A Figment of Their Imagination

ADOLESCENT POETIC LITERACY IN AN ONLINE AFFINITY SPACE

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Poetic literacy is thriving in online spaces. Teachers and researchers have much to learn from how adolescents are engaging with poetry in the digital age.
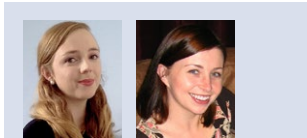
Poetry is ancient and arguably timeless; the ability to manipulate meaning in poetic form is valued by most of society (Jocson, 2008b). Nevertheless, poetry can be conceptually difficult for teens even though it is an integral part of English education. Over the last decade, several research projects have investigated in- and out-of-school poetic literacy, adolescent online and offline poetry, and as a separate phenomenon, online engagement (e.g., Black, 2009; Curwood & Cowell, 2011; Weinstein, 2006). These studies build on scholarship within the New Literacy Studies and employ a sociocultural framework, with the view that literacy is social, situated, and collaborative (Gee, 2004; Gomez, Schieble, Curwood, & Hassett, 2010).

Our world has rapidly transforming digital landscapes, and school-based education increasingly requires students to engage with the online world (Foss et al., 2013). Outside of

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school, adolescents use the Internet to pursue interests, to socialize, and for entertainment. We suggest that these digital literacy practices can inform adolescents' learning processes in school contexts. In this article, we define *poetic literacy* as the ability to create, interpret, and critique poetry. Online and poetic literacies have educational significance because they are culturally valued, and the intersection of these literacy practices warrants academic investigation (Booth, 2009; Jocson, 2008a).

Online affinity spaces such as Figment (figment. com) are sites of informal learning that offer diverse interest-driven trajectories, opportunities to learn with others, and paths toward becoming an authentic participant (Curwood, 2013; Gee, 2004; Squire, 2011). In addition, there can be multiple portals, or entry points, to affinity spaces, such as social media tools and fandom websites. Lammers, Curwood, and Magnifico (2012) suggested that an update to Gee's initial categorization of online affinity spaces was necessary, and they argued that contemporary affinity spaces are defined by the emphasis on a common endeavor, the presence of distributed knowledge, and the availability of a passionate and public audience.

Figment empowers adolescents to read, write, and critique poetry in an international, digital, and

dynamic environment. Notably, it provides youths with the opportunity to swap poetry and reviews with others, which has the potential to create meaningful ideas through reciprocal interactions. Furthermore, Figment has features of three key areas of literacy research: adolescent poetry engagement, digitalization of literacy, and poetry in the digital world (Jocson, 2008b; White & Hungerford-Kresser, 2014). This article explores the kinds of literacy practices adopted by users of Figment and analyzes the ways adolescents create, review, and refine poetry within the space. Our study was guided by the following questions:

- Why do young adults choose to share their poetry online?
- What influences do they identify as inspiring their poetry?
- How do they use the space to self-regulate poetic literacy development?
- How do they conceptualize their engagement with their readers and reviewers?

Theoretical Framework

Over the past four decades, sociocultural perspectives have shaped our view of literacy, where it is understood as socially situated learning (Gee, 1996). Much of this research drew on seminal scholarship within the New Literacy Studies (e.g., Barton & Hamilton, 1998; New London Group, 1996; Street, 1984), which asserts that literacy is more than phonics, writing, and comprehension. Specifically, literacy includes wider navigation of complex meaning systems and the ability to evaluate, synthesize, and create new knowledge using emerging technologies (Turner, 2011).

This perspective has influenced research into adolescent engagement with poetry, the digitalization of literacy in affinity spaces, and digital poetry. Although these areas have the same theoretical root, there is scant literature that speaks into the interplay between these branches, examining the way adolescent

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engagement with poetry interacts with their self-directed online participation. Situated within a sociocultural framework, our project builds on prior work asserting that online affinity spaces are social, collaborative, and multimodal, with a focus on self-directed literacy engagement (e.g., Curwood, Magnifico, & Lammers, 2013; Lammers, Magnifico, & Curwood, 2014; Magnifico, Curwood, & Lammers, 2015).

Literature Review
Adolescent Engagement With Poetry
Poetic literacy in secondary schools is richest when centered on personal change and student collaboration. For instance, Jocson (2008a) asserted the need for a classroom atmosphere conducive to students sharing their work. Fisher (2007) found that spoken-word workshops with disaffected teens became part of a literacy revitalization and healing process. Poetic literacy skills nurtured through poetry workshops are also transferable; Jocson (2008b) reported that teachers noticed that when students engaged in poetry-writing activities with collaborative feedback loops, they developed the ability to create distinct voices in other genres. Although these studies are significant, additional research is needed into online adolescent poetry practices, which have developed along with the rise of the Internet (Markham, 2009).

