Poetry Train
Project Report

How to cite this publication:
Cooper, L., Stevens, E., and Sainsbury, M. (2012). *An evaluation of Poetry Train, 2011-12*. Slough: NFER.

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Acknowledgements

Executive summary

Poetry Train

Poetry Train was a one year training programme designed by the Poetry Society that provided a poetry intervention to support student teachers who will go on to teach in primary schools. It aimed to improve these trainee teachers' ability and confidence in the teaching of poetry in order to engage pupils. Poet educators (professional poets with experience working in education settings) worked with student teachers at two higher education institutions, providing sustained support, ideas and resources in regular teaching workshops as well as giving online mentoring over the course of an academic year (2011-2012). Common provision included:

- sharing of poetry
- sharing/catch-up sessions with the lecturer and/or poet educator
- access to an online blog/wiki for sharing ideas, posting poems and sharing teaching experiences
- sharing teaching activities and receiving support to enhance them.

Students came from Bishop Grosseteste University in Lincolnshire and University of Roehampton in Wandsworth. There are differences in the profiles of the two cohorts of students:

- University of Roehampton students were second year students studying for a BA in Education (B.Ed).
- Bishop Grosseteste University students were studying for a Postgraduate Certificate in Education (PGCE).

A team of researchers from the National Foundation for Educational Research (NFER) was commissioned to conduct this independent evaluation of Poetry Train.

Key Findings

The student teachers who participated in Poetry Train demonstrated significantly greater improvement in **knowledge** of and **enthusiasm** for poetry, **confidence** in teaching poetry, and acquisition of **teaching skills** than a comparison group.

These four dimensions of improvement were measured by before-and-after survey responses. The analysis calculated an improvement score for each group on a scale of zero to ten[1], and these improvement scores are illustrated in Figure 1.

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[1] Each area of the survey included several questions. For each student, we combined question responses within each area to create an overall score for that area, based on a scale of zero to ten. This scale is an arbitrary measure which enabled us to compare change over time across the different areas. For instance, a score of zero in Knowledge would mean the student was unfamiliar with all aspects of poetry covered in the survey, while a score of ten would mean they were fully familiar with all the aspects of poetry covered in the survey. The average of student scores is the overall score for that area.

Figure 1.   Improvement in score for each area, Poetry Train and comparison groups of student teachers[2]
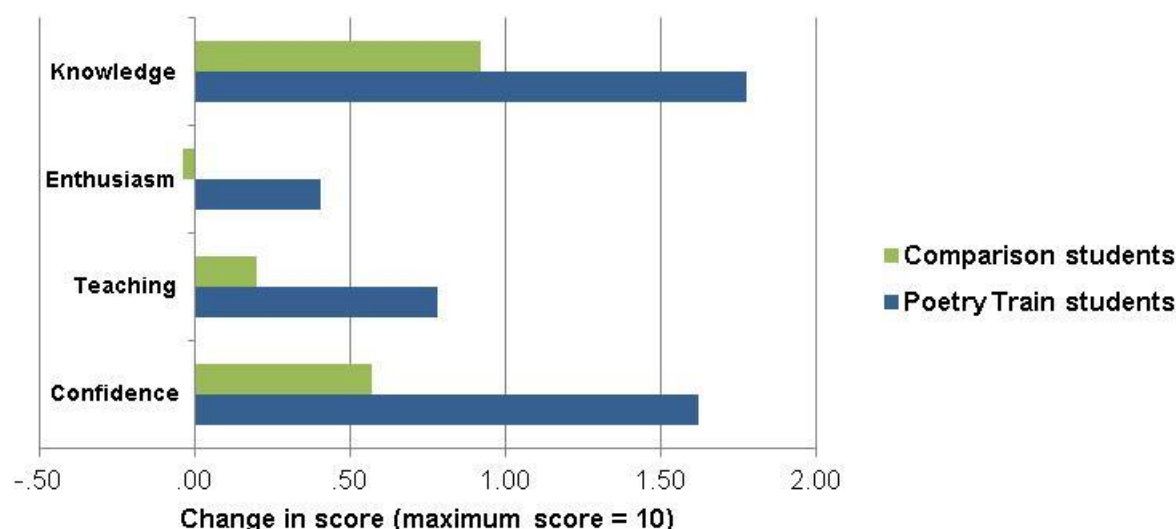
Students and lecturers told the evaluators that the key factors in the effectiveness of the programme were:

- the poet educators, who motivated and inspired the students with creative ways to teach poetry;
- the opportunity offered through the Poetry Train sessions for students to share ideas and experiences as a group, helping to boost the confidence and willingness of more resistant students.

Knowledge about poetry

Poetry Train student teachers:

- made most progress in the Knowledge area compared to other domains, and significantly greater progress than the comparison group

  the Poetry Train group achieved 36 per cent of their potential improvement in this area, against eight per cent in the comparison group

- were more familiar after the intervention with children's, adults', contemporary and classic poetry

  nearly 85 per cent felt fully or quite familiar with children's poetry after the training, an increase of 27 percentage points

- made more improvement than comparison students in familiarity with a variety of styles/types of poetry, the use of language and rhythm, and with poetry terminology

  familiarity with terminology increased by 34 percentage points in the Poetry Train group, against an increase of ten percentage points in the comparison group.

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[2] This apparent decline in the Enthusiasm area among the comparison group is not significant, and as they had reasonably high levels of enthusiasm at the start of the study a gain in enthusiasm would not necessarily have been anticipated.

Students reported that Poetry Train improved their familiarity with many aspects of poetry. **For six of the nine questions in this area, over 70 per cent said they were 'fully' or 'quite' familiar; and for five of those six questions, the proportion exceeded 80 per cent.** These levels of self-assessed knowledge after a relatively short intervention are promising, particularly as the research participants (students, their lecturers and the poet educators) noted that trainee teachers' poetry knowledge tends to build up slowly.

Enthusiasm for poetry

Poetry Train student teachers:

- made a small amount of progress in this area, having started the training with a fairly high level of enthusiasm. They nevertheless made significantly more progress than the comparison group

  the Poetry Train group achieved 11 per cent of their potential improvement in this area, while the comparison group's enthusiasm hardly changed

- were enthusiastic about the educational benefits of learning poetry

  100 per cent agreed that learning poetry helps pupils to understand literature and genres

- were more aware after the intervention of poetry's positive influence on pupils' emotional and personal development

  the proportion of students agreeing that poetry boosts pupils' self-esteem increased by 25 percentage points.

- cited reading poems aloud as one of the most popular ways of engaging with poetry.

Students who had initially been unwilling to engage with poetry said that the enthusiasm of the poet educator, their lecturers and fellow students, as well as positive personal experiences of teaching poetry, helped to boost their enthusiasm.

Teaching poetry

Poetry Train student teachers:

- made significantly more progress in the Teaching Skills area than the comparison group

  the Poetry Train group achieved 24 per cent of their potential improvement in this area, against six per cent in the comparison group

- were much less likely after the intervention to feel they need more support in their poetry teaching

  there was a decrease of 34 percentage points in those believing they needed more support

- had a better understanding of the value of sharing poetry without follow up study

  there was a 28 percentage point increase in appreciation of this

- were enthusiastic about including poetry in the classroom environment and engaging pupils with poetry on a regular basis

  98 per cent thought it important to include poetry in the classroom environment

- were much better informed after the intervention about resources they can use to support their teaching

  80 per cent said they knew how to find good teaching resources, a 40 percentage point increase

- had demonstrated learning about different ways of teaching poetry, including using it in a cross-curricular manner and using less traditional, more interactive activities

  93 per cent agreed that it is beneficial for poetry to be taught across the curriculum.

Confidence in teaching poetry

Poetry Train student teachers:

- made significantly more progress in the Confidence area than the comparison group

  the Poetry Train group achieved 36 per cent of their potential improvement in this area, against 12 per cent in the comparison group

- were much more likely after the intervention to feel confident in understanding, responding to and teaching poetry

  the proportion of students who felt very or quite confident about teaching poetry increased by 43 percentage points to 84 per cent

- were more confident after the intervention in using techniques such as drama or setting poems to music

  90 per cent were very or quite confident about using drama and role play after the training

- were much more confident after the intervention about teaching specific groups of learners, such as children with special educational needs

  there was a 43 percentage point increase in confidence here.

Conclusion

As these students move into their teaching careers, they are more likely to try to teach poetry creatively than they would have been in the absence of the Poetry Train intervention; students in the group interviews described themselves as more 'adventurous' and 'willing to take risks' with poetry.

Recommendations

The evaluation has found that an intervention such as Poetry Train breaks down some trainee teachers' resistance to teaching poetry. Resources that could be used more widely by trainee and newly qualified teachers would be valuable.

The Poetry Train programme was initially designed to focus on the confidence and skills of the student teachers rather than their pupils. However, the small amount of research that was carried out with the pupils of these teachers (included in the full report) demonstrated positive initial results. Further research would be useful to provide more evidence of the benefits for pupils taught by Poetry Train-educated student teachers.

About the research

This report draws on evidence from the following sources:

- Post- and pre-intervention student teacher and pupil questionnaires (referred to as 'before' and 'after' questionnaires throughout the report)

- Group interview sessions with Poetry Train student teachers

- Interviews with university lecturers involved in Poetry Train

- Interviews with the poet educators.

In order to measure the impact of Poetry Train in comparison to the usual initial teacher training provision offered by the institutions involved, a group of student teachers who were not participating in the Poetry Train sessions were also asked to complete questionnaires before and after the Poetry Train teaching period.

Fifty-four Poetry Train students and 38 comparison students completed both before and after questionnaires. Additionally, the evaluation surveyed pupils of Poetry Train students: 312 pupils completed both before and after questionnaires.

1. Introduction and research methodology

1.1 Background

This evaluation aims to demonstrate the impact that the 'Poetry Train' project had on student teachers and the pupils they taught in the academic year 2011 to 2012. Poetry Train was a one-year intervention that involved a poet educator working with trainee primary school teachers to transform their experience of poetry and expand their awareness of how poetry can be taught in different and inspiring ways.

Working with poet educators over a number of months, around 70 student teachers (referred to as 'students' throughout this report) at two higher educational institutions were exposed to a range of ways to use poetry in the classroom, including how to bring poetry to life through performance, as well as a range of practical teaching methods. As a result of changing how poetry is experienced and taught by student teachers, it was expected that the training would enhance these students' proficiency and confidence in teaching poetry, and enhance the experience of poetry for the pupils taught by Poetry Train student teachers.

Figure 1.1 shows the relationship between groups directly or indirectly involved in the Poetry Train project, with the arrows representing the direction of influence.

Figure 1.1   Relationships between Poetry Train participants
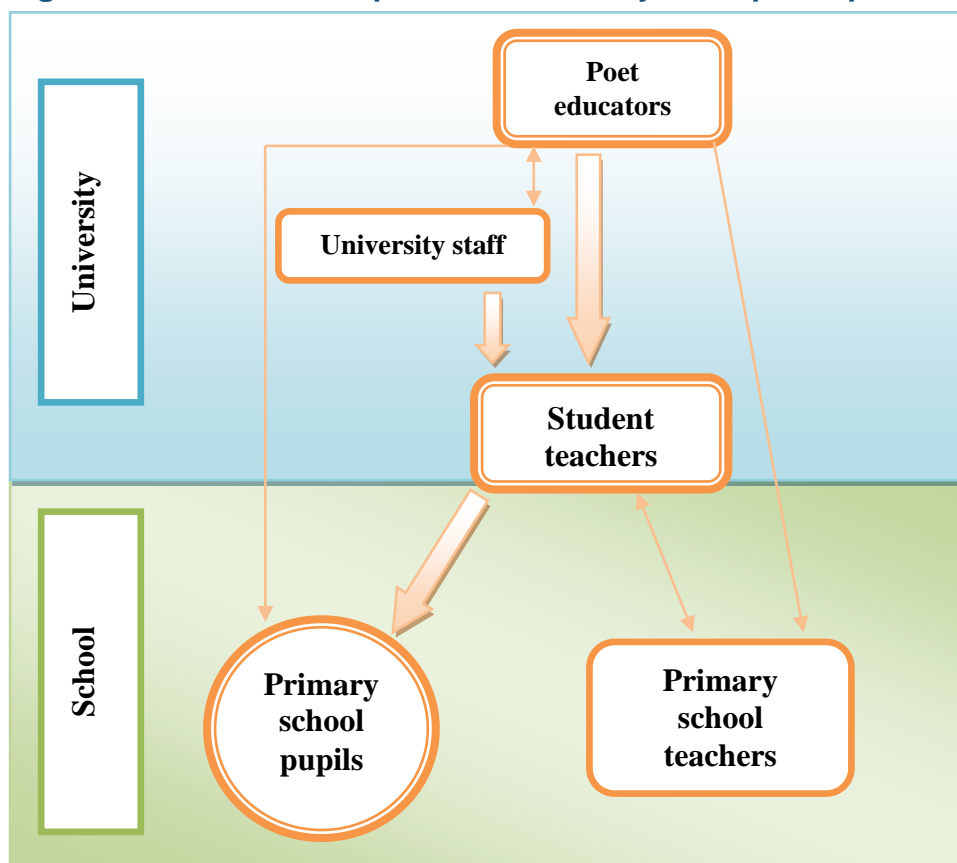
Two universities were involved in this evaluation: University of Roehampton in Surrey (referred to as UOR in this report), and Bishop Grosseteste University in Lincolnshire (referred to as BG). Both carried out baseline studies in years prior to this evaluation, during which time the universities established a relationship with a poet educator, who ran a series of workshops with trainee teachers. This was the first year that a formalised, structured and sustained intervention and evaluation have taken place.

Differences across the sample: student characteristics and provision

The **selection of students** to take part in Poetry Train was pragmatic, as it depended on their timetables allowing them to attend Poetry Train sessions. At both universities, participants included students training to teach both pupil age stages (Reception- Year 2 (Early Years Foundation Stage / Key Stage One) and Years 3-6 (Key Stage Two).

There are differences in the profiles of the two cohorts of students in this evaluation:

- UOR students were second year students studying for a BA in Education (B.Ed). Many were 19 or 20 years old, although there were some mature students in the group.
- BG students were studying for a Postgraduate Certificate in Education (PGCE). Hence these students were older than 20 and the group included a greater proportion of mature students.

The **structure of sessions** run at BG and UOR varied slightly due to the differing structures and timetables of the two universities, and the different approaches of the poets. For instance, at BG the poet worked with students training to teach Reception- Year 2 and those training to teach Years 3-6 pupils separately, tailoring each session accordingly; whereas at UOR the poet ran a single session for all intervention group students. An outline of each session is given in Table 1.1 below. Common provision included:
- sharing of poetry
- sharing/catch-up sessions with the lecturer and/or poet educator
- access to an online blog/wiki for sharing ideas, posting poems and sharing teaching experiences
- sharing teaching activities and receiving support to enhance them.

Table 1.1   Summary of poet educator methods used in Poetry Train sessions

Session	Poet educator methods
Bishop Grosseteste University College	
1	• Launch lecture (with non-intervention and intervention students): poet educator gave performances and tips on using poetry in the classroom. • Workshop (intervention students only): introduced project and gave approaches for writing collaborative poems.
2	Involved all intervention students. • Discussed using prompts for writing poetry e.g. feelings, festivals, specific forms, themes. • Discussed children working in pairs to create a poem.
3	Involved subgroup of intervention students to be accompanied by poet educator on school placements. • Devised strategies to use in poetry classes; developed model poetry frames around various themes.
4	Involved subgroup of intervention students on school placements • Poet educator ran an activity in the school and supported students to deliver a lesson of their own devising. • Poet educator gave feedback to students, aiming to raise skills and confidence.
University of Roehampton	
1	• Poet educator and project were introduced; poet educator gave performances • Students did small group activities, including a group performance, to re-engage with children's poetry. • Students received poetry journal and guidance on recording experiences of the project, plus anthologies and handouts.
2	Involved subgroup of intervention students on school placements. • Poet educator accompanied students into schools, gave a performance and supported students to deliver their own lesson. • Poet educator aimed to inspire and enhance confidence.
3	• Review session: all intervention students shared experiences of attempting to use poetry in school and/or working with poet educator in their school. • University staff and poet educator gave more suggestions, particularly for those who had found it difficult to use poetry.
4	Involved subgroup of intervention students on school placements. • Poet educator accompanied student on their school placement, observed students running a poetry session. • Poet educator aimed to act as a mentor.
5	• Final review and sharing/advice session • Reflection on the project

Theory of Change

The Theory of Change model (see Figure 1.2) sets out some of the current challenges facing poetry education in schools, and the strategies that were used to overcome these as part of the Poetry Train project. It gives an overview of expected outcomes, including the wider impact that the project might achieve.

Figure 1.2   A Theory of Change model for Poetry Train

Mission
To raise the confidence of pre-service teachers in the teaching and use of poetry in the classroom

Assumptions
Main issues:

- pupils have a varied experience of poetry in school. Although individual teachers can be very inspiring, common problems with teaching poetry well include teachers adopting a formulaic and/ or analytical approach to teaching poetry and teachers only using a bank of core, 'classic' poems.

- teachers' lack of confidence, even fearfulness, and low enthusiasm for teaching poetry. In addition, some teachers have a poor knowledge of poetry themselves, and have a limited range of techniques for teaching poetry

Causes:

- teachers' own limited or negative experiences of poetry

- insufficient teacher training:
  - during initial teacher training course
  - during school-based CPD

Target groups
Those directly being impacted will be:

- student teachers who have training from the poet educator

- the pupils of those student teachers

Sustainability
We hope that demonstrable impact results in the following:

- the Poetry Society can better advocate for the value of trainee teachers and pupils working directly with a poet in their learning

- the Poetry Society takes ownership of a pool of valuable data around teaching and poetry, including research on teachers' strengths, weaknesses and anxieties around teaching poetry and evidence of the impact of work with a poet

Direct outcomes:

- improved confidence and enthusiasm of student teachers teaching poetry

- improved knowledge about poetry and awareness of different teaching techniques for teaching poetry for student teachers

- improved pupils' enjoyment and understanding of poetry

Wider impact:

- improved experience of poetry for other teachers and pupils at schools where the student teachers teach

- increased knowledge of poetry for lecturers who have worked with poet educators

- greater experience in working with less experienced or nervous teachers for the participating poets

Strategies
The strategies/ tools used are:

- poet educator/ university lecturer: student teacher workshops

- peer to peer learning through online blogs, discussion sessions, etc.

- support from Poetry Society staff and resources

Resources used are:

- poet educator

- university lecturers

- poetry anthologies, teaching packs/ handouts with ideas for teaching strategies

1.2 Methodology

1.2.1 Research instruments

The research team designed three survey instruments: a student teacher questionnaire which was carried out with student teachers involved in Poetry Train as well as a comparison group of students in the same cohort at the universities, and two pupil questionnaires – one for Early Years and Foundation Stage and Key Stage 1 pupils (Reception to Year 2) and one for Key Stage 2 pupils (Year 3 to Year 6). The pupil questionnaires were carried out with the pupils of some of those students who had been involved in Poetry Train (i.e. no comparison pupils took the questionnaire). The questionnaires were based around four areas: knowledge, teaching (for student teachers) / learning (for pupils), enthusiasm and confidence.

The following table, Table 1.2, shows which group of people each instrument involved, and when the research was carried out. The pre-intervention and post-intervention questionnaires (referred to throughout the report as 'before' and 'after' questionnaires) were identical.

Table 1.2   Student teacher and pupil surveys: participation

Instrument	Who did it involve?	When was it carried out?
'Before' student teacher questionnaire	• student teachers at University of Roehampton (UOR) and at Bishop Grosseteste University College (BG) - those involved in Poetry Train - comparison group not involved in Poetry Train	end of September/ early October 2011, *before* Poetry Train workshops began (i.e. at or near to the start of the universities' academic year)
'After' student teacher questionnaire	• the same students who took the 'before' student teacher questionnaire	*after* the poet educator had completed the group workshops with Poetry Train students. Due to timetabling, UOR students returned these in March 2012; BG students returned these in July 2012.
'Before' pupil questionnaire	• pupils of BG students	at the start of the summer term 2012, *before* the student teachers carried out poetry sessions with pupils.
'After' pupil questionnaires	• the same pupils of BG students who took the 'before' pupil questionnaire • pupils of UOR students[3]	towards the end of the summer term 2012, *after* the student teachers carried out poetry sessions with pupils.

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[3] Pupils of RU students did not take the 'before' pupil questionnaire. This was due to the fact that RU students began visiting schools during the early stages of the project, before the pupil questionnaire was designed.

In addition, researchers interviewed poet educators, university lecturers and student teachers who were involved in Poetry Train (see Table 1.3). In the student teacher group interviews, the researchers gave participants Audience Response System (ARS) handsets[4] to allow them to respond anonymously to some of the interview questions.

Table 1.3 Qualitative research: participation

Research approach	Who did it involve?	When was it carried out?
Telephone interview	• poet educators who worked with students at UOR and BG during Poetry Train sessions	March 2012
Face-to-face interview	• university lecturers who facilitate Poetry Train sessions at UOR and BG	March 2012
Group interview using Audience Response System (ARS) handsets	• groups of Poetry Train student teachers at each of UOR (12 students) and BG (8 students).	March 2012

1.2.2 Analysis

A range of different statistical analyses were conducted to examine relationships in the data. Firstly we calculated simple descriptive statistics to examine responses as a whole, and to make comparisons between responses from questionnaires completed before Poetry Train and after Poetry Train.

Responses from questions were combined to create four areas such that each area presented an average view of the respondent for a set of questions (see Appendix 1 for the list of questions included in the four areas; and Appendices 4 and 5 for samples of the questionnaires as received by students and pupils). This enabled us to summarise the data and to explore the underlying pattern. For example, we did not directly measure students' knowledge but inferred it from their responses to a set of questions. We ensured that these questions measured the same characteristic before creating a single scale (area) out of them[5].

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[4] Using ARS, researchers pose questions which are displayed on a computer screen, e.g. a multiple choice question, and participants privately select their answer on a personal keypad. Overall responses can be shown on the screen immediately to facilitate discussion among the group.
[5] This was done via testing internal consistency for the questions; also referred to as reliability analysis. This analysis tests how closely related the set of questions are as a group. A high value of this measure suggests these questions are measuring the same underlying characteristic.

For each area, the score for any individual could range from zero to ten. A zero score on knowledge, for example, would mean they did not know anything about poetry and ten would mean they were fully familiar with all the aspects of poetry covered in the survey[6].

Assessing impact of the Poetry Train programme

In order to test for changes in response over the course of the programme, it was important to find out whether differences between responses before and after the intervention were significant. This is referred to as 'statistical significance' and is measured by a term called the 'p-value'. Within the scope of this evaluation, $p<0.05$ is set to represent 'statistical significance', which means there is a less than 5 per cent possibility that a difference (as big as reported) could have arisen by chance if there was really no true difference.

To ascertain whether Poetry Train students improved significantly more than the comparison students, standard analyses known as 't-tests' were carried out. A more complex approach was not used for the pupil data: for this, we wanted to take into account the fact that there might be differences between classes (i.e. between children taught by different teachers) as well as between individual children. The analysis[7] for pupil data enabled us to identify whether significant improvements had been made between the two time points. Since we did not have a group of comparable pupils whose teachers did not participate in Poetry Train, it is difficult to attribute any changes in pupils' responses to the programme itself: changes could be due to other factors in the pupils' education or circumstances.

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[6] The survey covered four areas (Knowledge, Enthusiasm, Teaching, Confidence), each including several questions. For each student, we combined question responses for each area to create an overall score for that area, based on a scale of zero to 10. This scale is an arbitrary measure which enabled us to compare change over time across the different areas. For instance, a score of 0 on the knowledge area would mean the student was unfamiliar with all aspects of poetry covered in the survey, while a score of 10 would mean they were fully familiar with all the aspects of poetry covered in the questionnaire. The average of student scores is the overall score for that area.

[7] We used a technique called multilevel modelling. This technique enabled us to find out whether there was a significant improvement in each of the areas, whilst estimating the differences between pupils' scores between two time points, differences between pupils, and differences between pupils taught by different teachers.

2. Evaluation Findings

2.1 Participation and sample characteristics

2.1.1 Student and pupil survey samples

The surveys used in this evaluation adopt a 'before' and 'after' design. It was expected that there would be some attrition from the initial group of students that were invited to take part in the 'before' student teacher survey. Similarly, it was expected that not all students would carry out the pupil survey with their classes, and/or return these questionnaires. To try to ensure a sufficient number of questionnaires were completed in order to identify any statistically significant changes over time, the student and pupil groups were over-sampled at the start of the project.

Seventy student teachers formed the initial sample from BG (35 Poetry Train students and 35 comparison students), and 84 student teachers formed the initial sample from UOR (41 Poetry Train students and 43 comparison students). The final return figures for the numbers of completed student and pupil questionnaires are shown in Table 2.1 below.

Table 2.1 Numbers of completed student and pupil questionnaires

		Poetry Train	Comparison	Total
Student teacher questionnaires	Before	76	78	154
	After	54	38	92
Pupil questionnaires – Years 3-6	Before	198	-	198
	After	250	-	250
Pupil questionnaires – Reception to Year 2	Before	127	-	127
	After	165	-	165

As anticipated, there was some attrition in the student teacher sample, meaning that the number of 'after' student teacher questionnaires was smaller than the 'before' questionnaires, as follows:

- 33 student teachers at BG returned their 'after' questionnaires, from a total of 70 administered
- 59 student teachers at UOR returned their 'after' questionnaires, from a total of 84 administered.

