discourse might be a barrier to success. Even more so for those who live or learn in tough situations and have limited opportunities to become proficient in a secondary Discourse. Dymoke (2017) shown that Spoken Word poetry can open the door for young people to interact with secondary Discourse in a less alienating way than they might otherwise be able to do so. This particular subgenre of poetry is growing in popularity among young writers because it allows them to utilise language in a more direct and open manner than conventional page poetry. With the help of the language and experiences of their main Discourse (which includes their family and personal history as well as their idiolect), they may make sense of themselves and carve out an identity. This method not only validates these features as viable themes or inspirations for poetry, but it also provides a road for young writers into membership in a literary community and the ability to engage in this new secondary Discourse with more confidence and a feeling of purpose. (Dymoke, 2017). Remaking school communities as "dialogue sites" where "different voices coexist and contested discourses of non-dominant groups are acknowledged and affirmed" is what the writers and Kostouli feel poetry can achieve (Kostouli, 2009; Freedman, 2007). For further information, please see the article by Kosotuli (2009, page 100).

Poetry writing development is viewed as a nonlinear process in terms of its progression.

According to Andrews and Smith (2011, p. 94), the writing process is often "idealised as a linear trajectory" Recursive writing is a continual reminder to all authors in digital environments, whether they are rewriting their own draughts or connecting socially with other writers online, or simply browsing the web for research reasons. Nonlinear and difficult to quantify progress in poetry writing is our claim, even with rigorous and constant scaffolding such as through workshops guided by professionals (Wilson, 2009, p. 396). Pupils who compose poetry have particular cognitive challenges, according to a study conducted by Wilson (2009) that examined primary-age poets' growth over an 18-month period. To some extent, this is related to the difficulty that young or inexperienced authors

have in "unlearn" the habits of writing prose after years of practise. When it comes to poetry, this "hedged-off area" at the end of each line poses a clear challenge to interact with (1993, p.3). For many young poets, it is because poetry is read aloud to them that they recognise rhyme as the most distinguishing feature of poetry (Elster&Hanauer, 2002). According to Wilson (2009), this may explain why they often write their poems in prose format and why rhyme is the most prominent feature of many of their poems. Young authors may appear to "move backwards" while they are learning a new genre or undertaking a difficult writing project that is unknown to them, according to Schultz and Fecho (2000, p. 1). Schultz and Fecho say that "backsliding" is not only normal, but also a "essential" element of the process, and we agree with them (2000, p. 58-9).

Because of this, advancement in poetry writing, as in other genres of writing, is marked by "moments of stalled or cyclical growth" (Andrews & Smith, 2011, p. 83). When students' preconceived notions of genre (or form, or model) are out of sync with what they want to write about, researchers like Sharples (1999) and Kellogg (1994; 2008) say the results may be limited. For these reasons and more, we agree with Wilson (2009) that developing students' rhetorical space thinking (Bereiter &Scardamalia, 1987; Sharples, 1999), as well as providing them with the necessary scaffolding in other aspects of poetry composition, is essential if poetry writing is to fully realise its transformative potential (Bereiter &Scardamalia, 1987; Sharples, 1999).

As demonstrated by the work of Andrews and Smith (2011), Compton-Lilly (2014), and Dyson (2005), novice poets may grow when they are surrounded by other poets' work, whether digitally or in print, and whether or not they are read aloud or written down. Specifically for young poets, Rosen (1998) and Boroditskaya and Rosen (2015) have made this point, noting that poetry's ability to engage in "conversation" (Boroditskaya& Rosen, 2015, p. 69) with other forms of discourse, including poems written by other people, both living and deceased, is a factor in the development of poetry as a form of discourse itself. By adopting this approach, poetry becomes both exciting and challenging for new authors (Boroditskaya& Rosen, 2015, pages 69–70). Thus, in accordance with Wilson (2009), we argue that poetry writing indications of progress may be slow to arise and even contain parts of absurdity at times. Writing in poetry demands the writer to engage in different sorts of play

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with syntax, words, and arrangement, as well as meaning, according to Wilson's (2009) theory. Whitehead (1995) and Chukovsky (1963) are cited in this regard. Because mature poets reward "discovery" and "surprise," the writer must have a meta-awareness of not just the needs for a single work, but also the writing process in general (Dunn, 2001, p. 140), making development look uneven (see Dunn, 2001, p. 140). That's the reason why Vygotskian terminology refers to poems that make sense when written as inner speech, but that don't sound fluent when written as outer speech.

