



# *Reading and Writing Poetry*



United Nations Educational,  
Scientific and Cultural Organization

THE RECOMMENDATIONS OF NOTED POETS  
FROM MANY LANDS ON THE TEACHING OF POETRY  
IN SECONDARY SCHOOLS

**UNESCO**  
**EDUCATION SECTOR**  
**Division of Higher Education**  
**Section for Teacher Education**

Editor: Richard W. Halperin

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*For further information please contact:*

**CHIEF, SECTION FOR TEACHER EDUCATION**  
**DIVISION OF HIGHER EDUCATION**

**UNESCO**

7, place de Fontenoy, 75352 Paris 07 SP, France

Tel: +33 (0)1 45 68 0823

Fax: +33 (0)1 45 68 5626

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PARIS, 2005

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- ❑ French P.E.N. (Fédération Internationale des PEN Clubs; P.E.N. = Poets, Essayists, Novelists)
- ❑ The Annual International Mittelfest 2000 in the city of Cividale, Italy
- ❑ The Arab Bureau for Education in the Gulf States
- ❑ The International Baccalaureate Organization
- ❑ The International Poetry Festival in Medellín, 1999, Medellín, Colombia
- ❑ The Verona Institute for Opera and Poetry, Verona, Italy

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# Introduction

*This booklet is a collection of opinions of nearly 50 important poets from 25 countries in 5 continents on the best ways to present poetry to secondary school pupils. It is mainly intended for use in teacher training programmes, to bring to methods of teaching poetry two important dimensions: the creative perspective of poets themselves, as well as the perspective of different cultures regarding the reading and writing of poetry.*

*It is not intended as a methodology in itself. Ordinarily, the manuals used by teachers for the purpose of devising lesson plans for the teaching of poetry are written by pedagogues and are largely based upon research and experience drawn from the field of teaching.*

*The enrichment of these methods by the consideration of the views of major living poets themselves can be very valuable in the training of teachers in ways of stimulating the creative thinking of learners of secondary school age. In fact, it is to be hoped that users of this guide will consider inviting poets into teachers' classrooms. Furthermore, the enhancement of methods of teacher training by viewpoints from many different cultures broadens the approach of the teachers in schools, emphasising multicultural education or peace education.*

*The text consists of responses to questions on the teaching of poetry at the secondary school level. The responses were received in many different languages. They are presented in three separate publications, in English, French and Spanish, respectively. The full texts of the three publications, as well as the responses that poets submitted in languages other than English, French and Spanish, can be viewed in their original untranslated forms on the website:*

*<http://www.unesco.org/education/teachers/poetry>*

*Each poet was asked also to supply, optionally, biographical data; some did, others did not. That information is also reproduced.*

*A summary by the noted Irish poet Paul Muldoon is provided at the beginning of the English version, and an overview by the noted Lebanese poet Vénuš Khoury Ghata is provided at the beginning of the French version, to offer a possible synthesis of the thoughts contributed by so many different poets. However, it is not the goal of this project to evaluate or compare the ideas presented by all these poets. Each user of the booklet, in each part of the world where it is used, will likely find different sections useful for different reasons.*

*We wish to extend our profound gratitude to all the poets who participated in this project and who have made a gift of their thoughts to UNESCO and to teachers worldwide.*

*This booklet is distributed free of charge.*

# Summary

by Paul MULDOON

## WHY POETRY SHOULD BE TAUGHT AT THE SECONDARY LEVEL

One of the functions of poetry is to help us make sense of ourselves in the world. It follows that it should be an integral part of the education of young people who, particularly in the adolescent years, have such difficulty in making sense of themselves because, as one poet put it, their inner world is centripetal.

The teaching of poetry will develop communicative skills while students are still young and, hence, flexible. Such flexibility, including an openness to the possibility of discovering something new, is of primary importance in both the reader and writer of poetry.

Since it is a reflection of the world and humanity, poetry should be taught as a discipline in its own right, as likely as history, geography or biology to offer a system of revelation.

## HOW TEACHERS CAN CULTIVATE ORIGINAL THINKING CONDUCIVE TO THE CREATION AND UNDERSTANDING OF POETRY

We recommend that the teaching of poetry be seen as a participatory experience. Teachers should not insist on one interpretation of a poem, but allow students to take an active role in interpretation.

Since it allows little latitude for active participation, the learning of poems by rote is not recommended as a primary method of introducing poetry to young people. As one poet put it, Poetry is the voice, not recitation.

This is not to suggest that exposure to the tradition of poetry should not be given a place, since some familiarity with the poetic tradition of a culture is necessary, only that it should not be given first place.

One of the most effective ways of helping students become more adept in understanding poetry is to encourage them to try their hands at composing it.

The classics of any culture are often thought of as being untouchable. The reinterpretation, including the parody, of classics by students encouraged to try writing their own poems has the curious advantage of bringing them into real proximity with what might previously have seemed remote.

The poems to which young people are exposed should be accessible, and of interest to them. They should reflect what it is to be alive today, be seen to be relevant to the modern world.

We recommend that the understanding and composing of poetry be most usefully thought of as a form of play, a game with language. Pride of place should be given to the suggestive power of words. Students should be encouraged to find arresting similes and metaphors. The discovery of likeness between unlike things is at the heart of poetry. Students should be encouraged to think, as one poet described it, at an angle to the subject.

To that end, students should also be encouraged to keep journals in which they make a note of striking images. They should make a note of anything out of the ordinary that occurs to them, including clever phrases, jokes, unfamiliar turns of phrase. The use of the dictionary is also to be encouraged, since an interest in the nuts and bolts of language is vital to anyone interested in understanding or composing poetry.

Students should be encouraged to integrate other art forms into their attempts to compose poetry. Much may be learned from popular music, including rap, as well as painting and film. There is a close relationship between poetry and the musical and visual arts.

We strongly recommend the setting up of group activities, including the surrealist method whereby one person begins a poem and another continues it without seeing the previous line. This underscores the sense that poetry is an activity in which the writer gives him- or herself over to the idea of unknowing, as well as that sense of play emphasised by so many poets.

It's absolutely vital that students be exposed to contemporary poets in the classroom. Poetry must be seen as belonging to the living, rather than the safely dead. Poets, particularly those who can connect with adolescents, should be invited into the school on a regular basis.

Students should also be encouraged to start poetry clubs, to publish magazines, have poetry recitals. They should feel that they have entrusted themselves to the activity of writing and reading poetry, rather than having it thrust upon them.



## **WHY STUDENTS SHOULD BE EXPOSED TO POETRY FROM BEYOND THEIR OWN CULTURE**

One of the effects of poetry is to change how we look at the world. It metamorphoses readers into different beings.

This new understanding of ourselves and our environment has an influence on what we contribute to the world. In addition to better understanding ourselves, an exposure to the poetry of other cultures leads to a better understanding of those cultures.

Poetry is a powerful reflection of diversity, teaching us to value the freedom to praise and criticise. One poet describes it as a powerful antidote against demons of power. Poetry encourages us not to impose authoritative interpretations but to develop individual responses, to be non-prescriptive, non-didactic.

The inclination towards the non-prescriptive and the non-didactic fosters the values and attitudes, which reinforce peaceful coexistence.



<b>NAME</b>	<b>Country of Birth/ of Residence</b>	<b>Language of response</b>
1. AIDOO Ama Ata	Ghana	English
2. AL-BABTAIN Abdulaziz	Kuwait	Arabic
3. AL-GOSAIBI Ghazi	Saudi Arabia	Arabic
4. AL-HAZMI Mansour Bin Ibrahim	Saudi Arabia	Arabic
5. AMOA Urbain	Côte-d'Ivoire	French
6. ANOMA KANIE Léon-Maurice	Côte-d'Ivoire	French
7. ARBELECHE Jorge	Uruguay	Spanish
8. Asociación de Opiniones de Escritores	Costa Rica	Spanish
9. AZEZE Fékadé	Ethiopia	English
10. BLOT Jean	France	French
11. BOLAND Eavan	Ireland/USA	English
12. BONI Tanella	Côte-d'Ivoire	French
13. CADORESI Domenico	Italy	Italian
14. CAMARA Nangala	Côte-d'Ivoire	French
15. CLANCIER Georges-Emmanuel	France	French
16. DADIÉ Bernard	Côte-d'Ivoire	French
17. DAVID Sandu	Romania/Israel	English
18. DJELHI YAHOT Adamoh	Côte-d'Ivoire	French
19. FORD-SMITH Honor	Canada/Jamaica	English
20. GEBEYEHU Berhanu	Ethiopia	English
21. GENTILUOMO Paolo	Italy	Italian
22. GROBLI Zirignon	Côte-d'Ivoire	French
23. GUEVARA MIRAVAL Jaime Pablo	Peru	Spanish
24. HELFT Claudine	France	French

NAME	Country of Birth/ of Residence	Language of response
25. HELU-THAMAN Konai	Tonga/Fiji	English
26. ISHFAQUE Ahmad	Pakistan	English
27. JARAMILLO MUÑOZ Eduardo Hugo	Ecuador	Spanish
28. KASSAHUN Dagnachew	Ethiopia	English
29. KHOURY-GHATA Vénus	Lebanon	French
30. KISS Irén	Hungary	Italian
31. KONAN Nokan	Côte-d'Ivoire	French
32. LEVTCHEV Lubomir	Bulgaria	Russian
33. MIEZAN-BOGNINI Joseph	Côte-d'Ivoire	French
34. MORANDINI Luciano	Italy	Italian
35. MOTION Andrew	United Kingdom	English
36. MULDOON Paul	Northern Ireland/USA	English
37. SECK MBACKÉ Mame	Senegal/France	French
38. SILVA SANTISTEBAN Rocío	Peru	Spanish
39. STÉTIÉ Salah	Lebanon/France	French
40. VILLALTA Gian Mario	Italy	Italian
41. WOLDE-EYESUS Haddis	Ethiopia	English
42. WOLDE-SADIK Neway	Ethiopia	English
43. Workshop, Medellín, 1999 - DUTTON Paul - RAKEI Fatema - Anonymous - Anonymous - Anonymous	Canada Iran The Netherlands	English English English English Spanish
44. YIMAM Baye	Ethiopia	English

## *The Five Questions which the Poets were Asked*

- 1.** *How would you like to see the purpose of poetry presented to adolescents?*
- 2.** *How would you want teachers to differentiate poetic language from prosaic language? Are there teaching methods to stimulate the use of poetry by adolescents to express or understand thematically or emotionally difficult subjects?*
- 3.** *How might teachers help motivate young people to visualize images created by poetic texts and cultivate attention to the use of imagery in poetic expression?*
- 4.** *How can teachers help students at the secondary school level use poetry to sharpen the understanding of the difference between subjective and objective perception?*
- 5.** *Are there any methods used in your country of birth or residence which you personally find effective for the teaching of poetry to secondary school learners which could be used equally well in other parts of the world?*

*The Poets' Responses  
to the Questions*

## **AIDOO Ama Ata (Ghana)**

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1. Like all artistic products, poetry offers entertainment and relaxation from work and other sources of tension. When it is very good, it offers information about other worlds - inner and outer - that we were not aware of. At its best, poetry can inspire us to be better human beings.
2. Poetry uses fewer words to represent the most verbally expansive idea, and it has, or should have, internal rhythm.
3. By getting them to use their imagination, and to develop a feel for the multi-dimensions of words.
4. To begin by asking students to try and see if they can be poets and experience whatever environments or incidents poets are conveying.
5. Parallel representations of ideas.

## **AL-BABTAIN Abdulaziz Saud (Kuwait)**

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1. Through the presentation of readily accessible, enjoyable selections of classical Arabic poetry. The poems selected should include immediately appealing passages that will stimulate further reading, understanding and critical appreciation, with a view to facilitating the discovery of their creative aspects.

The poems selected should deal with matters within the area of interest of the target group of young people; these poems should speak to their problems sincerely and objectively and should suggest solutions to those problems, or else encourage the young people in question to seek solutions for themselves.

The poems selected should be varied in terms of subject matter; they should not overemphasize social and ethical aspects while neglecting either personal, emotional aspects or the indispensable element of national feeling.

2. I find the first part of the question (“How would you want teachers to differentiate poetic language from prosaic language?”) rather strange. Teachers are hardly the appropriate target group for this particular question!

Poetic language is differentiated from prosaic language by its musicality, rhythm, metre and rhyme.

The teaching method that is appropriate for making an adolescent use poetry as a form of expression consists in analysing and constructing poems, then making

him/her appreciate them through the aesthetic and intellectual elements that they reflect, in terms of both form and content. Another useful technique is the careful, conscious memorization of selected passages. By these various means, the students' latent talents will be awakened, and they can be stimulated to use poetic language for expressive purposes, as poets themselves do.

3. By encouraging them to read the works comprising their cultural heritage, beginning with the basic sources of the Arabic language, such as the Holy Koran, followed by pre-Islamic poetry and other great works.
4. The Arabic word for "poetry" (*shi'r*) is derived from the word *shu'ūr*, meaning "feeling" or "awareness", i.e., by definition, subjective perception. Once a young person or student has become thoroughly familiar with the tools of poetry, including language, musicality, metre and rhyme, and with the rules of grammar and inflection, and has acquired an adequate grasp of his or her cultural heritage, including the language's wealth of synonyms, these various factors will help his or her native poetic talent to grow and burgeon. In the first place, the adolescent will learn to speak of his or her feelings and personal issues. This is subjective perception, which must necessarily precede objective perception, i.e. everything external to subjective perception. The student will go on from there to learn to differentiate between the two kinds of perception.
5. To date, I have not identified any such method. However, there is an infrastructure element that may serve to underpin effective teaching methods if properly developed. I refer to audio-visual Arabic poetry libraries in the form of videocassette recordings in which poetry is recited by a person with an attractive voice, with attention to grammatical correctness and expressiveness of delivery.

## AL-GOSAIBI Ghazi (Saudi Arabia)

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1. There are two essential conditions: one is the selection of texts that are not too inaccessible in terms of vocabulary and terminology, and the second is that the selected texts should, in so far as possible, deal with subjects with which an adolescent student can readily identify, such as an exciting description of some kind or a human relationship.
2. This is an issue that involves more than language. Poetry is differentiated from prose by its musicality (metre) and its resonance (rhyme), in addition to its language, which should be lucid and inspiring.

Teachers, for their part, must be supplied with books of selections of the best of Arabic poetry, both ancient and modern. Two excellent examples are *D'wān al-shi'r al-'arabī* (collection of Arabic poetry), published by Adonis, and *Kitāb al-shi'r al-'arabī al-mu'āsir* (contemporary Arabic poetry), edited by Ibrahim al-Urayyid.