It was also expected that some of the subgroup of Poetry Train student teachers who were asked to return pupil questionnaires would not do so. Factors inhibiting students returning the pupil questionnaires included: bereavement, ill health, job-seeking[8], school timetables/ pressures, and pressures of the degree course. The return figures in terms of numbers of student teachers (rather than number of pupils) were as follows:

- Three of the sample of eight student teachers at UOR returned 'after' pupil questionnaires
- 14 of the sample of 35 student teachers at BG returned 'before' pupil questionnaires; 15 of the 35 returned 'after' pupil questionnaires.

2.1.2 Student teachers: the comparison group

At both universities, the comparison group received some teacher training on poetry from their university lecturers as part of their course. It was also noted in interviews that Poetry Train students shared some of their learning with comparison group students. It is therefore to be expected that there would be some improvement in the comparison students' understanding of poetry and how it can be taught over the course of a year, and that this would be reflected in the 'before' and 'after' student teacher questionnaires. This evaluation explores how the responses of the comparison group compare with those of the Poetry Train students.

2.1.3 Student teachers' prior experience of poetry

All the students involved in this study had very different experiences of poetry prior to the year of this evaluation (academic year 2011-2012). Some of the following factors could influence students' understanding of poetry and the ways in which it might be taught:

- students' prior experience of poetry in educational settings
- students' prior experience of poetry in non-educational settings (e.g. at home)
- the extent of students' poetry education.

The extent of students' poetry education varied, depending on their GCSE, A-Level (or equivalent) and degree/ higher education choice. Students were asked when they had last learned about poetry in their own education (see Table Q1 in the Appendix). For just under half of students, their last engagement with poetry in an educational setting was during their GCSEs. Around a quarter of students last learned about poetry during their A-levels (or equivalent), and around a fifth had learned about

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[8] The PGCE course is one year. This means that, in addition to finishing their course, students from BG were likely to have to job-seek during the summer term, which was when the pupil questionnaires were designed to be carried out.

poetry during their degree or higher education. Poetry Train and comparison students report roughly similar proportions for each educational stage.

The students in the evaluation were either studying for a PGCE (BG students) or a B.Ed (UOR students). PGCE students have already undertaken an undergraduate degree, and the content of these may have some bearing on their receptivity to and prior knowledge of poetry. Likewise, B.Ed students specialise in different subjects, and this may also influence their receptivity and knowledge. For instance less than a quarter of B.Ed students were specialists in English; and less than one fifth of PGCE students had studied English or English with another subject for their undergraduate degree. It is important to highlight, too, that these students have to learn to teach a range of subjects, not solely English, and therefore have many disparate demands on their time. Tables Q2ACODE and Q3CODE in the Appendix list the percentages of Poetry Train and comparison students who are studying, or who have studied, different subjects at higher educational level.

2.1.4 University lecturers' experience of implementing Poetry Train

The university lecturers interviewed at each participating university had responsibility for coordinating Poetry Train sessions and developing the content and resources with their poet educators. They highly valued poetry teaching in primary schools and expressed a wholehearted commitment to offering the Poetry Train intervention to their students. Given the differing nature of the PGCE and BA courses, the poetry content offered to students previously was different, with the intense nature of the PGCE year especially meaning poetry provision was minimal. At both universities the introduction of Poetry Train meant a significant increase in the amount of poetry on the intervention group students' timetable, which lecturers viewed positively, particularly where poetry had been to some extent marginalised by other course pressures. Due to timetabling it was also challenging to accommodate, however, and involvement in the project required a significant investment of lecturers' time.

2.2 Impact on student teachers and pupils

In this section we report the findings from analysis of the 'before' and 'after' student teacher and pupil surveys. The questions were grouped into the four areas of the research agenda (knowledge; enthusiasm; teaching {in the case of the student teachers} or learning {in the case of the school pupils}; and confidence) and average scores computed for each area. The difference between the average 'before' score for an area and the average 'after' score for an area gives an indication of change over time in that area.

There was a statistically significant difference between Poetry Train and comparison groups' change over time (average increase in scores) in each of the areas. In other words: following the intervention, **Poetry Train students' self-perceived**

improvement in knowledge, enthusiasm, teaching and confidence was greater than that of the comparison group students. Pupils taught by Poetry Train students made a small but statistically significant amount of progress in knowledge, enthusiasm and learning, but there was no significant change in confidence levels, which were quite high even before their Poetry Train student taught them poetry.

Figure 2.1 gives an overview of the **improvement** in the four areas for the Poetry Train student teacher group and the comparison group. The values refer to the improvement in the group's average score in each area, which was calculated on a scale of zero to ten (see footnote 6 on page 7 for detail of the statistical process used to create the scale).

Figure 2.1 Average improvement in each area after teaching period, Poetry Train and comparison students[9]
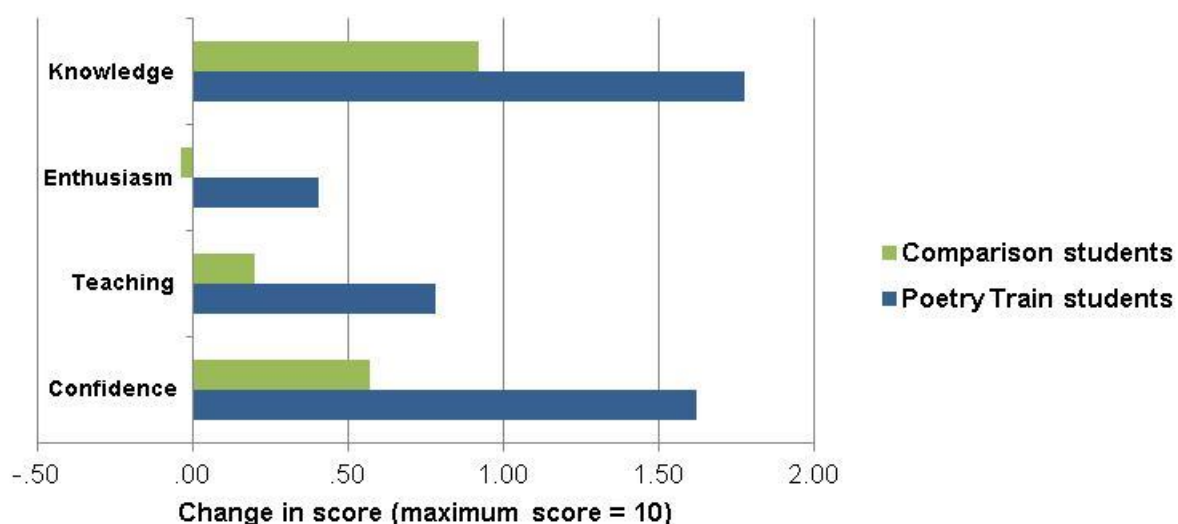
Figure 2.2 illustrates the improvement of each student group in each area, as a proportion of the improvement they could have made from their baseline scores. The potential improvement ('margin of improvement') is the difference between the maximum score they could have achieved in that area (the maximum score is ten for each area), and the average pre-intervention score[10].

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[9] The apparent decline in enthusiasm amongst the comparison group could be attributed to the existing, reasonably high levels of enthusiasm at the start of the study. A gain in enthusiasm would not necessarily have been anticipated among the comparison students, and this fractional loss is not significant.
[10] For instance, Poetry Train students' pre-intervention score for knowledge was 4.99, therefore the margin for improvement was 5.01. Their actual improvement was 1.78. The proportion of the available margin covered was (1.78/4.99)*100% = 36%.

Figure 2.2   Improvement made by students in each area, as a proportion of the available margin for improvement
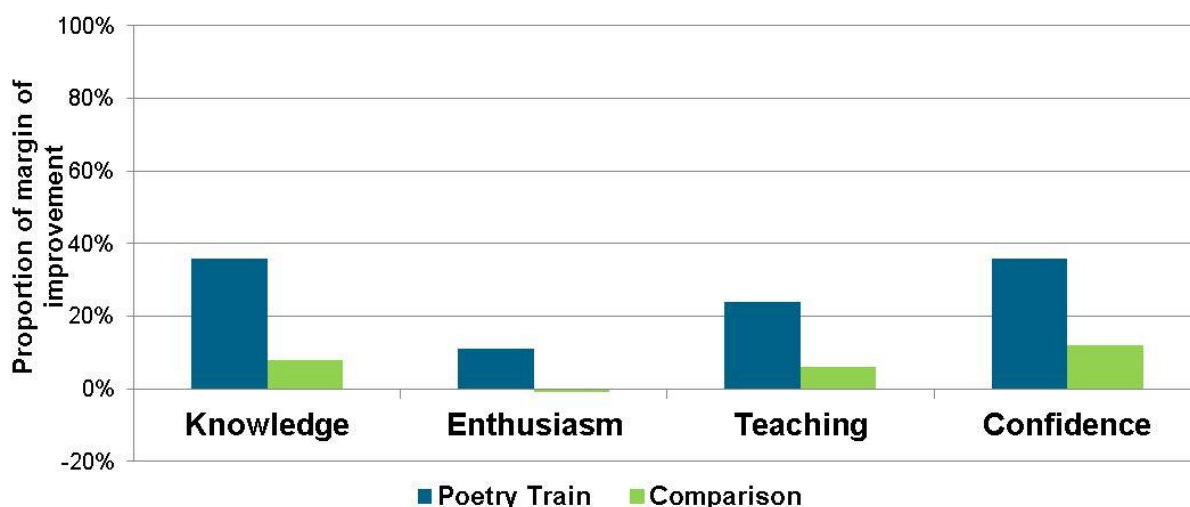
Figure 2.3 gives an overview of the 'before' and 'after' scores in the four areas for the two pupil groups combined (Reception-Year 2 and Years 3-6)[11]. The values refer to the improvement in the group's average score in each area, which was calculated on a scale of zero to ten (see footnote 6 on page 7 for detail of the statistical process used to create the scale).

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Figure 2.3   'Before' and 'after' scores for each area, for pupils who were taught by Poetry Train student teachers[12]

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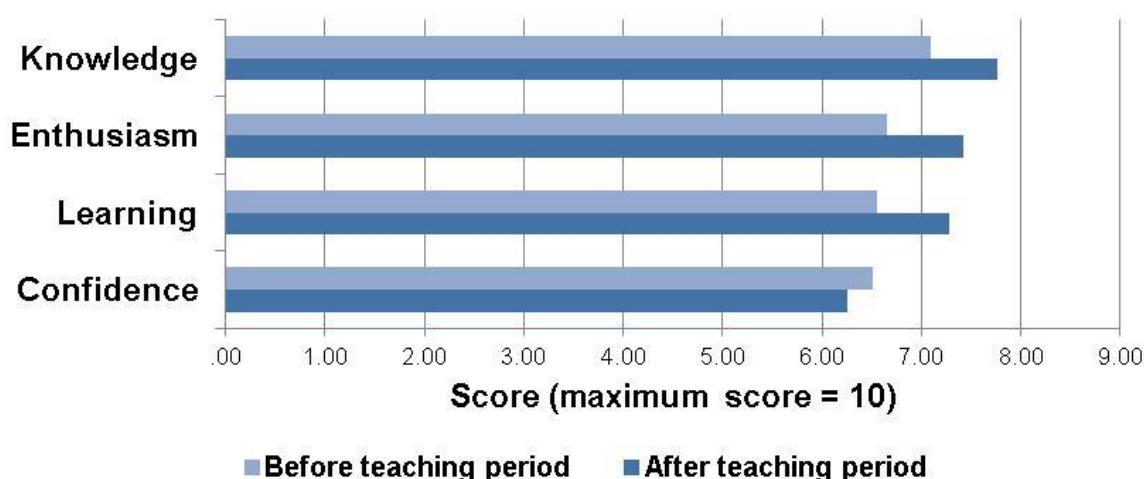
[11] The survey for the Reception-Year 2 group did not contain questions on confidence as self assessment at this level of emotional subtlety would be a challenging request of such young pupils.
[12] The decrease in the Confidence score of the Year 3-6 group is not statistically significant. Closer analysis of the responses suggests these questions may not have been well understood (discussed further in the Confidence section).

The findings are explained in more detail in the following sections.

Where percentages for 'before' and 'after' are reported in the text, please note that these percentages are not comparing the exact same group of students or pupils. This is because different numbers of students and pupils responded to the before and after surveys, and some respondents completed questionnaires at only one time point. For instance, '58 per cent of Poetry Train students were fully or quite familiar with poems for children in the before survey' refers to 76 respondents, and '82 per cent of Poetry Train students were fully or quite familiar with poems for children in the after survey' refers to 54 respondents. The actual number of student respondents is given where percentages are provided in the report, and indicated by 'n =' (e.g. n = 18 indicates that there were 18 respondents for this question). Numbers are not given for the pupil responses as the sample size exceeded 100.

In contrast, the average scores for the areas were calculated using matched data, i.e. responses from students and pupils who had completed both questionnaires, and they therefore allow direct comparisons of specific respondent groups over time. Questionnaires were anonymised but given a unique code which allowed the data from an individual's 'before' and 'after' questionnaires to be directly compared.

We also include findings from the qualitative research (student group, lecturer and poet educator interviews) where they provide further insight into the experience and impact of Poetry Train.

2.2.1 Knowledge about poetry

I've gone from having no knowledge of children's poets… I now read more children's than adult's poetry because it's fun.

B.Ed student

The Knowledge area included questions on:

- (for students) familiarity with a range of poetry (e.g. classical and contemporary, different poetic forms) and technical aspects of poetry (e.g. terminology).

- (for pupils) familiarity with a range of poetry, and technical aspects such as rhyme, verses, and style (e.g. use of nonsense words).

KEY FINDINGS
Poetry Train students:

- made most progress in the Knowledge area compared to the other areas, achieving 36 per cent of the improvement they could potentially have made - and significantly more than the comparison group (who achieved 8 per cent of their potential improvement)

- were more familiar after the intervention with children's, adults', contemporary and classic poetry. For instance, nearly 85 per cent (n=44) felt fully or quite familiar with children's poetry after the training, an increase of 27 percentage points

- made more improvement than comparison students in familiarity with a variety of styles/types of poetry, the use of language and rhythm, and with poetry terminology. For example, familiarity with terminology increased by 34 percentage points in the Poetry Train group, versus an increase of 10 percentage points in the comparison group.

Pupils taught by Poetry Train students made a small amount of progress in the Knowledge area: a greater proportion of Year 3-6 pupils had experienced poems by several different poets; and Reception-Year 2 pupils indicated that they were more familiar with rhyme, narrative poems and poems about feelings.

Students were asked to rate how familiar they were with various aspects of poetry. For example, Question 4a asked students: 'To what extent are you familiar with the following types of poems: poems for children?' Students could choose one of the following responses: 'fully familiar', 'quite familiar', 'not sure', 'slightly familiar', or 'not at all familiar'. Responses to these questions[13] were combined to give an overall score for Knowledge on a scale of zero to ten for each respondent, and then the average of all students' scores was calculated.

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[13] The Knowledge area (students) includes Question 4(a-b), Question 5(a-e) and Question 6(a-b). Please see Appendix 4 for the student questionnaire.

In the after survey, the intervention group students' average score increased by 1.78. This is approximately equivalent to all respondents rating any six questions out of the total nine in this area more positively (by one response category) in the after survey compared with the before survey. For example, this could mean they responded that they were 'quite familiar' with six aspects of poetry in the before survey, and then 'fully familiar' with those six aspects of poetry in the after survey. This is the greatest average increase in score out of all four areas, and **Poetry Train students achieved 36 per cent of the potential improvement they could have made**, given their baseline score and a maximum score of ten. It is substantially higher than the increase in the comparison groups' average score, 0.92 (representing 8 per cent of their potential improvement).

Following the Poetry Train sessions, students reported familiarity with many aspects of poetry. **For six of the nine questions in this area, the proportion responding that they were fully or quite familiar with that element exceeded 70 per cent; and for five of those six questions, the proportion so responding exceeded 80 per cent**. These levels of self-assessed knowledge after a relatively short intervention are promising, particularly as the research participants (students, their lecturers and the poet educators) noted that trainee teachers' poetry knowledge tends to build up slowly.

The Poetry Train students' self-assessment of their improved knowledge is supported by observations from the students' lecturers and the poet educators. For instance, one of the poet educators commented that, in his experience, students initially had *'a very stereotypical view of what poetry is'* - he felt that the training guided them towards a more rounded view of poetry.

The following discussion explores the detail of their responses to individual survey questions.

Figure 2.4   Extent of Poetry Train students' familiarity with poems for adults, before and after intervention
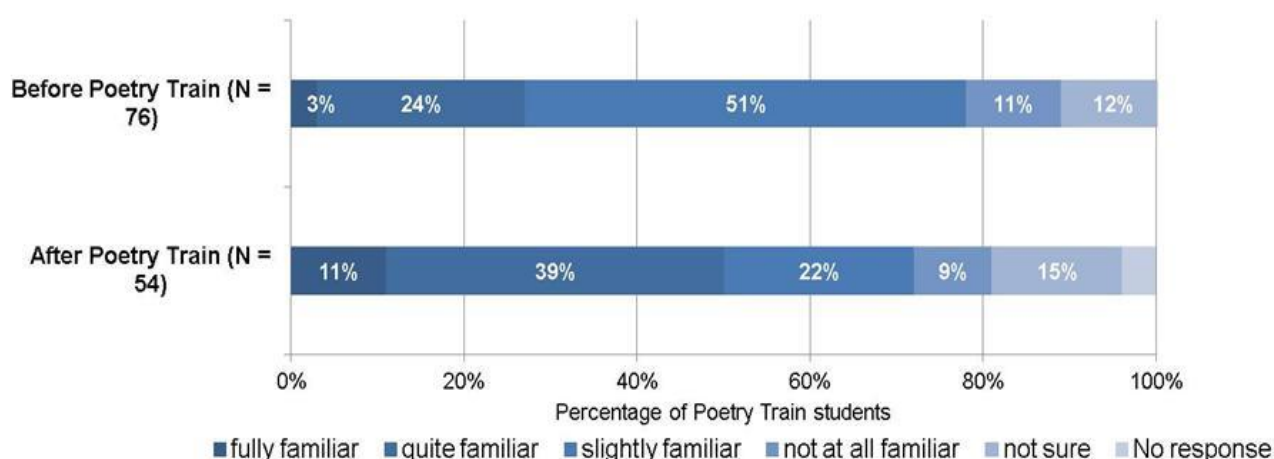
Source: Q4b, student questionnaire (see Table Q4b, Appendix 2)

The proportion of Poetry Train students who responded they were **fully or quite familiar with poems for adults increased by 23 percentage points** (from n=20 to n=27) (see Figure 2.4). Interestingly their awareness of adults' poetry increased much more than in the comparison group (where n=19 before and n=11 after), while the increase in awareness of children's poetry was similar in the comparison group. Poetry Train sessions made reference almost exclusively to poetry for children, with only very occasional reference to poetry for adults, so the change regarding adults' poetry may relate more to Poetry Train students' increased *enthusiasm* for reading adult poetry in their own time (see Enthusiasm section).

Poetry Train students were more familiar with a variety of styles/types of poetry, the use of language and rhythm, and with poetry terminology after the intervention. In these areas they made more improvement than in the comparison group, as shown in Table 2.2. For instance, **85 per cent (n=46) said they were quite or fully familiar with poetry terminology in the 'after' survey compared with 51 per cent before (n=39)**; most of this increase was in the 'quite familiar' category. The project did not aim to formally impart technical knowledge of poetry. However, one of the poet educators mentioned that they planned to introduce more technical aspects of language when working with individual students during their school placements. These gains in familiarity suggest 'added value' to the intervention: a beneficial supplement to the structured teaching delivered as standard through the university courses.

Table 2.2   Percentage of student teachers who are fully or quite familiar with aspects of poetry

	Intervention - Before	Intervention -After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
Aspect of poetry	%	%	%	%	%	%
styles / types of poetry	39	83	44	35	58	23
language use in poetry	57	89	32	55	63	8
terminology	51	85	34	53	63	10
rhythm, rhyme, and sounds in poetry	78	98	20	74	79	5
poems from different cultures	30	51	21	24	55	31

Source: Student teacher questionnaire, Q5: To what extent are you familiar with the following aspects of poetry? (see Tables Q5A to Q5E in Appendix 2)

Some students in the group interviews felt that they lacked in-depth knowledge of poetry structure and form, and intended to do more independent research on this to prepare themselves to teach:

> *They've given me lots of ideas for how to teach* [poetry], *but if I had to go into detail about what a poem consists of I think I'd struggle.*
>
> PGCE student

A weaker area for Poetry Train students was poems from different cultures: only half were fully or quite familiar after the intervention, similar to the comparison group (see Table 2.2). Poetry Train students' familiarity in this area (i.e. those who were fully or quite familiar) increased by 21 percentage points (from n=23 to n=28), but comparison students actually made more progress in percentage terms (an increase of 31 percentage points, from n=18 to n=21).

The project aimed to raise students' confidence in using a range of poetry in their classrooms, and it encouraged students to read poetry and choose for themselves which poems might work in their teaching - including poetry they had written themselves. As such, no prescriptive approach to specific kinds of poetry was used. Differences in familiarity with some aspects of poetry, such as poems from different cultures, may also reflect differences between what Poetry Train and comparison students read for pleasure.

Pupils taught by Poetry Train students were asked to indicate whether they were familiar with various aspects of poetry. For instance, Question 4 on the Year 3-6 questionnaire asked pupils to respond to the statement: 'I have heard or read poems that use made up ('nonsense') words.' This age group could respond 'agree', 'disagree', or 'not sure' (the Reception-Year 2 pupils were asked to choose a response from 'yes', 'no', or 'not sure'). Responses to these questions[14] were combined to give an overall score for Knowledge on a scale of zero to ten for each respondent, and then the average of all pupils' scores was calculated.

 In the after survey, their average score increased by 0.7, which is a small but statistically significant improvement. The increase in score is approximately equivalent to all respondents rating any one question out of a total of seven more positively (by one response category) in the after survey compared with the before survey. For example, pupils in Years 3-6 were more likely to agree with the statement 'I have heard or read poems by lots of different poets' after their sessions (54 per cent agreed before their poetry sessions, 70 per cent afterwards). They were also more likely to have heard poems containing nonsense words and poems with different verses (a 13 percentage point increase in each case).

Younger pupils (Reception -Year 2) reported greater enthusiasm for rhyme, narrative poems and poems about feelings, suggesting student teachers had enhanced their knowledge in these areas.

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[14] The Knowledge area (for pupils) includes Questions 1-7 on the Year 3-6 questionnaire, and Questions 5-8 on the Reception-Year 2 questionnaire. Please see Appendix 5 for the pupil questionnaires.

2.2.2 Enthusiasm for poetry

I used to find poetry quite boring, but [the poet's] performances were really good, it's made me see poetry completely differently.

<div align="right">PGCE student</div>

The Enthusiasm area included questions on:

- (for student teachers) enjoyment of different ways to engage with poetry, the perceived benefits for children of learning poetry, and activities they would encourage pupils to participate in to increase their engagement with poetry.

- (for pupils) enjoyment of poetry and whether they would like to learn more about poetry.

KEY FINDINGS

Poetry Train student teachers:

- made a small but significant amount of progress in this area, having started the training with a fairly high level of enthusiasm (they achieved 11 per cent of their potential improvement). They nevertheless made significantly more progress than the comparison group, whose enthusiasm barely changed

- were enthusiastic about the educational benefits of learning poetry, with 100 per cent (n=54) agreeing that it helps pupils to understand literature and genres

- were more aware after the intervention of poetry's positive influence on pupils' emotional and personal development. For instance, the proportion of students agreeing that poetry boosts pupils' self-esteem increased by 25 percentage points.

Following the Poetry Train sessions, student teachers cited reading poems aloud as one of the most popular ways of engaging with poetry.

Pupils taught by Poetry Train students:

- were reasonably enthusiastic about poetry before their poetry sessions, particularly reading and listening to poems

- made a small amount of progress in this area

- were more likely to enjoy reading poems out loud after their sessions (especially the Reception -Year 2 group).

Students were asked to rate the extent to which they agreed with various statements about enjoying poetry and about its educational and developmental benefits for children. For example, Question 7a asked students whether they agreed with the statement 'I enjoy reading adult poetry in my own time'. Students could choose one of the following responses: 'strongly agree', 'agree', 'not sure', 'disagree', or 'strongly

disagree'. Students' average scores were calculated in the same way as for the Knowledge area[15].

In the after survey, on a scale of zero to ten, the intervention group's average score for Enthusiasm increased by 0.41. Poetry Train students achieved 11 per cent of the improvement they could potentially have made in this area, given their baseline score and a maximum score of ten. This is a small change, but it should be noted that their levels of enthusiasm were, on average, fairly high to start with. From the student group interviews, there is **some evidence that formerly 'resistant' students were more engaged with poetry following their Poetry Train sessions**. In contrast, the comparison group's average score fell slightly (by 0.04).

The survey included a series of questions about students' enjoyment of different ways to engage with poetry. After the intervention, Poetry Train students had **greater enthusiasm for reading adult poetry in their own time**, nearly half (44 per cent, n=24) enjoying this, an increase of 26 percentage points from the before questionnaire (n=14). In contrast the comparison group's enthusiasm for this hardly changed (see Table 2.3).

Poetry Train students were particularly encouraged to read for pleasure by their lecturers and poet educators, and after the intervention more read children's poetry (63 per cent, n=34) than adults' (44 per cent, n=24) (see Table 2.3). One B.Ed student in the group interview commented *'I now read more children's than adult's poetry, because it's fun'.* **Reading poems aloud was particularly popular among Poetry Train students**: nearly three quarters (74 per cent, n=40) responded that they enjoy this. In contrast, under a third of Poetry Train and comparison students responded that they enjoy writing poetry in their own time (29 per cent, n=16; and 27 per cent, n=ten, respectively).