Research exploring adolescent interaction with poetry in out-of-school contexts has shown that it creates self-, group-, and cultural identities. Rudd's (2012) research on self-identifying social outcasts in a slam poetry group found that poetry literacy practices in extracurricular spaces are motivating and genuinely engaging. Likewise, Weinstein (2006) examined disaffected youths, hip-hop culture, and the creation of adolescent rap artistry, arguing that it is an inroad to better understanding how adolescent self-directed engagement with literacy develops. Young adults' online poetic literacy is largely unexplored, despite the increasing ease of online communication and the digitalization of literacy.

The Digitalization of Literacy
New technologies and online spaces have changed the shape of literacy (Lankshear & Knobel, 2006). In OECD (2012) nations, approximately 70% of households have broadband Internet and multiple connected devices, creating an increase in online traffic. The Internet offers an intertextual landscape (Cho,

2013) and is a new tool partnering with our new sociocultural understanding of literacy (Curwood & Cowell, 2011). Digital media has numerous manifestations, including social networking sites such as Facebook and Tumblr, which are new spheres in which adolescents can learn; these are increasingly seen as essential in adolescents' daily lives (Booth, 2009; Kajder, 2010; White & Hungerford-Kresser, 2014).

A significant amount of research into digital literacies, adolescent literacy, and technology has centered on creative writing, especially fanfiction (e.g., Black, 2005, 2009; Curwood, 2014; Lammers & Marsh, 2015; Thomas, 2006). Gee (2004) developed his explanation of sociocultural, situated literacies and the idea of affinity spaces prior to Twitter and YouTube, but the premise can be transferred to the highly trafficked, rapidly evolving online affinity spaces (Chandler-Olcott, 2013), such as Figment, FanFiction (https://www.fanfiction.net), and Wattpad (https://www.wattpad.com). However, Grimes and Fields (2012) asserted that "critical gaps exist in the literature" (p. 20), as most research focuses on Facebook and similar networking sites.

After the advent of these spaces, Black (2005, 2009) conducted an ethnographic study into the literate practices of English learners in online fanfiction communities, setting the stage for later research. This seminal scholarship, along with research by Thomas (2006), has framed the discussion of adolescent interaction around texts. The increase in adolescent use of these spaces has, according to Schreyer (2012), created a virtual and transnational youth community, which is a driving force of adolescent literacy practices. The digital world provides teens with a global audience and instantaneous feedback on their creative work. Consequently, the digitalization of literacy shapes the way youths use and think about all textual genres, including poetry.

Poetic Literacy and the Digital World

The use of digital media in the teaching and learning of poetic literacy has shifted traditional understandings of poetic meaning (Xerri, 2012). Peskin, Allen, and Wells-Jopling (2010) asserted that adolescents use cultural tools such as structure and signs to create and interpret poetry. Callahan and King (2011) argued that digital media enables the composition, the mind-set, and the participation to be remixed and move beyond the confines of the literal three-dimensional reality. These factors enable youths to meaningfully participate, subvert, and explore conventions and overcome literacy barriers through communication and collaboration.

As significant as these practices are, Xerri (2012) argued that engagement with poetry through digital and multimodal means is not a panacea. The meta-analysis conducted by Torgerson and Zhu (2003) similarly concluded that small-scale studies have revealed only a marginal improvement in student literacy. Although there remains academic disagreement about the influences of technology on poetry and literacy, the proliferation of studies shows that it is an area of debate and change.

Methods

Drawing on a sociocultural framework, this case study explored the way adolescents voluntarily participate in an online affinity space to write, read, and critique poetry. We sought to gain insight into the way teens construct identities, access and navigate the Figment website, and interact with their readers and reviewers (Black, 2009; Stake, 2005). Specifically, we examined how four Figment members used and talked about the space in a within-case analysis, and we analyzed common themes (Rohlfing, 2012).