3. A person who does not possess something cannot give it to someone else: a teacher who does not fully enjoy poetic imagery will not be able to convey this pleasure to his or her pupils. What is essential in this connection is to get away from the traditional word-by-word concentration on meaning, inflection and figure of speech; rather, the passage should be viewed as a whole, as though it were an oil painting, and the features of that painting elucidated.
4. The teacher can do this by quoting pertinent verses, thereby developing the faculty required for the use of poetry in suitable contexts. At the diploma distribution ceremony, for example, the teacher might quote the celebrated line of Al-Mutanabbi:

*“An individual cannot expect to attain everything that he or she hopes for;  
The winds blow not as ships would wish.”*

or the equally celebrated line by Shawqi:

*“The things that one desires will not be obtained by hoping,  
but the world can be won by struggle.”*

5. No.

### **AL-HAZMI Mansour Bin Ibrahim (Saudi Arabia)**

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1. I am not sure what is meant by the expression “the purpose of poetry”; possibly this is an instance of an original text that has been incorrectly translated. However, if we take it that “the purpose of poetry” is intended to signify the goals or objectives that the poet seeks to attain through his or her poem, it is important to understand that in the age in which we live, those objectives or goals are not the same as they were in former times. I mean by this that a given passage may be read in various ways, and in the present age that is a difficult task, not only for young people but even for persons who are highly educated. Consequently, continuing training in the reading of modern poetry is indispensable.
2. There is no clear-cut dividing line between poetic language and prosaic language. There was a time when it could reasonably be said that the former spoke to the feelings, whereas the latter spoke to the intellect. However, the concerns of literature are not rigorous or definitive in the same way as the concerns of science, and in any case the present age has witnessed the appearance of what is known as the “prose poem”. In view of the extent to which literary genres have overlapped and become intermingled, we can no longer differentiate between poetry and prose as was routinely done in the classical period.
3. In my opinion, these poetic images can be brought closer to young people’s minds through extensive reading and training in understanding and appreciation, paving

the way for the reconstruction of the images in question by their imaginations. In the age in which we live, it may be desirable to enlist the assistance of modern tools and techniques in promoting the understanding and evaluation of complex poetic imagery via cinematography or television.

4. In my view, teachers themselves, in general, need special training before they can reasonably be expected to undertake this task successfully. At the same time, it is essential to create a suitable climate for interaction between teacher and student, and also to take advantage of extracurricular activities to make poetry something enjoyable, not merely a subject taken in school.
5. Unfortunately, no. In my considered judgement, the understanding and appreciation of literature have become so remote from today's students that there can be no meaningful comparison between them and their predecessors of earlier generations. This may be a general situation rather than one that is specific to a particular country.

## AMOA Urbain (Côte d'Ivoire)

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1. As suggested in our doctoral thesis entitled "*Textanalyse du discours poétique. Le cas du langage tambouriné*", the work done with students of the Music Department of École Normale Supérieure has shown that the teacher has to:
  - 1) recite the poetry out loud to make it felt;
  - 2) make it felt so that it can be set to music and/or rewritten in dramatic form to be able to perform it.

2. They should have a thorough grounding in poetic language: the poetics of prose and the poetics of poetry.

Basic principle: to understand the text and be able to grasp how it works. For methods and strategies my thesis, which can be made available if required, makes this a key objective.

3. Poetry classes, as we have been teaching them in a number of secondary schools and in the sessions run on behalf of the "Agence Intergouvernementale de la Francophonie", are feasts: a rewriting feast – a dramatization feast – a music feast (on two levels: the search for musicality in the text, prelude to setting it to music). Poetry classes must be a prelude to a poetry recital.
4. Among the desired approaches one may include in the appreciation of poetry as art and creation. This means that the teacher needs to:
  - 1) understand the text and be able to interpret what is unconscious in it;
  - 2) feel;

- 3) make others feel and understand (feeling → subjectivity / understanding → objectivity).
5. The following are some of the methods that may be considered:
- Reciting aloud while miming the poem
  - Reciting aloud with students imagining they were in place of the characters
  - Punctuating the recitation with songs and group participation
  - Having students learn the poem by staging it as a play
  - Producing teaching cassettes.

## ANOMA-KANIE Léon-Maurice (Côte-d'Ivoire)

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1. We regard Poetry as the foundation and culmination of all the literary genres that provide the basis for understanding and exploring the essence of culture. A poet can therefore perfectly well be a novelist, playwright, storywriter, songwriter, etc. This is why its importance must be stressed in teaching, and why it is a mistake to remove it from school curricula. It is absolutely essential to study and teach Poetry, which is complete in itself, and to know that one is generally born a poet but may sometimes become a poet through study, culture and hard work. Poetry can lead on to philosophy and science.
2. To introduce young people to poetic language, which is different from prose, to accustom them to humanize beings and things (inanimate objects, do you have a soul...? etc.). To make inanimate objects speak as if they were human, like people, and above all make others imagine what one wants to say, rather than just saying it outright.
- Example:** *The sun rises*, No, this is prose. You must say, **for example:** *Night withdraws and shines forth the day*. Poetry!
3. If teachers are to succeed, they must be poets themselves first, love and inspire the love of poetry, then teach it. Ideally, good poets should be brought in to teach their art. This is a condition of success. Ignorance leads to the impasse in which we find ourselves now.
4. A teacher should be not just educated but cultured; something that comes from much reading, cultivating the arts and personal observation, as one may be educated without being cultured or enlightened.
5. Stories – African aphorisms and proverbs. Not hesitate going into villages and encampments and listen to their inhabitants, the traditional chiefs, their many-flavoured languages.

## **ARBELECHE Jorge (Uruguay)**

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1. As a reflection of the world and humanity, grounded in both sensibility and intellect, and expressed through language.
2. The most effective way of getting through to adolescents, initially, is through the senses. The difference between poetic and prosaic language has to be a subtle one, as the language of poetry does not necessarily have to be literary and pretentious.
3. To help with the visualization of poetic images, use could be made of other disciplines such as the plastic arts, music and the use of computers.
4. They can help to establish these differences by encouraging and guiding adolescents to do creative work of their own, so that they feel the need to express themselves artistically.
5. None. By and large, as in the rest of the world, there is a prejudice against poetry, and I think it is the hardest genre to teach.

## **Asocio de Opiniones de Escritores (Costa Rica)**

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1. As a need to express deeply personal feelings that condense an analysis of a special situation or of existence in general.
2. Poetic language is different from prosaic language. The latter is direct and concise and defines precisely a situation or an aspect of it. Poetic language goes to the heart of the matter without preamble. It is like an extract of the essence of beings and situations that covers other interpretations.
3. By reading and analysing many texts. Poetry is not only for the person creating it. The beauty that emanates from it must be shared. A piece of poetry exists only if numerous readers live with it and are touched by it. Beauty is not something that I alone can feel; everybody, or at least many people, must be moved by it.

Poetry is synthesis, truth, beauty. And most of all, the beauty of the word, not only its form but also, especially, its content.

4. Like any verbal expression, poetry needs to be comprehensible, not by the intellect, but by the emotions. It should be read and perceived as feelings captured through words, emerging so that it reaches the soul of the adult or of the listener. It is not only a question of using the right language. It is the combination of words and ideas that transcends into beauty; content that goes beyond language, which can be beautiful, nonetheless. Language should be kneaded until it produces the exact poetic feeling.

What should not be done is to produce a confusing and incomprehensible language that leaves behind no ideas or feelings. Thus, simplicity of expression is the most appropriate language to transcribe the beauty that poetry should unfold.

5. Not particularly. The ideal method, however, is reading and writing poetic texts.

Students must be allowed to express feelings, evoking and experiencing situations that have an emotional impact. A landscape, a night of full moon, a sunset, a flock of birds, a delightful song, a fine action, etc. are situations with which young people need to connect, so that they are awakened to that poetic world which all human beings have inside them, even though some are better able to express it than others.

After writing a poem or poetic text, the author should always be asked to read it several times over so that he can refine the language. That there be no wasted words, no unnecessary repetition of the same ideas or feelings.

## **AZEZE Fékadé (Ethiopia)**

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1. I generally believe that literature can be one of the tools of those who like to think that the teaching of short, beautiful poems written in simple language but dealing with various subjects and issues of serious concern to mankind, will contribute a great deal in shaping the personality of the young the world over. Bringing back poetry (literature in general) to secondary schools, colleges and universities with reasonably good dosages will, I hope, clear the way in for sanity and the way out for Rambo, Kunfu and violence from the minds of youth.
2. There is no other way that I can think of, apart from using illustrative texts for both. Of course, starting with simple texts and gradually upgrading them to more complex ones would be ideal. This, however, is easier said than done.

*To stimulate the use of poetry by adolescents to express or understand thematically or emotionally difficult subjects:* **1)** select poets using simple words and images from daily lives of people rather than those poets using intellectual imagery (Greek, Roman, Biblical myths and legends, etc.); **2)** discuss the poem at hand, starting with the title before reading it; **3)** let the teacher discuss the theme of the poem or the subject of it before reading the poem in class. I have found this method rewarding while teaching Amharic poems.

3. There are lots of images used in everyday conversation. What often goes for prose is not exactly what it appears to be. There are many images and metaphors used in

everyday parlance. Teachers should, I think, pay more attention to these than they have done so far. Collecting these and citing them as examples illustrating the use of imagery in daily life routines would be a good start.

Another way of motivating young people is encouraging them to memorise short, simple, beautiful and deep poems. This, I think, helps them to develop a sense of rhythm and appreciation of poetry.

Moreover, teaching poetry should be taken as teaching about life: beauty, ugliness, death, values, war, drought, etc. Making it dry and too academic (talking about metres, etc.) is generally repulsive to young students. It will be more rewarding if teaching poetry means teaching how to feel, how to understand the way others feel and live, and how to create a balance between the multitude of feelings around us.

4. This is a good question. The problem is rampant among our students generally, irrespective of their field of specialisation. Therefore it has to be tackled as a general problem of perception.

Poetry can, in a way, contribute towards the alleviation of this problem. The key solution lies in the competence of the teacher who selects, discusses and explains the right texts that serve as good examples for the issue under consideration. Of course, preparing textbooks could be envisaged by UNESCO and its experts.

5. I am sure every teacher has his own methods. I don't remember the time we discussed this issue publicly.

## **BLOT Jean (France)**

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1. As the expression of life itself, a spontaneous leap of language. The way of saying what words cannot capture. The world of their inmost heart. As what adults still retain of childhood.
2. As the opposite of syntactical Order.  
Of the dictatorship of official language.  
As a game – a liberation. Write anything, anyhow!
3. Video: show a film about the Albatross.  
Read: the poem *The cicada and the ant...*  
Tell them to look carefully at a tree, a cloud.  
Ask them to draw what they have seen in a poem. Stress the natural surprise of the right metaphor.



4. Animals as described in the dictionary. The same animals in fables (or T.S. Eliot). A film about roses, mountains, lakes, etc. The same in quotations from the poets (Lamartine, Hugo, Baudelaire, etc.), wine etc.
5. No.

## **BOLAND Eavan (Ireland/USA)**

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1. The chief principle of teaching poetry is participation. You cannot teach it to adolescents, to adults or anyone else unless they **participate** in what they are reading and hearing. That means that the poetry must take the **fullest cognizance of their culture**, their backgrounds, their histories or anti-histories. It must not be taught as an oppressive canon of great statements, but as something that they can join in and make their own.
2. The way of differentiating prosaic and poetic languages is once again by argument, by engagement and not by absolute statement. The fact is that a Zulu war chant (used at Nelson Mandela's inauguration) is quite different from a poem by Wallace Stevens. But the differences are complex, not simple. Each society generates a slightly different idea of what is prosaic and what is poetic. The value, in terms of education, is to open the debate and not stifle it by conclusions.
3. One method is to hold up models and emblems of the way a poem is made. Take an image from a 1914 war poem, then ask the class to write that image as if they were soldiers in the American Civil War (or any other replacement for this). Or a poem by Anne Bradstreet about the burning of her house, and ask them to re-make that image in the context of a contemporary act of urban arson. Once they participate - that principle again - they visualize the image within the context which it first proceeded from: that is, human experience. Taking images out of that context is usually very unsuccessful with young students.
4. I simply don't see this as a function of poetry: the very reverse in fact. The teaching should be making connections between the two, rather than distinctions. The difficulty is to get students to **trust subjective judgement**.
5. There are so many different ways of teaching poetry that no one single one is perfect. Ireland relied heavily on mnemonic work, and not always to good effect. But there is no doubt that group work – the getting of students in small groups to read to one another and to write together – replicates the old communal aspect of poetry and is very effective for countering the fear that poetry marks out the student who likes it as “uncool” or unsocial.

## BONI Tanella (Côte-d'Ivoire)

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1. In the first place, poetry is the primordial utterance. And the utterance is expressed and condensed in words, rhythms and images.
2. One has to stress the singular appropriateness of the poetic word as the bearer of images and meaning.

Moreover, a single word does not make a poem.

Poetry resides in the **alliance**, the **arrangement** of words.

3. Poetry is also the **voice** and not, as is often taught, recitation. Motivate young people by having them write poetry themselves: group poems (about a particular situation or event), individual poems using a vocabulary they have found together, etc.

Dwell on the aspect of **wordplay** and the **celebration of words** to give them a taste for poetry. The main thing is to liberate language.

4. Stress that poetry is first and foremost a matter of sensitivity, of perceiving the subject, of visualization and above all of feeling. Objective perception is a matter of **truth** and **demonstration**.
5. A joint search for vocabulary and the writing of poetry either jointly or individually.

## CADORESI Domenico (Italy)

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1. Although I do not think there is general agreement about the “purpose” of POETRY, as this “purpose” depends on people’s individual “views of life and the world”, I think I can say that my hope is to see the day when Poetry is on offer in educational curricula as a discipline in its own right, detached from the “mare magnum” of Literature, which almost always comes down to a list of names and titles.

This would not be doing Poetry a special favour, since Art and Music, for example, are already in this position (even if almost always in a purely notional way that ends up creating blindness and deafness!).

In any case, I would not want to be seen as an idealist calling for some abstract spiritual use of poetry as the repository of the “voice of the Muses”.

In my opinion, poetry is, rather, absolutely technico-expressive and completely non-technological means of communication that can be decoded and reconstructed in order to be able to understand its value and obtain real information.

Thus the need to treat it autonomously, and indeed at different levels.

Furthermore, this ought to be done with all the Arts.

2. There is a discipline called “narratology”; so the differentiation “exists”. It would suffice for teachers to know this and to have the opportunity of working objectively on this basis, in full awareness of their reasons for doing so.

This “differentiation” is actually a specific technical fact; and it is necessary, if we want to avoid slipping back into the generic vagueness of “Croceanism” (from Benedetto Croce and his school of thought).

On the subject of how to identify the “differentiation” we are concerned with here, a thick sheaf of pages would have to be filled, and this is not the time or place for that! However, at least one absolutely basic thing can be said: **“ALWAYS RETAIN THE clearest distinction between prose and poetry”**. But it should also be made clear what “prose” is being referred to. I refer, of course, to “narrative prose”, which has artistic ends. But a “shopping list”, whose sole purpose is to provide the reader with objective information, without requiring the shopper to “participate”, is also prose.

I do not really agree with “teaching methods” aimed at widespread use of poetry to express or understand difficult subjects thematically or emotionally. This seems to me to be a type of educational project that instrumentalises poetry in an unacceptable way.

3. By making them understand, through appropriately constructed combinations of words, for example, the benefits of an imaginative knowledge that is a different “thing” from objective and conventional knowledge.
4. It is not so much the “subjective perception” that is important as the “imaginative” one, which can be common to many, i.e. expressive combinations using language that can be compared with the expressive combinations of colours or symbols or metaphors or signs to be found in painting or music.

To achieve this result with people who are “not gifted” and to whom this type of knowledge is therefore alien, much time is needed, and much specific professional skill.

5. I would say they are to be sought above all in popular culture (lullabies, nursery rhymes, proverbs, choruses, spontaneous work songs, etc.), from which basic meanings and values can be extracted at a preliminary stage, before moving on to higher levels that gradually lead to artistic expression.