Table 2.3   Percentage of student teachers who strongly agree or agree with statements about their enjoyment of poetry

	Intervention - Before	Intervention -After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
I enjoy reading adult poetry in my own time.	18	44	26	28	32	4
I enjoy reading children's poetry in my own time.	54	63	9	33	47	14

Source: Student teacher questionnaire, Q7: How much do you agree or disagree with each of the following statements? (see Tables Q7A and Q7B in Appendix 2)

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[15] The Enthusiasm area includes Question 7(a-j) and Question 8(a-i). Please see Appendix 4 for the student questionnaire.

Students are not very enthusiastic about working through poems for their meaning: in the after survey, about half of both Poetry Train and comparison groups responded that they enjoy this (50 per cent, n=27; and 55 per cent, n=21, respectively). Although there is low enthusiasm for analysis, it can be inferred from responses to other questions in the after survey that it does not put them off sharing poetry (cf. Teaching area). Those responses indicated that students both enjoy and think it important to read poems aloud to children, whether or not they are going to analyse them or, indeed, whether or not they feel confident they understand the poem fully.

Students were therefore generally more enthusiastic about experiencing poetry 'passively' and enjoying the sound of it read aloud, rather than analysing it. They therefore appreciated the focus of the Poetry Train sessions, as explained by one group interview student:

> [Poetry Train] *has taken me back to getting enjoyment out of poetry, not having to sit and analyse it or having to read particular types of poems.*
>
> PGCE student

Students in the group interview mentioned that the group's enthusiasm was heightened by the opportunity to discuss and share ideas among peers (both in the Poetry Train sessions and via the blog). Students who had initially been unwilling to engage with poetry perceived that the enthusiasm of the poet educator, their lecturers and fellow students (as well as positive personal experiences of teaching poetry) helped to boost their enthusiasm. One student described this effect as follows:

> *...those that weren't keen are starting to be a little more interested, because it's a bit infectious.*
>
> B.Ed student

Students were asked whether they agreed that learning about poetry had various benefits for pupils (see Table 2.4). Across Poetry Train and comparison groups, **students were enthusiastic about the educational benefits** of learning poetry, in particular for pupils' understanding of language and literature. In the 'after' questionnaire, **100 per cent (n=54) of Poetry Train and 86 per cent (n=33) of comparison students agreed or strongly agreed that it 'broadens pupils understanding of literature and genres'** and very high proportions agreed that it 'helps pupils appreciate language and how it is used'. The following comments from group interview students reflect their appreciation of poetry's educational benefits:

> *It's an important part of teaching English.*
>
> B.Ed student

> *[Poetry Train has] helped with seeing the link with reading skills and the amount of vocabulary that children can learn from reading poems, in a more enjoyable way.*
>
> PGCE student

Poetry Train students were more aware post-intervention of the **benefits of poetry for pupils' emotional and personal development**, for instance its impact on increasing pupils' self-esteem and understanding their own emotions (see Table 2.4). In contrast, comparison students were marginally or substantially less enthusiastic, proportionally, about the benefits in several areas than they had been in the 'before' questionnaire.

Poetry Train students in the group interviews were very enthusiastic about the opportunities poetry gives pupils to be creative, as they do not have to adhere to the 'rules' of prose-writing. They linked this to building pupils' confidence, particularly for those who struggled with written English. For instance:

> *It's really refreshing for them [the children], whether they're good writers, whether they like it or not, to be able to write it in any way they like… it doesn't have to rhyme, there don't necessarily have to be these rules.*
>
> B.Ed student

Table 2.4   Percentage of student teachers who agree or strongly agree that poetry has various benefits for pupils

Learning about poetry...	Intervention - Before %	Intervention -After %	Intervention - Difference %	Comparison - Before %	Comparison - After %	Comparison - Difference %
...increases pupils' self-esteem.	48	73	25	33	48	15
...increases pupils' self-expression.	89	98	9	86	86	0
…helps pupils understand their own emotions.	65	83	18	62	71	9
...broadens pupils' understanding of literature and genres.	100	100	0	99	86	-13
…helps pupils appreciate language and how it is used.	96	94	-2	96	87	-9
...broadens pupils' writing styles.	92	94	2	95	87	-8

Source: Student teacher questionnaire, Q8: How much do you agree or disagree with each of the following statements? (see Tables Q8A-E and Q8G in Appendix 2)

Students indicated whether they would encourage pupils' participation in poetry-related activities (they could tick against as many of the listed activities as they wished, or add their own). High proportions of both comparison and Poetry Train students indicated they would encourage pupils to get involved in cross-curricular poetry projects, write poems for special events, read their poems aloud to peers, display their and others' poems in the classroom, and join in workshops with visiting poets. At both time points, Poetry Train students were more likely than comparison students to encourage poetry competitions, clubs, swapping poetry books, and engaging in local events.

A higher proportion of Poetry Train students would encourage children to read their poems aloud (93 per cent, n=50 would encourage this compared with 79 per cent, n=60 before the intervention) whereas comparison students as a group became slightly less keen. This enthusiasm for children reading poems aloud (and, as noted earlier, for students themselves reading poems aloud) is particularly interesting given the current Government's plans to stipulate that primary school children should learn and recite poetry, and be read poems by their teacher. In the group interviews, Poetry Train students described children in their classes reacting very positively to reading poems aloud or acting them out, which further encouraged them to incorporate this activity into their teaching:

> *They loved to be able to read it and act it out … [some children] wouldn't want to get up and read aloud, but if they're acting out a poem they'll do it.*
>
> B.Ed student

Pupils taught by Poetry Train students were asked to indicate whether they enjoyed various ways to engage with poetry. For example, Question 8 on the Year 3-6 questionnaire asked pupils to respond to the statement 'I like reading poems'. This age group could respond 'agree', 'disagree', or 'not sure' (the younger age group could respond 'yes', 'no', or 'not sure' to their questions). Their average scores for Enthusiasm were calculated in the same way as for the Knowledge area[16].

As a group, pupils had a reasonably high level of enthusiasm before their poetry sessions, especially for reading and listening to poems in Years 3-6, and for reading and making up poems in Reception-Year 2. In the after survey, on a scale of zero to ten, the pupils' average score for Enthusiasm increased by 0.8. This is approximately equivalent to all respondents rating any one question out of the total eight more positively (by one response category) in the after survey compared with the before survey.

Increases in the proportions of respondents agreeing to various statements were greater in the Reception-Year 2 group than in the Years 3-6 group. For instance, while neither age stage was particularly keen as a group on reading poems out loud

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[16] The Enthusiasm area (for pupils) includes Questions 8-15 for Year 3-6 pupils, and Questions 1, 3, 4, 9-11 for Reception-Year 2 pupils. Please see Appendix 5 for the pupil questionnaires.

(whether before or after their sessions), in the Reception-Year 2 group the percentage saying they did enjoy this increased by 24 percentage points to 56 per cent, whereas in the Year 3-6 group the increase was 7 percentage points (to 46 per cent).

Comparing the activities of reading/listening to poetry and writing poems, the older children preferred reading and listening, while the younger children slightly preferred writing them to reading. This might suggest that older children are more self conscious about their writing. Overall, the results indicate children's inherent interest in the sounds and stories of poetry, and the difference that engaging poetry teaching can make, particularly for very young children.

2.2.3 Teaching poetry (students) / Learning about poetry (pupils)

Learning about all the different strategies to use in the classroom ... it really helps us understand which ones are best to do, which ones engage the children more.

B.Ed student

The Teaching area included questions on:

- (for students) the importance of different activities to engage pupils in class, using poetry across the curriculum, and their awareness of resources to plan and deliver lessons.

- (for pupils) poetry activities they participated in in class

KEY FINDINGS
Poetry Train student teachers:

- made significantly more progress in the Teaching Skills area (achieving 24 per cent of their potential improvement) than the comparison group (who achieved only 6 per cent of their potential improvement)

- were much less likely after the intervention to feel they need more support in their poetry teaching: there was a decrease of 34 percentage points in those believing they needed more support

- were much more likely after the intervention to view sharing poetry without follow up study as important (a 28 percentage point increase)

- were much better informed after the intervention (a 40 percentage point increase) about resources they can use to support their teaching

- had demonstrated learning about different ways of teaching poetry, including using it in a cross-curricular manner and using less traditional, more interactive activities.

In the post-intervention survey, 98 percent (n=53) of Poetry Train student teachers responded that it was very or quite important to include poetry in the classroom environment. The majority viewed engaging pupils with poetry on a regular basis as important (79 per cent, n=43), and 93 percent (n=50) agreed that it is beneficial for poetry to be taught across the curriculum.

Pupils taught by Poetry Train students:

- made a small amount of progress in the Learning area

- were more likely after their sessions to say that their teacher had read poetry to them, and that they had memorised poetry.

Students were asked to rate the importance of various activities to engage pupils in class. For instance, Question 9b asked students whether 'including poetry in the classroom environment' was important. Students could answer that it was 'very important', 'quite important', 'not sure', of 'low importance' or 'not at all important'. They were also asked to rate the extent to which they agreed with various statements about their teaching skills. For instance, Question 10a asked students to what extent they agreed that 'I must understand a poem before I share it with children'. They could respond 'strongly agree', 'agree', 'not sure', 'disagree' or 'strongly disagree'. Students' average scores were calculated in the same way as for the Knowledge area[17].

In the after survey, on a scale of zero to ten, the intervention students' average score for Teaching increased by 0.78. This represents **an achievement of 24 per cent of the progress they could have made**, given their baseline score and a maximum score of ten, and is significantly higher than the comparison group's increase in score (which was six per cent of the improvement they could have made). The increase in the Teaching score indicates that Poetry Train students have learned about different ways of teaching poetry, including using it in a cross-curricular manner, and they are better informed about resources they can use.

> *I've always enjoyed reading poems, but I hadn't thought about how to teach them before the Poetry Train sessions.*
>
> PGCE student

Students were asked whether each of a variety of activities listed were important in their poetry teaching. Most of the activities, from engaging with poetry on a regular basis and including poetry in the classroom environment, to exploring poems written by pupils and getting pupils involved in performing poetry, were rated as quite or very important by a large majority of students across both intervention and comparison groups.

Many of the teaching activities attracted similar percentages of positive ratings in the before and after questionnaires, i.e. there was little change. However both Poetry Train and comparison groups' responses show an **increase in the percentage thinking it very important or important to read poems aloud to children without follow up study**. In the Poetry Train group, there was an increase of 28 percentage points to 78 per cent (n=38 to n=42); in the comparison group, an increase of 18 percentage points to 71 per cent (n=41 to n=27). Poetry Train students, and to a lesser extent comparison students, were more likely to value exploring poetry written by professional poets. Students did not want pupils to be put off from poetry by over-emphasis on studying it. As one Poetry Train student remarked:

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[17] The Teaching area includes Question 9(a-i) and Question 10(k). Please see Appendix 4 for the student questionnaire.

Analysing it [poetry] takes the fun out of it.

<div align="right">B.Ed student</div>

Poetry Train students were much more likely after the intervention, and more likely than comparison students, to agree that they know how to find appropriate stimulus materials, lesson plans and non-textual sources such as music for their poetry teaching. For instance, **the proportion of Poetry Train students who agreed that 'I know how to find good stimulus material for teaching poetry' increased by 40 percentage points**, from 40 per cent (n=38) before the intervention to 80 per cent (n=45) after. A key aim of the project was to develop students' awareness of the resources available, and their ability to identify and use suitable resources, as one of the poet educators explained:

> *I don't think the students I was working with were aware of how much there is available to dip into as resources ... [they] really want to do this [teach poetry], they just wanted some bits and pieces to do it with - resources and guidelines and workshop ideas, some very practical ways into poetry.*

<div align="right">Poet educator</div>

Students in the group interviews explained that the signposting to these resources had been very helpful in their teaching placement preparations, and that these had inspired them to plan their lessons more creatively:

> [Without Poetry Train] *I think I would have been one of those teachers who went "oh no, not poetry"*… [My teaching] *wouldn't have been as well resourced and creative.*

<div align="right">PGCE student</div>

Before Poetry Train, Poetry Train students' views were similar to comparison students regarding **the benefits of using poetry in a cross curricular way**, to enhance other subjects, and of using music, art, drama or dance to enhance the experience of learning poetry. Poetry Train students became more positive, and comparison students slightly less so, about these activities (see Figures 2.5 and 2.6 for change in Poetry Train students). It was encouraging to find that in the after survey, **85 per cent of Poetry Train students** (n=46) and 87 per cent of comparison students (n=33) indicated that they **do (or would) encourage children to take part in cross-curricular poetry projects**. One PGCE student in the group interview commented that it was *'good to be aware of how you can use poetry in different subjects'.*

Figure 2.5   Extent to which Poetry Train students agree that 'It is beneficial for poetry to be taught in a cross-curricular way', before and after intervention
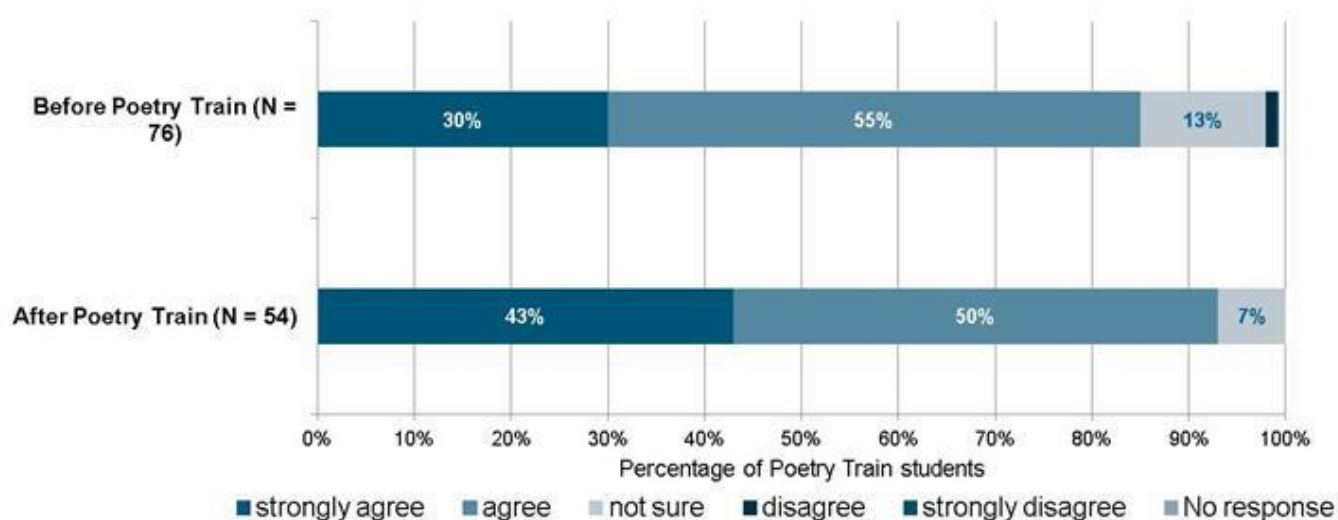
Source: Q10g, student questionnaire (see Table Q10g, Appendix 2)

Figure 2.6   Extent to which Poetry Train students agree that 'Other subjects can be enhanced through the use of poetry', before and after intervention
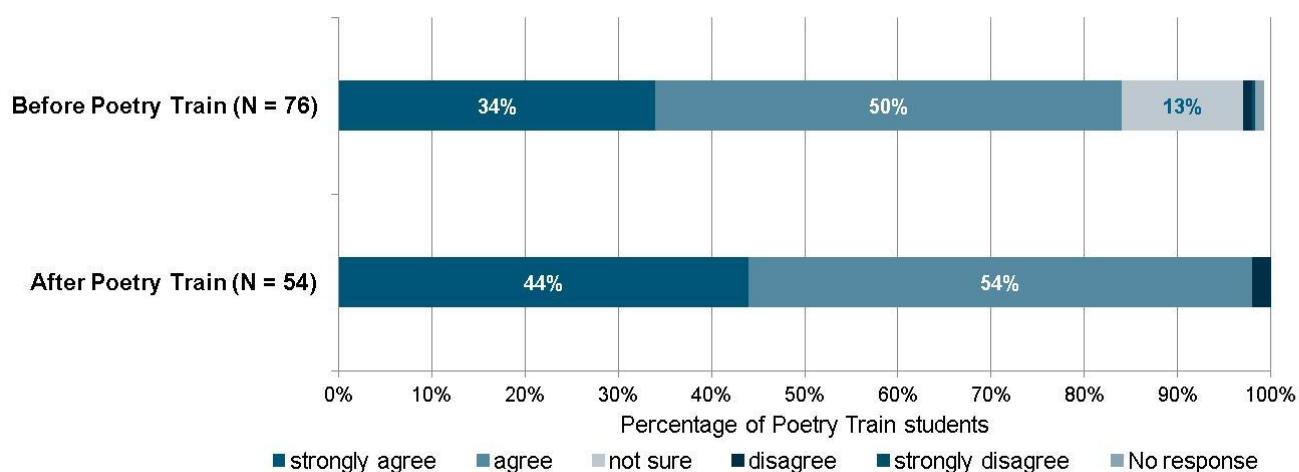
Source: Q10h, student questionnaire (see Table Q10h, Appendix 2)

Poetry Train students, post-intervention, were markedly **less likely to agree that they need more support in their poetry teaching** (a decline of 34 percentage points, from n=58 to n=23). This indicates that, at the point of the post-intervention survey, the project had to a large extent succeeded in its objective to equip students to teach by giving them ideas and frameworks for activities. One of the poet educators described the hoped-for sustainability of this element of the training:

> *They also need ideas that will sustain them; the idea is that they can come up with the stuff themselves. I think we've made a good start.*
>
> <div align="right">Poet educator</div>

Poetry Train and comparison students were also **less likely to think that they must understand a poem before they share it with children**. One B.Ed student reflected that*: 'We've learned that it's not about what you know about poetry, it's how you teach it'.* This tallies with the increased proportion of students in both groups who responded that 'reading poems aloud to children without follow up study' is important or very important (Q9f in the Teaching area). Given that teachers may be anxious that they should understand a poem fully before sharing it with a class, the fact that students in both intervention and comparison groups became more open to sharing poetry without analysis or full understanding is a positive reflection on both Poetry Train and the 'usual' teaching in poetry at the participating institutions. It also supports the overall finding that students have a broader view of the benefits of sharing poetry.

Pupils taught by Poetry Train students were asked to indicate whether they had participated in various poetry activities in class. For example, Question 7 on the Year 3-6 questionnaire asked pupils to respond to the statement: 'We talk about what might be happening in poems'. This age group could respond 'agree', 'disagree', or 'not sure' (the younger age group could respond 'yes', 'no', or 'not sure' to their questions). Their average scores for Learning were calculated in the same way as for the Knowledge area[18].

In the after survey, on a scale of zero to ten, the pupils' average score for Learning increased by 0.8. This small but statistically significant increase is approximately equivalent to all respondents rating any one question more positively (by one response category), plus half the respondents also rating another question more positively (by one response category), in the after survey compared with the before survey.

The proportions of Years 3-6 pupils who recalled doing each activity remained fairly consistent over time, except in their teacher reading poems to their class (increase of 18 percentage points) and their learning a poem off by heart (increase of ten

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[18] The Learning area (for pupils) includes Questions 16-25 for Year 3-6 pupils, and Questions 2 and 10 for Reception-Year 2 pupils. Please see Appendix 5 for the pupil questionnaires.

percentage points). This suggests these featured strongly in the activities used by student teachers during their placements, and perhaps that while students' enthusiasm for other more lively activities such as performing poetry increased, they were for some reason unable to put this into practice.

2.2.4 Confidence in teaching poetry (students) / confidence in associated skills (pupils)

The poet definitely encouraged me and made me feel confident. He made it accessible and showed me how to go into the classroom and do it.

PGCE student

The Confidence area included questions on:

- (for students) confidence in their own understanding of poetry, teaching skills (e.g. supporting pupils to write poetry), using different teaching techniques and teaching different topics within poetry.
- (for pupils in Year 3-6 only) how learning poetry affected their reading and writing skills and emotional development.

KEY FINDINGS

Poetry Train student teachers:

- made significantly more progress in the Confidence area (achieving 36 per cent of the improvement they could potentially have made) than the comparison group (who achieved 12 per cent of their potential improvement)
- were much more likely after the intervention to feel confident in understanding, responding to and teaching poetry. For instance, the proportion of students who felt very or quite confident about teaching poetry increased by 43 percentage points to 84 per cent (n=45)
- were more confident after the intervention in using techniques such as drama or setting poems to music. For example, 90 percent (n=49), were very or quite confident about using drama and role play after the training
- were much more confident after the intervention (a 43 percentage point increase) about teaching specific groups of learners, such as children with special educational needs (SEN).

Responses from Year 3-6 **pupils** taught by Poetry Train students did not indicate any increase in confidence about how poetry had benefited their reading, writing or emotional development.

Students were asked to rate their confidence in using various teaching activities and teaching various topics with different pupil groups in poetry lessons. For instance, Question 13d asked students to what extent they felt confident in 'supporting pupils to write poetry'. Students could respond 'very confident', 'quite confident', 'not sure',

'low confidence', or 'not at all confident'. Students' average scores were calculated in the same way as for the Knowledge area[19].

In the after survey, on a scale of zero to ten, the intervention students' average score for Confidence increased by 1.62. This is approximately equivalent to all respondents rating any thirteen questions out of a total 20 more positively (by one response category) in the after survey compared with the before survey. Poetry Train students achieved 36 per cent of the improvement they could have made, given their baseline score and a maximum score of ten. In contrast, the comparison group achieved 12 per cent of the improvement they could have made (with an increase in average score of 0.57). The increase in the Confidence score indicates that Poetry Train students were substantially more confident about teaching poetry after the intervention.

Figure 2.7   Extent to which Poetry Train students feel confident about teaching poetry, before and after intervention
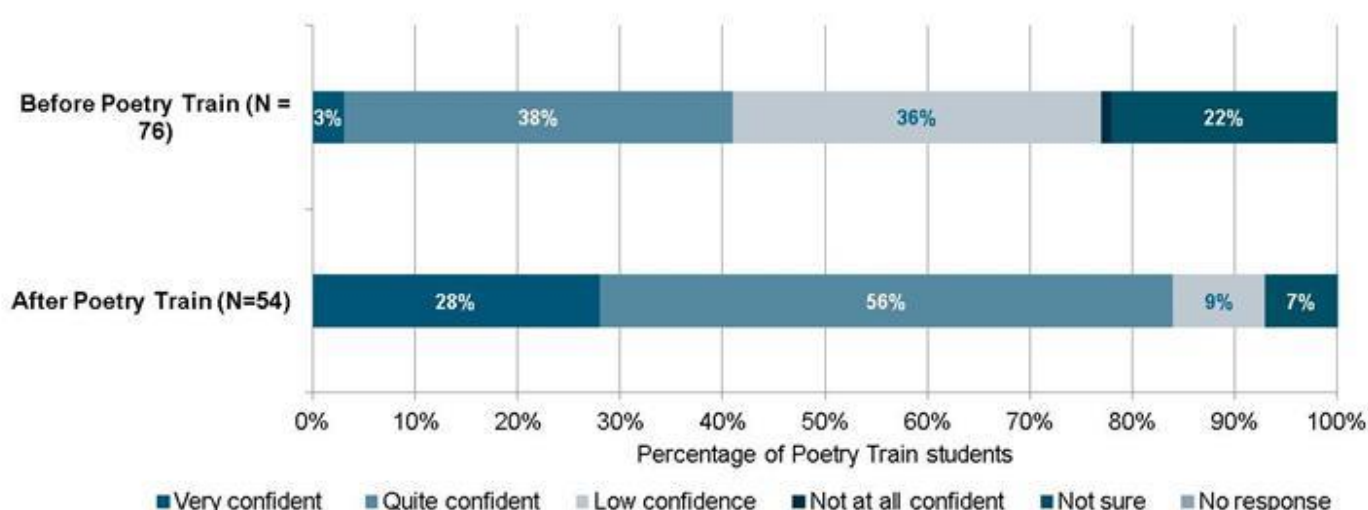
Source: Q 13b, student questionnaire (see Table Q13b, Appendix 2)

Students were asked whether they were confident about a number of teaching activities. Following the intervention, 85 per cent (n=46) of Poetry Train students felt very or quite confident in understanding/responding to poetry, and **the percentage of students who felt very or quite confident about teaching poetry increased substantially** (84 per cent, n=45 compared with 41 per cent, n=35 before the intervention, see Figure 2.7). In the student group interviews, students commented that Poetry Train had helped them translate their enthusiasm into greater teaching confidence and be *'more willing to take risks'* (B.Ed student).

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[19] The Confidence area (for students) includes Questions 13a-15e. Please see Appendix 4 for the student questionnaires.

At first, I think our confidence didn't match our enthusiasm. I was really enthusiastic, I really wanted to do it but wasn't sure that I could; now I think, "you know what, I can, I just need to give it a go".

<div align="right">B.Ed student</div>

Poetry Train students' **confidence levels in other areas also increased substantially** (by around 40 percentage points in each case). These included: recommending poems to pupils, selecting appropriate poems for specific age groups, and finding ways to teach poetry to support specific groups of learners (such as those with English as an additional language, EAL; or special educational needs, SEN). Poetry Train also encouraged some reluctant participants, as noted by the students' lecturers and by the students themselves:

Beforehand, I wouldn't have done poetry, now I'm using the ideas to plan lessons. I had a problem with literacy lessons in general as it's the subject I hated at school.