Research Context and Participants

This research drew on data from Figment, an online space where adolescents compose works of fiction, present them as virtual books, and share them online with an authentic audience (see Figure 1). As Fields, Magnifico, Lammers, and Curwood (2014) explained,

> The space, on the whole, is a mixture of motivating virtual writers' workshops, an educational venture directed toward reading and writing, and a tool for marketing young adult fiction to teen fans—a group of people who read and write voraciously. (p. 21)

Figment includes many features that are typical of writing websites, such as FanFiction, allowing writers to post profiles, share their own work, comment on and review others' writing, and participate in topic-focused groups. Figment allows writers, known as Figs, to express appreciation for texts written by others through a series of icons, short comments, and longer reviews. Poetry in the space is not multimodal or interactive in and of itself, but the design of Figment

FIGURE 1 Figment's[a] Home Page Banner

[a]figment.com.

TABLE 1 Study Participants

Pseudonym	Age	Gender	Self-description
Edmund	17	Male	"Home-schooled" "Artist"
Kilia	17	Female	"Don't have to work too hard to get good marks"
Rhea	14	Female	"Like figuring things out on my own"
Sabrina	14	Female	"Generally a good student"

allows for written and symbol-based feedback (see Figure 1).

The participants—Edmund, Kilia, Rhea, and Sabrina (pseudonyms)—were U.S. high school students ages 14–17 and committed to self-improvement as poets (see Table 1). As with much online research, we do not quote directly from their writing in order to maintain their confidentiality.

Data Sources and Analysis

There were three main data sources in this study. Edmund, Kilia, Rhea, and Sabrina participated in three in-depth interviews via e-mail. Their poems, which they discussed in the interviews, were collected, amounting to 13 poems, six of which were multichaptered. Feedback, in the form of 84 comments and reviews about each of the participants' poems, were collated, along with the symbolic and written feedback that each received.

We adopted the community and motivation focus of the research by Curwood et al. (2013), and our data analysis began with systematic observation of the participants' use of the site. We approached the data with a view toward exploring the motivation that poets had in joining the Figment community and how the community then encouraged their work. Next, we examined the ways in which the participants conceptualized their engagement with feedback, and we mapped this against the actual content of the feedback. On the recommendation of Kendall (2008), we conducted interviews in tandem with observations of practice to enable deeper insight into the make-up and function of the website and ensure triangulation of data. We examined how individual participants discussed self-expression as a poet and how they used poetic devices, cross-checking this with the content and devices of their poems.

Participants' interview responses were analyzed using in vivo coding, in which the exact phrases used by participants become the codes for thematic analysis; this preserved the way the adolescents used language to describe themselves and their experiences, actions, and thoughts (Saldaña, 2011). In the second cycle of coding, these terms were grouped into categories. For both cycles, analytical memos were constructed to maintain process uniformity.

The interview data were then compared with a linguistic analysis of comments, reviews, and other public communication about the poems (Kline, Letofsky, & Woodard, 2013). Based on the methods developed by Magnifico et al. (2015), each comment and review was dissected into idea units, which are discrete parts of the text with a single focus of attention, such as "love your style." There were 350 idea

TABLE 2 Focus of Attention in Figment's[a] Reviews

Focus of attention	Code example	Percentage of idea units ($N = 350$)
Reader	I'm not much of a poem critic	28.00%
General	:)	26.00%
Content	and I really liked the "homework can wait" made me laugh, as it is your homework.	12.57%
Writer	Spur of the moment poem, written mostly for de-stressing and getting the creative juices flowing.	11.14%
Format	The only thing worth mentioning, is maybe to combine some of the paragraphs.	7.71%
Writing	this is truly well-written and creative.	4.29%
Conventions	I really didn't pay all that much attention to iambic pentameter (sue me)	3.71%
Personal life	For my secret partner in crime.	2.00%
Reviews	*Swap*	1.71%
Unclear	I guess they're kinda of the same.	1.14%
Dialogue	P.S: Aren't you happy i'm back on figment.	0.86%
Cover	The cover emotes	0.57%
Other	He (John Green) writes the most amazing stuff.	0.30%

[a]figment.com.

units in total, and we worked together to develop definitions for each category with examples (see Table 2). We coded all of the idea units by linguistic function, specifically whether they were chiefly to inform, direct, elicit (Sinclair & Coulthard, 1975), or communicate socially. Then, they were coded according to the focus of attention, such as reader, writer, format, or content. Idea units were coded as to whether they identified a writing problem or suggested an improvement strategy. Finally, each idea unit was coded as to the affective function, or whether it was designed to affirm, demean, or neither. The number of idea units for each coding category was calculated to quantify the qualitative data, which was then compared with the related emergent themes from the focused coding of the semistructured interviews.