## CAMARA Nangala (Côte-d'Ivoire)

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1. Poetry is first and foremost a matter of feeling. Its purpose is to celebrate beauty through the musicality of sounds. Adolescents need to be shown that, besides versification, alliteration is also a vehicle for rhythm.
2. Poetry is distinguished from prose by a deliberate rhythm or cadence that innervates it, and by metaphors. It is a good idea to start workshops where poems are said out loud. Thus, poetry clubs could be started in teaching establishments to encourage adolescents to write poems. These clubs could invite poets and storytellers.
3. The difficulty that adolescents come up against is how to place the poem in context. To facilitate the visualization of images, it is a good idea for adolescents to be confronted with relevant images from their immediate surroundings. When adolescents are presented with poems that are outside their day-to-day experience, they see poetry as a daunting discipline. Initiation should be through poems that affect children directly. Texts taken from griots, storytellers or traditional ceremonies can be used for this purpose. In my book *Le Printemps de la Liberté*, I mingled poetry and prose in order to familiarize readers with poetry. Time will tell whether this experiment has yielded results.
4. The practice of poetry is severely lacking in secondary schools. How can you use a weapon that you do not know how to handle? The idea of poetry clubs, poetry competitions, meetings with poets, storytellers and so on, is one route. Organizing guided tours of certain sites could also spark off the poetic urge.
5. –

## CLANCIER Georges-Emmanuel (France)

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1. Readings of poems – those of today as well as those of yesterday and of past centuries – heartfelt and competent readings, without overlooking the playful side or the humour of certain works; meetings and conversations with poets, these are things that would give children and adolescents the feeling that poetry magnifies life, offering them vaster, deeper space and time. Likewise, reading the *ars poetica* of great poets, as expressed by them in books or letters, would make pupils aware of the existential demands involved in any true poetic creation (for example Rilke, *Letters to a Young Poet*).
2. In my opinion, rather than differentiating the language of poetry from that of prose in the eyes of adolescents, it would be better to make them feel the qualitative difference between the utilitarian language of communication and the language of poetic creation, whether this turns to verse or prose as its medium.

It must be shown, by many examples, that poetry can be found outside of poems, in “prose poems” of course, but also in novels, stories, plays and films.

3. Many poems are in “correspondence” – in the Baudelairean sense of the term – with pictorial works, even film images. Teachers could show these images and read or have the pupils themselves read the poems that “correspond” to them.

Cf. for example: Baudelaire and painters, Hugo and his own drawings, Apollinaire and Picasso and African art, Cocteau, Prévert and their films, surrealist poets and painters, etc. Senghor, Césaire, Depestre and “images” of their native lands. Edouard Glissant, etc.

4. The most interesting thing would be to make adolescents see, for example by holding discussions that bring together poets and scientists (biologists, astrophysicists, astronomers, biochemists), the analogies between the poetic and scientific perceptions of the infinite complexities and the great mysteries of the living beings of our planet and the universe.
5. Rediscovering the value of learning poems by heart and reciting them, poems chosen by the students themselves from collections of undoubted quality. Making more widespread use of poetry-writing workshops, not with the aim of “training” new poets, but to enable pupils, through the game of writing exercises, to achieve a better perception and understanding of the inner paths and language work of poetic creation, and thus to guide them towards a better, more sensitive, richer and deeper reading of old and new poetry.

## **DADIÉ Bernard (Côte-d'Ivoire)**

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1. There is no purpose in poetry.  
It is total freedom.  
It is an essential language – unity of inspiration.
2. By establishing a basic lexicon for each poet.  
Body movements.  
Having great sensitivity to words, wanting to turn to the dictionary.
3. –
4. –
5. The story – unity of inspiration.

## DAVID Sandu (Romania/Israel)

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1. Through developing prevailing hidden areas of the soul, particularly the adolescent soul, opening new horizons to understand abstract expression and the relationship between words. To create understanding of the world beyond the everyday reality; to foster a connection between what is written in the poem and its reflection in the soul of the reader. Not to impose authoritarian interpretations but develop individual, independent paths, authentic, direct response. The teacher is the guide. The reader, like the story of Roshoman, brings his own version of what is written.
2. By much reading of poetry and comparison with prose, through theoretical study of prosody and concepts in poetry, such as image, metaphor, etc.
3. By developing awareness of literature; teaching must connect with everyday life and the world of the student; awareness of the linguistic environment of images and by rich example; by comparison with prose to demonstrate the differences.
4. The acquisition of poetic knowledge gives the student an objective view of poetry. The knowledge of poetry depends on the mind/mentality of the student and his emotional affinity to a poet and his writing. After all, true understanding of poetry is a cooperation between poet and reader.
5. In Israel poetry is taught in the framework of literature in general. Acquisition, love and knowledge of poetry depend largely on the teacher's openness to poetry and pedagogical ability. One of the things that aid in bringing the student closer to poetry is the possibility of studying contemporary poetry close to the students' world rather than classical poetry.

## DJELHI YAHOT Adamoh (Côte-d'Ivoire)

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1. A type of language, a form of writing from which a moral can be drawn.  
It enables the concepts and ideas it carries to be internalised.  
It opens the way to better diction, mastery of the language as, unlike other types of writing, poetry can be learnt by heart.  
It is an unusual way of saying something.
2. Teachers could differentiate the language of poetry from that of prose by: structure, imagery and symbols.  
  
The teaching methods could be pictorial illustrations, the use of parables (familiar to Africans) and the sense of rhetoric.



3. From the poetic text, teachers could ask young people to use drawings to represent the story or narrative recounted. They could also include more poems in teaching programmes, but not obscure ones, since very difficult poems do not help children to acquire a taste for poetry. They could also have them study poems that deal with problems, subjects connected with their surroundings, current events, etc.
4. –
5. –

### **FORD-SMITH Honor (Canada/Jamaica)**

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1. Poetry is a powerful reflection of diversity and of the power of voice.  
I think students can benefit from different purposes and exposure to them. Exposure to poetry which is lyrical (that is the expression of a feeling).  
Poetry which incites, poetry which is dramatic or which tells a story – all reflect the diverse voices of peoples of the world.
2. For adolescents I think an obvious approach is through work with popular song, rap, dancehall, folk and others, all these are **ways** into the immediacies of poetry. Interactive games and improvisations which encourage the development of oral skills and mnemonic awareness are also ways. These can be balanced by the use of still life compositions, about which students can write privately and reflectively.
3. Again I would begin with images from the popular domain - and ask students to explain the meaning. I would use advertising, dub, folk and rap poetry alongside ballads e.g. - of Oscar Wilde – and I would ask them to reflect on and translate images through journals, photography, drama and intertextual improvisations.
4. I do not agree with this notion of difference. All work is to some extent subjective – I think students need to work to identify their investments in a particular social or personal location, through cultivating an awareness of voice, and how why they are determines what they see.
5. I do not think poetic techniques apply universally always, but Poetry can be a way into understanding difference. A way into understanding that everyone is not the same as you are – this is important for empowerment and for civil society, but it is also important for developing powers of listening and observation. I use exercises in rhythmic play from the Caribbean with students - and balance this with more private exercises in writing responses to poems and to still life compositions which. I develop from the social fabric around me using found objects. I assemble these objects in an environment and develop writing improvisations around them.

## GEBEYEHU Berhanu (Ethiopia)

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1. If my opinion seems not premature, the return of poetry to the school curriculum is a step in moving from a culture of war to a culture of peace.

Poetry has significant importance in establishing the notion and practice of culture of peace among our children. It enables, I believe, young people to give meaning to their lives. It also teaches them the values, attitudes, behaviours, and ways of life that reinforce peaceful co-existence, and respect for the basic rights and liberties of every person.

2. Poetic language, of course, is somewhat unusual. It can be identified with the highest degree of deviation from the common and the usual. I don't think there is a specific method of teaching poetry. However, from my personal experience, I think, one could develop some helpful approach, i.e.:

- exposing students to extracts involving different varieties of diction such as archaisms, dialects, registers, coinages, etc.;
- training them in looking out the purpose(s) the poet intends to achieve by employing that particular word/expression;
- providing students with background information, presenting a text in context.

3. I think teachers can help young people to visualize images in various ways:

- developing students' skill to focus on a single word, identify the sensory content it holds: colour, size, taste, movement, sound etc.
- training students to examine the relationship those words involve, horizontally and vertically;
- introducing students with/training them in various methods of grasping meaning.

4. Introducing students with different methods of considering the various technical and physical properties may help to develop a habit of responding objectively.

This can be supported with providing students with adequate model descriptions. Descriptions, I feel, demonstrating the objective approach shall begin by presenting the most elementary information and proceed to the more complex one. However, at this level, both the linguistic and technical descriptions shall be geared to establishing basic meanings and probing the less obvious.

5. No.

However, I believe that the effectivity of any method of teaching poetry depends upon the personal talent of the individual teacher. Each poem needs a different approach.

However, the following are among the most helpful approaches, I believe:

- presenting a poem in context
- encouraging students to use their intuitions and imaginations
- encouraging and training them to describe a poem fully, and of course,
- equipping them with the necessary tools and models.

## **GENTILUOMO Paolo (Italia)**

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- 1.** There is no such thing as Poetry, just as there is no such thing as Music. There are genres, styles and tastes. Adolescents should perceive the freedom to choose the language that poetry allows them, both for self-expression and for sheer enjoyment. The aim of poetry, then, is to convey something to someone in a particular way. If this idea gets through it will be the sensibility of the student that determines how he or she will approach poetry, the language of poetry, without forcing it. Teaching by illustration seems to me to be an essential part of this approach: whatever the school curriculum may be, the students should read passages (not necessarily followed by conventional explanations) which say everything and the opposite of everything: ludic or comic poems, poetry full of foul language, poetry about sex - in short, an entire repertory that has traditionally been excluded from the conception of poetry current in the classroom. Once the wall of suspicion towards poetry has been broken down, there will be no prejudices in the minds of adolescents to prevent them from accepting the traditional repertoire as well.
- 2.** The best method, in my opinion, is reading aloud: tempo and rhythm will immediately make the difference felt. Teachers should learn to read pieces aloud, but not like actors (all too often this kind of reading is bombastic and falls into the error of slavish adherence to the letter of the text). Rather, they should be ready to follow and obey the guidance to execution implicit in the text: Ungaretti will be as slow as his contemporary Marinetti is quick, because the pauses and accelerations are already there in their lines. Just with the voice we can render the ringing tone of Palazzeschi, the rhythmic irony of Gozzano and so on, very simply, but in a way that is very effective in helping young people to understand with the ear before doing so with the eye. Reading aloud, I say it again, is the thing.
- 3.** By translation into other artistic forms and back, by contagion between the different forms of expression. Setting texts to music, making them into cartoons or sketches, turning them into theatre, drawing them as if they were posters advertising a film - creating, in short, a whole range of visual short circuits based on the meaning of the text which, if this is done, cannot be evaded or glossed over, but only understood, because although it may have been popularised, it will inevitably be absorbed. If the short circuit works, poetic vision will soon be grasped and utilized.

4. This question seems to me too specific, unless one goes into a full-blown teaching plan. To stay within the confines of personal opinion, I think the right way of doing this is through systematic comparison between two ways of seeing the same thing, together with a discussion about sources of information (although this includes everything that *shows something in some way*). Certainly, reading the war poems of Ungaretti and Marinetti's works on the same subject (once again this fine pair of opposites!) shows us subjective perception in an obvious if commonplace way. Informing the class, when these are read, of how many people died in the First World War, may help to make the transition to an objective perception. Poetry will always be a point of view, and this is why it should be compared with external data, among other things. Have them replicate the experience of climbing a hill and resting behind a hedge: some will like it, others will be unaffected by it. Then have them read Leopardi's *L'infinito*, and they will have a much better understanding of the emotional significance of that opening, "always dear to me", without which a similar experience will not lead us to the same results. In short, as I have said, systematic comparison.
5. The method is to enter right into the language of poetry, into its smallest unit, the word. An initially playful, puzzle-solving approach, at once demystifying and entertaining, might work well, but to be honest, in my - culpable - ignorance I am not sure whether a system of this kind can work well everywhere. I believe that rational analysis of language is always worthwhile, but as far as I can make out, this method of approaching poetry (which I myself use for children aged seven to thirteen, but it can be adapted for older students) can bear fruit in Europe. More than that, alas, I cannot say.

## GROBLI Zirignon (Côte d'Ivoire)

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1. By encouraging the sublimation of impulses and the discovery of the melody of language and desire.
2. By contrast with the prosaic approach, the poetic approach asks people to open up to their inner selves, to feelings, reflection and prayer.
3. It is possible to combine visual expression with poetic expression, something that is already done in the illustrations of texts for the young.
4. Because it is a dialogue with an invisible interlocutor, poetry lies more in the sphere of meditation and contemplation than objective discourse.
5. –

## GUEVARA MIRAVAL Jaime Pablo (Peru)

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1. As a game and one that can be liberating because playing it requires a kind of constant balancing of alternatives, giving emotional security without attempting to give or take power or take anything they have or want away from them, but only giving pleasure and understanding by teaching in the rough, and refining what is already fine as the senses of sight and hearing are sharpened by listening.

For example, it becomes almost a philosophy of life when it is combined with education and culture to make them more complete beings. It teaches them to be increasingly free to praise what is praiseworthy without petty restrictions or reservations and to criticize fearlessly what deserves criticism or is intolerable. Those who are properly educated and refined by poetry will never be oppressive and intolerant. Quite the contrary, they will be more reasonable and tolerant because they know the human soul better than others.

The idea they had in antiquity of merging poetry with madness was a beautiful brilliant conception of the Greek past inherited from its religions, which referred to those possessed by its raptures as if they were sick with a sacred sickness, but they probably meant that the writing of poetry is an uncontrollable exclusive and excluding passion. But it is not in its intrinsic nature to be neither self-destructive nor destructive, or to lead to an imbalance of the senses as Rimbaud claimed in the nineteenth century. Without poetry the world would be lacking in many noble things including passionate love that can be channelled into what is honourable and true and just. Poetry has always sought this whenever it had the opportunity, from antiquity onwards through Aeschylus, Dante, Shakespeare, Dostoevsky, Brecht and Vallejo, among many others.

After poetry one is never a being like those of the past but a modern being of liberation – but liberation from what at such an early age? Yes, at that early age of twelve liberation from blind emotions and from the aberrations of violence for violence's sake, because teaching their names (those of the emotions) instead of ignoring them channels those emotions and builds in checks so that they are not accepted blindly without first knowing what they are and what they are not in different circumstances, so that new emotions can be learnt together with the checks needed to control them (those emotions that are sometimes just below the surface or threaten to break out like rashes or acne or to run out in a mad rush, almost like haemorrhaging at the slightest pretext – blushing is one of them, sweating hands or feet and the constant unease of anxiety are other symptoms of emotional insecurity or disorientation or rootlessness or unintelligence, etc.). Poetry, then, is something that is especially useful to adolescents and will continue to be of use to them into their old age, because poetry has no age limits, or learning times, or limited harvest seasons or suffering or a certain expiration like those perishable products in the markets or those packages with sell-by dates.

After poetry you are as it were released from the enormous burden that is placed on humans by their animal life. Unless this is accompanied by frequent poetry you become more and more defenceless and vulnerable to negative emotions and it is no longer easy to go back to being the enthusiastic being that in so many cases disappeared in youth, to be replaced by a being that is now rather fearful, defenceless, etc., thinking only of the barest survival... This is why poetry is one of the best stimulants for education and culture and at the same time one of the most powerful antidotes against the demons of power and the temptations of human authoritarianism... So, always to try to learn more and thus understand human beings better is a human obligation... – blushing would be barely a minor symptom that sometimes goes unnoticed rather like the sweating hands or feet or constant unease that comes from anxiety referred to before, because they are the first symptoms of something that could be much greater, etc.

