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Being in the moment – poetry in time and place as a facilitator of resonance

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Abstract: This paper explores how the language disciplines English and Norwegian may facilitate working with texts that can provide the pupils with experiences that root them in the here and now, arguing that our educational system must allow space for such processes. We build on Hartmut Rosa's theories on acceleration and resonance and Tim Ingold's concept of wayfaring as the foundation for our investigation. is based on experiences from a teaching session where teacher-students engage with poetry in nature. We examine the potential of poetry and nature to offer children resonant spheres. The paper highlights the importance of being present in the moment with one's senses and emotions and warns against an educational system that is overly focused on an instrumental approach to preparing pupils for the future at the expense of existing in the here and now.

Keywords: acceleration, resonance, nature, poetry, wayfaring, place

Sammendrag: I denne artikkelen utforsker vi hvordan språkfagene engelsk og norsk kan legge til rette for arbeid med tekster som gir elevene opplevelser av å være til stede her og nå. Vi argumenterer for at utdanningssystemet bør gi rom for slike opplevelser. Artikkelen bygger på Hartmut Rosas teorier om akselerasjon og resonans i et moderne samfunn i stadig utvikling, samtidig som vi bruker Tim Ingolds konsept om «wayfaring» som rammeverk. Vi trekker på erfaringer fra ei undervisningsøkt der lærerstudenter leser poesi i naturen for å utforske hvordan kombinasjonen av poesi og natur kan gi barn og unge opplevelser som fremmer resonans. Artikkelen fremhever betydningen av å være til stede i øyeblikket med sanser og følelser, og advarer mot en overvekt av målstyrt utdanning som prioriterer fremtiden på bekostning av nåtiden.

Nøkkelord: akselerasjon, resonans, natur, poesi, wayfaring, sted

Introduction

In this paper, we focus on the potential of experiencing poetry in nature to root pupils in place, foster presence in the moment, and reinforce nature and art as resonant spheres within an educational context. We aim to explore how, in a modern society marked by technological, social and – as we will argue later in this paper – *educational acceleration*, our educational system can create opportunities for pupils to develop a resonant relationship to the world.

We draw on Tim Ingold's (2011) concept of wayfaring as the fundamental mode by which living beings inhabit the earth. As *wayfarers* along paths, lives are lived, skills are developed, observations are made, and understandings grown. Hartmut Rosa (2019) problematises how dynamic stabilisation, with its primary emphasis on acceleration, negatively influences the life sphere of humans existing in modern society. Rosa et al. (2017) propose dynamic stabilisation – characterised by the three mechanisms of appropriation, acceleration and activation – as the defining feature of modern societies. The core of this dynamic stabilisation is that modern societies require constant growth in order to remain stable. Rosa asserts that this is one of the main (if not the main) contributing factors to the most salient challenges of the modern world: the “financial, democratic, ecological, and psychological crises” (Rosa et al., 2017, p. 53). Rosa (2019) contends that acceleration and its impact on the life sphere of humans in modern society is a problem, and proposes resonance as a solution. *What role can education broadly, and the language arts specifically, play in this?*

The exploration in this paper is rooted in our own work as teacher-educators in English and Norwegian *didactics*¹. We believe that our education system must create space for pupils to form meaningful connections in their mode of being-in-the-world. A key question underpinning our exploration is how English and Norwegian as educational subjects, and the language arts in the humanities more broadly, may contribute to this. Our intention is to explore the possibilities and potential of reading poetry in nature, using the concepts of resonance, place and wayfaring to argue for the value of engaging with texts beyond the confines of traditional classrooms.

1 Didactics is a Scandinavian term rooted in the continental tradition.

Modernity has led to *reading* being, on the one hand, a vital skill required to keep pace with acceleration. As Krieger asserts:

The human being has never read as much as at present, after all he has to be able to read in order to be able to use digital devices, e.g. short messages, emails, articles etc. And that is why reading books is given less priority in this enormous reading on digital devices: the digital global village inhabitant is “over-read”. (2023, p. 273)

On the other hand, reading and *experiencing* literary texts has become a luxury. Krieger observes that “reading is perceived as an activity that needs time and tranquillity, both of which are hardly or no longer found in everyday life, since it is occupied by other media that are characterised by speed or global simultaneity” (2023, p. 273). We argue that this is a potential symptom of acceleration.

Furthermore, we are concerned that the instrumentalisation of engaging with texts – where the focus shifts from the intrinsic value of experiencing literary texts to reading as a means of developing specific skills deemed valuable in the context of the twenty-first century – may mute a vital part of what Rosa (2019) refers to as the vertical axis of resonance: our connection to the world itself.

In light of this, we intend to explore the position that educational practices should include teaching sessions in which pupils engage with and experience poetry in nature, as this may create a powerful resonant space for pupils to exist in the moment.