The final data source was the poems the participants discussed in the interviews. These artifacts were systematically collected and analyzed in terms of key poetic techniques, poetic themes, and the symbol feedback they received (i.e., the number of ♥, Laugh, Cry, Shiver, Blush, and Wow responses; see Figure 2). The codes were then compared with the related interview responses from each participant about their own poems to build a richer understanding. These three analytical approaches highlighted the array of influences on adolescents' poetry; the reciprocal nature of

FIGURE 2 Sample of Figment's[a] Symbolic Feedback

[a]figment.com.

Figment community interaction; the gap between the conceptualization and reality of constructive feedback; and the correlation of feedback volume, positivity, and poetic output.

Findings and Discussion

Identity and Inspiration

All participants adopted the identity of a poet, drawing on the practices of role models to develop their craft. Unlike the adolescent poets in the study conducted by Morris (2007), these teens connected imaginative elements, self-expression, and self-identification. For example, Edmund stated, "I am an artist," while Kilia reflected on how she "grew very much as a poet through Figment." For Sabrina especially, her real-life experience provided her greatest inspiration, nominating "everything and anyone around" as her influence.

In the participants' collective conceptualization, the Figment space was the main outlet for their creative energies. Three of the four participants expressed frustration at the treatment of poetry in school contexts and the lack of value that creative writing was given by schooling systems. Kilia observed, "Creative writing isn't really emphasized much." Rhea expressed her view that "unfortunately" poetry was rarely assigned writing in classrooms. Likewise, Edmund shared that his teacher was "not supportive" of his creative endeavors, so he kept what he termed his "educational" and "serious" writing separate. In his discussion of creativity, Edmund placed it solely outside of traditional academic contexts. These findings correlate with the research analysis of Xerri (2013), who argued that students are encouraged to write about poetry rather than create it themselves. This is why the adolescents in our study sought out-of-school contexts in which to practice poetic literacy and development in an environment where they have greater autonomy and freedom, similar to prior research by Black (2005, 2009).

The participants identified themselves as poets situated within a rich tradition of writing. All of the poets and writers they discussed as key influences were North American, although participants cited a range of genres and text types. Each participant displayed a critical awareness of how these authors influenced their poetry in accordance with the idea developed by Gainer (2013) that aspiring writers enter an apprenticeship with mentor texts. Mentor poets included writers usually considered canonical, such as Edgar Allan Poe and Emily Dickinson, alongside young adult author John Green and performance artist Sarah Kay.

Participants drew thematic links between their inspiration and their own creations. For example, Kilia described her adoption of Dickinson's idiosyncratic em dash and short lines to make ideas discrete. Kilia's account is a textbook example of Hill's (2013) argument that mentor texts allow mentees greater punctuation and grammatical awareness in their own writing. Kilia's discussion of her poetry closely aligned with the poetic analysis of her Figment artifacts, showing her self-awareness of her poetic existence within a literacy tradition. Only one participant, Rhea, mentioned the limitations of mentor texts, noting that she was "afraid I'm copying." Figment is intertextual in form and content, as within the online affinity space, fans worked within a literary context of mentor and mentee texts, extending outside the website to wider literary tradition (Black, 2005).

Reciprocal Nature of Interaction

Community interaction on Figment is inherently reciprocal and collaborative. Social engagement was one key reason why the participants continued to share in the space, in alignment with the research by White and Hungerford-Kresser (2014), who found that lasting ideas usually arise from social interaction. Reciprocity was evident in the swap system, in which members trade reviews, posting comments such as "I'll read and review your poem if you do the same for mine." Although this feature of the space allows for sharing and reviewing, Edmund described it as one of the site's greatest limitations because it gave some users a sense of "entitlement."

Reciprocity was also apparent in how participants discussed their interactions with others in the affinity space. When discussing the connection of readers and writers, Sabrina used the verbs *feel* and *unload* when describing the actions of poets, and the verbs *absorb*, *take*, *relate*, and *understand* for the actions of readers as consumers of a poem. In her words, poets are the ones to "bare their soul" while readers wait for that process to occur.

Although prior research, such as that of Vickery (2014), has emphasized the effect on the poet rather than the readers, our study suggests that the reciprocal nature of the Figment community is geared in favor of readers rather than poets. Although it encourages participants to do both, the website divides actions into writing and reading, with the tag "Share

what you do; Find what you love." The most efficient way for a user to enter the site is to select the Start Writing, Start Reading, or Start Talking options on the home page. At any time, users may act as writers, readers, and reviewers. These three roles are, in practice, flexible and interconnected, but the linguistic analysis of the discussions about the participants' poetry suggests that the site favors reading over writing. Of the 350 idea units linguistically analyzed, 11% focused on the writer, whereas 28% focused on the reader (see Table 2). This means that the feedback tends to be more closely linked to readers, their likes and dislikes, and their feelings and their attitudes as consumers, rather than improving the work of the writers.