2. It is the same as with truth games – prose would be the lie and poetry the truth, but this is just a mirage or a Fata Morgana of the desert. Both are necessarily part of the same need for expression except that for obvious reasons artistic prose has a greater need to communicate than poetry, although both can be naturally inventive and imaginative. However, the nature of the developing progression that is part of any story-description-novelization of incidents makes it less intense in many parts, while poetry, on the other hand, always needs to be essentially expressive because its raw material is emotions and it has to be more intense or, if you like, synthetic to be able to carry and/or transport them (the emotions, almost in a stretcher, or almost in a litter or a sleeping car). And because of this, it seems that it always has to be closer to the truth because these are the less manageable, less flexible and less corruptible emotions compared to descriptions. There is some truth in all of this but it is not enough.

The intensity and loftiness that at first sight seem to be one of the greatest contradictory problems when Prose is compared with Poetry could well be a reductive idea of an axiom that is almost always accepted as definitive: “longer is less intense and shorter more intense”. This is something that seems quite reasonable, but that does not happen so straightforwardly in literature; there is a third way to be considered, a kind of “royal road” that enables us to understand better this misunderstood and perhaps false dilemma. The two things rather than being contradictory or in conflict are rather complementary and interwoven and they both have the most complex relationships with meanings and connotations, relationships of a dependence-independence kind that the language of writing has with its meanings.

In both, intensity and loftiness serve to fix and better define the adequate alternatives to the emotions that work in different times and spaces, depending on whether they are the keys or codes or ciphers for entering and leaving or traversing these complex worlds (poems or novels as vaults, as labyrinths, as safes for so-called emotions-actions turned into supreme values) and where sensations and feelings serve as vehicles for the states of mind that go with each literary event. Poetry seeks to transform readers by metamorphosing them into different



beings from what they were when they began reading or acquiring the taste for reading poetry – this relationship will be intensely active (whereas fictionalised prose is usually passive), demanding receptive readers of whom nothing more is asked than that they disappear from their surroundings in time and space and be in interaction, which is indeed what poetry asks or demands, a kind of endless spiral where the same thing can appear on different occasions in different ways on different planes and levels that are not hierarchies at all, but rather imaginative constructs heightened to the maximum.

Poetry is then – let us say figuratively in respect to language – like a kind of transportation or carrying chamber that serves to *dematerialise the being of its heavy burden of obscure or dark experience that makes it so vulnerable, while at the same time serving to situate the being in a different mass, better or larger, more transparent or brighter, and more intense of a different materiality, in a different place which the reader has to enter and remain in, in this case a book, just as in other cases is a film and this is how liberation is wrought.*

When the emotions come into play in the works of great poets and novelists, nobody thinks any more about the truthfulness or untruthfulness of the communication or non-communication, or about verisimilitude or lack of it that are left behind, nor is it asked how similar or otherwise these actions, stories or poetry are to the times they coexisted with. Now the work is transported by a demiurgic creator who has a materialiser-dematerialiser in his hands. Now it only remains for him to let himself be carried off or along or away by the spaces of the emotions that almost always arise in the form of actions in whatever vessel or vehicle the creator wishes to suggest. That is how it was in the past with Jules Verne. Why should it not be the same now with any of us?

In Poetry then, language is some invariables full of variables and variants and varieties whose purpose is to enable human beings to travel unceasingly from some places to other places – and it is this that makes prose and poetry artistic, although the aim of poetry is to transform readers by metamorphosing them into different beings from what they were when they began reading or acquiring the fondness for reading poetry – by means of mediations, successions, intermediations, conjunctions, correlations or correspondences, availabilities, carryings or transportations that are generally active and not chimerical as they are in novels, which try to tear readers away from the times and spaces of their surroundings and take them captive without leaving liabilities, while **POETRY CONSTANTLY TRIES TO MAKE YOU BE, SOONER OR LATER, MORE OF A HUMAN BEING, BETTER THAN YOU WERE AT THE BEGINNING OF THE SEARCH FOR YOUR METAMORPHOSES,** because poetry is not interested in having its readers take the place of characters or situations or atmospheres, unless these are properly dramatized as their own or have among their elective affinities the worlds of the imagination that are offered to them through language.

3. a) The teacher should show, above all, *sensations-perceptions* by choosing texts that are worthwhile but are suited to the perception ages of the students, although the texts chosen should neither be too pedestrian nor easy.

b) The teacher should comment on all the possible sensations of the different texts by a given author so that the students can appreciate the sensorial development of these texts in the different spaces and times of their books and lives.

c) The teacher should build up a store of sensations from different authors, if possible with notes in the students' exercise books as an aid to memory for the entire classroom of students, because they count, not just as a working group, but also as individuals.

d) The teacher should start a constructive debate about analyses of emotions relating to the different sensations found in the authors, so that batteries of concerns can be organized among the students with what is known or taken to be known being reactivated on a new level and perhaps with a higher level of analysis (at this stage things that are sometimes unimaginable, which appear to have been concealed in the texts can come to light).

e) After successive readings of sensations with emotions the teacher should establish comparisons (and not always choose sensational texts and/or texts that have been too overworked and explained). The pupils should now be made aware of the *feelings-emotions-sensations* set forth in the poems, and participatory analysis – which always tends to be contradictory – should be carried out. Complementary and interwoven elements should then be sought out, so that they can be gradually unravelled (the most disguised or concealed appear as enigmas or mysteries – Mallarmé is a good and highly motivating example).

f) This is where the teacher will need to draw on all his resources to disentangle the different operations going into writings that have operating plans with junctive, disjunctive, connective, contributory, tensive, reflexive, etc. operations that the authors carry out with their imaginative constructs. Throughout processes a, b, c, the teacher must be a top level guide, let us say figuratively like a mountain guide who is cautious with the different paths to be followed and knows the dangerous black holes, only just thinly iced over that are always ready to swallow up the unwary, as well as know how to distribute and share the rations due to the students fairly.

g) Once some summit has been reached or crowned it will be essential to say a few words of praise for everything that proved difficult for the striving mountaineers because poetry is difficult, it is far more difficult than prose and the mere fact of embarking on this lifelong undertaking is a sacrifice worthy of unstinting praise.

**h)** All this means there is a need for modern curricula to train and raise the awareness of teachers ad hoc with primers containing examples, preferably with the assistance of poets who can expand upon what has barely been sketched out here. Continent-wide or international primers, because the poets of the twentieth century have been so prolific, as much as or far more so than those of the nineteenth century. Thus a poetry course is just part of a process that should continue through the five years of secondary school so that it can include local, regional and national poets from the country where the course is held.

**i)** To sum up, the teacher must fearlessly demonstrate the emotions of the poems, the most recondite or secret sensations (something that is a challenge or is an enigma of letters and words that must be made as exciting for the children as the media images they so much like watching on television). In these initiatory stages, it must be said again, a good approach is to stress the playfulness and the constant mental interplay (almost as much as in chess) of interactions between authors and readers almost always with provocative challenging, highly sensorial and so often enigmatic openings or ways that all poetry has when it is good poetry.

**j)** Because then Poetry is all invention or creation and of course all the more so at 12, an age of discoveries and revelations that are sometimes surprising and incredible, sometimes so brutal, with early shows of adulthood and so final for those who are still reluctant to leave childhood and puberty where the world looks to them like a real muddle full of pressing responsibilities... – Poetry is a good way of learning to know and handle the emotions of what is or what was and of new possessions that are joined with a real need to construct things and that are nothing other than the things of change.

4. –

5. No answer to this question.

## HELFT Claudine (France)

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1. In the way of ART – *without* a purpose! But as one of the manifestations of living beings to life itself. A poem is a way of penetrating the soul of the world too; but just like ART it also involves construction and craft: learning to *detect* the inspiration behind the labour, then to build the poem “otherwise”, always “otherwise”.
2. By comparing! By studying texts with a view to exploiting the power of *suggestion* of the poem, which says something different from the words and exists in a separate domain which is not philosophy but a philosopher’s idea, not a song but inner rhythm: the poem is INSPIRATION rather than writing; LOOK FOR ... the INSPIRATION.

3. By using all modern means of expression:

- Cinematographic or photographic montages.
- Paintings or drawings.
- Music that meets the poem in the inexpressible.
- Relearn SILENCE in the reciting of a poem! And the intelligence of the INTUITIVE.
- Rediscover the “natural play” of early childhood.

4. See preceding answers.

By learning to disorganize sentences and reinterpret words. By giving pride of place back to the suggestive power of words; opening the pathways of the imagination. Example: Ce “TOIT” où marchent les colombes ... quel “TOIT” [translation: This “ROOF” where doves walk ... What “ROOF”?]. *The Poet in School*.

5. The best example is that of an excellent poet teaching in Epinal, Richard Rognet, whose eloquent records should be used as a guide by poetry teachers.

## HELU-THAMAN Konai (Tonga/Fiji)

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1. In ways which they find meaningful to their lives and to their surroundings.
2. a) Poetic language has symbolism, imagery and rhythm and is economic.  
b) Encourage adolescents to write poetry .... Create the effects mentioned in (a).
3. Teachers must understand the cultures of young people and the images they have and encourage them to use these images to create poetry .... Then they can better appreciate the images that poets create.
4. (I have difficulty with this question because the notions of subjective and objective perception is culturally biased - e.g. in my culture, there is no difference.)
5. I have personally taught poetry in a way that students ended up enjoying reading and writing poetry.

## ISHFAQUE Ahmad (Pakistan)

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1. For centuries, the poetry in my part of the world (Pakistan) has been a teacher of basic human values and a source of inspiration. Since Urdu poetry is written under strict rules, with one couplet (two lines) of a ghazal being equal in length and conveying a complete thought, it is easy to remember hundreds of couplets,

and naturally imbibing their contents. No wonder couplets are quoted in speeches, writings, even in ordinary conversation. This may be good example for adolescents in other countries.

2. It happens all the time in my country! Everybody, not just the adolescents, uses poetry “to express or understand thematically or emotionally difficult subjects.” How do you teach it? It will take concerted efforts and some time - a century or two, at least!
3. It is basically the poet’s job. The teacher can help only if the poet has done his own job well.
4. The same as above, under 3.
5. Several methods are used in my country (Pakistan), which can be used in other countries also, viz.

### *Publication of poetry*

College magazines, general interest magazines, even newspapers publish poetry, providing many outlets to young poets. Any creation of reasonable quality can usually get published. This provides the exposure, as well as recognition, that any poet would love to have. Senior poets also guide and help the budding poets, as part of a long-standing tradition in the society.

### *Inclusion in the textbooks*

The Urdu textbooks for all classes invariably include specimens of great poetry suitable for the students of the relevant age groups. The carefully made selections are always good examples and have a positive impact on the students. Many of them remember some or whole of these poems all their life.

### *Collective singing of poetry*

Since very long, it has been a common practice in secondary schools in Pakistan that an inspirational piece of poetry is sung collectively in the morning before the school starts. One or two students lead while the rest of the students (gathered in the open) follow them.

A favourite has been a child’s prayer, written by the national poet of Pakistan, Muhammad Iqbal (popularly called Allama Iqbal), in early part of the 20<sup>th</sup> century. It begins with, “Lab pe aati hai dua ban ke tamanna meri” (My wish comes to my lips as a prayer). This poem has inspired millions of Pakistanis over the decades.

### *“Bait bazi”*

The students of secondary schools (also colleges) participate in competitions in which opposite sides use the verses memorized by them over a long time. A member of

Team A recites a couplet. Somebody from Team B must recite a couplet that begins with the letter with which the couplet from Team A ended. Then Team A recites a couplet that begins with the letter with which the couplet from Team B ended. It goes on until one of the teams fails to offer a couplet in response within the given time.

If books are compiled with couplets that have the right kind of content, the students can imbibe good values along with the excitement of the competition.

### *Mushai'ra*

Many students start writing poetry when they reach adolescence. They participate in poetry sessions, which are called “mushai'ras” in Urdu, the national language of Pakistan. The most prominent poet present presides while other recite their latest creations, starting with the juniormost. The mushai'ras give the students exposure to poetry of high standards. The budding poets get great encouragement when some of their outstanding couplets are appreciated by the seniors on the stage.

Those not on the stage are present in large numbers among the audience. They have their notebooks in their hands and write the favourite couplets recited by the participating poets. In their free time, many students read the works of outstanding classical and modern poets.

## **JARAMILLO MUÑOZ Eduardo Hugo (Ecuador)**

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1. As a means of communication and self-realization, as it is a language that allows reaching others through the potentialities of their senses and their intelligence at the same time. Poetry is also a reflection of creativity and imagination.
2. The language of prose is more colloquial and everyday, while that of poetry requires greater control of images and figures.

Prose is more descriptive and narrative, and for this reason more explicit: it can be used to describe immediate reality. Poetry is suggestive and moving, giving us access to the spheres of both fantasy and the material world. Narrative writing helps to develop logical thinking, poetic writing to enhance analogical thinking.

3. It is important to develop activities based on audiovisual language, in order to increase the stock of images (auditory, visual, tactile, etc.) and thus enhance sensitivity to poetic language and the analogical faculty, which enables relationships between the real and the magical to be established.
4. By encouraging them to create images and figures that interpret their ideas, dreams, longings, which can be used to structure poetic, narrative and/or dramatic writings.

5. At the “Eloy Alfaro” Military College, they employ a creative process which ranges from critical reading, the creation of texts and the design of scripts to video editing. This stimulates creativity and group work.

## **KASSAHUN Dagnachev (Ethiopia)**

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1. I personally believe the importance of presenting poetry to adolescents with respect to the following points: First, the need of changing human behaviours and activities demands the use of effective techniques and procedures that help personal development. Second, understanding ourselves and our environment has its own influence on what we contribute to the world around. Third, being productive and considerate can arise from our knowledge. These can be effected through the use of poetry.
2. To begin with, since poetry is a means by which we can represent and describe the past, present and future actions of real life in compact and intense expressions, teachers who are not well familiar with its elements must be well equipped with the genres of literature. This awareness may help teachers to identify the differences. The condensed words (expressions), the writing techniques, and the emotions it creates are some of the ways. Though I cannot propose a hard and fast rule for the teaching methods, it is advisable to be flexible and use various approaches that consider adolescents’ needs, interests and levels.
3. In general, teachers can motivate their young learners by the way they present, I mean the sequencing and the difficulty level of the materials together with the techniques of presentations. As it is believed, teachers should start with the simple (elementary) texts and proceed to the difficult (complex) ones. Whatever teachers present must consider the background of the learners. In addition, as it is a common human behaviour, teachers must introduce their learners to new values, norms, practices and cultures of other countries. This can develop their thinking power because they endeavour to relate theirs with the others.
4. This is possible if teachers are in the position of reading their students’ minds and lives. Hence, they can select texts that can be identified within the limit. What is more, to sharpen their understanding of the difference, teachers should demonstrate the differences by using some models, categorizing them. Lastly, I would like to mention the importance of giving emphasis to the language used.
5. No.

## KHOURY-GHATA Vénus (Lebanon)

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1. By reading poems to young people and explaining the subject of the poem and the circumstances in which it was written.
2. There is poetic prose, and poetry written in verse (I cannot explain this in the limited space available). This was the subject of my lecture at the Franco-Irish school in Dublin, where the Alliance Française arranged for me to tour a number of establishments.
3. By having them write poems in the manner of ...

I am sending you an article that appeared in the newspaper “Le Télégramme de Brest”, which explains at length the method used by a French teacher at Kervihan school, in Brittany.