3. Conclusion: towards a new model of poetry writing development

Young poets may discover poetry in a variety of ways, including with the help of their teachers at school, according to a new model that was created. Although present curriculum arrangements in Britain do not take into account the student or their surroundings, we want to place their encounters with social environments and texts that take place outside the classroom on an equal footing with those that take place inside it. Some students' experiences, such as Roderick (Schultz, 1997) and Tionna (Dyson, 2005) and Sean and Peter (Andrews and Smith, 2011) have showed how learners are able to own and create poetic writings with elements that are significant to them, as well as speak directly to their social surroundings. When it comes to the study of writing development, examples of poetry writing are in the minority; the vast bulk of the material is controlled by examples of prose writing. This has been proved by Nobel Laureate Seamus Heaney (Heaney, 1980; O'Driscoll, 2008).

As shown in Figure 2, Arnold (1991), Hanauer (2010), Schulz and Fecho's (2000) six propositions, Compton-Lily (2014), Andrews and Smith (2011), and theoretical positions on thought and language (Vygotsky, 1962, 1978; Barrs, 2016), intertextuality (Kristeva, 1986), influence (Bloom, 1997), and discourses (Bloom, 1997) influenced our model. (It's 2015). The poem also reflects on our own childhood experiences as poets, when we were both exposed to secondary Discourses in which poetry reading and writing were normal ways of conduct (see Wilson, 2015 and Dymoke, 2016a).

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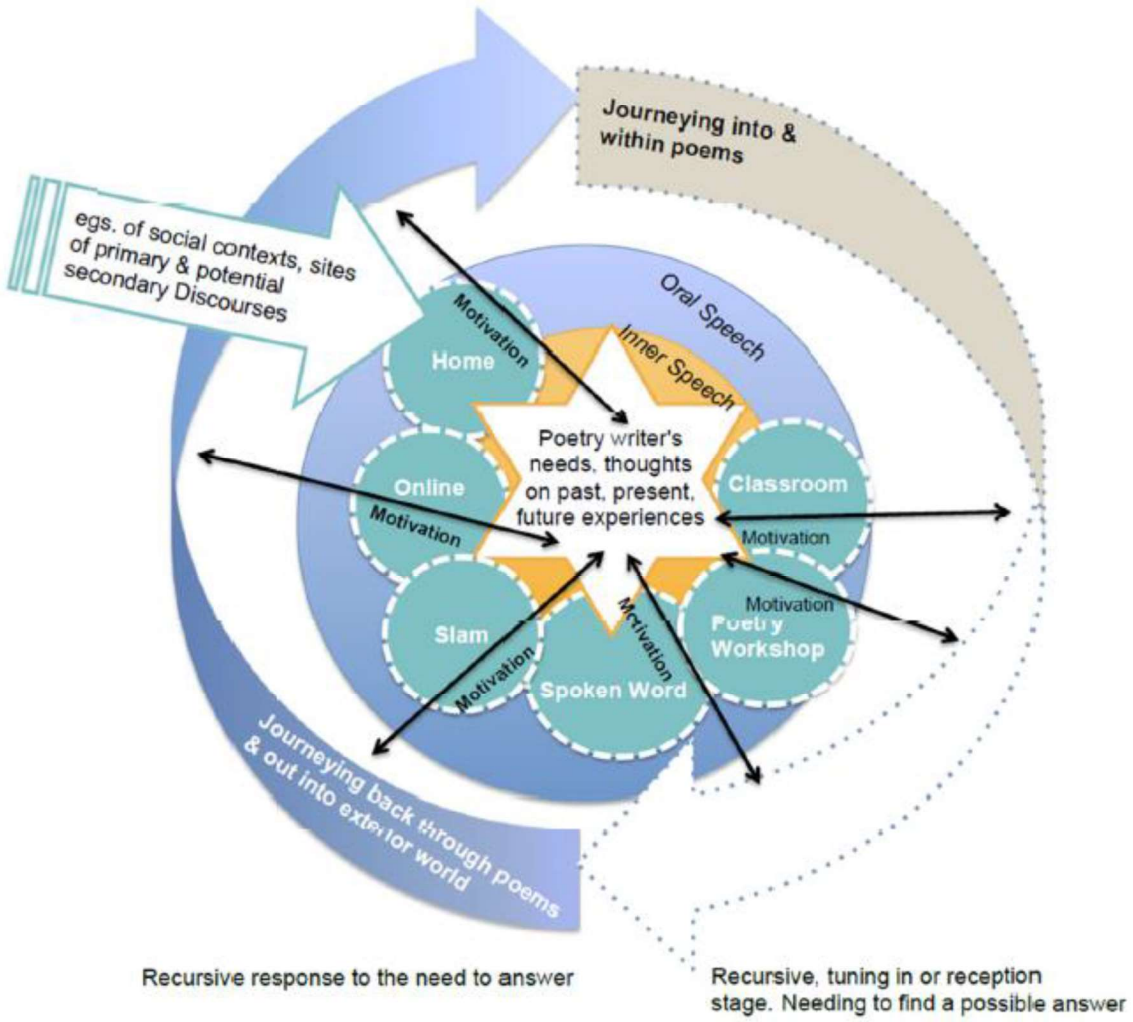