Just as Curwood et al. (2013) found in their study of three other affinity spaces, readers provide a weighty reason for members to engage in a community. For example, Edmund and Rhea both stated that the opinions of other people were a key motivation for posting their poetry. In Magnifico et al.'s (2015) linguistic analysis of Figment and FanFiction, they found that some reviewers, particularly those who left critical feedback, sought to establish their ethos, or their right to comment on the written work. Although the site infrastructure encouraged peer feedback, rather than writers' collaboration, Edmund also engaged in collaborative work with a partner on Figment.

Conceptualization and Constructive Feedback: The Disjuncture

Constructive feedback was essential for the participants' enthusiasm and motivation to continue to write and improve. Feedback, according to Gulzar, Jilani, and Javid (2013), is linked to writing improvements, exponentially so when it has explicit mention of areas needing work and strategies to assist with improvement (Petty, 2009). Although feedback was a valued part of the Figment community, the participants tended to overstate the frequency of the constructive nature of the feedback they received. For instance, in interviews, they asserted that constructive feedback was a predominant feature of the affinity space, whereas the linguistic analysis suggested otherwise.

The participants expressed appreciation for the comments function, with consensus that comments were for short messages and reviews for detailed constructive feedback. However, the way participants stated that these feedback forms were constructive did

Problem identification	Code example	Percentage of idea units (*N* = 350)
Implicit	You wanted help with a title?	3.14%
Explicit	My main advice would be to try and connect the ideas between your sentences more. The each seem like separate thoughts.	4.00%
None	(No problem identified)	92.86%
Provides a strategy for revision	I would apply something about seraphim to the title, because..well..um, for me, I gathered that symbolically.	3.14%

TABLE 3 Problem Identification in Reviews on Figment[a]

[a]figment.com.

not align with the way they were actually used on the website. The linguistic analysis of the comments, reviews, and discussions about the participants' poems revealed that 92% of the idea units did not identify a problem with the poetry (see Table 3). Only 3% of the idea units were constructive, in that they offered a strategy (Gulzar et al., 2013; Petty, 2009). Also, 85% of the feedback was affirmational, and there was an overwhelming trend to praise the poetry rather than provide specific strategies for future improvement. Figment established a safe and supportive community, with a detailed set of guidelines for participation. Despite the sense of safety and support, the infrastructure does not explicitly require or teach how to provide constructive feedback. On the whole, reviews, comments, and symbols are used for affirmation rather than providing writing strategies or offering constructive criticism.

Despite the trend of overstating the frequency of constructive feedback, two participants critiqued the feedback mechanisms for their constructive usefulness. The two older participants, Edmund and Kilia, asserted that the use of feedback symbols was limited. Edmund asserted that ♥s had become the subject of "popularity contests," and Kilia noted that they were "an excuse not to comment" and were therefore "not constructive." In contrast, Sabrina and Rhea, the two younger participants, described at length their use and appreciation of these mechanisms. The ease with

which participants can respond via one click of a symbol may be the reason that this is the majority of readers' preferred method of providing feedback. Although opinion was divided as to the benefit of this type of feedback, by number, the symbols were the most used way of other Figment users to provide feedback to the participants.

Volume of Feedback, Positive Views, and Poetic Proliferation

Each of the four participants stated that feedback from readers encouraged them to continue writing, but each had very different experiences of the community connections. According to Boyd (2009), the individual experience of participants not only shapes their conceptualization of their connection with others but also acts as a blueprint for how they continue to interact with others. Personal and cultural capital, as outlined by Curwood et al. (2013), plays a significant role in the way individuals work within a community. None of our participants' poems were among the most viewed and discussed poems on the site, as those had over 1,000 ♥s and 600 comments.

There is a correlation among the amount of participants' praise, the volume of feedback, the output of their published works on the website, and their expression of positivity or negativity about the affinity space. According to the linguistic analysis of the comments, reviews, and discussions about the participants' poetry, 85% of the idea units had an affirmative affective function, such as "nice job"; only 3% had a negative affective function, such as "I never found a real story behind the words"; and 11% had no affective function. This means that overwhelmingly the feedback praised, rather than denigrated or critiqued, the poems.