*[Editor's note: We quote below parts of the article describing the unusual experience, perhaps even surrealistic for the students, which appeared in the above-mentioned newspaper. “During our French language class, we and our teacher, Mr. Aurégan, discovered and explored Vénus Khoury-Ghata’s poetic oeuvre. We, in turn, wrote poems and made collages (pictures we cut and arranged haphazardly) in the author’s style, based on portraits or the disorder existing in the world now. During her visit, we presented her with these texts, staging them with the valuable co-operation of the actor, Bruno Vivancos. Each class acted out its texts, while Mr. Evennou, the technology teacher, projected both texts and illustrations on a very large wall; this constitutes the draft for an electronic book and a CD-Rom. [...] The students interviewed Vénus Khoury-Ghata, and each séance ended with a moving reading of her works. After the shows and visibly moved (AND HOW ABOUT US!), she said, ‘Today, I feel like I’ve just given birth: I don’t know anymore if I am the one copying you or the contrary.’ Thus, we were able to prove that poetry and technology together could be of service to culture.”]*

4. The teacher needs to be assisted by a poet, and not just any poet. Some poets know how to bring poetry to life for young people. This is my passion. I always make sure that my lectures in French cultural centres abroad are followed by tours around schools and colleges.
5. Giving them poetry readings.

Encouraging them to write poetry.



## KISS Irén (Hungary)

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1. I do not believe that poetry has a general purpose beyond the self-expression of individual poets. There are, however, certain general “perennial” subjects such as love and death that have inspired poets throughout the ages. It is also plain that of all the literary genres, poetry allows for the freest expression of ourselves; in fact, the more sovereign a poet is in self-expression, the better (potentially) the poetry he or she produces will be.
2. I think that in this area the method of comparison helps a lot: for example, a teacher can show pupils how a subject (e.g., love of one’s country) can be developed using poetic as well as prosaic methods. In the same way, it can be shown that the intuitive method of a poet can lead to the same discoveries as the speculative processes of the scientific method.
3. I think we should be speaking of symbols rather than images. We can take any symbol and trace how it originated and spread, find out its message and the spiritual, ideal or intellectual need that led to its appearance.

As regards genres, meanwhile, it is intriguing to consider why a given image, symbol or motif appears simultaneously in literature, painting and music (for example, the “Gothic” vision in romanticism or the Holy Grail).

4. I think perception is always subjective, not least because the very matter of the universe behaves subjectively; we need only think of the structure of atoms or of the laws of cosmology. Perhaps we can distinguish between latent subjectivity (science) and patent subjectivity (poetry, arts).
5. When analysing poems with my students, I often draw on the methods of the history of ideas and cultural theories, particularly the comparative history of motifs. The comparative method, whether the comparison is with other authors or with other genres, generally works very well for me.

## KONAN Nokan (Côte-d’Ivoire)

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1. This is a difficult question to answer, but by reciting poems to young people one can arouse in them the desire to create for themselves. Oral work therefore seems to me to be the way to communicate poetry, which is freedom. Adolescents must be left to apprehend it and allowed to cultivate that freedom.
2. Poetry is the essence of language, and the teacher must show this essentiality, which differentiates it from prose. The difference is not a fundamental one, since we know

that a form of poetry can come out of prose. African tales are both poetry and prose, so the two cannot be dissociated in the African conception of storytelling.

The method is to bring children to a love of poetry, and through this they will themselves become “producers” of poetry.

3. By helping children to love poetry and become profoundly attached to it, to make rhythmic language and imagery their own. Once this has happened, they can then become authors.
4. People must be encouraged to know themselves by translating their feelings through poetry. Then they will be able to take a much more scientific approach to translating their thoughts.
5. We use the spoken word, discussion, audiovisual methods (listening and delivery). Television aids understanding, reciting a poem, singing. Recording poems for listening exercises.

## **LEVTCHEV Lubomir (Bulgaria)**

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1. As a game. As the most immaterial – the most spiritual value. As the possibility to express one’s deeper self. As metaphorical thinking, in which words take on a meaning which is greater than themselves (or the ability to say more using fewer words).
2. Teachers should acquaint themselves and familiarize their students with Valéry’s maxim: *Poetry cannot be taught, it can only be studied*. Poetry has to be offered in connection with music and to art. Children have to be given the chance to have their own contact with poetry, to discuss, choose, explain their choices among poems. Differentiating poetic language from prosaic language may not be a good theme to develop with youth (teenagers), insofar as poetry remains above and beyond the theme, whereas prose is closely tied to the subject of discovery. But the difference is not in the language, but rather in the tuning of the mind, the tuning in to thoughts.
3. By giving teenagers the opportunity to use their own imagery and creation. It is there that they will experience the difference between descriptive, indicative, scientific language and the poetical and artistic metaphor.
4. By indirect methods. For poetry there is no worse enemy than “explanation”. By poetry competitions on a given theme with the pupils acting as judges. Computers can be used with some interesting results.

5. In Bulgaria, we have a long tradition of poetical journals and reviews in schools with very good results. It is not original but it continues to have appeal. The international children's academy, "The Banner of Peace", gave excellent results for discovery and assertion of teenage talent – but unfortunately has been discontinued.

## **MIEZAN-BOGNINI Joseph (Côte-d'Ivoire)**

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1. Poetry is a powerful movement of creation. It flays human labour, the fiery impulses of our lives, the uncertainty of a mismatched perception of this life, and does so through persuasion, expressing our joys and sorrows. These are powerful things that enable artists in general, and poets in particular, to create a two-way movement between nature and humanity. This is the purpose of poetry: it will give adolescents a feeling of balance, of faith in the future, the strength and will to live their lives, which they will be able to build on firm foundations.
2.
  - 1) They should make them realize that poetry is a code in images that expresses the tension of the artist at the moment when he or she is seized by a legitimate impulse, sometimes strong, sometimes weak, while prose enables artists to express all their feelings in a less concentrated way, the better to make themselves understood.
  - 2) In my humble opinion, there is no teaching method that can show the way to a possible understanding of the writing of an artist. This is because the thematic or emotional reasoning springs from the awareness that will dawn in the subconscious of each of them when they come face to face with these texts.
3.
  - 1) They must convey to them a powerful desire to read, and to read assiduously. Give them time to reflect on and analyse these images in their innermost being, so that they can experience the same feelings as the poet.
  - 2) They must endeavour to inculcate in them the compelling reasons for using this imagery, by devising other poetical expressions capable of leading them to open up to themselves and to the world within a strong, universal poetic vision.
4. Any poetic work provides the accompaniment to a subjective force by giving it the support of a spirit that tends towards objective perception, which is nothing other than life itself targeted through the feelings and, above all, the needs felt and expressed by the poet. Subjective perception is a manifestation of the Universal, while objective perception is the royal road to inner revelation that gives substance to the sensitivities of the poet, who always wants to involve those around him in the joy or bitterness he or she experiences every day. Teachers must help them to understand the needs thus experienced, as this will give them a better grasp of the author's thinking.

5. The first thing is to make contact with the work, to take a comprehensive view of it, since poetry is matter and diversity. They must take pleasure in reading it and discovering it wholeheartedly and with all their intelligence and sensibility, the better to perceive its infinite implications.

## MORANDINI Luciano (Italy)

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1. In a non-prescriptive, non-didactic, inventive way in which poetry is described as a world of thoughts and feelings that are transformed into images when the world of reality that we see, touch and feel in all its harshness comes into contact with that other one that all individuals carry within them, making them what they are: people who see and hear, touch, feel and imagine, going far beyond the facts they perceive, within the reality of the imaginative life, by virtue of a kind of “magic” of rhythmic language mastered in its peculiar potential for high expressive communication.
2. By making the students understand - with examples to hand - the difference between the language of everyday communication, which is used to exchange simple, trite messages of immediate usefulness, and the language that heightens speech to the essence of a story - to complex communication that rises above itself, becoming, for example, a novel containing descriptions of external and internal circumstances, representations of historical times, descriptions of characters and mindsets, the interweaving of destinies and situations and dialogues in a whole that conforms to particular ways of seeing the basis of human life and the world, expressed in a way that is termed *style*.

As regards poetic communication, it should be shown - again with texts to hand - that this differs from the narrative genre because it expresses its “stories” in rhythmically scanning combinations of images, and because it conceals the different meanings in these - even in those that appear simplest - to a far greater extent.

The only methods that exist to enable adolescents to explore the language of poetry, and perhaps use it themselves, are those derived from the hard work, experience, passion and imagination of teachers, at least those who are accustomed to working in a concrete way with texts rather than teaching abstractions from more or less fashionable textbooks. Practical illustration and demonstration of the many critical approaches that can be taken both to poetry and to narrative should come later, once the basic rudiments referred to above have been understood and absorbed.

3. Here again, I can state, from personal experience, that the search for this - which is almost like a treasure hunt - can interest young people, arousing in them a curiosity that then creates the desire to put themselves individually to the test.

I shall mention just one example, which comes from an analysis in class of Leopardi's *L'infinito* tailored to the age of the third-year students at a State Professional Institute of Commerce.

After I had defined the meaning of the word *idillio* (idyll), which derives from the Greek (*eidýllion*, a diminutive of *éidos*, vision, picture) and told the students about its historical development up to the time of Leopardi, who used the term *Idylls* for some of his works in which the lyrical feeling springs from contemplation of a landscape, we worked as a group to identify the features of the landscape from the poetical text, which centred on a hillock, popularly known as Mount Tabor, which at that time was dense with trees and bristling with hedges. We then embarked on an exercise of the imagination, picturing ourselves up there, far from the noise and confusion of a city or town, immersed in silence. Then everyone tried to express, while picturing the scene, their own sensations: of well-being, melancholy, peacefulness, loneliness, fear, bliss. To the landscape taken from within, we then added another: the colour of the sky, a blue seen over trees and hedges, an impalpable limitless expanse. Thus, something not finite, not circumscribed. Attuning our ears, we tried to make out the rustling of leaves, the only sign of life. At this point in the exercise, each pupil tried, through memory, to bring to the surface of their consciousness sensations, thoughts and feelings experienced during some trip to the countryside, to which until then they had paid no attention and attached no importance. The pupils were now ready to understand the meanings of the *Idyll*, namely, Leopardi coming, through that landscape, to a conception of the infinite and the eternal, the consternation that this can cause, but also the strange happiness that comes with it, and to understand how, in so much silence and endless space, the mere rustling of leaves can lead you forcibly to the reality of nature, of daily life, to reflections on history, life on earth, its painful finiteness, and why Leopardi wished, at that moment, to "drown in the immense sea of the infinite and the eternal".

By the end, the students, having grasped the core meaning of the text, had come to the point of being able to appreciate - each in accordance with their own abilities - the limpidity of the poetry, the refinement with which thoughts and feelings were expressed. Thus the way had also been opened for a formal analysis of *L'infinito*, from a structural point of view or from that of language and metre.

4. When poetry has been read and understood, this question will inevitably have to be faced.

In this connection, again, I shall go back to the analytical exercise just referred to which I carried out with the students.

First of all, we examined the physical, objective elements found in *L'infinito*, seeking to define them as best we could by using the dictionary: *hillock* = geophysical elevation

between a rise and a hill; *hedge* = shelter created by the more or less ordered arrangement of shrubby plants; *plant* = living vegetal organism; *wind* = more or less regular or violent movement of masses of atmospheric air caused by pressure differences between points situated on the same gravity level. The pupils immediately understood that each of these *things* was in itself a reality, an *object* outside of us, scientifically, coldly describable. Of course, it was not difficult after that to make them understand what it is that changes when external objects come into contact with our eyes, no longer as something seen outside of us that can be scientifically, objectively defined, but as the cause of a *profound sensation*, unleashing an upheaval in memory, thought, feeling, one's inner vision of oneself and the world, unleashing, in other words, personal, subjective knowledge whereby a tree, for example, ceases to be a purely naturalistic organism and becomes entwined, for whatever personal reason, in our emotional world of the imagination.

And poetry, in this respect, is certainly the best means of ensuring that we never forget the distinction between objective perception, meaning awareness of external reality, and subjective perception, or awareness of an epistemological order linked to the inner ways of being of each individual.

5. It is not so much a question of "teaching" poetry as of making it felt, understood and loved as the creative mark of humanity's highest consciousness, and revealing its incommensurable richness, a richness that is not only artistic and cultural but formative, the very symbol of diversity in the way we face the world. And because there are poets in every part of the world, it is to these that schools all over the world should frequently turn for help - without underestimating the valuable work of teachers - and introduce them to the young people, so that poetry can be *felt* for what it is, from the living voices of those who live intimately with it in their daily lives. This is perhaps the most effective method for bringing the minds of young people to a dialogue with all the human, historical, civil, social and existential values that poetry variously expresses and incarnates.

## **MOTION Andrew (United Kingdom)**

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1. As something which is essential to their emotional lives.
2. Concentration, energy, surprise, formal expertise and release.
3. By thinking at an angle to the subject.
4. Too complicated to answer quickly!
5. Yes, 'lots', and most of them well described by the Poetry Society here in London.

## MULDOON Paul (Northern Ireland/USA)

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1. As a way of making sense of the world, no different from biology as a system of revelation.
2. They should write in “prosaic” language, not “poetic”. They should be encouraged to write not about what they know, but what they **don’t** know.
3. The most difficult thing to teach is what Keats calls “negative capability”, a kind of wise ignorance. Teachers don’t like to admit to ignorance.
4. I don’t know of such a distinction.
5. Learning to write by the example of other texts. Writing and reading are part of one activity.

## SECK MBACKÉ Mame (Senegal)

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1. As something that enriches daily life, but especially as a spiritual outlet that can help them to assuage the anxiety caused in our times by the frantic search for material comfort.

When poetry says that wood is alive, it can explain, convey in a pleasing fashion that this wood is praising the greatness of the Lord.

2. By returning to the pure wellsprings of Africa in general, and Senegal in particular, and drawing on poetry, called *woi*, as opposed to prose, called *wéssar*. Since our oral tradition is highly poetic, there is just one transposition to make, from the spoken to the written word. Ahmadou Bamba Mbacké has illustrated this well by using Arabic characters to turn it into poems in Wolof, poems of extraordinary inspiration and enormous popularity.
3. By presenting poetry to them not as a dogmatic, inescapably rigorous academic subject, but as moments of special enjoyment, so that the pupils look forward excitedly to it and then live the excitement of the experience, in complete delectation and excited again about the next time. It goes without saying that teachers need to be motivated to the point where they want to live poetry so that they can then pass it on.
4. By encouraging them to look at themselves from within first of all, and then to look at their surroundings and their charm. After this superficial perception, they should first penetrate into the things around them, homing in on the depths of feelings and sensations like a zoom lens.

5. In Senegal, yes: memorization, for the poetry of the national languages written in Arabic characters. The best method is to recite it out loud and then sing it. In this way many people learn it and sing it while it is being recited.

## SILVA SANTISTEBAN Rocío (Peru)

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1. Poetry is not an instrument; poetry is not an intermediate mechanism used to attain something; poetry is an end in itself. Consequently, it is problematic to talk of its “purpose”. What is poetry for? Only to stimulate what adolescents, young people and adults, particularly in the Third World, have dormant within them: aesthetic enjoyment and wonder before the language.
2. It is difficult, but the important thing to emphasize is that poetry aims at enjoyment of language itself in an intense need to produce images, while prose, by contrast, seeks to communicate ideas, facts, fears, surprises.

If methods have been developed, I do not know of them. I am not a teacher; I am a poet. What I do believe, though, is that through the emotive function of language adolescents can be made to connect with subjects that are alien to them. And in fact, poetry emphasizes emotions and how these emotions are communicated by way of words.

3. Firstly, poems should not be learnt by heart. In fact, what is exciting about poetry is when the reader “returns” to the text and “recognizes” it more and more intensely. When we learn by heart we lose this ability to reconnect with our previous reading, which is always going to be different from the current one. Being *obliged* to learn a poem by heart can be, though it need not always be, counterproductive.