<div align="right">B.Ed student</div>

Although some Poetry Train students in the group interviews had had positive experiences of teaching SEN children poetry (see 'Teaching low ability and SEN children' feature box below), and their confidence increased over time, this was nevertheless something students felt less confident about as a group, compared with their confidence in other areas: 60 per cent (n=32) of Poetry Train students in the after survey were very or quite confident about this.

Teaching low ability and SEN children

Poetry Train students in the group interview recounted some very positive experiences of using poetry with low ability children, and did not generally see reading or writing ability as a barrier. This gave them more confidence that it could be used successfully in a mixed classroom setting. The following typifies students' comments on this theme:

Poetry is accessible to everyone ... you can access it even if you can't read at all, you can speak it aloud, it can be in different languages, relate to different cultures...

<div align="right">PGCE student</div>

One student discussed teaching SEN children who were disengaged with literacy. The student was initially nervous about doing poetry with them, but found that poetry allowed them to explore writing without worrying about technique:

It was the only time I've seen them actually engaged - they could actually produce something really good because they were never told they were wrong. They didn't have to worry about punctuation and things like that. I think it really improved their self-esteem.

<div align="right">B.Ed student</div>

In terms of poetry teaching topics, Poetry Train students made considerable gains in confidence and reported a reasonably high level of confidence on average across a range of topic areas in the after questionnaire (see Table 2.5). For example, **confidence to teach different styles/types of poetry increased by 42 percentage points** (from n=26 to n=41), and confidence in teaching about terminology increased by 44 percentage points (from n=31 to n=46).

Students in both groups were **much more confident that they could use a range of poetry in their teaching**, including poetry from different cultures. An exception to this was using poems from different historical eras: while their confidence about this increased, even after Poetry Train less than half of intervention students (45 per cent, n=24) felt very or quite confident about it. As discussed previously, the project did not prescribe the kinds of poetry that students should learn about; so students' confidence in certain genres would depend to some extent on their personal experience.

Table 2.5   Percentage of student teachers who feel very or quite confident about teaching various poetry topics

	Intervention - Before	Intervention -After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
styles/types of poetry	34	76	42	38	58	20
language use in poetry	46	83	37	52	74	22
terminology	41	85	44	42	66	24
poems from different cultures	37	76	39	45	63	18
poems from different historical eras	27	45	18	28	40	12

Source: Student teacher questionnaire, Q14: Please rate how confident you feel/would feel about teaching the following topics

(see Tables Q14AD and Q14 F in Appendix 2)

Poetry Train students were **more confident than the comparison group about using techniques to enhance their poetry teaching** that involve, for instance, drama, setting poems to music and choosing images to complement poems. In particular, Poetry Train students were encouraged much more than comparison students to use activities in which children can 'play with and deconstruct' poems (the confident/very confident responses increased by 34 percentage points, from n=32 to n=41). These findings indicate that Poetry Train students are more willing to be creative in their teaching, and this is supported by evidence from the student group interviews; for instance:

> *Before Poetry Train we did 'a poem a day'. If we hadn't had Poetry Train, we would have still had the enthusiasm, but wouldn't have had the confidence to have extended it past that [a poem a day].*
>
> B.Ed student

Overall, these finding demonstrate that Poetry Train students are more aware of resources that are available to support their teaching. In addition, the skills they have learned in the Poetry Train sessions enable them to make poetry an integral part of the classroom environment and to enhance the experience of learning for their pupils:

> *We have the confidence to take the initiative and be more inventive, and that's what schools want from new teachers.*
>
> B.Ed student

A minority of Poetry Train students (9 per cent, n=5) reported having low confidence in teaching poetry after the Poetry Train sessions. In the group interviews, students

who admitted they lacked confidence sometimes gave the reason that they felt their knowledge was insufficient, particularly in order to teach more technical aspects such as form. One PGCE student explained: *'I don't feel confident in my knowledge - I will definitely need to do more research before I attempt to teach it'.* Students wanted to be clearer about what was prescribed on the curriculum in relation to poetry, so they could ensure they were fulfilling the requirements. Another reason for low confidence was anticipating a negative reaction from other teaching staff, as students (particularly those who had been on placements) were aware that receptivity of schools and teachers to poetry could be an issue.

> *The teacher's reaction to it is what makes me feel more unprepared [to teach poetry].*
>
> B.Ed student

Year 3-6 pupils taught by Poetry Train students were asked how poetry affected them, in terms of their reading skills, emotions and self-expression. For instance, Question 30 asked pupils whether they agreed that 'learning about poetry helps me understand how other people live.' Pupils could respond 'agree', 'disagree' or 'not sure'). Their average scores for Confidence were calculated in the same way as for the Knowledge area[20].

Overall, there was no significant change in pupils' responses in this area. The proportion agreeing that poetry had a positive effect on them, for instance 'Learning about poetry helps me improve my reading', fell slightly for each statement. At both time points around half of the respondents agreed with each statement, and 24-29 per cent responded that they were not sure, suggesting that these questions were not well understood. Younger pupils were not asked this type of question as it was supposed they would not be able to self-assess in this way; older pupils may also find it difficult to judge how poetry has affected them.

2.3 Student teachers' experience of Poetry Train and poetry in schools

During group interviews with student teachers participating in Poetry Train at each university, students expressed very positive views about the initiative. They particularly highlighted the enthusiasm and expertise of the poet educators and the input of their lecturers. A selection of their comments is presented in the feature box below.

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[20] The Confidence area (for pupils) included Questions 26-31. Please see Appendix 5 for the pupil questionnaires.

Many students who witnessed poetry being taught on their teaching placements commented on the contrast between more 'traditional' teaching techniques and the liveliness of their Poetry Train sessions with poet educators. They expressed frustration with the focus on analysis, as they felt pupils were likely to be put off by this. In comparison, they thought the activities explored in their Poetry Train sessions were more likely to engage children. Some typical comments are presented in the feature box below.

Students felt that the lack of poetry in the curriculum, as well the reluctance of some qualified teachers to teach it, meant that poetry was often marginalised in primary schools - some of their comments on this theme are shown in the next feature box. In the after survey, in a question which asked about **issues that may represent a**

threat to poetry in primary schools, 57 per cent (n=31) of Poetry Train students identified teachers' lack of knowledge of poetry as a strong threat, and **76 per cent (n=41) felt that teachers' lack of confidence was a strong threat.** Consequently, some students had a less than ideal experience of trying to teach poetry during their placements. Persistent students were able to 'smuggle' poetry into the classroom using ideas learned from Poetry Train sessions, such as reading a poem to students as they settled down in class. One student made the suggestion that classroom teachers might benefit from a CPD course similar to Poetry Train, to increase their confidence and willingness to teach poetry.

Poetry in schools

My teacher was an NQT herself, she said she was happy for me to get on with it but didn't want to be involved - she hated teaching it.

B.Ed student

My teacher said, 'You're brave' for doing poetry. I didn't think it was 'brave'.

PGCE student

The teachers don't know how to access it as a subject – they feel uncomfortable about it...They should have access to courses on teaching poetry.

PGCE student

[Poetry Train] helped me to be aware that poetry is a bit of an issue in primary schools. For me, I see something that's ignored, and I think, 'Well, I'm not going to ignore it.'

PGCE student

Some students had wholeheartedly embraced the Poetry Train ethos to enliven poetry teaching in primary schools, and were very creative in literacy lessons during their placements. For instance, one PGCE student engaged pupils in a role-play when given free rein with a lesson. Entering as Theseus, the student roamed about the classroom, getting pupils to think about his character's emotions. He then led the class in a 'thought shower' to think of adverbs associated with the character, and the children built these words into a poem. The student reported that lower ability children seemed to respond equally well as others to this activity. The student shared this example via the class blog, which inspired other students.

3. Conclusions

3.1 Summary of impact

Participation in Poetry Train had a positive impact on student teachers' knowledge of and enthusiasm for poetry, confidence in teaching poetry, and acquisition of teaching skills. These changes were significantly more pronounced than in the comparison group, even though the latter also received some training in teaching poetry.

The greatest change was in knowledge, due to the input of the poet educators and lecturers, and the resources they provided and signposted students to. It is also a result of students being inspired to read more poetry for pleasure themselves. The majority of Poetry Train students were already very enthusiastic about poetry, so the potential for impact was not so great in that area. However, there is evidence that some students who were initially unenthused were convinced by the training to attempt to teach poetry creatively. Teaching skills, and confidence in using them, were enhanced after a relatively short interval between survey points and with a limited number of Poetry Train sessions (four to five depending on the university). This is in spite of the fact that, as the poets and lecturers who were interviewed remarked, these areas would be expected to develop more gradually over time as the student teacher or newly qualified teacher (NQT) gains more experience. Students who expressed doubts about their preparedness to teach poetry in the group interviews commonly mentioned a lack of technical knowledge about the structure and form of poetry as a reason for lacking confidence.

There is some evidence that more student teachers have been inspired by Poetry Train to use poetry in a cross-curricular way. More students see the benefits of teaching this way, both for 'smuggling' poetry into the classroom and to enhance other subjects. Through sharing ideas and experiences with peers in discussion and via their blog site, students have learned some poetry activities which may work with a range of abilities and special needs. As these students move into their teaching careers, they are more likely to try to teach poetry creatively than they would have been in the absence of the intervention; students in the group interviews described themselves as more 'adventurous' and 'willing to take risks' with poetry. Their lecturers shared this view.

The focus of the intervention was on the student teachers, and no special resources were supplied to the pupils they taught. Therefore, while the impact of the poetry sessions on pupils' enthusiasm, knowledge and learning was less pronounced than it was for the student teachers, it is promising that there was a significant (though small) overall effect, indicating that even small efforts made by teaching staff in their use of poetry can have value on their pupils. These young pupils' self-awareness of their abilities and confidence with poetry are likely to take longer to develop than the duration of the few poetry sessions they have had with their student teachers.

3.1.2 Challenges in delivering Poetry Train

The university lecturers involved were very positive about the experience of working with the poet educators and the impact on their students, and stated that ideally, the provision would be rolled out to more students. However, they noted some challenges they faced as initial teacher training providers:

- as the Poetry Train sessions were in addition to normal provision, they had an increased workload (planning, timetabling and facilitating sessions, for instance)
- there was limited funding available to provide resources such as anthologies
- it was difficult to timetable Poetry Train sessions around the other demands of the students' courses and the availability of the poet educator.

Some of the Poetry Train students also faced challenges to getting the most from their training: these included personal and educational commitments preventing them from attending certain Poetry Train sessions; and, for a minority, a lack of support for teaching poetry from staff at their placement schools.

3.1.2 Guidance for future poetry teacher training projects

This section identifies some issues which other initial teacher training providers would need to consider if intending to run a similar programme, and suggests ways to overcome potential challenges where appropriate.

Teacher training institutions would need to tailor the programme to their own circumstances, as the universities involved in this evaluation have done. Based on discussions with the lecturers and participating students, we suggest some points for consideration:

- The poet educator is a key factor in the effectiveness of the provision, e.g. in motivating the students to learn and apply new skills during their placements.
- It may not be necessary to have several sessions (particularly when timetables are so full), but having ongoing support for the students, e.g. from the poet educator, will help to build on their enthusiasm and increase their confidence.
- Include an introductory session for student teachers, clearly setting out the activities, resources available and objectives.
- If anthologies are provided to students, provide multi-authored anthologies with poems from different cultures.
- Signpost students to activities which are suitable for different age and ability ranges, e.g. a list of suggested links to web resources on the institution's Virtual Learning Environment (VLE) or similar.
- Set up a wiki or blog for students to share ideas and links to resources, and offer brief training in its use if needed. This was popular among one group of students involved in the evaluation, but not well used by the other: reasons included technical difficulties in using it, and students lacking time to post their own contributions.

- Vary the timetabling of the poetry sessions to allow maximum access to students with other commitments: for instance, include some twilight sessions as well as daytime sessions.

- If it proves difficult to coordinate meeting times for the students and poet educators, explore the use of, for instance, audiovisual recordings of a talk or performance by the poet educator, or using video conferencing. This would allow more flexible access by the students. We observed the use of some video-recorded teaching from a poet in one Poetry Train session and it appeared to engage the students, although it does lack the interactive element.

- Monitor the requirements of the new curriculum for English and adapt the content of the poetry sessions to reflect these.

3.1.3 Opportunities for teacher training in poetry

Participating universities highlighted that financial pressures and increasingly-pressured timetables are real challenges to continuing to offer a Poetry Train experience for their students. It is clear that other initial teacher training institutions would unlikely to be able to adopt the full Poetry Train model as it stood for the purposes of this project. More 'remote' access to a poet educator and the provision of enhanced resources, as described above, are possible ways to gain some of the benefit of such a programme. To take the project in another direction and build on its impact so far, the following are suggestions for alternative means by which to improve teachers' confidence and skills in teaching poetry:

- The design of INSET or project/creative days at schools, led by a poet educator and potentially involving both teachers and pupils.

- The design and provision of resources for qualified teachers, e.g. example lesson plans, 'how to' guides, online video (e.g. YouTube) examples of good practice poetry teaching.

3.1.3 Recommendations for further research

This evaluation has demonstrated that a relatively low-intensity intervention can have a significant effect on student teachers' knowledge, enthusiasm, teaching skills and confidence. In order to explore the impact in more depth, and potentially provide further evidence of the benefits for pupils taught by Poetry Train-educated student teachers, possible avenues of future research include:

- A longitudinal study of a sample of NQTs to identify any ongoing benefit of Poetry Train or a similar programme for student teachers.

- A before and after assessment of pupils' attainment in reading poetry, including a comparison group of pupils whose teachers have not participated in Poetry Train. This could be achieved via the Poetry element of the NFER's Formative Assessment Service (FAS) for reading skills, which offers instantly marked e-assessment challenges

- A mixed-methods study of the impact on a sample of pupils, including, for instance, measuring attainment via the FAS, attitudinal surveys, and lesson observations.

Appendix 1 Questions included in each of the four areas

Table A1: Questions included in each of the four areas

Domain	Questions from student teacher questionnaire	Questions from pupil questionnaires – Years 3-6	Questions from pupil questionnaires – Reception to Year 2
Knowledge	Q4, Q5, Q6 (9 items)	Q1, Q2, Q3, Q4, Q5, Q6, Q7 (7 items)	Q5, Q6, Q7, Q8 (4 items)
Enthusiasm	Q7,Q8 (19 items)	Q8, Q9, Q10, Q11, Q12, Q13, Q14, Q15 (8 items)	Q1, Q3, Q4, Q9, Q10, Q11 (6 items)
Teaching/ learning	Q9, Q10 (20 items)	Q16, Q17, Q18, Q19, Q20, Q21, Q22, Q23, Q24, Q25 (10 items)	Q2, Q10 (2 items)
Confidence	Q13, Q14, Q15 (20 items)	Q26, Q27, Q28, Q29, Q30, Q31 (6 items)	--

Appendix 2   Tables of results from student teacher questionnaires

Results of pre- and post-intervention ('before' and 'after') student teacher surveys and differences between the two survey points where relevant, intervention group and comparison group

Table Q1.				
When did you last learn about poetry in your own education?	Intervention - Before	Intervention - After	Comparison - Before	Comparison - After
	Percentage / %		Percentage / %	
GCSE	47	43	60	37
A-level/ Other A-Level equivalent course	24	28	18	26
Higher Education course / Degree	24	20	19	32
Adult Education course, e.g. evening classes or creative writing groups	5	2	3	0
N =	76	54	78	38

Due to rounding, percentages may not sum to 100

Table Q2ACODE (for B.Ed students)

What is your subject(s) specialism?	Intervention - Before	Intervention - After	Comparison - Before	Comparison - After
	Percentage / %		Percentage / %	
English	12	22	7	13
MFL, e.g. French, German, Spanish	0	0	5	3
Music	2	4	2	3
Science subject	10	7	7	6
Geography	7	7	5	6
Maths	5	7	12	6
History, incl modern European studies	12	7	14	19
Education studies, incl early childhood	5	4	7	9
Religious studies, inc theology	7	7	0	0
Special and inclusive education (SIE)	20	15	12	13
Art (and Design)/ Design Technology	7	4	12	6
P.E	5	4	7	9
ICT	5	7	2	3
N =	41	27	43	32

Due to rounding, percentages may not sum to 100.

Table Q3CODE (for PGCE students)

In which subject (s) was your first degree?	Intervention - Before	Intervention - After	Comparison - Before	Comparison - After
	Percentage / %		Percentage / %	
English literature/ English	6	4	6	17
English in combination with other subject(s)	11	15	9	17
Drama	6	7	0	0
Music	3	4	3	0
Science subject	3	4	0	0
Social science, eg psychology, criminology, economics, sociology	20	22	11	17
Geography	3	4	3	0
Engineering	0	0	3	0
Architecture	3	4	0	0
Accounting/ finance/ business	6	4	3	0
Law	9	4	6	0
History, incl modern European studies	6	4	11	17
Applied studies	0	0	3	0
Media	0	0	6	0
Education studies, incl early childhood	14	7	17	17
Education studies with a subject other than English	11	15	6	17
Farming, incl agriculture	0	0	3	0
N =	35	27	35	6

Due to rounding, percentages may not sum to 100.

Table Q4A

Poems for children	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Fully familiar	8	19	11	1	3	1
Quite familiar	50	63	13	46	71	25
Not sure	7	2	-5	17	5	-11
Slightly familiar	33	13	-20	32	18	-14
Not at all familiar	3	0	-3	3	0	-3
No response	0	4	4	1	3	1
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q4B

Poems for adults	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Fully familiar	3	11	8	1	8	7
Quite familiar	24	39	15	23	21	-2
Not sure	12	15	3	22	32	10
Slightly familiar	51	22	-29	28	21	-7
Not at all familiar	11	9	-1	24	16	-9
No response	0	4	4	1	3	1
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q5A

Styles / types of poetry (e.g. haiku, concrete, narrative poems, nonsense poems, ballads, sonnets)	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Fully familiar	1	13	12	6	13	7
Quite familiar	38	70	32	29	45	15
Not sure	13	6	-8	23	18	-5
Slightly familiar	37	11	-26	32	21	-11
Not at all familiar	11	0	-11	9	0	-9
No response	0	0	0	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q5B

Language use in poetry (e.g. figurative language, vocabulary choice, imagery, metaphor)	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Fully familiar	11	26	15	6	16	9
Quite familiar	46	63	17	49	47	-1
Not sure	14	6	-9	14	18	4
Slightly familiar	24	6	-18	27	16	-11
Not at all familiar	5	0	-5	4	0	-4
No response	0	0	0	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q5C

Terminology (e.g. stanza, verse)	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Fully familiar	12	20	9	13	29	16
Quite familiar	39	65	25	40	34	-6
Not sure	14	2	-13	15	16	0
Slightly familiar	28	13	-15	26	16	-10
Not at all familiar	4	0	-4	6	3	-4
No response	3	0	-3	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q5D

Rhythm, rhyme, and sounds in poetry	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Fully familiar	20	41	21	14	26	12
Quite familiar	58	57	0	60	53	-8
Not sure	9	2	-7	8	3	-5
Slightly familiar	11	0	-11	18	16	-2
Not at all familiar	1	0	-1	0	0	0
No response	1	0	-1	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q5E

Poems from different cultures	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Fully familiar	1	7	6	3	16	13
Quite familiar	29	44	15	21	39	19
Not sure	20	24	4	18	18	0
Slightly familiar	36	19	-17	41	21	-20
Not at all familiar	14	6	-9	18	3	-15
No response	0	0	0	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q6A

Classic poets (e.g. Walter de la Mare, William Blake, Lewis Carroll, A.A.Milne, Edward Lear, Christina Rossetti)	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Fully familiar	1	6	4	3	8	5
Quite familiar	21	35	14	23	24	1
Not sure	17	30	13	10	37	27
Slightly familiar	36	24	-11	42	16	-27
Not at all familiar	25	6	-19	22	13	-9
No response	0	0	0	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q6B

Recent and contemporary poets (e.g. Michael Rosen, Benjamin Zephaniah, Carol Ann Duffy, Roger McGough, Jackie Kay)	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Fully familiar	4	13	9	4	16	12
Quite familiar	37	57	21	37	50	13
Not sure	11	11	1	12	13	2
Slightly familiar	32	15	-17	21	13	-7
Not at all familiar	17	4	-13	27	5	-22
No response	0	0	0	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q7A

I enjoy reading adult poetry in my own time.	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strongly Agree	4	13	9	1	16	15
Agree	14	31	17	27	16	-11
Not sure	28	13	-15	17	13	-4
Disagree	49	41	-8	37	34	-3
Strongly Disagree	5	2	-3	17	18	2
No response	0	0	0	1	3	1
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q7B

I enjoy reading children's poetry in my own time.	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strongly Agree	11	20	10	9	21	12
Agree	43	43	-1	24	26	2
Not sure	20	13	-7	27	13	-14
Disagree	22	24	2	32	29	-3
Strongly Disagree	4	0	-4	8	8	0
No response	0	0	0	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q7C

I enjoy writing poetry in my own time.	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strongly Agree	1	9	8	3	11	8
Agree	9	20	11	13	16	3
Not sure	13	20	7	6	8	1
Disagree	57	31	-25	44	37	-7
Strongly Disagree	20	19	-1	33	26	-7
No response	0	0	0	1	3	1
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q7D

I like to read poems aloud.	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strongly Agree	20	26	6	12	24	12
Agree	42	48	6	37	37	0
Not sure	14	15	0	17	11	-6
Disagree	18	11	-7	19	16	-3
Strongly Disagree	4	0	-4	15	11	-5
No response	1	0	-1	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q7E

I like to learn poems off by heart.	Intervention - Before %	Intervention - After %	Intervention - Difference %	Comparison - Before %	Comparison - After %	Comparison - Difference %
Strongly Agree	4	13	9	6	13	7
Agree	14	13	-2	14	21	7
Not sure	20	24	4	14	16	2
Disagree	50	43	-7	42	29	-13
Strongly Disagree	12	7	-4	22	18	-3
No response	0	0	0	1	3	1
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q7F

I listen to poetry on internet/ radio/ CD.	Intervention - Before %	Intervention - After %	Intervention - Difference %	Comparison - Before %	Comparison - After %	Comparison - Difference %
Strongly Agree	0	6	6	1	5	4
Agree	4	11	7	10	8	-2
Not sure	16	9	-7	9	16	7
Disagree	58	54	-4	47	39	-8
Strongly Disagree	21	20	-1	32	29	-3
No response	1	0	-1	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q7G

I enjoy working through poems for their meaning.	Intervention - Before %	Intervention - After %	Intervention - Difference %	Comparison - Before %	Comparison - After %	Comparison - Difference %
Strongly Agree	9	17	7	8	21	13
Agree	42	33	-9	33	34	1
Not sure	22	17	-6	15	11	-5
Disagree	20	30	10	21	18	-2
Strongly Disagree	5	4	-2	19	13	-6
No response	1	0	-1	4	3	-1
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q7H

I enjoyed learning about poetry at school or university.	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strongly Agree	29	28	-1	19	29	10
Agree	57	52	-5	50	29	-21
Not sure	8	11	3	6	8	1
Disagree	5	7	2	14	18	4
Strongly Disagree	1	2	1	10	11	0
No response	0	0	0	0	5	5
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q7I

I have been to poetry slams, readings and other live poetry performances	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strongly Agree	7	6	-1	3	3	0
Agree	13	24	11	12	13	2
Not sure	4	4	0	4	5	1
Disagree	46	37	-9	36	34	-2
Strongly Disagree	30	30	-1	46	42	-4
No response	0	0	0	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q7J

I've never enjoyed poetry.	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strongly Agree	0	0	0	3	11	8
Agree	3	6	3	10	8	-2
Not sure	11	9	-1	8	5	-2
Disagree	37	28	-9	47	34	-13
Strongly Disagree	50	57	7	32	39	7
No response	0	0	0	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q8A

Learning about poetry increases pupils' self-esteem.	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strongly Agree	9	19	9	1	11	9
Agree	39	54	14	32	37	5
Not sure	41	22	-19	54	42	-12
Disagree	11	4	-7	13	8	-5
No response	0	2	2	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q8B

Learning about poetry broadens pupils' understanding of literature and genres (forms of writing).	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strongly Agree	51	44	-7	41	39	-2
Agree	49	56	7	58	47	-10
Not sure	0	0	0	1	11	9
No response	0	0	0	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q8C

Learning about poetry helps pupils appreciate language and how it is used.	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strongly Agree	58	44	-13	42	45	2
Agree	38	50	12	54	42	-12
Not sure	4	4	0	3	8	5
Disagree	0	2	2	1	3	1
No response	0	0	0	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q8D

Learning about poetry broadens pupils' writing styles.	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strongly Agree	49	44	-4	41	34	-7
Agree	43	50	7	54	53	-1
Not sure	8	4	-4	4	11	7
Disagree	0	0	0	1	0	-1
No response	0	2	2	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q8E

Learning about poetry increases pupils' self-expression.	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strongly Agree	42	52	10	32	39	7
Agree	47	46	-1	54	47	-6
Not sure	8	2	-6	14	11	-4
Disagree	3	0	-3	0	0	0
No response	0	0	0	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q8F

Learning about poetry increases pupils' knowledge of other cultural/social contexts.	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strongly Agree	24	35	12	18	26	8
Agree	62	54	-8	56	45	-12
Not sure	12	9	-3	22	21	-1
Disagree	1	2	1	4	5	1
No response	1	0	-1	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q8G

Learning about poetry helps pupils understand their own emotions.	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strongly Agree	22	31	9	13	26	13
Agree	43	52	8	49	45	-4
Not sure	28	13	-15	32	24	-8
Disagree	7	4	-3	6	3	-4
No response	0	0	0	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q8H