Edmund's work had the greatest use of feedback mechanisms by number, most of which were praise. He spoke the most positively about the community, and he also had 60 published works on the site, the greatest output of the participants. Rhea, whose work had the second greatest amount of feedback, described the space as a community where people were neighbors rather than friends, but she acknowledged that "having others give feedback…has been instrumental in crafting my poetry." Kilia outlined the way she thought the community set-up was a "lost cause." Sabrina, whose work had the least amount of feedback of the four participants, described how the best relationships she had on the site were with other users she knew outside the space. Across these four case studies, the participants self-regulated their involvement and poetic development, and their talk about the feedback demonstrated that there was a correlation among praise, poetic output, and general positivity about the community.

Implications

Participants viewed their poetic literacy on Figment as situated and collaborative, in alignment with a sociocultural view of literacy (Gee, 2004). Their talk showed that the reciprocal nature of collaboration fueled their passion and motivation and that mentor texts were vital to their creative process. Although the participants' understanding of constructive feedback was not consistent with academic definitions (Gulzar et al., 2013), the Figment space had the potential to harness their enthusiasm and shape their poetic development.

In this study, participants emphasized the frequency of constructive feedback. In their research into adolescent peer feedback, Hovardas, Tsivitanidou, and Zacharia (2014) asserted that peer feedback has greater levels of affirmation, more positive and negative judgments unsupported by evidence, and fewer explicit suggestions for improvement than teacher/expert feedback. Such an assertion is confirmed by this study, and the participants seemed to be at best unwilling and at worst unable to provide substantiated constructive feedback on Figment. The disjuncture between the way the adolescent participants conceptualized constructive feedback and the extent to which it was actually given suggests that there is a need for teachers to model effective constructive feedback for the improvement of literacy.

Although this case study does not explore classroom praxis directly, it can offer recommendations for teachers and for further research. Xerri (2013) maintained that poetry is often relegated to extracurricular time and that students write about it rather than create it, and Gibson and Ewing (2011) argued that creative pursuits can improve overall academic ability. The level to which youths in this study voluntarily engaged with poetic literacy, and the eagerness with which they described their ambition to develop as poets, suggests that teachers can learn from the literacy practices of adolescents who take responsibility for their own learning in environments of their own choice.

The findings are a reminder that young adults both recognize and rely on outside sources of

inspiration. Teachers can provide rich examples of poetry with innovative poetic techniques and concepts to stretch their students' ability to create and critique poetry. Although cultural capital influences the way individuals engage with others, our study suggests that the praise was linked to poetic output and the way participants discussed the community. This, in turn, encouraged further feedback, which cycled back into poetic output and positivity about the affinity space. Teachers can harness this cycle in classroom activities by encouraging students' digitally mediated writing (Curwood, 2011) and incorporating peer feedback loops in a collaborative environment. Because few Figment reviewers were able to explicitly or implicitly identify revision strategies, this suggests that teachers are instrumental in modeling writing and reviewing practices, as well as teaching students how to engage in peer feedback (Magnifico et al., 2015).

It is important to remember that the development of online identities does not automatically translate into increased literacy skills (Alvermann et al., 2012). However, in the teaching of poetic literacy, there is room to reexamine peer reviewing, explicit teaching of constructive criticism, and fostering of creative passions, as well as the development of engaging learning communities and the integration of online affinity spaces. Although the poetic endeavors of the Figment affinity space are by no means perfect, in the words of Rhea, "kids can write some pretty amazing stuff."

[Corrections added after online publication on June 8, 2015: The Magnifico, Curwood, and Lammers reference was changed from "in press" to "2015"; the Curwood (2011) reference was changed from "*Engineering Australia*" to "*English in Australia*".]

Take Action
STEPS FOR IMMEDIATE IMPLEMENTATION

- Provide opportunities for students to read and view rich mentor texts that model sophisticated uses of grammar, punctuation, themes, and poetic techniques.

- Implement classroom activities in which students can work collaboratively to write poetry.

- Ask students to be explicit about their sources of inspiration. To encourage collaboration in the classroom, provide opportunities for students to share their inspiration with their peers.

- Model constructive feedback and then allow students to provide it for one another.

- Share outstanding examples of students' poetry and constructive feedback to build confidence, to provide inspiration, and to offer an authentic audience.

- Offer chances for students to use online affinity spaces to develop their poetic literacy skills in digitally mediated settings. Encourage participation on Figment or FanFiction and assist students in creating and critiquing their peers' poetry using constructive feedback.

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