Secondly, readers (children or adolescents) should be encouraged to construct something different out of their reading of the text. In other words, their “interpretation” should not be limited to finding rhetorical figures or the “message” in the text, but rather they should use it to create something themselves (drawings, a story, a Plasticine model, etc.). In this way they will create their own *images*.

4. Poetry is ideally suited for studying these differences, to find out how we human beings “construct” models for interpreting reality which we apparently believe are objective, but which are really completely subjective and full of power statements that conceal “slants” and “stamps”. To do this, one may work, for example, with oral or aboriginal poetry (the latter term makes me uncomfortable, but I cannot find another) and find out how different cultures have absolutely different views of the world that are “rich in their diversity”, and see how a tree means one thing for some cultures and something else for others.



5. In Peru, children of seven or eight are extremely interested in poetry, essentially because its prosodic elements enable them to discover wordplay in its freest form (when children play games like ring-a-ring-o'-roses and invent riddles, are these not forms of wordplay?), but school with its regimented, Cartesian methods, its intolerable urge to rationalize everything, slowly, steadily and painfully alienates them from this way of dealing with language.

Some of the methods that could be tried out with secondary school students are:

- a) Having them keep a “book of thoughts” in which they note down everything that occurs to them, copy songs, poems, clever phrases and jokes, write whatever they feel like, draw and interpret. This book could be assessed at the end of the year (the assessment would have to be quite heterodox, of course).
- b) Working with the surrealist method of “exquisite corpse” whereby one person begins a poem and another continues it without seeing the previous line, and so on until a text of fifteen lines has been completed. Pupils could work in groups of four or five.
- c) Writing parodic and satirical poems. Imitating the classics, doing away with the idea that the canonical and the classic are untouchable. Writing irreverent sonnets. Reading “forbidden” authors.
- d) Working with the words of contemporary songs (“rapping” is a way of putting the problems of many of today’s young people into rhythmic language. Although many of the words are violent and banal, it could be a way into young people’s interests).
- e) Working with many young contemporary authors who have a literary outlook that in one way or another is close to the world of adolescents, and then moving on to the classics.

## STÉTIÉ Salah (Lebanon/France)

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1. Poetry does not *explain* life. It gives life to *feeling* and *seeing*. Poetry tries to use the words of the language to convey something equivalent to a given situation, experienced or imagined, and the purpose of all poetry is to enable us to capture an instant of reality in what it is and in its imaginary and/or spiritual continuations.
2. Prose provides the instruments that are needed for analysis, the linking of cause and effect, intellectual understanding of reasons and motives, the why and the how of beings and things. Poetry is content to show beings and things violently in their own light without giving either the how or the why. “The rose has no why,” says Angelus Silesius. Teachers need to explain that the *mystery* of a poem parallels the enigma

of existence. They need to act not in the least didactically, but subtly, intuitively, playing on the whole range of the senses: eye, ear, heart, etc.

3. Teachers can and must show how a poetic image is a “condensation” of reality obtained from the experience of the poet who knows how to set off opposites against one another as life does, and how to make an illuminating spark leap from this confrontation. Images help to synthesize and clarify experience while showing that this extends beyond the “we” into a vast sphere of echoes and resonances. Imagery enables us to see and illuminate what is hidden or what goes unperceived.
4. *Objective* perception and *subjective* perception are outmoded notions. Of course, one may suppose that an object that has an existence in itself should be felt, measured, understood and assigned its place as such in the economy of the universe. What is special about poetry (that of a Rilke, for example) is that it shows that any object in the “outside” world is present within people, in the depths of their innermost being: poetry is a way of capturing the world by refracting it in the language that is the very identity of humankind.
5. Poetry is very much alive at the grass-roots level in Lebanon and the entire Arab world. This is fertile ground for the transition, by a benign cross-infection, to a more ambitious and more sophisticated form of poetry.

## VILLALTA Gian Mario (Italy)

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1. I should like to see poetry presented to adolescents from the personal experience of readers and enthusiasts, as something worth heeding and listening to above all (with the aim of educating them to listen to and take in, human expression in one of its highest and most concentrated manifestations - but with adolescents it is better not to use these grand words).

The first thing we need to ask is why teachers are not interested in poetry. They almost invariably know little about it, and if they do know something it is from abstract study and “sampling”.

Adolescents find it a lot harder to approach lyric poetry than children and adults, because their inner world is centripetal, focused on the few subjects that interest them, and it is difficult for them to take in the feelings of others. I say this from experience: narrative or comic poetry is easier to work with. The other alternative is to have them pre-select the themes, after which the teacher can find the most suitable passages to meet their requests.

2. Poetry is different from prose in kind, not only in form. In fact, poetry precedes prose, which embodies the assimilation of writing and its rationalization process.

All of us, however, deep down, have a profound intuitive understanding of the word-gesture. In poetry, the physical trace of verbal expression remains present at more than one level. Furthermore, the living bond between perception and expression should be brought out. One might say, although in Italy this is not properly understood, that it is closer to theatrical expression. From the theatre, if possible, we should learn a didactics of the living word.

Structuralism, formalism and semiotic schools of textual analysis are all too often a didactics of the embalmed word. And they are ideal partners for a knowledge shorn of experience.

3. While I insist that teachers should be chosen from among those who actually have experience in poetry, the profound logic of images does not change when we pass from words to graphic representation or video sequences. The role of the medium is different, as is the level on which the interpretative coupling takes place; the possibility of "translation", however, is completely open. For example, the expressive "tone" of words is equivalent to the background from which a picture stands out, while "rhythm" can be compared with the *speed* of a montage. I believe the relations between cinema and poetry are much more fertile than those between poetry and narrative, and that the two technical languages can sometimes meet.
4. I would rather distinguish between *referential* (effort towards a correspondence with objectivity) and *expressive* (effort towards a correspondence with subjectivity): one of the first things that comes to light in the didactics of poetry is that not only, as everybody would expect, the pains required to attain an acceptable degree of referentiality, but - something that an adolescent finds hard to believe - an equally great effort is required to reach even a very moderate depth of true expressiveness.

My suggestion is this: use technical language from different fields, compare it with suitable pieces of poetry: the home, the car, a field, a bridge, the human body - go more deeply into the aspect of referential efficacy (to discover the "strangeness" of a technical idiom: the descriptions of surveyors, engineers, anatomists). Then, the same subject, other "technical" idioms: advertising, industry, etc. Until finally we come to the "common idiom", with a referential efficacy that is not specialized but, because of the poetical process, is very special. We come face to face with poetry.

5. No, there are no such methods. A lot has been done for children (not always well) in nursery schools and compulsory education.

What secondary schools are offered, in essence, are the leftovers from teachers' university education.

## WOLDE-EYESUS Haddis (Ethiopia)

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1.
  - As a medium that expresses feelings and emotions without being verbose.
  - As a new form of expression that describes nature in a brief but concrete way.
  - As an expression that nurtures the mind and develops the imagination.
  - As means to help stamp ideas in the minds of people.
2. Poetic language is moving and brings tender feelings. It expresses in brief but in a powerful way. Prosaic language is more or less lengthy and monotonous.

Methods I suggest are:

- a) Read poems (on certain themes) regularly to develop the interest (use tapes, CDs, etc.) of adolescents.
  - b) Ask adolescents to collect poems from books, people.
  - c) Encourage them to write poems on their own (not for grades but to develop interest).
  - d) Collect their poems and compile it into a booklet.
3.
    - 1) Read a poem to a group of young people. Ask each person what he/she feels and thinks. They all think differently. So do not expect one answer. Let them discuss it.
    - 2) Show films, visit art centres, scenery.
    - 3) Ask them to draw pictures of the poetic texts.
  4. Use ideas in paragraph 3.
  5. Children start to listen to poems in churches and at home. So they become familiar with poetry at early ages. It is part of their lives and they develop interest. School curriculum carries poetry. There are poetry clubs, poetry evenings, and poetry contests in schools and public places. The best are always rewarded.  
  
Parents ask children to write poems at Christmas and other holidays.

## WOLDE-SADIK Neway (Ethiopia)

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1. It is very appropriate to value and think of the subject at hand, poetry or poem, and in particular with reference to adolescents. Indeed I would say it is timely and a right thing taken at a right time.

It is very kind of you to think as such and share it as a universal view or purpose. It is adolescents who at their age think about poem or poetry to use it to express their love and affection to their loved ones, the so-called girl or boy friends.

2. One needs a fair knowledge of literature via grammar. Mastery of the eight parts of speech is important, knowledge of usage from the context, syntax and semantics. Language selection or usage for poetry or prose will be easy and could be done with wisdom, i.e. with a thorough knowledge of grammar. Method and material is essential to teach poetry. Similes and comparisons should be used, e.g. as brave as a lion, as tender as... as beautiful as a butterfly, etc. (Discuss with them that if you are brave you will be considered as a lion, etc. A butterfly is beautiful with all its colours, etc.)
3. By using good examples from books or from their own. Show-sight or explain an example from authors, e.g. Shakespeare's Julius Caesar... Mark Anthony's speech or appeal... "Countrymen... Lend me your ears! I came to bury Caesar..." (How could one LEND EARS to others?) Discuss it for more explanation and understanding. This may help to implant the sense, the poetic expression of the words ("Lend me your ears") in the mind of the student.
4. For subjective perception ask the students to write on their own feelings. For the objective one give them a real object and ask them to write about (describe it) briefly. Poem or poetry is often brief and precise (exact). He, the teacher has to give them hints, for certain words often tend to be subjective in their sense of usage rather than objective, e.g.:

*think* = subjective

*say* = objective e.g.

*I think* is indefinite so subjective. *I think you are wrong.*

*I say* = is definite - *I say you are wrong.*

5. Time and events are good factors to teach methodically.

In time of war – about heroism and national feeling

In time of catastrophe, be it natural or manmade, [students] can be taught about sympathetic feelings or how harsh, painful or painstaking the event is, i.e. when associated with life and material loss or cost.

## **WORKSHOP (Medellín, 1999): DUTTON Paul (Canada)**

1. By having them read to each other the great poems of their language's literature – and even the less than great.
2. [In answer to the first part of the question] I want them not to bother. These distinctions

are not absolute and it is up to the individual to discern such differentiation as they may wish to make.

[In answer to the second part] There are many books on this subject. However, I think it is far more important to guide children to a love of words and glorying in their sensual qualities (sonic, visual). Learn to love language for its own sensual qualities and the ideas and emotions will take care of themselves.

3. By reading to them such poetry as the teachers themselves love passionately. If any teacher does not love poetry passionately he or she should not be allowed to “teach” it. Teachers should lead students to a love of words, language, and poetry **FIRST**. Visualization and attention will arise naturally from that. Poetry is **FIRST TO BE EXPERIENCED** (read, heard) not analysed.
4. I do not consider that a legitimate aim for the study of poetry. “Use” the subject of psychology for such purpose. Poetry is not to be used, but experienced – physically through the eyes, the ears, the body’s response to rhythm and beat. Poetry is not a tool for pragmatic employment but an art for the nurturing of the spirit.
5. I do not know.

## **WORKSHOP (Medellín, 1999): RAKEI Fatema (Iran)**

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1. They should be given some education about what poetry is and what its difference is from other kinds of literature, and then they should be presented with some samples of good and great classic and contemporary poetry.
2. I think different books than what exists at present should be prepared; and the literature teachers should themselves become familiar with the methods in some workshops; and all of them should be asked to have similar methods in teaching literature and differentiate poetic language from prosaic language and many other things also.
3. As I said above. They should at first themselves become familiar with suitable methods in these fields and they should be justified that imagery is too important in poetry...
4. All of these require teachers’ training in these fields, and also printing textbooks that put emphasis on these points, with clear examples of poems in this respect.
5. In my native country (Iran), the teachers and cultural authorities are looking after such methods and some committees are held to follow the matter. I suggest some international committee be held for the subject too.

## **WORKSHOP (Medellín, 1999): Anonymous 1**

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- 1.** Let them see that it's fun.
- 2.** Teachers have to be poets to feel that difference. The method is to get right into writing, reading, listening to poetry. To ask students what they feel is poetic.
- 3.** Students must feel they love the rush an image can give. They should come up with images themselves: who are you? I'm crazy bird. Who are you: fuego negro.
- 4.** Let them try objective description, versus subjective sensation, imagination. Have you ever had an objective perception?
- 5.** Inviting interesting poets who the students feel are on their side.

## **WORKSHOP (Medellín, 1999): Anonymous 2 (Holland)**

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- 1.** To read poetry with them. To ask them for their opinion. To stimulate them when they want to write poetry themselves.
- 2.** First of all, the teacher has to be interested in poetry himself. He might compare poetic and prosaic language. In general, poetry offers a better possibility to express feelings and emotions.
- 3.** It depends on the teacher and it depends on the situation. In Holland many secondary schools sometimes have pupils of more than 20 different origins. Translation projects can be very helpful and important.
- 4.** To stimulate them in writing poetry themselves. It is said that in everybody a poet is hidden. Try to make it clear and understandable, so that the students will understand that poetry belongs to human life.
- 5.** Poets who are reading in the schools. In Holland you will find the foundation Writers/Poets, School and Society, which is made possible by the Ministry of Culture.

## **WORKSHOP (Medellín, 1999): Anonymous 3**

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- 1.** I believe it will be absolutely essential for the project to be extended on all fronts to contribute to a creative and sensitive form of education.
- 2.** There are no formal methods, but every incursion into and exploration of, poetry must be guided by sensitivity and inclination. Shifting, changing methods.
- 3.** We should be talking not so much of motivating them as of stirring and urging them towards poetry as a way of being in the world, of approaching reality as a transforming element.
- 4.** The teacher needs to be enmeshed in, and obsessed by, poetry, otherwise it is pointless and banal. The teacher must have entered into the poetic spirit.
- 5.** I give poetry classes at the university, and the method we hit upon there is that of invention and the search for meaning. One shouldn't think; poetry is the unforeseeable.

## **YIMAM Baye (Ethiopia)**

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- 1.** By adolescent, I understand secondary school students. If so, I like to see poetry in all its essentials, aesthetic as well as pedagogical, incorporated into the language curriculum. It will help develop communicative skills and appreciation of literary aesthetics while students are still young and, hence, flexible.
- 2.** In Ethiopia, poetry is characterized by a set of rhyme schemes. There is no poetry of the free-verse type one could find in other languages. It is hence clear to teachers what a poetic expression is like. I am not sure there are teaching methods uniquely effective to Ethiopia or Ethiopian students. Methods are general but issues could be local, gradually developing to being universal.
- 3.** In this regard, teachers have to be trained in the crafting and use and analysis of poetic language. They have to be good at poetry in both versification and analysis.
- 4.** They can help students distinguish different types of perception through the use of imagery, symbolism and allegorical use of language. This will help them see things in both objective and subjective forms.
- 5.** I do not believe there are effective methods of teaching poetry specific to Ethiopia or Ethiopian students. Such methods, effective or otherwise, are general but the issues addressed need to be local at some initial stage and then develop to being universal as the students become more mature in the art and craft of language use.



*Biographical Data  
of Poets*

**Name and country of residence:** Ama Ata AIDOO, Ghana

**Country of birth:** Ghana

**Working language(s):** English, Akan

■ **Publications:**

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**Poetry collections:**

- *Someone Talking to Sometime*
- *An Angry Letter in January*
- *and other poems*

**Novels :**

- *Our Sister Killjoy*
- *Changes*

**Short stories:**

- *No Sweetness Here*
- *The Girl Who Can, etc.*

■ **Other professional activities:**

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- University teaching, consulting on education and gender issues

■ **Awards:**

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- 1987: Nelson Mandela Award for Poetry
- 1982: The 1<sup>st</sup> International Pen Women's Travel Award
- 1982: The Commonwealth Writers' for Africa (for "Changes", a novel), etc.