Learning about poetry helps pupils understand other people's feelings.	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strongly Agree	24	37	13	15	32	16
Agree	58	57	0	63	42	-21
Not sure	14	4	-11	18	18	0
Disagree	4	2	-2	4	5	1
No response	0	0	0	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q8I

Learning about poetry increases pupils' overall creativity.	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strongly Agree	43	54	10	22	32	10
Agree	46	43	-3	68	55	-13
Not sure	11	4	-7	8	11	3
Disagree	0	0	0	3	0	-3
No response	0	0	0	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q9A

Engaging pupils with poetry in some way on a regular basis (at least once a week)	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Very important	24	31	8	26	34	9
Quite important	54	48	-6	41	50	9
Not sure	17	11	-6	21	11	-10
Low importance	5	7	2	13	3	-10
No response	0	2	2	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q9B

Including poetry in the classroom environment	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Very important	47	46	-1	42	39	-3
Quite important	47	52	4	41	53	12
Not sure	5	2	-3	14	5	-9
Low importance	0	0	0	3	0	-3
No response	0	0	0	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q9C

Including poetry as a planned teaching opportunity	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Very important	39	48	9	40	39	0
Quite important	53	48	-4	44	50	6
Not sure	5	2	-3	13	5	-8
Low importance	3	2	-1	3	0	-3
No response	0	0	0	1	5	4
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q9D

Exploring poems written by professional adult poets	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Very important	29	41	12	24	34	10
Quite important	33	39	6	41	42	1
Not sure	28	19	-9	27	16	-11
Low importance	11	2	-9	6	3	-4
Not at all important	0	0	0	1	3	1
No response	0	0	0	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q9E

Exploring poems written by pupils	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Very important	51	59	8	55	42	-13
Quite important	43	31	-12	35	47	13
Not sure	3	6	3	6	8	1
Low importance	0	2	2	3	0	-3
No response	3	2	-1	1	3	1
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q9F

Reading poems aloud to children without follow-up study	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Very important	24	41	17	21	29	8
Quite important	26	37	11	32	42	10
Not sure	26	15	-12	27	16	-11
Low importance	18	6	-13	19	11	-9
Not at all important	3	0	-3	1	0	-1
No response	3	2	-1	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q9G

Getting pupils involved in performing poetry	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Very important	32	56	24	32	45	13
Quite important	58	37	-21	44	37	-7
Not sure	9	6	-4	19	13	-6
Low importance	1	0	-1	5	3	-2
No response	0	2	2	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q9H

Getting pupils to write poems following a model (e.g. haiku, ballad etc)	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Very important	37	41	4	42	37	-5
Quite important	50	50	0	42	55	13
Not sure	13	7	-6	12	5	-6
Low importance	0	2	2	4	0	-4
No response	0	0	0	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q9I

Getting pupils to write poetry about topics that matter to them	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Very important	57	56	-1	56	50	-6
Quite important	33	37	4	35	45	10
Not sure	9	6	-4	6	3	-4
Low importance	1	0	-1	1	0	-1
No response	0	2	2	1	3	1
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q10A

I must understand a poem before I share it with children.	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strongly Agree	39	24	-15	36	32	-4
Agree	41	43	2	45	37	-8
Not sure	7	6	-1	6	11	4
Disagree	13	24	11	13	16	3
Strongly Disagree	0	4	4	0	3	3
No response	0	0	0	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q10B

It is easy to find ways to make poetry part of my lessons.	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strongly Agree	5	13	8	12	24	12
Agree	42	54	12	28	32	3
Not sure	43	19	-25	44	29	-15
Disagree	7	13	6	14	13	-1
Strongly Disagree	1	2	1	3	0	-3
No response	1	0	-1	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q10C

I need more support in my poetry teaching.	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strongly Agree	29	11	-18	27	18	-9
Agree	47	31	-16	47	42	-5
Not sure	21	35	14	15	24	8
Disagree	3	22	20	9	11	2
Strongly Disagree	0	0	0	1	3	1
No response	0	0	0	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q10D

I know how to find good stimulus materials for teaching poetry (e.g. poetry books, anthologies etc).	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strongly Agree	11	33	23	12	13	2
Agree	39	50	11	31	39	9
Not sure	22	9	-13	35	26	-8
Disagree	22	7	-15	22	16	-6
Strongly Disagree	5	0	-5	1	3	1
No response	0	0	0	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q10E

I know how to find good teaching resources to support my teaching (e.g. scheme of work, lesson plans, online resources)	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strongly Agree	8	19	11	5	13	8
Agree	32	61	30	27	42	15
Not sure	36	13	-23	44	26	-17
Disagree	20	7	-12	22	13	-9
Strongly Disagree	5	0	-5	3	3	0
No response	0	0	0	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q10F

I use a variety of non-textual sources to help teach poetry (e.g. music, paintings, inanimate objects etc).	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strongly Agree	7	20	14	9	11	2
Agree	30	44	14	24	37	12
Not sure	42	22	-20	36	32	-4
Disagree	20	11	-9	27	13	-14
Strongly Disagree	1	0	-1	4	5	1
No response	0	2	2	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q10G

It is beneficial for poetry to be taught in a cross-curricular way (e.g. cross-curricular school themes, or in lessons other than English or literacy).	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strongly Agree	30	43	12	32	39	7
Agree	55	50	-5	53	42	-10
Not sure	13	7	-6	14	11	-4
Disagree	1	0	-1	1	5	4
No response	0	0	0	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q10H

Subjects other than English or literacy can be enhanced through the use of poetry.	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strongly Agree	34	44	10	35	47	13
Agree	50	54	4	50	37	-13
Not sure	13	0	-13	14	13	-1
Disagree	1	2	1	1	0	-1
No response	1	0	-1	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q10I

Music, art, drama or dance can be used alongside poetry to enhance the experience.	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strongly Agree	46	43	-3	40	55	16
Agree	49	54	5	53	29	-24
Not sure	5	0	-5	6	13	7
Disagree	0	0	0	1	0	-1
9	0	2	2	0	0	0
No response	0	2	2	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q10J

Performing poetry is important.	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strongly Agree	24	37	13	17	47	31
Agree	58	43	-15	49	29	-20
Not sure	16	20	5	26	18	-7
Disagree	1	0	-1	9	3	-6
No response	1	0	-1	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q10K

Memorising poetry helps pupils understand poems better.	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strongly Agree	3	6	3	5	16	11
Agree	16	35	19	14	21	7
Not sure	45	33	-11	33	29	-4
Disagree	30	19	-12	41	29	-12
Strongly Disagree	7	7	1	6	3	-4
No response	0	0	0	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q11A

Which of the following ways do you/would you encourage children to engage with poetry?	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
I aim to encourage pupils to enter poetry competitions	63	57	-6	56	50	-6
I aim to encourage pupils to take part in cross curricular poetry projects	87	85	-2	79	87	7
I aim to encourage pupils to take part in extracurricular poetry clubs	50	57	7	40	47	8
I aim to encourage pupils to swap poetry books	63	70	7	58	55	-2
I aim to encourage pupils to write poems for special events (e.g. Guy Fawkes Day, Christmas, Diwali, or other religious festivals)	91	91	0	92	82	-11
I aim to encourage pupils to read their poems aloud e.g. to the class, or in assembly	79	93	14	79	74	-6
I aim to encourage pupils to have their own poems on display in the classroom	100	91	-9	96	95	-1
I aim to encourage pupils to contribute to general displays about poetry in the classroom	87	87	0	83	82	-2
I aim to encourage pupils to engage in local poetry events	46	52	6	41	37	-4
I aim to encourage pupils to engage in workshops with visiting poets	84	81	-3	77	68	-9
No response	0	2	2	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

More than one answer could be given so percentages may sum to more than 100.

Table Q12A

Lack of knowledge about poetry amongst teachers	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strong threat	54	57	3	67	58	-9
Some threat	43	43	-1	32	34	2
No threat	1	0	-1	1	5	4
No response	1	0	-1	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q12B

Lack of confidence about teaching poetry amongst teachers	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strong threat	66	76	10	86	76	-10
Some threat	32	24	-8	14	21	7
No threat	1	0	-1	0	0	0
No response	1	0	-1	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q12C

Lack of knowledge about how to assess poetry	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strong threat	22	35	13	51	39	-12
Some threat	71	59	-12	47	47	0
No threat	5	6	0	1	11	9
No response	1	0	-1	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q12D

Lack of poetry books at the school	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strong threat	33	46	13	37	39	2
Some threat	53	33	-19	50	53	3
No threat	13	19	5	12	5	-6
No response	1	2	1	1	3	1
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q12E

Pupils' difficulties with reading	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strong threat	13	15	2	19	8	-11
Some threat	50	46	-4	51	58	7
No threat	34	35	1	29	32	2
No response	3	4	1	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q12F

Pupils' difficulties with writing	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strong threat	13	17	4	18	8	-10
Some threat	51	48	-3	46	55	9
No threat	33	35	2	36	34	-2
No response	3	0	-3	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q12G

Lack of time allocated to teaching poetry in the curriculum	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strong threat	39	44	5	46	37	-9
Some threat	51	52	1	46	47	1
No threat	7	4	-3	6	13	7
No response	3	0	-3	1	3	1
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q12H

Poetry having a low profile in current government priorities	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strong threat	39	26	-14	37	34	-3
Some threat	50	59	9	55	47	-8
No threat	8	11	3	6	13	7
No response	3	4	1	1	5	4
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q12I

Insufficient support from the school Senior Management Team	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strong threat	21	19	-3	32	24	-8
Some threat	61	59	-1	54	50	-4
No threat	14	20	6	13	21	8
No response	4	2	-2	1	5	4
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q12J

Insufficient support from a class mentor	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strong threat	14	20	6	19	18	-1
Some threat	64	56	-9	64	58	-6
No threat	18	24	6	15	21	6
No response	3	0	-3	1	3	1
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q12K

Insufficient support from a subject leader (English) at the school	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strong threat	33	22	-11	36	29	-7
Some threat	55	63	8	55	55	0
No threat	9	15	6	8	13	5
No response	3	0	-3	1	3	1
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q12L

Insufficient support from parents/ carers	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Strong threat	16	17	1	21	18	-2
Some threat	67	57	-10	59	50	-9
No threat	14	26	11	18	29	11
No response	3	0	-3	3	3	0
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

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Table Q13A

Understanding/ responding to poetry?	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Very confident	11	24	14	13	16	3
Quite confident	54	61	7	51	53	1
Not sure	22	9	-13	13	16	3
Low confidence	13	6	-8	21	8	-13
Not at all confident	0	0	0	3	5	3
No response	0	0	0	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q13B

Teaching poetry?	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Very confident	3	28	25	9	13	4
Quite confident	38	56	17	37	45	8
Not sure	22	7	-15	14	16	2
Low confidence	36	9	-26	36	21	-15
Not at all confident	1	0	-1	4	3	-1
No response	0	0	0	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q13C

Writing your own poetry?	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Very confident	9	17	7	8	13	5
Quite confident	20	37	17	22	26	5
Not sure	20	28	8	18	26	8
Low confidence	37	9	-28	32	16	-16
Not at all confident	14	9	-5	21	16	-5
No response	0	0	0	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q13D

Supporting pupils to write poetry?	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Very confident	5	22	17	9	13	4
Quite confident	47	59	12	41	45	4
Not sure	22	9	-13	19	26	7
Low confidence	24	6	-18	23	8	-15
Not at all confident	1	2	1	8	3	-5
No response	0	2	2	0	5	5
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q13E

Recommending poems to pupils?	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Very confident	8	26	18	14	18	4
Quite confident	30	54	23	23	32	9
Not sure	34	11	-23	28	24	-5
Low confidence	25	9	-16	26	16	-10
Not at all confident	3	0	-3	9	5	-4
No response	0	0	0	0	5	5
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q13F

Finding ways to teach poetry to support specific groups of learners (SEN/EAL/boys)?	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Very confident	3	11	8	3	5	3
Quite confident	17	48	31	19	29	10
Not sure	34	24	-10	29	37	7
Low confidence	38	13	-25	38	18	-20
Not at all confident	7	2	-5	10	8	-2
No response	1	2	1	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q13G

Selecting appropriate poems for specific age groups?	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Very confident	7	22	16	6	11	4
Quite confident	29	57	28	40	45	5
Not sure	38	11	-27	19	24	4
Low confidence	24	9	-14	31	13	-18
Not at all confident	3	0	-3	4	5	1
No response	0	0	0	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q13H

Giving formative feedback to pupils (e.g. by engaging in a dialogue with them about their work)?	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Very confident	3	20	18	6	13	7
Quite confident	32	48	17	36	45	9
Not sure	36	17	-19	21	16	-5
Low confidence	28	11	-17	33	18	-15
Not at all confident	3	2	-1	4	5	1
No response	0	2	2	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q14A

Styles / types of poetry (e.g. haiku, concrete, narrative poems, nonsense poems, ballads, sonnets)	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Very confident	5	19	13	1	13	12
Quite confident	29	57	28	37	45	8
Not sure	22	17	-6	19	29	10
Low confidence	38	6	-33	35	8	-27
Not at all confident	5	2	-3	8	3	-5
No response	0	0	0	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q14B

Language use in poetry (e.g. figurative language, vocabulary choice, imagery, metaphor)	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Very confident	9	33	24	6	24	17
Quite confident	37	50	13	46	50	4
Not sure	26	11	-15	23	16	-7
Low confidence	26	6	-21	23	8	-15
Not at all confident	1	0	-1	1	0	-1
No response	0	0	0	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q14C

Terminology (e.g. stanza, verse)	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Very confident	7	26	19	9	29	20
Quite confident	34	59	25	33	37	4
Not sure	24	4	-20	33	18	-15
Low confidence	32	11	-20	19	13	-6
Not at all confident	4	0	-4	5	0	-5
No response	0	0	0	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q14D

Poems from different historical eras	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Very confident	3	15	12	4	11	7
Quite confident	24	30	6	24	29	5
Not sure	33	26	-7	24	21	-3
Low confidence	33	28	-5	38	29	-10
Not at all confident	8	2	-6	9	8	-1
No response	0	0	0	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q14E

Rhythm, rhyme, and sounds in poetry	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Very confident	14	37	23	12	16	4
Quite confident	50	54	4	60	53	-8
Not sure	24	6	-18	10	21	11
Low confidence	12	4	-8	15	5	-10
Not at all confident	0	0	0	3	3	0
No response	0	0	0	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q14F

Poems from different cultures	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Very confident	1	15	13	3	16	13
Quite confident	36	61	26	42	47	5
Not sure	32	11	-20	19	24	4
Low confidence	26	13	-13	27	8	-19
Not at all confident	5	0	-5	9	3	-6
No response	0	0	0	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q14G

Different sorts of poetry (such as contemporary and classic children's poetry)	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Very confident	4	22	18	6	16	9
Quite confident	26	56	29	27	42	15
Not sure	41	13	-28	29	21	-8
Low confidence	25	7	-18	29	16	-14
Not at all confident	4	2	-2	8	3	-5
No response	0	0	0	0	3	3
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q15A

Drama and role play	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Very confident	20	31	12	19	42	23
Quite confident	49	59	11	40	39	0
Not sure	17	2	-15	15	11	-5
Low confidence	13	7	-6	21	5	-15
Not at all confident	0	0	0	3	0	-3
No response	1	0	-1	3	3	0
Total %	100	100		100	100	
N =	76	54		78	38	

Table Q15B

Activities that encourage pupils to play with and deconstruct poems	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Very confident	3	19	16	8	26	19
Quite confident	39	57	18	46	37	-9
Not sure	36	13	-23	19	26	7
Low confidence	21	11	-10	18	8	-10
Not at all confident	0	0	0	5	0	-5
No response	1	0	-1	4	3	-1
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q15C

Prepared readings of poems	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Very confident	12	31	20	8	18	11
Quite confident	50	52	2	46	47	1
Not sure	22	11	-11	29	24	-6
Low confidence	13	6	-8	14	8	-6
No response	3	0	-3	3	3	0
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q15D

Setting poems to music	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Very confident	11	24	14	8	29	21
Quite confident	32	46	15	31	32	1
Not sure	37	15	-22	22	16	-6
Low confidence	14	15	0	28	13	-15
Not at all confident	5	0	-5	8	8	0
No response	1	0	-1	4	3	-1
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q15E

Choosing and/or creating images to match poems	Intervention - Before	Intervention - After	Intervention - Difference	Comparison - Before	Comparison - After	Comparison - Difference
	%	%	%	%	%	%
Very confident	20	41	21	23	24	1
Quite confident	49	46	-2	47	37	-11
Not sure	22	6	-17	17	18	2
Low confidence	5	7	2	8	16	8
Not at all confident	1	0	-1	3	3	0
No response	3	0	-3	3	3	0
Total %	100	100		100	100	
N =	76	54		78	38	

Due to rounding, percentages may not sum to 100.

Table Q16CODE - Intervention group, before

Is there anything else you would like to tell us about teaching poetry? If so, please tell us below:	N
It has been a long time since I've engaged with poetry	2
I enjoy poetry	2
I think poetry is important	5
I don't have time to engage with poetry	1
I hope that the workshops will make me more confident	1
I lack confidence in teaching poetry	1
I need to develop my knowledge about poetry	1
I don't think it's appropriate to learn how to analyse poetry	1
Assessment puts me off poetry	1
I have a poor memory for poetry	1
I didn't like poetry when I was a child	1
blank /crossed out response	65
Total =	76

More than one answer could be put forward so numbers may sum to more than the total number of respondents.
A total of 76 respondents gave at least one response to this question.

Table Q16CODE - Intervention group, after

Is there anything else you would like to tell us about teaching poetry? If so, please tell us below:	N
I enjoy poetry	1
I need more support to teach poetry	2
I really enjoyed my teaching experience	2
I have learned a lot through the project	5
I encountered difficulties with the teacher's response to poetry at school	1
Working with the poet educator was valuable/enjoyable	2
other irrelevant	1
blank /crossed out response	50
No response	3
Total =	54

More than one answer could be put forward so numbers may sum to more than the total number of respondents.
A total of 51 respondents gave at least one response to this question.

Table Q16CODE - Comparison group, before

Is there anything else you would like to tell us about teaching poetry? If so, please tell us below:	N
It has been a long time since I've engaged with poetry	3
I enjoy poetry	1
I think poetry is important	3
I write my own poems	1
I lack confidence in teaching poetry	2
I need to develop my knowledge about poetry	1
This questionnaire has made me think more about poetry	1
I don't think it's appropriate to learn how to analyse poetry	1
I need more support to teach poetry	2
I have had a poor education in poetry	1
Poetry is not familiar to many pupils	1
other irrelevant	1
blank /crossed out response	66
Total =	78

More than one answer could be put forward so numbers may sum to more than the total number of respondents.
A total of 78 respondents gave at least one response to this question.

Table Q16CODE - Comparison group, after

Is there anything else you would like to tell us about teaching poetry? If so, please tell us below:	N
I write my own poems	1
I would like more examples of how to use it in school	1
I really enjoyed my teaching experience	2
My class were really responsive/engaged	2
I am unsure whether I will teach English in future	1
Poor experience with poet educator	1
Poetry should be fun and engaging for children	1
other irrelevant	1
blank /crossed out response	36
Total =	38

More than one answer could be put forward so numbers may sum to more than the total number of respondents.
A total of 38 respondents gave at least one response to this question.

Appendix 3   Tables of results from pupil questionnaires

Results of pre- and post-intervention ('before' and 'after') pupil surveys and differences between the two survey points, Reception-Year 2 pupils

Table Q1

Do you like poems?	Before %	After %	Difference %
Yes	46	66	20
No	23	9	-14
Not sure	31	23	-8
No response	0	2	2
Total %	100	100	
N =	127	165	

Due to rounding, percentages may not sum to 100.

Table Q2

Do you like it when your teacher reads poems out loud to the class?	Before %	After %	Difference %
Yes	56	75	19
No	19	12	-7
Not sure	24	13	-11
No response	1	0	-1
Total %	100	100	
N =	127	165	

Due to rounding, percentages may not sum to 100.

Table Q3

Do you like saying poems out loud?	Before %	After %	Difference %
Yes	32	56	24
No	41	30	-11
Not sure	24	14	-10
No response	3	0	-3
Total %	100	100	
N =	127	165	

Table Q4

Do you like reading and looking at books with poems?	Before	After	Difference
	%	%	%
Yes	61	73	13
No	15	12	-3
Not sure	23	15	-8
No response	2	0	-2
Total %	100	100	
N =	127	165	

Due to rounding, percentages may not sum to 100.

Table Q5

Do you like learning about rhymes like bug, mug, rug?	Before	After	Difference
	%	%	%
Yes	60	68	8
No	22	17	-5
Not sure	17	15	-2
No response	1	0	-1
Total %	100	100	
N =	127	165	

Due to rounding, percentages may not sum to 100.

Table Q6

Can you think of a word that rhymes with mat?	Before	After	Difference
	%	%	%
Yes	69	82	13
No	12	10	-2
Not sure	19	7	-12
No response	1	1	0
Total %	100	100	
N =	127	165	

Due to rounding, percentages may not sum to 100.

Table Q7

Do you like poems that tell a story?	Before	After	Difference
	%	%	%
Yes	57	72	15
No	20	11	-9
Not sure	22	17	-5
No response	1	0	-1
Total %	100	100	
N =	127	165	

Due to rounding, percentages may not sum to 100.

Table Q8

Do you like poems about feelings, like when someone is happy, sad, or angry?	Before	After	Difference
	%	%	%
Yes	43	56	13
No	27	25	-1
Not sure	29	18	-11
No response	2	1	-1
Total %	100	100	
N =	127	165	

Due to rounding, percentages may not sum to 100.

Table Q9

Do you think that your friends like learning about poems?	Before	After	Difference
	%	%	%
Yes	52	67	15
No	18	13	-5
Not sure	30	19	-11
No response	0	1	1
Total %	100	100	
N =	127	165	

Due to rounding, percentages may not sum to 100.

Table Q10

Do you like making up poems or writing poems?	Before	After	Difference
	%	%	%
Yes	62	78	16
No	20	15	-5
Not sure	17	5	-12
No response	1	2	1
Total %	100	100	
N =	127	165	

Due to rounding, percentages may not sum to 100.

Table Q11

Do you want to learn more about poems?	Before	After	Difference
	%	%	%
Yes	69	81	13
No	12	11	-1
Not sure	17	7	-10
No response	2	1	-2
Total %	100	100	
N =	127	165	

Due to rounding, percentages may not sum to 100.

Results of pre- and post-intervention ('before' and 'after') pupil surveys and differences between the two survey points, Year 3-6 pupils

Table Q1

I have heard or read poems by lots of different poets.	Before	After	Difference
	%	%	%
Agree	54	70	16
Disagree	9	10	1
Not sure	37	21	-16
No response	1	0	-1
Total %	100	100	
N =	198	250	

Due to rounding, percentages may not sum to 100.

Table Q2

I have heard or read poems from different places in the world.	Before	After	Difference
	%	%	%
Agree	36	42	6
Disagree	35	28	-7
Not sure	28	29	1
No response	1	1	0
Total %	100	100	
N =	198	250	

Due to rounding, percentages may not sum to 100.

Table Q3

I have heard or read poems that tell a story.	Before	After	Difference
	%	%	%
Agree	71	72	0
Disagree	12	13	1
Not sure	16	15	-1
No response	2	1	-1
Total %	100	100	
N =	198	250	

Due to rounding, percentages may not sum to 100.

Table Q4

I have heard or read poems that use made up ('nonsense') words	Before	After	Difference
	%	%	%
Agree	60	73	13
Disagree	16	12	-4
Not sure	22	14	-9
No response	2	1	-1
Total %	100	100	
N =	198	250	

Table Q5

I have heard or read poems that talk about how someone feels.	Before	After	Difference
	%	%	%
Agree	60	62	2
Disagree	15	14	-2
Not sure	23	23	0
No response	2	2	0
Total %	100	100	
N =	198	250	

Due to rounding, percentages may not sum to 100.

Table Q6

I have heard or read poems that rhyme (like sun, fun, run).	Before	After	Difference
	%	%	%
Agree	82	88	6
Disagree	6	6	0
Not sure	10	5	-5
No response	3	2	-1
Total %	100	100	
N =	198	250	

Due to rounding, percentages may not sum to 100.

Table Q7

I have heard or read poems that are made up of different verses.	Before	After	Difference
	%	%	%
Agree	59	72	13
Disagree	13	8	-5
Not sure	24	20	-5
No response	4	1	-3
Total %	100	100	
N =	198	250	

Due to rounding, percentages may not sum to 100.

Table Q8

I like reading poems.	Before	After	Difference
	%	%	%
Agree	62	65	3
Disagree	19	16	-3
Not sure	15	18	3
No response	4	1	-2
Total %	100	100	
N =	198	250	

Due to rounding, percentages may not sum to 100.

Table Q9

I like saying poems out loud.	Before	After	Difference
	%	%	%
Agree	39	46	7
Disagree	37	33	-5
Not sure	22	21	-1
No response	2	0	-1
Total %	100	100	
N =	198	250	

Due to rounding, percentages may not sum to 100.

Table Q10

I like listening to poems.	Before	After	Difference
	%	%	%
Agree	67	76	9
Disagree	14	11	-2
Not sure	18	12	-6
No response	2	1	-1
Total %	100	100	
N =	198	250	

Due to rounding, percentages may not sum to 100.

Table Q11

I like writing my own poems.	Before	After	Difference
	%	%	%
Agree	53	58	5
Disagree	26	24	-2
Not sure	20	16	-3
No response	1	1	0
Total %	100	100	
N =	198	250	

Due to rounding, percentages may not sum to 100.