Figure 2: Poetry writing as a socially contextualised process.

We believe that the journey to becoming a poet is a series of travels of varying durations that occur concurrently and independently. There will be no direct route from point A to point B on any of these travels. Throughout the creative process, poets often cycle back and forth between different poems. Many writers are initially motivated by personal experiences from the past, the present, or a possible future. They may also be moved to write by thoughts and sensations that arise in their own minds. While working on individual word selections, they will also pay close attention to overall composition. Depending on your speed, this iterative process might take minutes, hours, days, months, or even years to finish. It's a quick, streamlined writing method that's tailored to meet the unique needs of poetry. It's possible

that the writers will return to other writings outside of their own, including those written by others. These texts might serve as inspiration for their own work, or they could serve as prompts for the completion of their own work (Bloom 1997; Pinsky 1988). Due to the constant back and forth travelling involved in the creation of a poem, "sometimes a poem never appears to truly get there" (Dymoke, 2003, p. 72). An important part of such excursions is the amount of time spent travelling to various noteworthy locations, such as the publishing, performance, or public acknowledgement of a particular poem or collection (Cremin, 2006). Poems by a young writer may be inspired by or begin in several contexts and subsequently develop inside a single one. Switching back and forth between different "secondary Discourses" is feasible (Gee 2015, p.168). During the process of writing, a young writer may draw on their former and new experiences in a range of settings, and learn ways to employ poetry's distinctive features to carve out a distinct voice for themselves. We have some proof of these travelling processes based on our previous studies and poetry writing (Dymoke, 2003, Wilson, 2009, Dymoke, 2017). In the next phase of our research, we want to conduct an investigation into the poetry-writing processes of young people in a range of diverse circumstances to further evaluate our theoretical model.

Writing poetry is a response to many demands caused by various events, as described in our model of poetry writing growth, which centres on the writer's social context. "journeying," refers to the writer's increased sensitivity and responsiveness to external factors as she gains a deeper understanding of the poem and its position in the world. When you write a poem, you are recording a conversation between yourself and the world in which you find yourself at the moment of composition. To emphasise the cyclical character of the process, we have designed this model in a circular shape. It is not the other way around when it comes to changes in poetry writing; instead, they are directly linked. Self-regulation, negotiation, and autonomy are all hallmarks of writing autonomy, which is characterised by a gradual withdrawal of others from the role of influencing the aims of writing (Dymoke, 2003). There is a Bakhtinian (1981) component to the learning in each of these cases, as though encouraging authors to converse with and populate the intentions (or frames) of others with their own intentions (or frameworks). In our paradigm, like in other theories of learning as a social practise, there is a paradox that cannot be overcome. Schools should avoid concealing these occurrences at their own peril, which include interactions that take place both within

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and outside the classroom and that are influenced by social processes such as laws and curricula.

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