**Name and country of residence:** Abdulaziz Saoud AL-BABTAIN, Kuwait

**Country of birth:** Kuwait

**Working language(s):** Arabic and English

■ **Publications:**

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- First volume of poetry, "Būh al-bawādi" (*The Expanse of Deserts*), published in 1995

■ **Other professional activities:**

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- Prominent Kuwaiti businessman, with extensive commercial and industrial interests in the petrochemical and food sectors in Europe, the United States, China and the Middle East, and real-estate investments in a number of Arab countries
  - Member of the Writers' League of Kuwait
  - Member of the Board of the Faculty of Literature, University of Kuwait
  - Member of the Board of Directors of the Kuwait Charitable Fund for Culture
  - Has devoted much time, money and effort to charitable works.
- The following is a brief summary:

**1. In the field of education and culture:**

- Has endowed various prizes and established various foundations, schools and colleges, as follows:
- An annual prize known as the Abd al-Aziz Saud Al-Babtain/Descendants of the Imam Al-Bukhari Prize, having a value of US\$ 100,000. The object of this prize is to promote the restoration of old cultural links between Kuwait and newly independent Islamic States.
  - The Saud Al-Babtain Kuwaiti Scholarship Foundation. Since 1991, the Foundation has been awarding one hundred scholarships yearly to students from the Islamic peoples of the Central Asian republics to enable them to study at Al-Azhar University in Cairo. In addition, it awards five scholarships a year to students from Morocco, five to students from Niger, and five to students from Uganda and Mali. The Foundation covers the cost of these students' accommodation, tuition, travel by air, residence visas, food, clothing, books, incidental expenses and health care while they are in Cairo. Scholarships have been awarded to a total of some 522 students to date.

- President Hosni Mubarak Secondary School, King Fahd Secondary School, Sheikh Jaber al-Ahmad al-Sabbah Secondary School in Egypt in October 1990, and Dranga School south of Cairo.
- Two schools, both named the Kuwait School, in Qana, Lebanon[...]
- The Kuwait-Morocco Friendship School in the city of Marrakech, Morocco.
- The Kuwait-Morocco Solidarity Secondary School in the city of Guelmim, Morocco.
- The Sheikh Muhammad Min al-Shanqiti Secondary School in Basra, Iraq.
- The Abd al-Rahman Al-Babtain Kuwaiti College for Islamic Studies in Almaty, Kazakhstan.
- The Kuwait School in Kyrgyzstan.
- The Ahmad ibn Abd al-Aziz School and the Kuwait School in the Republic of Mali, in Africa.
- The Saud Al-Babtain Kuwaiti College of Literature at Aligarh Muslim University in India.
- The Kuwait School in the city of Quetta, Pakistan.

## II. Humanitarian projects:

- Founded the Saud Abd al-Aziz Al-Babtain Centre for Burns and Cosmetic Surgery in Kuwait. This is the first specialized hospital of its kind in the Middle East.
- Provided funding for the establishment of the Kuwaiti Medical Centre in the Arabistan region of the Islamic Republic of Iran.
- Founded the Saud Al-Babtain Festival Hall (free admission) in Riyadh. It is the first of its kind in Saudi Arabia.
- Has begun the establishment of the Saud Al-Babtain Cardiology Centre in the Eastern Province of the Kingdom of Saudi Arabia.

### ■ Awards:

- Honorary doctorate from the University of Tashkent in recognition of his contributions to the enrichment of Islamic culture
- Awarded the Order of Cultural Merit, First Class, by the President of the Republic of Tunisia

**Name and country of residence:** Ghazi AL-GOSAIBI, Saudi Arabia

**Country of birth:** Kingdom of Saudi Arabia

**Working language(s):** Arabic and English

### ■ Publications:

- Thirteen volumes of poetry and 30 prose works

### ■ Other professional activities: -

### ■ Awards: -

**Name and country of residence:** Mansour Bin Ibrahim AL-HAZMI, Saudi Arabia

**Country of birth:** Kingdom of Saudi Arabia

**Working language(s):** Arabic

### ■ Publications:

- *Muhammad Farīd Abū Hadīd, katīb al-riwāyah* ("Muhammad Farid Abu Hadid, Novelist")
- *Mu'jam al-masādir al-suh ufīyyah li-dirāsāt al-adab wa'l-fikr fī'l-mamlakah al-'arabīyyah al-su'ūdīyyah* ("Directory of Journalistic Sources For the Study of Literature and Thought in the Kingdom of Saudi Arabia")
- *Fī'l-qīssah fī'l-adab al-su'ūdī al-hadīth* ("On the Short Story in Modern Saudi Literature")
- *Mawāqif naqdīyyah* ("Critical Positions")
- *Fī'l-bahth 'an al-wāqī'* ("In Search of Reality")
- *Sālif al-awān* ("In Former Times")
- *Ashwāq wa-hikāyāt* ("Desires and Stories") – volume of poetry

■ **Other professional activities:** -

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■ **Awards:**

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- Royal Medal of Merit, First Class
- Great Gold Medal of the Arab League Educational, Cultural and Scientific Organization
- Award of Honour from the leaders of the Gulf Cooperation Council

**Name and country of residence:** **Urbain AMOA**, Côte d'Ivoire

**Country of birth:** Côte d'Ivoire

**Working language(s):** French

■ **Publications:**

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- *Les bruits du silence* followed by *Les chaînes de la liberté*, CEDA, Abidjan
- *Les braises de la lagune*, Edilag, Abidjan
- *Un bouquet de rêves pour Madagascar* (unpublished)
- *Les fonds du Paradis*, theatre, Ed. Passerelles

■ **Other professional activities:**

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- Professor-Researcher at the Ecole Normale Supérieure in Abidjan
- Director of Planning and Evaluation, Ministry of Higher Education and Scientific Research

■ **Awards:**

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- Knight of the Order of Arts and Letters of the French Republic

**Name and country of residence:** **Leon Maurice ANOMA KANIE**, Côte d'Ivoire

**Country of birth:** Côte d'Ivoire

**Working language(s):** French

■ **Publications:**

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- Poetry, novels, short stories, plays, tales, songs

■ **Other professional activities:**

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- Ambassador of Côte d'Ivoire, lecturer, journalist, press attaché to President Houphouët-Boigny

■ **Awards:**

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- "Le jasmin d'argent" poetry prize –Literature and poetry prize, Paris
- Officer of the National Orders of: Côte d'Ivoire, Upper Volta, Madagascar
- Grand officer of the Equatorial Order (Gabon)
- Grand officer of the Rio Branco Order (Brazil)
- "Conseil Magistral" of the "Chaîne des Rotisseurs"
- Member of the Organisation Mondiale des Poètes (created by S.S. Senghor)

**Name and country of residence:** **Jorge ARBELECHE**, Uruguay

**Country of birth:** Uruguay

**Working language(s):** Spanish

■ **Publications:**

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**Poetry:**

- *Ágape*
- *Alfa y Omega*
- *El hilo de la lumbre*
- *A Federico*
- *La casa de la piedra negra*
- *Alta noche*
- *Sangre de la luz*, etc.

**Essays:**

- *Responsabilidad de la poesía*
- *El amor y la muerte en la poesía española*, etc.

■ **Other professional activities:**

- Former Inspector of Literature in Secondary Education.
- At present, Director of the Literature Department of the Ministry of Education and Culture

■ **Awards:**

**Poetry prizes:**

- Plural Magazine (Mexico), 1993
- National Literature Prize (Poetry), Ministry of Culture, 1997
- National Literature Prize (Poetry), Ministry of Culture, 1999

**Essay prizes:**

- National Academy of Letters Prize, 1991
- Embassy of Spain Prize, 1987
- Institute of Hispanic Culture Prize, 1970
- Permanent member of the National Academy of Letters

**Name and country of residence:** **Asocio de Opiniones de Escritores**, Costa Rica

**Working language(s):** Spanish

■ **Publications:**

- Various

■ **Other professional activities:**

- Teachers of Spanish, Philosophy and Linguistics

■ **Awards:**

- All are distinguished local poets

**Name and country of residence:** **Fékadé AZEZE**, Ethiopia

**Country of birth:** Ethiopia

**Working language(s):** English and Amharic

■ **Publications:**

- *Chuhät (Cries)* – a collection of poems in Amharic, May 1993
- *Eyyähedku Alhédem (I Walk but Make no Steps)* – poems in Amharic, 1997. Repr. 1999
- *Ayya Goshemé (Father Goshemé)* – poems in Amharic, 1997
- *Unheard Voices: Drought, Famine and God in Ethiopian Oral Poetry*, Addis Ababa University Press, 1998 (in English)
- *An Introduction to Oral Literature*, Alpha printers, 1999 (in Amharic)

■ **Other professional activities:**

- Research on Ethiopian Literature
- Research on Ethiopian Oral Literature
- Research on African Oral Literature
- (Member of various professional associations)

■ **Awards:**

- DAAD – 1996

**Name and country of residence:** Jean **BLOT**, France

**Country of birth:** France

**Working language(s):** French

■ **Publications:**

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**Poetry:**

- *Là où tu iras*
- *Vue du train*, etc.

**Essays:**

- *Mandelstam*
- *Gontcharov*
- *Moïse*, etc.

**Novels:**

- *Les cosmopolites*
- *Tout l'été*, etc.

■ **Other professional activities:**

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- U.N., UNESCO, PEN Club

■ **Awards:**

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- From the Academy, from Critics, Valéry Lucebanel etc.

**Name and country of residence:** Tanella **BONI**, Côte d'Ivoire

**Country of birth:** Côte d'Ivoire

**Working language(s):** French

■ **Publications:**

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**Poetry:**

- *Labyrinthe* (1984)
- *Grains de sable* (1993)
- *Il n'y a pas de parole heureuse* (1997)
- + unpublished (to be published soon)

**Novels:**

- *Une vie de Case* (1990),
- *Les baigneurs du Lac Rose* (1995)

**Youth:**

- *De l'autre côté du soleil* (1991)
- *La fugue d'Ozone* (1992)

■ **Other professional activities:**

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- Full Professor, Philosophy Department, Cocody, University, Abidjan
- Critic. Contributor to cultural magazines ("*Agricules*" "*Mots Pluriels*" – "*Electronic*" magazine, etc.)

■ **Awards:**

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- Knight of the Order of Cultural Merit of Côte d'Ivoire

**Name and country of residence:** Domenico CADORESI, Italy

**Country of birth:** Italy

**Working language(s):** Italian and Friulian

■ **Publications:**

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- Eight collections of poetry, two of fiction, anthology for schools,
- Thirteen-volume encyclopaedia of Friuli-Venezia Giulia

■ **Other professional activities:**

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- Thirty-eight years teaching history and philosophy.
- Organizer of cultural events. Founded three literary prizes; the "Dino Menichini" national poetry prize is awarded the 23<sup>rd</sup> of October.

■ **Awards:**

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- These do not concern me.

**Name and country of residence:** Nangala CAMARA, Côte d'Ivoire

**Country of birth:** Côte d'Ivoire

**Working language(s):** French

■ **Publications:**

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**Poetry:**

- *Mélancolie*
- *Monotonie*
- *Chants incantatoires*
- *Amarres rompues*

**Short stories:**

- *Révélation*

**Novel:**

- *Le printemps de la liberté*

■ **Other professional activities:**

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- Professor of mathematics and physics

■ **Awards:**

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- Winner of the "Racontes-moi une histoire" (Tell me a Story) contest of CEDA (Centre d'Éditions et Diffusions Africaines), 1989
- Winner of the "Une histoire pour l'an 2000" (A Story for the Year 2000) contest of CEDA (Centre d'Éditions et Diffusions Africaines), 1999

**Name and country of residence:** Georges-Emmanuel CLANCIER, France

**Country of birth:** France

**Working language(s):** French

■ **Publications:**

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**Poetry:**

- *Le paysan céleste* (Gallimard)
- *Peut être une demeure* (Gallimard)
- *Oscillante parole* (Gallimard)
- *Le poème hanté* (Gallimard)
- *Passagers du temps* (Gallimard)

**About poetry:**

- *La poésie et ses environs* (Gallimard)
- *Dans l'aventure du langage* (P.U.F.)
- *Panorama érotique de la poésie française: vol. I de Chénier à Baudelaire; vol. II de Rimbaud au Surréalisme* (Editions Seghers)

■ **Other professional activities:**

- Former Vice-president of the French National Commission for UNESCO
- Former Deputy Director at O.R.T.F. (French Radio-television)
- Member of "l'Académie Mallarmé"
- Vice-president of the International PEN Club
- President of the jury of the "Prix Apollinaire"

■ **Awards:**

- French Academy's Grand Prix in Literature
- "Société des Gens de Lettres" Literature Grand Prix

**Name and country of residence:** Bernard DADIÉ, Côte d'Ivoire

**Country of birth:** Côte d'Ivoire

**Working language(s):** French

■ **Publications:**

**Poetry:**

- *Afrique Debout* (1951)
- *La Ronde des jours*
- *Homme de tous les continents*

■ **Other professional activities: -**

■ **Awards: -**

**Name and country of residence:** Sandu DAVID, Israel

**Country of birth:** Romania

**Working language(s):** Hebrew

■ **Publications:**

- Seven collections of Poetry (translated into 12 languages)
- Two anthologies of translations from Romanian into Hebrew

■ **Other professional activities:**

- Agriculture (Citrus Orchards) and related economic activities
- President Israel PEN Centre

■ **Awards:**

- ACUM Prize, 1985
- Ministry of Culture, Romania, for translations from Romanian, 1996

**Name and country of residence:** Honor FORD-SMITH, Jamaica

**Country of birth:** Canada

**Working language(s):** English, Jamaican Creole

■ **Publications:**

- *My Mother's Last Dance* (1997), Sister Vision Press, Toronto
- *Lionheart Gal* (1986), Women's Press, London



### ■ **Other professional activities:**

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#### **Lectures:**

- Cultural Pluralism and the Arts, University of Toronto at Scarborough (Dept: Visual & Performing Arts & Arts Management)

### ■ **Awards:**

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- Musgrave Medal – Institute of Jamaica

**Name and country of residence:** **Berhanu GEBEYEHU**, Ethiopia

**Country of birth:** Ethiopia

**Working language(s):** Amharic

### ■ **Publications:**

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- Introduction to Amharic Poetry (A teaching material submitted to a local publishing house)
- A number of articles, essays and criticism on poetry (in Amharic)

### ■ **Other professional activities:**

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- Lecturer in poetry (Amharic) and oral traditions, Department of Ethiopian Languages and Literature, Addis Ababa University, Ethiopia

### ■ **Awards: -**

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**Name and country of residence:** **Paolo GENTILUOMO**, Italy

**Country of birth:** Italy

**Working language(s):** Italian

### ■ **Publications:**

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- *Novene irresistibili*, Periferia, Cosenza, 1995
- *Catalogo*, Zona, Lavagna, 1998
- and publications in reviews, catalogues, anthologies

### ■ **Other professional activities:**

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- Organizer of theatrical events, supervisor of poetry classes in primary and middle schools

### ■ **Awards: -**

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**Name and country of residence:** **Zirignon GROBLI**, Côte d'Ivoire

**Country of birth:** Côte d'Ivoire

**Working language(s):** French

### ■ **Publications:**

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- *Épaves*, 1981
- *Dispersion*, Silex, 1982
- *Point de Suture*, Silex, 1989

### ■ **Other professional activities:**

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- Psychotherapist

### ■ **Awards: -**

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**Name and country of residence:** Jaime Pablo GUEVARA MIRAVAL, Peru

**Country of birth:** Peru

**Working language(s):** Spanish

■ **Publications:**

- *Retorno a la creatura* (Madrid, Cooperación Intelectual) 1957
- *Los habitantes* (Lima, La Rama Florida) 1963
- *Crónica contra los bribones* (Lima, Milla Batres) 1965
- *Hotel del Cusco* (Lima, National Institute of Culture) 1971
- *Un iceberg llamado poesía* (Lima, Copé) 1997
- *La colisión* (Lima, Copé), 1999, contains five books.