Table Q12

I understand what my teacher says about poems.	Before	After	Difference
	%	%	%
Agree	69	76	7
Disagree	8	6	-2
Not sure	23	17	-6
No response	1	2	1
Total %	100	100	
N =	198	250	

Due to rounding, percentages may not sum to 100.

Table Q13

I like learning about poems.	Before	After	Difference
	%	%	%
Agree	56	62	6
Disagree	23	16	-7
Not sure	20	20	0
No response	2	2	1
Total %	100	100	
N =	198	250	

Due to rounding, percentages may not sum to 100.

Table Q14

My friends like learning about poems.	Before	After	Difference
	%	%	%
Agree	41	49	8
Disagree	16	14	-2
Not sure	41	34	-7
No response	2	2	1
Total %	100	100	
N =	198	250	

Due to rounding, percentages may not sum to 100.

Table Q15

I want to learn more about poems.	Before	After	Difference
	%	%	%
Agree	50	57	7
Disagree	29	19	-10
Not sure	20	22	2
No response	1	2	1
Total %	100	100	
N =	198	250	

Due to rounding, percentages may not sum to 100.

Table Q16

My teacher reads poems to my class.	Before	After	Difference
	%	%	%
Agree	61	79	19
Disagree	11	4	-6
Not sure	27	16	-11
No response	2	1	-1
Total %	100	100	
N =	198	250	

Due to rounding, percentages may not sum to 100.

Table Q17

We talk about what might be happening in poems.	Before	After	Difference
	%	%	%
Agree	64	62	-2
Disagree	14	14	0
Not sure	20	21	1
No response	3	3	1
Total %	100	100	
N =	198	250	

Due to rounding, percentages may not sum to 100.

Table Q18

When we talk about poetry, my teacher sometimes shows us pictures or other objects, or plays some music.	Before	After	Difference
	%	%	%
Agree	43	42	-2
Disagree	29	26	-3
Not sure	27	32	4
No response	1	1	0
Total %	100	100	
N =	198	250	

Due to rounding, percentages may not sum to 100.

Table Q19

I have written a poem.	Before %	After %	Difference %
Agree	84	89	4
Disagree	11	6	-5
Not sure	3	4	1
No response	2	2	0
Total %	100	100	
N =	198	250	

Due to rounding, percentages may not sum to 100.

Table Q20

My teacher tells me how I can make the poems I write better.	Before %	After %	Difference %
Agree	70	66	-3
Disagree	11	9	-2
Not sure	19	22	3
No response	1	3	2
Total %	100	100	
N =	198	250	

Due to rounding, percentages may not sum to 100.

Table Q21

I have learned a poem, or part of a poem, off by heart (from memory).	Before %	After %	Difference %
Agree	44	54	10
Disagree	29	21	-8
Not sure	26	26	-1
No response	1	0	-1
Total %	100	100	
N =	198	250	

Due to rounding, percentages may not sum to 100.

Table Q22

I have read a poem out loud to my class.	Before	After	Difference
	%	%	%
Agree	43	43	-1
Disagree	39	39	-1
Not sure	16	18	2
No response	2	1	-1
Total %	100	100	
N =	198	250	

Due to rounding, percentages may not sum to 100.

Table Q23

I have drawn a picture about a poem.	Before	After	Difference
	%	%	%
Agree	49	50	1
Disagree	32	26	-6
Not sure	19	22	4
No response	1	2	1
Total %	100	100	
N =	198	250	

Due to rounding, percentages may not sum to 100.

Table Q24

One of my poems is on display in my classroom or in my school.	Before	After	Difference
	%	%	%
Agree	32	28	-4
Disagree	51	50	-1
Not sure	17	18	1
No response	1	4	4
Total %	100	100	
N =	198	250	

Due to rounding, percentages may not sum to 100.

Table Q25

We have acted out a poem or made up a dance about a poem.	Before	After	Difference
	%	%	%
Agree	35	38	2
Disagree	41	33	-8
Not sure	21	24	3
No response	3	5	2
Total %	100	100	
N =	198	250	

Due to rounding, percentages may not sum to 100.

Table Q26

Learning about poetry helps me improve my reading.	Before	After	Difference
	%	%	%
Agree	54	52	-1
Disagree	20	19	0
Not sure	25	26	1
No response	2	2	1
Total %	100	100	
N =	198	250	

Due to rounding, percentages may not sum to 100.

Table Q27

Learning about poetry helps me understand my feelings.	Before	After	Difference
	%	%	%
Agree	48	41	-7
Disagree	26	32	6
Not sure	24	24	-1
No response	2	4	2
Total %	100	100	
N =	198	250	

Due to rounding, percentages may not sum to 100.

Table Q28

Learning about poetry helps me write about my feelings.	Before	After	Difference
	%	%	%
Agree	47	39	-9
Disagree	22	31	9
Not sure	28	27	-1
No response	3	3	0
Total %	100	100	
N =	198	250	

Due to rounding, percentages may not sum to 100.

Table Q29

Learning about poetry makes me feel good about myself.	Before	After	Difference
	%	%	%
Agree	47	46	-2
Disagree	25	24	-1
Not sure	25	28	3
No response	3	3	0
Total %	100	100	
N =	198	250	

Due to rounding, percentages may not sum to 100.

Table Q30

Learning about poetry helps me learn about how other people live.	Before	After	Difference
	%	%	%
Agree	52	50	-2
Disagree	20	18	-2
Not sure	26	29	3
No response	3	3	1
Total %	100	100	
N =	198	250	

Due to rounding, percentages may not sum to 100.

Table Q31

Learning about poetry helps me learn about other people's feelings.	Before	After	Difference
	%	%	%
Agree	55	50	-5
Disagree	16	22	6
Not sure	25	27	2
No response	4	1	-2
Total %	100	100	
N =	198	250	

Due to rounding, percentages may not sum to 100.

Appendix 4   Student teacher questionnaires marked up with overall responses (percentages)

![nfer logo] **Evaluation of Poetry Train**
Student teacher questionnaire

INTERVENTION GROUP, PRE-INTERVENTION

Student number: ☐

Gender: Male ☐ **Female** ☐

English as an additional language (EAL): Yes ☐ **No** ☐

Focus of your teaching experience this year (2011/12): EYFS / KS1 ☐ **KS2** ☐

The National Foundation for Educational Research (NFER) has been commissioned to evaluate the Poetry Society's 'Poetry Train' initiative. We aim to establish how the performance of student teachers and pupils involved in Poetry Train compares with that of similar students and pupils not involved in the initiative and whether the initiative has made any impact during the course of the teacher training academic year.

Please answer this questionnaire honestly – there are no correct or incorrect answers. We will be using information from this questionnaire to compare your answers at the start and at the end of your academic year. This questionnaire is anonymous and no attempt will be made to identify you from your university or teaching group.

Please complete this questionnaire in **black ink**.

When you have completed your questionnaire, please return it to your university lecturer so that they can be returned to the NFER.

Thank you for your help with this research.

The following questions are about you

1. When did you last learn about poetry in your own education? [N = 76]
Please tick **one.**

GCSE	47%
A-level/ Other A-Level equivalent course	24%
Higher Education course / Degree	24%
Adult Education course, e.g. evening classes or creative writing groups	5%

For BA students: [N = 41, no response = 2%]
2a. What is your subject(s) specialism? [see Table Q2ACODE]

EYFS / KS1	37%
KS2	61%

For PGCE students:
3. In which subject (s) was your first degree? [see Table Q3CODE]

The following questions are about poetry knowledge

4. To what extent are you familiar with the following types of poems: [N = 76]
*(Tick **one** box in each row)*

	Fully familiar 1	Quite familiar 2	Not sure 3	Slightly familiar 4	Not at all familiar 5	No response
poems for children	8%	50%	7%	33%	3%	0%
poems for adults	3%	24%	12%	51%	11%	0%

The following questions are about knowledge about poetry for all ages
5. To what extent are you familiar with the following aspects of poetry: [N = 76]
*(Tick **one** box in each row)*

	Fully familiar 1	Quite familiar 2	Not sure 3	Slightly familiar 4	Not at all familiar 5	No response
styles / types of poetry (e.g. haiku, concrete, narrative poems, nonsense poems, ballads, sonnets)	1%	38%	13%	37%	11%	0%
language use in poetry (e.g. figurative language, vocabulary choice, imagery, metaphor)	11%	46%	14%	24%	5%	0%
terminology (e.g. stanza, verse)	12%	39%	14%	28%	4%	3%
rhythm, rhyme, and sounds in	20%	58%	9%	11%	1%	1%

poetry						
poems from different cultures	1%	29%	20%	36%	14%	0%

The following question is about the type of poetry you might use in teaching

6. To what extent are you familiar with the following sorts of poets' work? [N = 76]
*(Tick **one** box in each row)*

	Fully familiar 1	Quite familiar 2	Not sure 3	Slightly familiar 4	Not at all familiar 5	No response
Classic poets (e.g. Walter de la Mare, William Blake, Lewis Carroll, A.A.Milne, Edward Lear, Christina Rossetti)	1%	21%	13%	36%	25%	0%
Recent and contemporary poets (e.g. Michael Rosen, Benjamin Zephaniah, Carol Ann Duffy, Roger McGough, Jackie Kay)	4%	37%	11%	32%	17%	0%

The following question is about enjoyment of poetry

7. How much do you agree or disagree with each of the following statements? [N = 76]
*(Tick **one** box in each row)*

	Strongly Agree 1	Agree 2	Not sure 3	Disagree 4	Strongly Disagree 5	No response
I enjoy reading adult poetry in my own time.	4%	14%	28%	49%	5%	0%
I enjoy reading children's poetry in my own time.	11%	43%	20%	22%	4%	0%
I enjoy writing poetry in my own time.	1%	9%	13%	57%	20%	0%
I like to read poems aloud.	20%	42%	14%	18%	4%	1%
I like to learn poems off by heart.	4%	14%	20%	50%	12%	0%
I listen to poetry on internet/ radio/ CD.	0%	4%	16%	58%	21%	1%
I enjoy working through poems for their meaning.	9%	42%	22%	20%	5%	1%
I enjoyed learning about poetry at school or university.	29%	57%	8%	5%	1%	0%
I have been to poetry slams, readings and other live poetry performances	7%	13%	4%	46%	30%	0%
I've never enjoyed poetry.	0%	3%	11%	37%	50%	0%

The following questions are about the effect of poetry on pupil learning

8. How much do you agree or disagree with each of the following statements? [N = 76]
(Tick one box in each row)

Learning about poetry…

	Strongly Agree	Agree	Not sure	Disagree	Strongly Disagree	No response
	1	2	3	4	5	
…increases pupils' self-esteem.	9%	39%	41%	11%	0%	0%
…broadens pupils' understanding of literature and genres (forms of writing).	51%	49%	0%	0%	0%	0%
…helps pupils appreciate language and how it is used.	58%	38%	4%	0%	0%	0%
…broadens pupils' writing styles.	49%	43%	8%	0%	0%	0%
…increases pupils' self-expression.	42%	47%	8%	3%	0%	0%
…increases pupils' knowledge of other cultural/social contexts.	24%	62%	12%	1%	0%	1%
…helps pupils understand their own emotions.	22%	43%	28%	7%	0%	0%
…helps pupils understand other people's feelings.	24%	58%	14%	4%	0%	0%
…increases pupils' overall creativity.	43%	46%	11%	0%	0%	0%

The following questions are about teaching of poetry

9. How important do you think the following elements are/ will be in your teaching? [N = 76]
(Tick one box in each row)

	Very important	Quite important	Not sure	Low importance	Not at all important	No response
	1	2	3	4	5	
engaging pupils with poetry in some way on a regular basis (at least once a week)	24%	54%	17%	5%	0%	0%
including poetry in the classroom environment	47%	47%	5%	0%	0%	0%
including poetry as a planned teaching opportunity	39%	53%	5%	3%	0%	0%

exploring poems written by professional adult poets	29%	33%	28%	11%	0%	0%
exploring poems written by pupils	51%	43%	3%	0%	0%	3%
reading poems aloud to children without follow-up study	24%	26%	26%	18%	3%	3%
getting pupils involved in performing poetry	32%	58%	9%	1%	0%	0%
getting pupils to write poems following a model (e.g. haiku, ballad etc)	37%	50%	13%	0%	0%	0%
getting pupils to write poetry about topics that matter to them	57%	33%	9%	1%	0%	0%

10. How much do you agree or disagree with each of the following statements about teaching poetry?
*(Tick **one** box in each row)* [N = 76]

	Strongly Agree	Agree	Not sure	Disagree	Strongly Disagree	No response
	1	2	3	4	5	
I must understand a poem before I share it with children.	39%	41%	7%	13%	0%	0%
It is easy to find ways to make poetry part of my lessons.	5%	42%	43%	7%	1%	1%
I need more support in my poetry teaching.	29%	47%	21%	3%	0%	0%
I know how to find good stimulus materials for teaching poetry (e.g. poetry books, anthologies etc).	11%	39%	22%	22%	5%	0%
I know how to find good teaching resources to support my teaching (e.g. scheme of work, lesson plans, online resources)	8%	32%	36%	20%	5%	0%
I use a variety of non-textual sources to help teach poetry (e.g. music, paintings, inanimate objects etc).	7%	30%	42%	20%	1%	0%
It is beneficial for poetry to be taught in a cross-curricular way (e.g. cross-curricular school themes, or in lessons other than English or literacy).	30%	55%	13%	1%	0%	0%
Subjects other than English or literacy can be enhanced through the use of poetry.	34%	50%	13%	1%	0%	1%

Music, art, drama or dance can be used alongside poetry to enhance the experience.	46%	49%	5%	0%	0%	0%
Performing poetry is important.	24%	58%	16%	1%	0%	1%
Memorising poetry helps pupils understand poems better.	3%	16%	45%	30%	7%	0%

11. Which of the following ways do you/would you encourage children to engage with poetry?
Please tick **all that apply.**
I aim to encourage pupils to… [N = 76, no response = 0%]

...enter poetry competitions	63%
...take part in cross-curricular poetry projects	87%
...take part in extra-curricular poetry clubs	50%
...swap poetry books	63%
...write poems for special events (e.g. Guy Fawkes Day, Christmas, Diwali, or other religious festivals)	91%
...read their poems aloud e.g. to the class, or in assembly	79%
...have their own poems on display in the classroom	100%
…contribute to general displays about poetry in the classroom	87%
...engage in local poetry events	46%
...engage in workshops with visiting poets	84%

12. In your opinion, which of the following do you consider to be threats to poetry teaching in primary schools? [N = 76] *(Tick **one** box in each row)*	Strong threat	Some threat	No threat	No response
	1	**2**	**3**	
lack of **knowledge** about poetry amongst teachers	54%	43%	1%	1%
lack of **confidence** about teaching poetry amongst teachers	66%	32%	1%	1%
lack of knowledge about how to assess poetry	22%	71%	5%	1%
lack of poetry books at the school	33%	53%	13%	1%
pupils' difficulties with reading	13%	50%	34%	3%
pupils' difficulties with writing	13%	51%	33%	3%
lack of time allocated to teaching poetry in the curriculum	39%	51%	7%	3%
poetry having a low profile in current government priorities	39%	50%	8%	3%
insufficient support from the school Senior Management Team	21%	61%	14%	4%
insufficient support from a class mentor	14%	64%	18%	3%
insufficient support from a subject leader (English) at the school	33%	55%	9%	3%
insufficient support from parents/ carers	16%	67%	14%	3%

Confidence in poetry

13. To what extent do you/would you feel confident in the following: [N = 76]
*(Tick **one** box in each row)*

	Very confident	Quite confident	Not sure	Low confidence	Not at all confident	No response
	1	**2**	**3**	**4**	**5**	
understanding/ responding to poetry?	11%	54%	22%	13%	0%	0%
teaching poetry?	3%	38%	22%	36%	1%	0%
writing your own poetry?	9%	20%	20%	37%	14%	0%

	Very confident	Quite confident	Not sure	Low confidence	Not at all confident	No response
supporting pupils to write poetry?	5%	47%	22%	24%	1%	0%
recommending poems to pupils?	8%	30%	34%	25%	3%	0%
finding ways to teach poetry to support specific groups of learners (SEN/EAL/boys)?	3%	17%	34%	38%	7%	1%
selecting appropriate poems for specific age groups?	7%	29%	38%	24%	3%	0%
giving formative feedback to pupils (e.g. by engaging in a dialogue with them about their work)?	3%	32%	36%	28%	3%	0%

14. Please rate how confident you feel/would feel about teaching the following topics: [N = 76]
*(Tick **one** box in each row)*

	Very confident	Quite confident	Not sure	Low confidence	Not at all confident	No response
	1	**2**	**3**	**4**	**5**	
styles / types of poetry (e.g. haiku, concrete, narrative poems, nonsense poems, ballads, sonnets)	5%	29%	22%	38%	5%	0%
language use in poetry (e.g. figurative language, vocabulary choice, imagery, metaphor)	9%	37%	26%	26%	1%	0%
terminology (e.g. stanza, verse)	7%	34%	24%	32%	4%	0%
poems from different historical eras	3%	24%	33%	33%	8%	0%
rhythm, rhyme, and sounds in poetry	14%	50%	24%	12%	0%	0%
poems from different cultures	1%	36%	32%	26%	5%	0%
different sorts of poetry (such as contemporary and classic children's poetry)	4%	26%	41%	25%	4%	0%

15. Please rate how confident you feel/would feel about teaching poetry using the following techniques:
*(Tick **one** box in each row)* [N = 76]

	Very confident	Quite confident	Not sure	Low confidence	Not at all confident	No response

	1	2	3	4	5	
drama and role play	20%	49%	17%	13%	0%	1%
activities that encourage pupils to play with and deconstruct poems	3%	39%	36%	21%	0%	1%
prepared readings of poems	12%	50%	22%	13%	0%	3%
setting poems to music	11%	32%	37%	14%	5%	1%
choosing and/or creating images to match poems	20%	49%	22%	5%	1%	3%

16. Is there anything else you would like to tell us about teaching poetry? If so, please tell us below:

[See Table Q16CODE for this group]

_____

_____

_____

_____

_____

Thank you for taking the time to complete this questionnaire.

Please return it to your university lecturer.

Evaluation of Poetry Train

Student teacher questionnaire

INTERVENTION GROUP, POST-INTERVENTION

Student number:

Gender: Male **Female**

English as an additional language (EAL): Yes **No**

Focus of your teaching experience this year (2011/12): EYFS / KS1 **KS2**

The National Foundation for Educational Research (NFER) has been commissioned to evaluate the Poetry Society's 'Poetry Train' initiative. We aim to establish how the performance of student teachers and pupils involved in Poetry Train compares with that of similar students and pupils not involved in the initiative and whether the initiative has made any impact during the course of the teacher training academic year.

Please answer this questionnaire honestly – there are no correct or incorrect answers. We will be using information from this questionnaire to compare your answers at the start and at the end of your academic year. This questionnaire is anonymous and no attempt will be made to identify you from your university or teaching group.

Please complete this questionnaire in **black ink**.

When you have completed your questionnaire, please return it to your <u>university lecturer</u> so that they can be returned to the NFER.

Thank you for your help with this research.

42558 PSTT   **© NFER**   **STQ**

The following questions are about you

1.When did you last learn about poetry in your own education?
Please tick **one.**
[N = 54, non-response = 7%]

GCSE	43%
A-level/ Other A-Level equivalent course	28%
Higher Education course / Degree	20%
Adult Education course, e.g. evening classes or creative writing groups	2%

For BA students:

2a. What is your subject(s) specialism? __[see Table Q2A] _____
2b. Which educational stage did you gain experience with **last** year?
Please tick **one**.
[N = 27, non-response = 4%]

EYFS / KS1	41%
KS2	56%
No response	4%

For PGCE students:

3. In which subject (s) was your first degree? ____[see Table Q1]

The following questions are about poetry knowledge

4. To what extent are you familiar with the following types of poems: [N = 54]
*(Tick **one** box in each row)*

	Fully familiar 1	Quite familiar 2	Not sure 3	Slightly familiar 4	Not at all familiar 5	No response
poems for children	19%	63%	2%	13%	-	4%
poems for adults	11%	39%	15%	22%	9%	4%

The following questions are about knowledge about poetry for all ages

5. To what extent are you familiar with the following aspects of poetry: [N = 54]
*(Tick **one** box in each row)*

	Fully familiar 1	Quite familiar 2	Not sure 3	Slightly familiar 4	Not at all familiar 5	No response
styles / types of poetry (e.g. haiku, concrete, narrative poems, nonsense poems, ballads, sonnets)	13%	70%	6%	11%	0%	0%
language use in poetry (e.g. figurative	26%	63%	6%	6%	0%	0%

language, vocabulary choice, imagery, metaphor)						
terminology (e.g. stanza, verse)	20%	65%	2%	13%	0%	0%
rhythm, rhyme, and sounds in poetry	41%	57%	2%	0%	0%	0%
poems from different cultures	7%	44%	24%	19%	6%	0%

The following question is about the type of poetry you might use in teaching

6. To what extent are you familiar with the following sorts of poets' work? [N = 54]
*(Tick **one** box in each row)*

	Fully familiar 1	Quite familiar 2	Not sure 3	Slightly familiar 4	Not at all familiar 5	No response
Classic poets (e.g. Walter de la Mare, William Blake, Lewis Carroll, A.A.Milne, Edward Lear, Christina Rossetti)	6%	35%	30%	24%	6%	0%
Recent and contemporary poets (e.g. Michael Rosen, Benjamin Zephaniah, Carol Ann Duffy, Roger McGough, Jackie Kay)	13%	57%	11%	15%	4%	0%

The following question is about enjoyment of poetry

7. How much do you agree or disagree with each of the following statements? [N = 54]
*(Tick **one** box in each row)*

	Strongly Agree 1	Agree 2	Not sure 3	Disagree 4	Strongly Disagree 5	No response
I enjoy reading adult poetry in my own time.	13%	31%	13%	41%	2%	0%
I enjoy reading children's poetry in my own time.	20%	43%	13%	24%	0%	0%
I enjoy writing poetry in my own time.	9%	20%	20%	31%	19%	0%
I like to read poems aloud.	26%	48%	15%	11%	0%	0%
I like to learn poems off by heart.	13%	13%	24%	43%	7%	0%
I listen to poetry on internet/ radio/ CD.	6%	11%	9%	54%	20%	0%
I enjoy working through poems for their meaning.	17%	33%	17%	30%	4%	0%
I enjoyed learning about poetry at school or university.	28%	52%	11%	7%	2%	0%

I have been to poetry slams, readings and other live poetry performances	6%	24%	4%	37%	30%	0%
I've never enjoyed poetry.	0%	6%	9%	28%	57%	0%

The following questions are about the effect of poetry on pupil learning

8. How much do you agree or disagree with each of the following statements? [N = 54]
*(Tick **one** box in each row)*

Learning about poetry...