*En el bosque de hielos*

*A los ataúdes, a los ataúdes*

*Cariátides*

*Quadernos, Quadernos, Quadernos*

■ **Other professional activities:**

- Essayist
- University professor
- Filmmaker
- Film and book critic in magazines and newspapers

■ **Awards:**

**Poetry:**

- National Poetry Prize 1954, Lima, for *Retorno a la creatura*
- “Copé de Oro” Prize 1997, Lima, for *Un iceberg llamado poesía*

**Essays:**

- International “Ciclo de Ensayo” Prize 1987, for *Vallejo, Hominización*

**Films:**

- “Knopa de oro” Prize from the National Institute of Culture, 1967, Lima, for the short *Semilla – urin muju*.
- “Cetuc” Prize from the Catholic University, 1983, Lima, for the short *Periódico de ayer*

**Name and country of residence:** Claudine HELFT, France

**Country of birth:** France

**Working language(s):** French (speaks English and Spanish)

■ **Publications:**

**Poetry collections published since 1975:**

- *L’Entredeux*
- *Un risque d’Absolu*
- *Parhélies, Métamorphoses de l’Ouche*
- *Infinitif du bleu, Le Monopole de Dieu* (1996)  
and to be published in 2000: *L’Étranger et la Rose*

■ **Other professional activities:**

- Holds salons with poets such as: I. Kadari, L. Ray, M. Dib, Ch. Dobinsky, Sarfati...;
- Organises poetry soirées at the Centre Rachi, Théâtre Molière (Maison de la Poésie) in Paris
- Participates in numerous symposia (has just returned from Guadeloupe) such as Cerisy-la-Salle
- Founding member of “Rendez-vous des Poètes” and “Aujourd’hui poèmes”, entre autres
- Reviews: articles in different newspapers

■ **Awards:**

- Member of the “Académie Mallarmé”
- Member of the Louise Labé Jury – President

- Member of the Jury Association of friends of Alain Bosquet
- Vermeil Medal of the city of Paris for her oeuvre and her action in favour of poetry

**Name and country of residence:** Konai HELU-THAMAN, Fiji

**Country of birth:** Tonga

**Working language(s):** Tongan and English

■ **Publications:**

- Poetry, Education

■ **Other professional activities:**

- Professor – teacher

■ **Awards:**

- UNESCO Chair

**Name and country of residence:** Ahmad ISHFAQUE, Pakistan

**Country of birth:** Pakistan

**Working language(s):** Urdu

■ **Publications:**

- Many. Plays, novels, short stories

■ **Other professional activities:**

- Several

■ **Awards:**

- Many national awards, official as well as unofficial

**Name and country of residence:** Eduardo Hugo JARAMILLO MUÑOZ, Ecuador

**Country of birth:** Ecuador

**Working language(s):** Spanish

■ **Publications:**

**Poetry:**

- *A vuelo de pájaro*
- *Contrapunto*
- *Alfabetario*
- *Palabra Loco Timonel*
- *De puño y letra*
- *Palabras en el Laberinto*
- *En defensa propia*

**Fiction:**

- *Antes del fuego*

■ **Other professional activities:** -

■ **Awards:**

- Third prize in the National Poetry Competition, Technical University of Ambato (Peru)
- Special mention at the Floral Games, Ambato, 1981
- Mention in the National Poetry Competition of LA SEDE-QUITO, 1991
- First prize in the National Poetry and Short Story Competition held by the Quito House of Culture Employees' Association, 1992

**Name and country of residence:** **Dagnachev KASSAHUN**, Ethiopia

**Country of birth:** Ethiopia

**Working language(s):** Amharic

■ **Publications:**

- Two Amharic books, church papers and periodicals

■ **Other professional activities:** -

■ **Awards:** -

**Name and country of residence:** **Irén KISS**, Hungary

**Country of birth:** Hungary

**Working language(s):** Hungarian, English, Italian

■ **Publications:**

- Eight volumes of poetry, prose and drama, including one volume published in Italy (*Le cinque vie*, Bergamo, 1987)

■ **Other professional activities:**

- Professor at the Faculty of Comparative Literature of the University of Budapest

■ **Awards:**

- Gold medal at the Brianza International Poetry Festival
- Award of Merit from the International Yeats Club

**Name and country of residence:** **Nokan KONAN**, Côte d'Ivoire

**Country of birth:** Côte d'Ivoire

**Working language(s):** French

■ **Publications:**

- *Le soleil noir point* (narrative)
- *Violent était le vent* (novel)
- *Cris rouges* (collection of poetry)
- *Ablaha Pokou* (theatre)
- *Traversée de la nuit dense* (theatre)

■ **Other professional activities:**

- Teaching sociology

■ **Awards:** -

**Name and country of residence:** **Lubomir LEVTCHEV**, Bulgaria

**Country of birth:** Bulgaria

**Working language(s):** Bulgarian, Russian

■ **Publications:**

**Publishes since 1950. Over 50 books in Bulgarian and over 60 translations all over the world; among them:**

- *The Mysterious Man*, transl. by Vladimir Philipov, Chicago etc., Ohio Univ. Press, 1980
- *The Left-Handed One*, transl. by John Robert Colombo and Nicola Roussanoff, Toronto, Hounslow Pres, 1977
- *Stolen Fire*, transl. by Ewald Osers, London-Boston, Forest Books-UNESCO, 1986
- *La route des étoiles*, transl. Pierre Seghers, adapt. from Bulgarian and presented by Jacques Gaucheron, foreword by Voznesenski, Paris, Ed. Fr. Reunis, 1975
- *Poèmes choisis*, adapt. Alain Bosquet, Paris, Ed. Saint-Germain-des-Près, 1982

- *Le Chevalier, la mort, le diable*, transl. from Bulgarian by Yordanka Bossolova, adapt. by J. Gaucheron and Pierre Seghers, Paris, Seghers, 1975
- *Lapidarium*, transl. Rossitza Kouzmanova, adapt. by Pierre Sethers and Bernard Delvaillle, Paris, Seghers, 1977
- *O caminho das estrelas*, transl. Attilio Cancian, São Paulo, Montanha Ed., 1976
- *Antología poética*, transl., Foreword and notes by Alfredo Varela, Caracas, Central University, Venezuela, 1980
- *Passions*, transl. from Bulgarian by I. Savelyev, G. Serebriakov and V. Firsov, Foreword by A. Voznesenski, Moscow, Progress Ed., 1977
- *Seufzer in Bronze*, Hrsg. U. Nachd. Von Wolfgang Koppe, Berlin etc., Aufbau-Verlag, 1981
- *Sentiero di stele*, Poema dai molti richiami, transl. from Bulgarian by Lavinia Borriero, Rome, Bulzoni Ed., 1976
- *Del más allá*, transl. by Kleopatra Filipova, Madrid, Fundación Fernando Rielo, 1995
- *Saludo al fuego*, adapt. and transl. from Bulgarian by Nelli Konstantinova, Bogota, Fund. Univ. Central, 1981
- *Poesia*, adapt. and transl. from Bulgarian by Desiderio Navarro, foreword by Tatiana Gorstko, La Habana, Ed. Arte y lit., 1980
- *Diario para quemar*, transl. by Metodi Dinkov, poetical version by Arturo Corcuera, Lima, Arte Reda, 1975
- *Position*, Inl. Och Tolkn av Poger Gyllin, Malmo, Wahlstrom-Widstrand, 1982
- *Sky Break*, transl. by Chtiliana Halatcheva-Rousseva, adapt. by Pamela and Niles Bond, Pueblo, Colorado, Passeggiata Press, 1997
- Etc.

#### ■ Other professional activities:

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- Publisher

#### ■ Awards:

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- Gold medal for poetry of the French Academy and honorary title Knight of Poetry, 1985
- "Mate Zalka" and "Boris Polevoy" Awards, Russia, 1986
- The Grate award of "Al. Puchkin" Institute and Sorbonne, Paris, 1993
- The World Award of Mystic Poetry "Fernando Rielo", 1993
- Etc.

**Name and country of residence:** Joseph MIEZAN-BOGNINI, Côte d'Ivoire

**Country of birth:** Côte d'Ivoire

**Working language(s):** French

#### ■ Publications:

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- *Ce dur appel de l'espoir* (poetry) "Présence Africaine"
- *Herve féconde* (poetry) Ed. Pierre-Jean Oswald – Paris

#### ■ Other professional activities:

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- Général Manager des Éditions Bognini
- Founding Director of "Institution les Prémices" group (Private Primary School)

#### ■ Awards:

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- Knight of Agricultural Merit (Royal Academy of Benin – 1965 – Paris)

**Name and country of residence:** Luciano MORANDINI, Italy

**Country of birth:** Italy

**Working language(s):** Italian

#### ■ Publications:

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- Author of a number of books of poetry and fiction. The latest book of poetry, *Fabula notturna*, represented contemporary Italian poetry at the 1997 Mittelfest, with a dramatized reading organized by the director Giuseppe Rocca

■ **Other professional activities:**

- Registered as a freelance journalist in the Friuli-Venezia Giulia Region

■ **Awards:**

- He has achieved wide critical acclaim, but has not competed for any literary prizes

*Name and country of residence:* **Paul MULDOON**, USA

*Country of birth:* Northern Ireland

*Working language(s):* English

■ **Publications:**

- Numerous collections of poems

■ **Other professional activities:**

- Professor, Princeton University
- Professor of poetry, Oxford University

■ **Awards: -**

*Name and country of residence:* **Mame SECK MBACKÉ**, France

*Country of birth:* Senegal

*Working language(s):* French

■ **Publications:**

- *Franco-Senegalese Cooperation on Circulation of People*, IHEI, Paris 1978
- *Medico-social aspects of Infancy in Senegal*, IEDES, Paris, 1976
- *Le Froid et le Piment* (novel), N.E.A. 1983. Reprinted by l'Harmattan, 2000

**Poetry Collections:**

- *Le Chant des Séanes*, Orcocesa, Caracas, 1987
- *Poèmes en étincelles*, Dakar, 1999
- *Pluie-poésie: Les pieds sur la Mer*, l'Harmattan, 2000

**Theatre:**

- *Qui est ma femme?* l'Harmattan, 2000

■ **Other professional activities:**

- Diplomat in charge of social matters at the Consulate of Senegal in France, 1974-1981
- Press attaché in the Kingdom of Morocco, 1981-1982
- Project manager at the "Cours Sainte-Marie" in Hann (Senegal), 1994-1998
- Cultural projects: literature, cinema, music, in Paris, 2000

■ **Awards:**

- First Poetry prize awarded by the Ministry of Culture and given by the President of the Republic of Senegal, 1999
- Honorary Citizen of the city of Joal-Fadiouth, cradle of the poet Léopold Sédar Senghor.

*Name and country of residence:* **Rocío SILVA SANTISTEBAN**, Peru

*Country of birth:* Peru

*Working language(s):* Spanish

■ **Publications:**

**Poetry:**

- *Asuntos Circunstanciales*, Lluvia Editores, 45 pp., first edition Lima 1984, second edition Lima 1986
- *Ese oficio no me gusta*, Ediciones Copé, PETRO PERU, 1987 (89 pp.)

- *Mariposa Negra*, Jaime Campodónico Editores (64 pp.), first edition Lima 1983, second edition Lima 1996
- *Condenado Amor*, El Santo Oficio Editores (61 pp.), Lima 1996

**Short Story:**

- *Me perturbas*, El Santo Oficio Editores (110 pp.), first edition Lima 1995, second edition Lima 1996

**Editor:**

- *El combate de los ángeles*. Literatura Género Diferencia. Gender Studies Programme, PUC, 1999

**■ Other professional activities:**

- Columnist for *El Comercio* newspaper
- Teacher of Greek Literature at the Antonio Ruiz de Montoya School of Philosophy
- Assistant Researcher with the Communication and Equity team of DEMUS (Office for the Defence of Women's Rights)

**■ Awards: -**

**Name and country of residence:** Salah STÉTIÉ, France

**Country of birth:** Lebanon

**Working language(s):** Mainly French; Arabic and English

**■ Publications:**

- *Les Porteurs de feu*, Gallimard, 1972
- *L'Eau froide gardée*, Gallimard, 1973
- *Fragments (poème)*, Gallimard, 1978
- *La Unième nuit*, Stock, 1980
- *L'Être poupée*, Gallimard, 1983
- *Le Nibbio*, José Corti, 1993
- *L'Autre côté brûlé du très pur*, Gallimard, 1993
- *Hermès déféstré*, José Corti, 1997
- *Fièvre et guérison de l'icône*, Unesco, Imprimerie Nationale, 1998

**■ Other professional activities:**

- Former Ambassador of Lebanon at UNESCO, in the Netherlands and in Morocco
- Professor at Naples University (Italy)

**■ Awards:**

- Grand Prize of Francophonie of the French Academy, 1995
- "Max Jacob" Prize for *Inversion de l'arbre et du silence*, 1981
- Franco-Arab Friendship Prize for *les Porteurs de feu*, 1972

**Name and country of residence:** Haddis WOLDE-EYESUS, Ethiopia

**Country of birth:** Ethiopia

**Working language(s):** Amharic and English

**■ Publications:**

- Brochure: *How to use fertilizer and its application*

**■ Other professional activities:**

- Agricultural Journalism
- Radio broadcasting for farmers
- Geez Church language and poem (Kine)
- Church Music (Masses)

#### ■ Awards:

- 25-year service medal from the Ethiopian Government
- For long meritorious service in the Government of Ethiopia "Ethiopia's Honour Star Medal" by His Imperial Majesty Haile Selassie I, Emperor of Ethiopia

**Name and country of residence:** Neway WOLDE-SADIK, Ethiopia

**Country of birth:** Ethiopia

**Working language(s):** Amharic and English

#### ■ Publications:

- Booklet entitled *That All Will Learn* (1968-1970)
- Out of School Education *Some New Ideas for the Final Draft of Task Force in Adult Education*
- National Efforts in Non-Formal Education in Ethiopia, 1974
- National literature campaign with reference to the experience of Ethiopia, a paper for the Kitwe, Zambia international seminar "Share Ideas and Experiences", January 1985

#### ■ Other professional activities:

- Alternative Strategies for Education in Lesotho, S. Africa – worked as member of four-man team of the UNESCO/ILO Expert in educational policy, July-September, 1973
- Attended Michigan State University International Conference and Workshop on Non-Formal Education "New Strategies for Developing Old Resources", April-May 1974, Kellogg Center, USA

#### ■ Awards:

- National service in educational activities and administration "25 Years Service Medal" by the Ministry of Education of Ethiopia
- For long meritorious services in the Government of Ethiopia: "Ethiopia's Honour Star Medal" by His Imperial Majesty Haile Selassie I, May 1970

**Name and country of residence:** Baye Yiman, Ethiopia

**Country of birth:** Ethiopia

**Working language(s):** English and Amharic

#### ■ Publications:

- About 80 published articles and one book

#### ■ Other professional activities:

- Editor of journals (academic)
- President of Professional Association
- Head of Research Institute

#### ■ Awards:

- DAAD (German Academic Exchange)
- Dutch National Science Foundation Award





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