	Strongly Agree	Agree	Not sure	Disagree	Strongly Disagree	No response
	1	**2**	**3**	**4**	**5**	
...increases pupils' self-esteem.	19%	54%	22%	4%	0%	2%
...broadens pupils' understanding of literature and genres (forms of writing).	44%	56%	6%	0%	0%	0%
...helps pupils appreciate language and how it is used.	44%	50%	4%	2%	0%	0%
...broadens pupils' writing styles.	44%	50%	4%	0%	0%	2%
...increases pupils' self-expression.	52%	46%	2%	0%	0%	0%
...increases pupils' knowledge of other cultural/social contexts.	35%	54%	9%	2%	0%	0%
...helps pupils understand their own emotions.	31%	52%	13%	4%	0%	0%
...helps pupils understand other people's feelings.	37%	57%	4%	2%	0%	0%
...increases pupils' overall creativity.	54%	43%	4%	0%	0%	0%

The following questions are about teaching of poetry

9. How important do you think the following elements are/ will be in your teaching? [N = 54]
*(Tick **one** box in each row)*

	Very important	Quite important	Not sure	Low importance	Not at all important	No response
	1	**2**	**3**	**4**	**5**	
engaging pupils with poetry in some way on a regular basis (at least once a week)	31%	48%	11%	7%	0%	2%
including poetry in the classroom environment	46%	52%	2%	0%	0%	0%
including poetry as a planned teaching opportunity	48%	48%	2%	2%	0%	0%
exploring poems written by professional adult poets	41%	39%	19%	2%	0%	0%

	Very important 1	Quite important 2	Not sure 3	Low importance 4	Not at all important 5	No response
exploring poems written by pupils	59%	31%	6%	2%	0%	2%
reading poems aloud to children without follow-up study	41%	37%	15%	6%	0%	2%
getting pupils involved in performing poetry	56%	37%	6%	0%	0%	2%
getting pupils to write poems following a model (e.g. haiku, ballad etc)	41%	50%	7%	2%	0%	0%
getting pupils to write poetry about topics that matter to them	56%	37%	6%	0%	0%	2%

10. How much do you agree or disagree with each of the following statements about teaching poetry?
*(Tick **one** box in each row)* [N = 54]

	Strongly Agree 1	Agree 2	Not sure 3	Disagree 4	Strongly Disagree 5	No response
I must understand a poem before I share it with children.	24%	43%	6%	24%	4%	0%
It is easy to find ways to make poetry part of my lessons .	13%	54%	19%	13%	2%	0%
I need more support in my poetry teaching.	11%	31%	35%	22%	0%	0%
I know how to find good stimulus materials for teaching poetry (e.g. poetry books, anthologies etc).	33%	50%	9%	7%	0%	0%
I know how to find good teaching resources to support my teaching (e.g. scheme of work, lesson plans, online resources)	19%	61%	13%	7%	0%	0%
I use a variety of non-textual sources to help teach poetry (e.g. music, paintings, inanimate objects etc).	20%	44%	22%	11%	0%	2%
It is beneficial for poetry to be taught in a cross-curricular way (e.g. cross-curricular school themes, or in lessons other than English or literacy).	43%	50%	7%	0%	0%	0%
Subjects other than English or literacy can be enhanced through the use of poetry.	44%	54%	0%	2%	0%	0%

Music, art, drama or dance can be used alongside poetry to enhance the experience.	43%	54%	0%	0%	0%	2% (+2 errors)
Performing poetry is important.	37%	43%	20%	0%	0%	0%
Memorising poetry helps pupils understand poems better.	6%	35%	33%	19%	7%	0%

11. Which of the following ways do you/would you encourage children to engage with poetry? Please tick **all that apply.** [N = 54, no response = 2%]
I aim to encourage pupils to…

…enter poetry competitions	57%
…take part in cross-curricular poetry projects	85%
…take part in extra-curricular poetry clubs	57%
…swap poetry books	70%
…write poems for special events (e.g Guy Fawkes Day, Christmas, Diwali, or other religious festivals)	91%
…read their poems aloud e.g. to the class, or in assembly	93%
…have their own poems on display in the classroom	91%
…contribute to general displays about poetry in the classroom	87%
…engage in local poetry events	52%
…engage in workshops with visiting poets	81%

12. In your opinion, which of the following do you consider to be threats to poetry teaching in primary schools? [N = 54] *(Tick **one** box in each row)*	Strong threat	Some threat	No threat	No response
	1	2	3	
lack of **knowledge** about poetry amongst teachers	57%	43%	0%	0%
lack of **confidence** about teaching poetry amongst teachers	76%	24%	0%	0%
lack of knowledge about how to assess poetry	35%	59%	6%	0%
lack of poetry books at the school	45%	33%	19%	2%
pupils' difficulties with reading	15%	46%	35%	4%
pupils' difficulties with writing	17%	48%	35%	0%
lack of time allocated to teaching poetry in the curriculum	44%	52%	4%	0%
poetry having a low profile in current government priorities	26%	59%	11%	4%
insufficient support from the school Senior Management Team	19%	59%	20%	2%
insufficient support from a class mentor	20%	56%	24%	0%
insufficient support from a subject leader (English) at the school	22%	63%	15%	0%
insufficient support from parents/ carers	17%	57%	26%	0%

Confidence in poetry

13. To what extent do you/would you feel confident in the following: [N = 54]
*(Tick **one** box in each row)*

	Very confident	Quite confident	Not sure	Low confidence	Not at all confident	No response
	1	2	3	4	5	
understanding/ responding to poetry?	24%	61%	9%	6%	0%	0%
teaching poetry?	28%	56%	7%	9%	0%	0%
writing your own poetry?	17%	37%	28%	9%	9%	0%
supporting pupils to write poetry?	22%	59%	9%	6%	2%	2%
recommending poems to pupils?	26%	54%	11%	9%	0%	0%

finding ways to teach poetry to support specific groups of learners (SEN/EAL/boys)?	11%	48%	24%	13%	2%	2%
selecting appropriate poems for specific age groups?	22%	57%	11%	9%	0%	0%
giving formative feedback to pupils (e.g. by engaging in a dialogue with them about their work)?	20%	48%	17%	11%	2%	2%

14. Please rate how confident you feel/would feel about teaching the following topics: [N = 54]
*(Tick **one** box in each row)*

	Very confident	Quite confident	Not sure	Low confidence	Not at all confident	No response
	1	2	3	4	5	
styles / types of poetry (e.g. haiku, concrete, narrative poems, nonsense poems, ballads, sonnets)	19%	57%	17%	6%	2%	0%
language use in poetry (e.g. figurative language, vocabulary choice, imagery, metaphor)	33%	50%	11%	6%	0%	0%
terminology (e.g. stanza, verse)	26%	59%	4%	11%	0%	0%
poems from different historical eras	15%	30%	26%	28%	2%	0%
rhythm, rhyme, and sounds in poetry	37%	54%	6%	4%	0%	0%
poems from different cultures	15%	61%	11%	13%	0%	0%
different sorts of poetry (such as contemporary and classic children's poetry)	22%	56%	13%	7%	2%	0%

15. Please rate how confident you feel/would feel about teaching poetry using the following techniques:
*(Tick **one** box in each row)* [N = 54]

	Very confident	Quite confident	Not sure	Low confidence	Not at all confident	No response
	1	2	3	4	5	
drama and role play	31%	59%	2%	7%	0%	0%
activities that encourage pupils to play with and deconstruct poems	19%	57%	13%	11%	0%	0%
prepared readings of poems	31%	52%	11%	6%	0%	0%
setting poems to music	24%	46%	15%	15%	0%	0%

choosing and/or creating images to match poems	41%	46%	6%	7%	0%	0%

16. Is there anything else you would like to tell us about teaching poetry? If so, please tell us below:

[see Table 16CODE for this group]

_____

_____

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Thank you for taking the time to complete this questionnaire.

_____

Please return it to your university lecturer.

Evaluation of Poetry Train

Student teacher questionnaire

COMPARISON GROUP, PRE-INTERVENTION

Student number:

Gender: Male ☐   **Female** ☐

English as an additional language (EAL): Yes ☐ **No** ☐

Focus of your teaching experience this year (2011/12): EYFS / KS1 ☐ **KS2** ☐

The National Foundation for Educational Research (NFER) has been commissioned to evaluate the Poetry Society's 'Poetry Train' initiative. We aim to establish how the performance of student teachers and pupils involved in Poetry Train compares with that of similar students and pupils not involved in the initiative and whether the initiative has made any impact during the course of the teacher training academic year.

Please answer this questionnaire honestly – there are no correct or incorrect answers. We will be using information from this questionnaire to compare your answers at the start and at the end of your academic year. This questionnaire is anonymous and no attempt will be made to identify you from your university or teaching group.

Please complete this questionnaire in **black ink**.

When you have completed your questionnaire, please return it to your <u>university lecturer</u> so that they can be returned to the NFER.

Thank you for your help with this research.

The following questions are about you

1.When did you last learn about poetry in your own education? [N = 78]
Please tick **one.**

GCSE	60
A-level/ Other A-Level equivalent course	18
Higher Education course / Degree	19
Adult Education course, e.g. evening classes or creative writing groups	3

For BA students: [N = 43]

2a. What is your subject(s) specialism? _[see Table Q2ACODE]_____

2b. Which educational stage did you gain experience with **last** year?
Please tick **one**.

EYFS / KS1	63
KS2	37

For PGCE students:

3. In which subject (s) was your first degree? __[see Table Q3CODE]_____

The following questions are about poetry knowledge

4. To what extent are you familiar with the following types of poems: [N = 78]

	Fully familar	Quite familiar	Not sure	Slightly familiar	Not at all familiar	No response
	1	2	3	4	5	6
poems for children	1	46	17	32	3	1
poems for adults	1	23	22	28	24	1

 *(Tick **one** box in each row)*

The following questions are about knowledge about poetry for all ages

5. To what extent are you familiar with the following aspects of poetry: [N = 78]
*(Tick **one** box in each row)*

	Fully familar	Quite familiar	Not sure	Slightly familiar	Not at all familiar	No response
	1	2	3	4	5	6
styles / types of poetry (e.g. haiku, concrete, narrative poems, nonsense poems, ballads, sonnets)	6	29	23	32	9	0
language use in poetry (e.g. figurative language, vocabulary choice, imagery, metaphor)	6	49	14	27	4	0
terminology (e.g. stanza, verse)	13	40	15	26	6	0

rhythm, rhyme, and sounds in poetry	14	60	8	18	0	0
poems from different cultures	3	21	18	41	18	0

The following question is about the type of poetry you might use in teaching

6. To what extent are you familiar with the following sorts of poets' work? [N = 78]

*(Tick **one** box in each row)*

	Fully familar	Quite familiar	Not sure	Slightly familiar	Not at all familiar	No response
	1	2	3	4	5	6
Classic poets (e.g. Walter de la Mare, William Blake, Lewis Carroll, A.A.Milne, Edward Lear, Christina Rossetti)	3	23	10	42	22	0
Recent and contemporary poets (e.g. Michael Rosen, Benjamin Zephaniah, Carol Ann Duffy, Roger McGough, Jackie Kay)	4	37	12	21	27	0

The following question is about enjoyment of poetry

7. How much do you agree or disagree with each of the following statements? [N = 78]

*(Tick **one** box in each row)*

	Strongly Agree	Agree	Not sure	Disagree	Strongly Disagree	No response
	1	2	3	4	5	6
I enjoy reading adult poetry in my own time.	1	27	17	37	17	1
I enjoy reading children's poetry in my own time.	9	24	27	32	8	0
I enjoy writing poetry in my own time.	3	13	6	44	33	1
I like to read poems aloud.	12	37	17	19	15	0
I like to learn poems off by heart.	6	14	14	42	22	1
I listen to poetry on internet/ radio/ CD.	1	10	9	47	32	0
I enjoy working through poems for their meaning.	8	33	15	21	19	4
I enjoyed learning about poetry at school or university.	19	50	6	14	10	0
I have been to poetry slams, readings and other live poetry performances	3	12	4	36	46	0
I've never enjoyed poetry.	3	10	8	47	32	0

The following questions are about the effect of poetry on pupil learning

8. How much do you agree or disagree with each of the following statements? [N = 78]
*(Tick **one** box in each row)*

Learning about poetry…

	Strongly Agree	Agree	Not sure	Disagree	Strongly Disagree	No response
	1	2	3	4	5	6
…increases pupils' self-esteem.	1	32	54	13	0	0
…broadens pupils' understanding of literature and genres (forms of writing).	41	58	1	0	0	0
…helps pupils appreciate language and how it is used.	42	54	3	1	0	0
…broadens pupils' writing styles.	41	54	4	1	0	0
…increases pupils' self-expression.	32	54	14	0	0	0
…increases pupils' knowledge of other cultural/social contexts.	18	56	22	4	0	0
…helps pupils understand their own emotions.	13	49	32	6	0	0
…helps pupils understand other people's feelings.	15	63	18	4	0	0
…increases pupils' overall creativity.	22	68	8	3	0	0

The following questions are about teaching of poetry

9. How important do you think the following elements are/ will be in your teaching? [N = 78]
*(Tick **one** box in each row)*

	Very important	Quite important	Not sure	Low importance	Not at all important	No response
	1	2	3	4	5	6
engaging pupils with poetry in some way on a regular basis (at least once a week)	26	41	21	13	0	0
including poetry in the classroom environment	42	41	14	3	0	0
including poetry as a planned teaching opportunity	40	44	13	3	0	1
exploring poems written by professional adult poets	24	41	27	6	1	0
exploring poems written by pupils	55	35	6	3	0	1
reading poems aloud to children without follow-up study	21	32	27	19	1	0

	Very important	Quite important	Not sure	Low importance	Not at all important	No response
	1	**2**	**3**	**4**	**5**	**6**
getting pupils involved in performing poetry	32	44	19	5	0	0
getting pupils to write poems following a model (e.g. haiku, ballad etc)	42	42	12	4	0	0
getting pupils to write poetry about topics that matter to them	56	35	6	1	0	1

10. How much do you agree or disagree with each of the following statements about teaching poetry?
*(Tick **one** box in each row)* [N = 78]

	Strongly Agree	Agree	Not sure	Disagree	Strongly Disagree	No response
	1	**2**	**3**	**4**	**5**	**6**
I must understand a poem before I share it with children.	36	45	6	13	0	0
It is easy to find ways to make poetry part of my lessons .	12	28	44	14	3	0
I need more support in my poetry teaching.	27	47	15	9	1	0
I know how to find good stimulus materials for teaching poetry (e.g. poetry books, anthologies etc).	12	31	35	22	1	0
I know how to find good teaching resources to support my teaching (e.g. scheme of work, lesson plans, online resources)	5	27	44	22	3	0
I use a variety of non-textual sources to help teach poetry (e.g. music, paintings, inanimate objects etc).s	9	24	36	27	4	0
It is beneficial for poetry to be taught in a cross-curricular way (e.g. cross-curricular school themes, or in lessons other than English or literacy).	32	53	14	1	0	0
Subjects other than English or literacy can be enhanced through the use of poetry.	35	50	14	1	0	0
Music, art, drama or dance can be used alongside poetry to enhance the experience.	40	53	6	1	0	0
Performing poetry is important.	17	49	26	9	0	0
Memorising poetry helps pupils understand poems better.	5	14	33	41	6	0

11.Which of the following ways do you/would you encourage children to engage with poetry?
Please tick **all that apply.**
I aim to encourage pupils to… [N = 78, no response = 0]

…enter poetry competitions	56
…take part in cross-curricular poetry projects	79
…take part in extra-curricular poetry clubs	40
…swap poetry books	58
…write poems for special events (e.g Guy Fawkes Day, Christmas, Diwali, or other religious festivals)	92
…read their poems aloud e.g. to the class, or in assembly	79
…have their own poems on display in the classroom	96
…contribute to general displays about poetry in the classroom	83
…engage in local poetry events	41
…engage in workshops with visiting poets	77

12. In your opinion, which of the following do you consider to be threats to poetry teaching in primary schools? [N = 78] *(Tick **one** box in each row)*	Strong threat 1	Some threat 2	No threat 3	No response 4
lack of **knowledge** about poetry amongst teachers	67	32	1	0
lack of **confidence** about teaching poetry amongst teachers	86	14	0	0
lack of knowledge about how to assess poetry	51	47	1	0
lack of poetry books at the school	37	50	12	1
pupils' difficulties with reading	19	51	29	0
pupils' difficulties with writing	18	46	36	0
lack of time allocated to teaching poetry in the curriculum	46	46	6	1
poetry having a low profile in current government priorities	37	55	6	1
insufficient support from the school Senior Management Team	32	54	13	1
insufficient support from a class mentor	19	64	15	1
insufficient support from a subject leader (English) at the school	36	55	8	1
insufficient support from parents/ carers	21	59	18	3

Confidence in poetry

13. To what extent do you/would you feel confident in the following: [N = 78]
*(Tick **one** box in each row)*

	Very confident 1	Quite confident 2	Not sure 3	Low confidence 4	Not at all confident 5	No response 6
understanding/ responding to poetry?	13	51	13	21	3	0
teaching poetry?	9	37	14	36	4	0
writing your own poetry?	8	22	18	32	21	0
supporting pupils to write poetry?	9	41	19	23	8	0
recommending poems to pupils?	14	23	28	26	9	0

finding ways to teach poetry to support specific groups of learners (SEN/EAL/boys)?	3	19	29	38	10	0
selecting appropriate poems for specific age groups?	6	40	19	31	4	0
giving formative feedback to pupils (e.g. by engaging in a dialogue with them about their work)?	6	36	21	33	4	0

14. Please rate how confident you feel/would feel about teaching the following topics: [N = 78]
*(Tick **one** box in each row)*

	Very confident	Quite confident	Not sure	Low confidence	Not at all confident	No response
	1	2	3	4	5	6
styles / types of poetry (e.g. haiku, concrete, narrative poems, nonsense poems, ballads, sonnets)	1	37	19	35	8	0
language use in poetry (e.g. figurative language, vocabulary choice, imagery, metaphor)	6	46	23	23	1	0
terminology (e.g. stanza, verse)	9	33	33	19	5	0
poems from different historical eras	4	24	24	38	9	0
rhythm, rhyme, and sounds in poetry	12	60	10	15	3	0
poems from different cultures	3	42	19	27	9	0
different sorts of poetry (such as contemporary and classic children's poetry)	6	27	29	29	8	0

15. Please rate how confident you feel/would feel about teaching poetry using the following techniques:
*(Tick **one** box in each row)* [N = 78]

	Very confident	Quite confident	Not sure	Low confidence	Not at all confident	No response
	1	2	3	4	5	6
drama and role play	19	40	15	21	3	3
activities that encourage pupils to play with and deconstruct poems	8	46	19	18	5	4

prepared readings of poems	8	46	29	14	0	3
setting poems to music	8	31	22	28	8	4
choosing and/or creating images to match poems	23	47	17	8	3	3

16. Is there anything else you would like to tell us about teaching poetry? If so, please tell us below:

[see Table 16CODE for this group]

_____

_____

_____

_____

_____

_____

_____

Thank you for taking the time to complete this questionnaire.

_____

Please return it to your university lecturer.

Evaluation of Poetry Train
Student teacher questionnaire

COMPARISON GROUP, POST-INTERVENTION

Student number:

Gender: Male ☐ **Female** ☐

English as an additional language (EAL): Yes ☐ **No** ☐

Focus of your teaching experience this year (2011/12): EYFS / KS1 ☐ **KS2** ☐

The National Foundation for Educational Research (NFER) has been commissioned to evaluate the Poetry Society's 'Poetry Train' initiative. We aim to establish how the performance of student teachers and pupils involved in Poetry Train compares with that of similar students and pupils not involved in the initiative and whether the initiative has made any impact during the course of the teacher training academic year.

Please answer this questionnaire honestly – there are no correct or incorrect answers. We will be using information from this questionnaire to compare your answers at the start and at the end of your academic year. This questionnaire is anonymous and no attempt will be made to identify you from your university or teaching group.

Please complete this questionnaire in **black ink**.

When you have completed your questionnaire, please return it to your university lecturer so that they can be returned to the NFER.

Thank you for your help with this research.

The following questions are about you

1.When did you last learn about poetry in your own education? [N = 38, no response = 5%]
Please tick **one.**

GCSE	37
A-level/ Other A-Level equivalent course	26
Higher Education course / Degree	37
Adult Education course, e.g. evening classes or creative writing groups	0

For BA students: [N = 32, no response = 6%]

2a. What is your subject(s) specialism? _[see Table Q2ACODE]_____
2b. Which educational stage did you gain experience with **last** year?
Please tick **one**. [N = 32, no response = 6%]

EYFS / KS1	53
KS2	41

For PGCE students:

3. In which subject (s) was your first degree? [see Table Q3ACODE]_____

The following questions are about poetry knowledge

4. To what extent are you familiar with the following types of poems: [N = 38]

	Fully familar	Quite familiar	Not sure	Slightly familiar	Not at all familiar	No response
	1	2	3	4	5	6
poems for children	3	7	5	18	0	3
poems for adults	8	21	32	21	16	3

*(Tick **one** box in each row)*

The following questions are about knowledge about poetry for all ages

5. To what extent are you familiar with the following aspects of poetry: [N = 38]
*(Tick **one** box in each row)*

	Fully familar	Quite familiar	Not sure	Slightly familiar	Not at all familiar	No response
	1	2	3	4	5	6
styles / types of poetry (e.g. haiku, concrete, narrative poems, nonsense poems, ballads, sonnets)	13	45	18	21	0	3
language use in poetry (e.g. figurative language, vocabulary choice, imagery, metaphor)	16	47	18	16	0	3
terminology (e.g. stanza, verse)	29	34	16	16	3	3

rhythm, rhyme, and sounds in poetry	26	53	3	16	0	3
poems from different cultures	16	39	18	21	3	3

The following question is about the type of poetry you might use in teaching

6. To what extent are you familiar with the following sorts of poets' work? [N = 38]
*(Tick **one** box in each row)*

	Fully familar	Quite familiar	Not sure	Slightly familiar	Not at all familiar	No response
	1	**2**	**3**	**4**	**5**	**6**
Classic poets (e.g. Walter de la Mare, William Blake, Lewis Carroll, A.A.Milne, Edward Lear, Christina Rossetti)	8	24	37	16	13	3
Recent and contemporary poets (e.g. Michael Rosen, Benjamin Zephaniah, Carol Ann Duffy, Roger McGough, Jackie Kay)	16	50	13	13	5	3

The following question is about enjoyment of poetry

7. How much do you agree or disagree with each of the following statements? [N = 38]
*(Tick **one** box in each row)*

	Strongly Agree	Agree	Not sure	Disagree	Strongly Disagree	No response
	1	**2**	**3**	**4**	**5**	**6**
I enjoy reading adult poetry in my own time.	16	16	13	34	18	3
I enjoy reading children's poetry in my own time.	21	26	13	29	8	3
I enjoy writing poetry in my own time.	11	16	8	37	26	3
I like to read poems aloud.	24	37	11	16	11	3
I like to learn poems off by heart.	13	21	16	29	18	3
I listen to poetry on internet/ radio/ CD.	5	8	16	39	29	3
I enjoy working through poems for their meaning.	21	34	11	18	13	3
I enjoyed learning about poetry at school or university.	29	29	8	18	11	5
I have been to poetry slams, readings and other live poetry performances	3	13	5	34	42	3
I've never enjoyed poetry.	11	8	5	34	39	3

The following questions are about the effect of poetry on pupil learning

8. How much do you agree or disagree with each of the following statements? [N = 38]
*(Tick **one** box in each row)*

Learning about poetry...

	Strongly Agree	Agree	Not sure	Disagree	Strongly Disagree	No response
	1	2	3	4	5	6
...increases pupils' self-esteem.	11	37	42	8	0	3
...broadens pupils' understanding of literature and genres (forms of writing).	39	47	11	0	0	3
...helps pupils appreciate language and how it is used.	45	42	8	3	0	3
...broadens pupils' writing styles.	34	53	11	0	0	3
...increases pupils' self-expression.	39	47	11	0	0	3
...increases pupils' knowledge of other cultural/social contexts.	26	45	21	5	0	3
...helps pupils understand their own emotions.	26	45	24	3	0	3
...helps pupils understand other people's feelings.	32	42	18	5	0	3
...increases pupils' overall creativity.	32	55	11	0	0	36

The following questions are about teaching of poetry

9. How important do you think the following elements are/ will be in your teaching? [N = 38]
*(Tick **one** box in each row)*

	Very important	Quite important	Not sure	Low importance	Not at all important	No response
	1	2	3	4	5	6
engaging pupils with poetry in some way on a regular basis (at least once a week)	34	50	11	3	0	3
including poetry in the classroom environment	39	53	5	0	0	3
including poetry as a planned teaching opportunity	39	50	5	0	0	5
exploring poems written by professional adult poets	34	42	16	3	3	3
exploring poems written by pupils	42	47	8	0	0	3
reading poems aloud to children without follow-up study	29	42	16	11	0	3

	Very important	Quite important	Not sure	Low importance	Not at all important	No response
	1	**2**	**3**	**4**	**5**	**6**
getting pupils involved in performing poetry	45	37	13	3	0	3
getting pupils to write poems following a model (e.g. haiku, ballad etc)	37	55	5	0	0	3
getting pupils to write poetry about topics that matter to them	50	45	3	0	0	3

10. How much do you agree or disagree with each of the following statements about teaching poetry?
*(Tick **one** box in each row)* [N = 38]

	Strongly Agree	Agree	Not sure	Disagree	Strongly Disagree	No response
	1	**2**	**3**	**4**	**5**	**6**
I must understand a poem before I share it with children.	32	37	11	16	3	3
It is easy to find ways to make poetry part of my lessons .	24	32	29	13	0	3
I need more support in my poetry teaching.	18	42	24	11	3	3
I know how to find good stimulus materials for teaching poetry (e.g. poetry books, anthologies etc).	13	39	26	16	3	3
I know how to find good teaching resources to support my teaching (e.g. scheme of work, lesson plans, online resources)	13	42	26	13	3	3
I use a variety of non-textual sources to help teach poetry (e.g. music, paintings, inanimate objects etc).	11	37	32	13	5	3
It is beneficial for poetry to be taught in a cross-curricular way (e.g. cross-curricular school themes, or in lessons other than English or literacy).	39	42	11	5	0	3
Subjects other than English or literacy can be enhanced through the use of poetry.	47	37	13	0	0	3
Music, art, drama or dance can be used alongside poetry to enhance the experience.	55	29	13	0	0	3
Performing poetry is important.	47	29	18	3	0	3
Memorising poetry helps pupils understand poems better.	16	21	29	29	3	3

11. Which of the following ways do you/would you encourage children to engage with poetry? Please tick **all that apply**. [N = 38, no response = 3%]

I aim to encourage pupils to…

…enter poetry competitions	50
…take part in cross-curricular poetry projects	87

…take part in extra-curricular poetry clubs	47
…swap poetry books	55
…write poems for special events (e.g Guy Fawkes Day, Christmas, Diwali, or other religious festivals)	82
…read their poems aloud e.g. to the class, or in assembly	74
…have their own poems on display in the classroom	95
…contribute to general displays about poetry in the classroom	82
…engage in local poetry events	37
…engage in workshops with visiting poets	68

12. In your opinion, which of the following do you consider to be threats to poetry teaching in primary schools? [N = 38] *(Tick **one** box in each row)*	Strong threat	Some threat	No threat	No response
	1	**2**	**3**	**4**
lack of **knowledge** about poetry amongst teachers	58	34	5	3
lack of **confidence** about teaching poetry amongst teachers	76	21	0	3
lack of knowledge about how to assess poetry	39	47	4	3
lack of poetry books at the school	39	53	5	3
pupils' difficulties with reading	8	58	32	3
pupils' difficulties with writing	8	55	34	3
lack of time allocated to teaching poetry in the curriculum	37	47	13	3
poetry having a low profile in current government priorities	34	47	13	5
insufficient support from the school Senior Management Team	24	50	21	3
insufficient support from a class mentor	18	58	21	3
insufficient support from a subject leader (English) at the school	29	55	13	3
insufficient support from parents/ carers	18	50	29	3

Confidence in poetry

13. To what extent do you/would you feel confident in the following: [N = 38]
*(Tick **one** box in each row)*

	Very confident	Quite confident	Not sure	Low confidence	Not at all confident	No response
	1	2	3	4	5	6
understanding/ responding to poetry?	16	53	16	8	5	3
teaching poetry?	13	45	16	21	3	3
writing your own poetry?	13	26	26	16	16	3
supporting pupils to write poetry?	13	45	26	8	3	5
recommending poems to pupils?	18	32	24	16	5	5
finding ways to teach poetry to support specific groups of learners (SEN/EAL/boys)?	5	29	37	18	8	3
selecting appropriate poems for specific age groups?	11	45	24	13	5	3
giving formative feedback to pupils (e.g. by engaging in a dialogue with them about their work)?	13	45	16	18	5	3

14. Please rate how confident you feel/would feel about teaching the following topics: [N = 38]
*(Tick **one** box in each row)*

	Very confident	Quite confident	Not sure	Low confidence	Not at all confident	No response
	1	2	3	4	5	6
styles / types of poetry (e.g. haiku, concrete, narrative poems, nonsense poems, ballads, sonnets)	13	45	29	8	3	3
language use in poetry (e.g. figurative language, vocabulary choice, imagery, metaphor)	24	50	16	8	0	3
terminology (e.g. stanza, verse)	29	37	18	13	0	3
poems from different historical eras	11	29	21	29	8	3
rhythm, rhyme, and sounds in poetry	16	53	21	5	3	3
poems from different cultures	16	47	24	8	3	3

	different sorts of poetry (such as contemporary and classic children's poetry)	16	42	21	16	3	3

15. Please rate how confident you feel/would feel about teaching poetry using the following techniques:
*(Tick **one** box in each row)* [N = 38]

	Very confident	Quite confident	Not sure	Low confidence	Not at all confident	No response
	1	**2**	**3**	**4**	**5**	**6**
drama and role play	42	39	11	5	0	3
activities that encourage pupils to play with and deconstruct poems	26	37	26	8	0	3
prepared readings of poems	18	47	24	8	0	3
setting poems to music	29	32	16	13	8	3
choosing and/or creating images to match poems	24	37	18	16	3	3

16. Is there anything else you would like to tell us about teaching poetry? If so, please tell us below:

[see Table 16CODE for this group]

_____

_____

_____

_____

_____

_____

_____

Thank you for taking the time to complete this questionnaire.

Please return it to your university lecturer.

_____

Appendix 5   Pupil questionnaires marked up with overall responses (percentages)

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Questions about poetry

Your name: _____

Your year (please circle):   R   1   2

Are you a **Girl** or a **Boy**? (please circle):   G   B

Practice Question:

Do you like ice cream?

Yes n/a	No n/a	Not sure n/a

Do you like poems?

Yes 46%	No 23%	Not sure 31%

N = 127
No response = 0%

Do you like it when your teacher reads poems out loud to the class?

Yes 56%	No 19%	Not sure 24%

N = 127
No response = 1%

Do you like saying poems out loud?

| Yes 32% | No 41% | Not sure 24% |

N = 127, no response = 3%

Do you like reading and looking at books with poems?

| Yes 61% | No 15% | Not sure 23% |

N = 127, no response = 2%

Do you like learning about rhymes like bug, mug, rug?

| Yes 60% | No 22% | Not sure 17% |

N = 127, no response = 1%

Can you think of a word that rhymes with mat?

| Yes 69% | No 12% | Not sure 19 % |

N = 127, no response = 1%

Do you like poems that tell a story?

| Yes 57% | No 20% | Not sure 22% |

N = 127, no response = 1%

Do you like poems about feelings, like

when someone is happy, sad, or angry?

| Yes 43% | No 27% | Not sure 29% |

N = 127, no response = 2%

PUPILS RECEPTION-YEAR 2 - PRE-INTERVENTION: PERCENTAGE RESPONSE RATES

Do you think that your friends like learning about poems?

| Yes | 52% | No | 18% | Not sure | 30% |

N = 127, no response = 0%

Do you like making up poems or writing poems?

| Yes | 62% | No | 20% | Not sure | 17% |

N = 127, no response = 1%

Do you want to learn more about poems?

| Yes | 69% | No | 12% | Not sure | 17% |

N = 127, no response = 2%

Well done! You have finished. Thank you for your help.☺

Questions about poetry

Your name: _____

Your year (please circle):   R   1   2

Are you a **G**irl or a **B**oy? (please circle):   G   B

Practice Question:

Do you like ice cream?

Yes n/a	No n/a	Not sure n/a

Do you like poems?

Yes 66%	No 9%	Not sure 23%

N = 165
no response = 2%

Do you like it when your teacher reads poems out loud to the class?

Yes 75%	No 12%	Not sure 13%

N = 165
no response = 0%

PUPILS RECEPTION-YEAR 2 - POST-INTERVENTION: PERCENTAGE RESPONSE RATES

Do you like saying poems out loud?

| Yes | 56% | No | 30% | Not sure | 14% |

N = 165, no response = 0%

Do you like reading and looking at books with poems?

| Yes | 73% | No | 12% | Not sure | 15% |

N = 165, no response = 0%

Do you like learning about rhymes like bug, mug, rug?

| Yes | 68% | No | 17% | Not sure | 15% |

N = 165, no response = 0%

Can you think of a word that rhymes with mat?

| Yes | 82% | No | 10% | Not sure | 7% |

N = 165, no response = 1%

Do you like poems that tell a story?

| Yes | 72% | No | 11% | Not sure | 17% |

N = 165, no response = 0%

Do you like poems about feelings, like
when someone is happy, sad, or angry?

| Yes | 56% | No | 25% | Not sure | 18% |

N = 165, no response = 1%

Do you think that your friends like learning about poems?

| Yes | 67% | No | 13% | Not sure | 19% |

N = 165, no response = 1%

Do you like making up poems or writing poems?

| Yes | 78% | No | 15% | Not sure | 5% |

N = 165, no response = 2%

Do you want to learn more about poems?

| Yes | 81% | No | 11% | Not sure | 7% |

N = 165, no response = 1%

Well done! You have finished. Thank you for your help.☺

Pupil questionnaire YEARS 3-6, PRE-INTERVENTION

First name

Last name

School

Tick ✔ **one**   Boy | 51% | Girl | 48% | | No response = 2% |

Tick ✔ **one**   Year group: 3 | 49% | 4 | 24% | 5 | 8% | 6 | 18% |
| No response = 2% |

We would like to know how you learn about poetry at school and what you think about poetry. Please answer all the questions honestly – there are no right or wrong answers!

When you have decided what your answer will be for each statement, please tick ✔ the box which is closest to what you think.

Have a go at this practice question.
For this question, you need to decide if you like dogs. If you **like** dogs, put a tick in the **agree** box. If you **don't** like dogs, put a tick in the **disagree** box. If you **are not sure** if you like dogs, put a tick in the **not sure** box.

	Agree	**Disagree**	**Not sure**
I like dogs.	☐	☐	☐

Think about the poetry that you learn about at school. In each row, tick the box that best matches what you think.

This part is about what you know about poetry

	Agree (%)	Disagree (%)	Not sure (%)	No response (%)
1. I have heard or read poems by lots of different poets.	54	9	37	1
2. I have heard or read poems from different places in the world.	36	35	28	1
3. I have heard or read poems that tell a story.	71	12	16	2
4. I have heard or read poems that use made up ('nonsense') words	60	16	22	2
5. I have heard or read poems that talk about how someone feels.	60	15	23	2
6. I have heard or read poems that rhyme (like sun, fun, run).	82	6	10	3
7. I have heard or read poems that are made up of different verses.	59	13	24	4

This part is about what you think about poetry

	Agree (%)	Disagree (%)	Not sure (%)	No response (%)
8. I like reading poems.	62	19	15	4
9. I like saying poems out loud.	39	37	22	2
10. I like listening to poems.	67	14	18	2

11. I like writing my own poems.	53	26	20	1
12. I understand what my teacher says about poems.	69	8	23	1
13. I like learning about poems.	56	23	20	2
14. My friends like learning about poems.	41	16	41	2
15. I want to learn more about poems.	50	29	20	1

This part is about activities you have done in class

	Agree (%)	Disagree (%)	Not sure (%)	No response (%)
16. My teacher reads poems to my class.	61	11	27	2
17. We talk about what might be happening in poems.	64	14	20	3
18. When we talk about poetry, my teacher sometimes shows us pictures or other objects, or plays some music.	43	29	27	1
19. I have written a poem.	84	11	3	2
20. My teacher tells me how I can make the poems I write better.	70	11	19	1
21. I have learned a poem, or part of a poem, off by heart (from memory).	44	29	26	1
22. I have read a poem out loud to my class.	43	39	16	2

	Agree (%)	Disagree (%)	Not sure (%)	No response (%)
23. I have drawn a picture about a poem.	49	32	19	1
24. One of my poems is on display in my classroom or in my school.	32	51	17	1
25. We have acted out a poem or made up a dance about a poem.	35	41	21	3

This part is about how poetry affects you

	Agree (%)	Disagree (%)	Not sure (%)	No response (%)
26. Learning about poetry helps me improve my reading.	54	20	25	2
27. Learning about poetry helps me understand my feelings.	48	26	24	2
28. Learning about poetry helps me write about my feelings.	47	22	28	3
29. Learning about poetry makes me feel good about myself.	47	25	25	3
30. Learning about poetry helps me learn about how other people live.	52	20	26	3
31. Learning about poetry helps me learn about other people's feelings.	55	16	25	4

Well done! You have finished. Thank you for your help.☺

Pupil questionnaire YEARS 3-6, POST-INTERVENTION

First name

Last name

School

Tick ✓ one   Boy | 50% | Girl | 46% | | No response = 3% |

Tick ✓ one   Year group: 3 | 41% | 4 | 23% | 5 | 16% | 6 | 13% |

| No response = 7% |

We would like to know how you learn about poetry at school and what you think about poetry. Please answer all the questions honestly – there are no right or wrong answers!

When you have decided what your answer will be for each statement, please tick ✓ the box which is closest to what you think.

Have a go at this practice question.
For this question, you need to decide if you like dogs. If you **like** dogs, put a tick in the **agree** box. If you **don't** like dogs, put a tick in the **disagree** box. If you **are not sure** if you like dogs, put a tick in the **not sure** box.

	Agree	**Disagree**	**Not sure**
I like dogs.	☐	☐	☐

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Think about the poetry that you learn about at school. In each row, tick the box that best matches what you think.

This part is about what you know about poetry

	Agree (%)	Disagree (%)	Not sure (%)	No response (%)
1. I have heard or read poems by lots of different poets.	70	10	21	0
2. I have heard or read poems from different places in the world.	42	28	29	1
3. I have heard or read poems that tell a story.	72	13	15	1
4. I have heard or read poems that use made up ('nonsense') words	73	12	14	1
5. I have heard or read poems that talk about how someone feels.	62	14	23	2
6. I have heard or read poems that rhyme (like sun, fun, run).	88	6	5	2
7. I have heard or read poems that are made up of different verses.	72	8	20	1

This part is about what you think about poetry

	Agree (%)	Disagree (%)	Not sure (%)	No response (%)
8. I like reading poems.	65	16	18	1
9. I like saying poems out loud.	46	33	21	1

	Agree (%)	Disagree (%)	Not sure (%)	No response (%)
11. I like writing my own poems.	58	24	16	1
12. I understand what my teacher says about poems.	76	6	17	2
13. I like learning about poems.	62	16	20	2
14. My friends like learning about poems.	49	14	34	2
15. I want to learn more about poems.	57	19	22	2
10. I like listening to poems.	76	11	12	1

This part is about activities you have done in class

	Agree (%)	Disagree (%)	Not sure (%)	No response (%)
16. My teacher reads poems to my class.	79	4	16	1
17. We talk about what might be happening in poems.	62	14	21	3
18. When we talk about poetry, my teacher sometimes shows us pictures or other objects, or plays some music.	42	26	32	1
19. I have written a poem.	89	6	4	2
20. My teacher tells me how I can make the poems I write better.	66	9	22	3
21. I have learned a poem, or part of a poem, off by heart (from memory).	54	21	26	0

	Agree (%)	Disagree (%)	Not sure (%)	No response (%)
22. I have read a poem out loud to my class.	43	39	18	1
23. I have drawn a picture about a poem.	50	26	22	2
24. One of my poems is on display in my classroom or in my school.	28	50	18	4
25. We have acted out a poem or made up a dance about a poem.	38	33	24	5

This part is about how poetry affects you

	Agree (%)	Disagree (%)	Not sure (%)	No response (%)
26. Learning about poetry helps me improve my reading.	52	19	26	2
27. Learning about poetry helps me understand my feelings.	41	32	24	4
28. Learning about poetry helps me write about my feelings.	39	31	27	3
29. Learning about poetry makes me feel good about myself.	46	24	29	3
30. Learning about poetry helps me learn about how other people live.	59	18	29	3
31. Learning about poetry helps me learn about other people's feelings.	50	22	27	1

Well done! You have finished. Thank you for your help.☺

Appendix 6   Interview schedules

Poetry Train: Student focus group schedule

Thank you for agreeing to let me talk to you today. Your thoughts will help us evaluate Poetry Train. Please answer our questions honestly – there are no correct or incorrect answers. All of your answers will be kept private and no one outside of the research team will know who said what. All the information you give will be completely confidential. I expect this discussion to take about 45 minutes and would like to record it in order to help with my note-taking. Is it ok with you if I record?

A.   Background information

Student name and ID:	Which degree course are you taking?	What is your subject specialism (BA students)/ was your first degree (PGCE students)?	What year group are you teaching? (R-2, 3-6)	Address of school where you are teaching

Other characteristics of the group: *(ethnicity, EAL, age etc)*

Researcher to explain use of ARS handsets to students and use a couple of practice questions with them, for example, are they male or female, to get them used to what to do, as well as showing the graph to illustrate the results.

B.   Your thoughts about poetry

ARS Q1)   Overall, how much do you enjoy learning about poetry? 1. I really enjoy it. 2. I quite enjoy it. 3. I don't find it very enjoyable. 4. I do not enjoy it at all. 5. It varies.

1. What, if anything, has encouraged you personally to learn about poetry? How/why?
   > *Question prompts if needed: enjoyment of subject, friends, teacher, benefits for future study/career, parents' encouragement, time, etc.*
   > *Why/in what way(s) have [these factors] encouraged them?*

2. What, if anything, has discouraged you, or made it harder for you to learn about poetry? How/why?
   > *Question prompts if needed: dislike of subject, friends, teacher, lack of benefits for future study/career, lack of parental encouragement, time, etc.*
   > *Why/in what way(s) have [these factors] discouraged them?*

ARS Q2) Overall, how enjoyable did you find poetry when you were a pupil at primary school?

1. Very enjoyable

2. Fairly enjoyable

3. Not very enjoyable

4. Not at all enjoyable

5. It varied between poetry lessons.

6. I don't remember

ARS Q3) How important is it that poetry is taught in primary schools?

1. Very important

2. Fairly important

3. Not very important

4. Not at all important.

3. Do you think that teaching poetry is important in comparison to the other subjects you are teaching at school?

> *Question prompts: which subjects do they find more useful, what is it about a subject that makes it useful?Does poetry add value to children's education/development that isn't offered by other subjects (e.g. breadth of education, developing creativity, emotional intelligence)?*

4. If you could change the place of poetry in the curriculum in any way you liked, what would you do?

> *Question prompts: What would they keep, remove, add? Are there any topic areas they would like to see included?*

C. Your thoughts about Poetry Train

'Poetry Train' refers to all of the activities you have carried out with the poet who works with your university as well as all extra poetry training support you have received this year including, where appropriate, access to an online blog/wiki for sharing ideas, use of poetry anthologies, provision of poetry journals, sharing and catch-up sessions, ideas and support on teaching activities and support from the poet in schools.

5. Describe in brief the activities you have done in your Poetry Train sessions.

We want to find out if there is anything you particularly like or don't like about the Poetry Train project.

ARS Q4) How helpful has Poetry Train been in helping you learn about teaching poetry?

1. Very helpful

2. Fairly helpful

3. Not very helpful

4. Not at all helpful.

---

6. a) What, if anything, do you like about the Poetry Train project (to include sessions with the poet, advice-giving on the blogs etc)?
Question prompts: Think about the content, style, frequency of sessions, feedback and delivery. What would you keep? What are three benefits of the Poetry Train sessions?

6. b) What, if anything, would you change about the Poetry Train project?
Question prompts: Think about the content, style, frequency of sessions, feedback and delivery. What would you change? What are three limitations of the Poetry Train sessions?

ARS Q5) In this evaluation, the research team is looking at the impact of Poetry Train on four areas: student knowledge, confidence, enthusiasm, and teaching skills. In which of these four areas do you think you have made the **most** progress since you began the Poetry Train sessions?

1. Knowledge

2. Teaching skills

3. Enthusiasm

4. Confidence.

---

7. How has Poetry Train helped you in these four areas?
Question prompts: Talk through each of the four areas - what has been the most useful aspect? How do you know you have made improvements?

ARS Q6) *In which of these four areas do you think you have made the least progress since you began the Poetry Train sessions?*

1. Knowledge

2. Teaching skills

3. Enthusiasm

4. Confidence

---

8. What further support would you need to make greater progress in these four areas?
Question prompts: Talk through each of the four areas - what would be useful to help you improve? What evidence will show that you have improved in the future?

> **ARS Q7)** On a scale of 1 to 10, where 1 is not very prepared, and 10 is very prepared, how prepared do you feel for teaching poetry in schools?

9. What are the reasons for giving the rating you chose?
Question prompts: positive and negative responses

10. Would you recommend Poetry Train to other teaching students? Why/ why not?
Question prompts: Would these sessions work better for some (groups of) students than others (e.g. different subject specialisms; women/men; those who had a lot of/little experience of poetry before the course)?

11. Has Poetry Train changed what you think about poetry in general? If so, how?
Question prompts: Think back to your own experience of poetry before you started at your HEI

12. Has Poetry Train changed what you think about poetry education in primary schools? If so, how?
Question prompts: Think back to your own experience of poetry at primary school – will you teach poetry in a different way to how you were taught? Has Poetry Train challenged any of your beliefs about poetry at primary school?

13. How do you think you would have approached teaching poetry if you had not had access to Poetry Train? What difference has it made to the way you will approach teaching poetry?

14. Have you taught poetry in schools this year? If yes, what have been the main challenges for you teaching poetry? If no, what do you think the main challenges will be?

15. Is there anything else you would like to add about Poetry Train that you feel we haven't covered?

Thank you for sharing your thoughts with us and for contributing to this research.

Poetry Train: Lecturer Interview Schedule

Thank you for agreeing to this interview. Your answers will help us in evaluating the impact of Poetry Train on student teachers. Any reports from the evaluation will be anonymised, unless you give permission to be identified. It is important that you answer these questions honestly so that our findings from the evaluation are valid. We expect this interview to take about 30 minutes and would like to record it in order to aid our note-taking. Are you comfortable with that?

May I start by collecting some background information?

About the students and you

1 a) Which course(s) do you teach at the university?

b) What is your role in teaching the students who are involved in Poetry Train?

2 a) Which course are the Poetry Train students taking? *(PGCE/ BAEd)*

b) Why were these students selected?

c) Have any students dropped out from the initial Poetry Train group since training started in September? If so, how many and what were their reasons for dropping out?

3) What made you interested in getting involved in the Poetry Train pilot?
Question prompts: What concerns they had/have about poetry training, and what they perceive in new students/ established teachers in terms of poetry teaching, confidence, enthusiasm and knowledge? Did they feel there was a need to be involved in this intervention?

Poetry Train

4) Please describe in brief the 'normal' provision that students have for learning about teaching poetry i.e. how they would have been taught without the Poetry Train intervention.
Question prompts: content, style, frequency of sessions, delivery and feedback

5) Please describe in brief the Poetry Train provision that selected students have had.
Question prompts: content, style, frequency of sessions, delivery and feedback

Students' perception of Poetry Train

6) What were students' initial reactions to Poetry Train and to poetry?

7) Have their perceptions of Poetry Train and of poetry changed through the training? If so, how, and what evidence do you have for this?

8) Compared to how the comparison students respond to their regular/ normal sessions on teaching poetry, or how students have responded in previous years, when they have not been involved in Poetry Train, how are students' reactions to Poetry Train different?

9) What aspect(s) of Poetry Train do you think students have found useful, and why?

10) What aspect(s) of Poetry train do you think students have not found very useful, and why?

Your thoughts about Poetry Train:

Impact on students

11) What do you think are the main benefits of Poetry Train for the participating students in your class?
Question prompts: Think about the content, style, frequency of sessions, feedback and delivery. What would you keep?

12. In this project, we are looking at the effect of Poetry Train on students, focussing on four areas: knowledge, confidence, enthusiasm and teaching skills.

a) How do you think Poetry Train has affected the students in each of these four areas?

b.i) In which of these areas do you think students have made the most progress? What evidence do you base this on?

b.ii) How has Poetry Train helped with this area specifically?

c) In which of these areas do you think students have made the least progress? Why?

13) Do you think there are any groups of students who benefit more/ less from the Poetry Train project?
Question prompts: Would these sessions work better for some (groups of) students than others (e.g. different subject specialisms; women/men; those who had a lot of/little experience of poetry before the course)?

Students' experience in schools

14) Have your students been teaching poetry in schools this year? If yes, what have been the main challenges for students teaching poetry in schools?

Future Poetry Train sessions

15) How could Poetry Train be improved to help the students in your class?
Question prompts: Think about the content, style, frequency of sessions, feedback and delivery. What are the limitations of the Poetry Train sessions? What would you change?

16) What further support do you think the students need to be ready to teach poetry?

Question prompt: think about the four areas: knowledge, confidence, enthusiasm and teaching skills

Evaluation of Poetry Train

17a) At the start, how did you expect Poetry Train to impact on students? What differences did you expect Poetry Train to make to students?

17b) How far have these expectations been met?

Question prompts: What do you think are the reasons for this? Are there any particular barriers or motivating factors that have been particularly effective?

18) Would you recommend Poetry Train or a similar model to other teacher trainer providers? Why/ why not?

19) Has Poetry Train changed what you think about poetry education in primary schools? If so, how?

20) Is there anything else you would like to add about Poetry Train that you feel we haven't covered?

Thank you for sharing your thoughts with us and for contributing to this research.

Poetry Train: Poet Educator Interview Schedule

May I start by collecting some background information?

About you

1) How long have you been working as a professional poet?
Question prompt: *how long have you worked as a poet who writes poetry? As a poet working within education?*

2) Briefly summarise your experience within the field of poetry education at schools and at Higher Education Institutions.
(Prompts: age of students, number of years teaching, previous experience of schools/ Universities, experience of working with teachers, children's/ adult's poetry)

3) What made you interested in getting involved in the Poetry Train project?

Poetry Train

4) Please describe in brief the provision that Poetry Train students have had (i.e. what you have done with students in the Poetry Train sessions).
Question prompts: content, style, frequency of sessions, delivery and feedback; what did and did not work as planned, and why

Students' perceptions of Poetry Train and of poetry

5) What were students' initial reactions to Poetry Train and to poetry?

6) Have their perceptions of Poetry Train and of poetry in general changed through the training? If so, how?

7) What aspect(s) of Poetry Train do you think students have found most useful?
Question prompts: content, style, frequency of sessions, delivery and feedback

8) What aspect(s) of Poetry Train do you think students have found less useful?
Question prompts: content, style, frequency of sessions, delivery and feedback; what did not work as planned, and why

Your thoughts about Poetry Train:

Impact on students

9) What do you think are the main benefits of Poetry Train for the students involved in the project?

Question prompts: What evidence have you seen of these benefits? Have you seen any changes in the students?

10) In this project, we are looking at the effect of Poetry Train on students, focussing on four areas: knowledge, confidence, enthusiasm and teaching skills.
a) In which of these areas do you think students have made the most progress? What evidence do you base this on?

b) How has Poetry Train helped with this area specifically?

Question prompt: how has it helped them progress in ways that their usual year of teaching may not have?

11) In which of these areas do you think students have made the least progress? Why?

12) Do you think there are any groups of students who benefit more/ less from the Poetry Train sessions?

Question prompts: Would these sessions work better for some (groups of) students than others (e.g. different subject specialisms; women/men; those who had a lot of/little experience of poetry before the course)?

Students' experience in schools

13) Have the students been teaching poetry in schools this year? If yes, what have been the main challenges for students teaching poetry in schools?

Future Poetry Train sessions

14) What further support would you recommend to help students with teaching poetry?

Question prompt: think about the four areas: knowledge, confidence, enthusiasm and teaching skills. If the poet felt that any groups of students found PT less beneficial than others (q12), how could PT be adapted to better support those students?

Evaluation of Poetry Train

15a) At the start, how did you expect Poetry Train to impact on students? What differences did you expect Poetry Train to make to students?
15b) How far have these expectations been met?
Question prompts: *What do you think are the reasons for this? Are there any particular barriers or motivating factors that have been particularly effective?*

16) Are there any other comments you would like to add about your experience of Poetry Train?

Thank you very much for giving up your time to help us with this research.

About the research

This report draws on evidence from the following sources:
- Post- and pre-intervention student teacher and pupil questionnaires (referred to as 'before' and 'after' questionnaires throughout the report)
- Group interview sessions with Poetry Train student teachers
- Interviews with university lecturers involved in Poetry Train
- Interviews with the poet educators.

In order to measure the impact of Poetry Train in comparison to the usual initial teacher training provision offered by the institutions involved, a group of student teachers who were not participating in the Poetry Train sessions were also asked to complete questionnaires before and after the Poetry Train teaching period.

Fifty-four Poetry Train students and 38 comparison students completed both before and after questionnaires. Additionally, the evaluation surveyed pupils of Poetry Train students: 312 pupils completed both before and after questionnaires.