This position relies on Rosa’s (2019) concept of *resonance*, defined as “a kind of relationship to the world, formed through a←ffect and e→motion, intrinsic interest, and perceived self-efficacy, in which subject and world are mutually affected and transformed” (Rosa, 2019, p. 174), and more specifically, nature and art as potential *resonant spheres* in his *vertical axis of resonance*.

Although our exploration is linked to an example from our own teaching practice, our contribution is first and foremost a pedagogical essay. We seek to argue for and explore our initial position through three lenses: (1) an exploration of four chosen poems with a focus on how their key visual motifs and themes are related to place, space, resonance and wayfaring, (2) an exploration of our students’ written and hand-drawn illustrations created when engaging with the chosen poems in nature, and (3) the regulations and policy documents governing education in the Norwegian context.

Poetry and nature as resonant spheres in educational institutions

Our position is grounded in the concepts of *space*, *place*, *wayfaring* and *resonance*. In his conceptualisation of resonance, Rosa proposes that resonant relationships exist along three axes: relationships to humans (horizontal), to the material world of things (diagonal), and to the world itself (vertical) – “a totality that exceeds the individual” (2019, pp. 39–40) – and that resonance requires two entities with their own voices. Our paper focuses on the resonant spheres along the vertical axis, specifically the *voice of nature* and *the power of art* as *resonant spaces* (Rosa, 2019).

The concepts of *space* and *place* are central to our exploration, and *resonant spaces* are highly salient in Rosa’s conceptualisation of resonance. From a day-to-day perspective, these concepts may appear unproblematic. However, as our exploration began, our preconceptions about the apparent simplicity of the term *space* were challenged. The work of seminal researchers and theorists Doreen Massey (2005) and Tim Ingold (2011) forms the foundation for how space and place are conceptualised in our study. This exploration is further complicated by the challenges of translation. As Ingold (2011, p. 147) notes, in Germanic and Scandinavian languages, *raum* and *rom* are generally accepted as analogues to the English word *space*. However, space as understood in English is “boundless” – in stark contrast to its Germanic and Scandinavian counterparts.

For our exploration to proceed, we must therefore first establish how we understand *place* and its connection to the broader concept of *space*. Beginning with the latter, Massey (2005, p. 9) proposes three central premises for *space*:

First, that we recognise space as the product of interrelations; as constituted through interactions, from the immensity of the global to the intimately tiny ... Second, that we understand space as the sphere of the possibility of the existence of multiplicity in the sense of contemporaneous plurality; as the sphere in which distinct trajectories coexist; as the sphere therefore coexisting heterogeneity. Without space, no multiplicity, without multiplicity, no space. If space is indeed the product of interrelations, then it must be predicated upon the existence of plurality. Multiplicity and space

as co-constitutive. Third, that we recognise space as always under construction.

Rosa reinforces this and highlights the importance of being-in-the-world, where subject and world mutually affect one another:

It precisely does not assume that subjects encounter a preformed world, but instead posits that both sides – subject and world – are first formed, shaped, and in fact constituted in and through their mutual relatedness. What and how a subject is can only be defined against the backdrop of a world in which it is placed and to which it finds itself related; in this sense, one's relation to oneself cannot be separated from one's relation to the world. (2019, pp. 32–33)

A possible conceptualisation of being-in-the-world is that it involves being situated in a *here* and *now*. Massey (2005, p. 139) defines here as "... where spatial narratives meet up or form configurations, conjunctures of trajectories which have their own temporalities". She further emphasises the transience of *here* by identifying how "... 'here' is no more (and no less) than our encounter, and what is made of it. It is, irretrievable, here *and* now. It won't be the same 'here' when it is no longer now" (Massey, 2005, p. 139).

From our standpoint, the acceleration of temporality in a digitalised society has disrupted pupils' ability to exist in the present moment, potentially reinforcing what Rosa describes as a *mute* relationship with the world – one marked by little or no resonance. In contrast, nature may be conceived as timeless, at least from a human perspective. As Massey (2005, p. 138) asserts, referring to landscapes: "They refuse to be disciplined. They make a mockery of the oppositions that we create between time (history) and space (Geography) or between nature (Science) and culture (Social Anthropology)."

Rosa (2019) introduces the *voice of nature* as part of the vertical axis of resonance.

The original Romantic notion of a mysterious correspondence and resonance between inner and outer nature lives on in this idea. Learning to listen to and understand inner and outer nature – or, moreover, learning to comprehend one's inner nature *through*

outer nature – thereby appears as a precondition of a successful life. (2019, p. 270)

He stresses that “[r]eturning to ‘untouched’ outside nature is still considered one of the most reliable methods for allowing us to hear the voice of our *inner nature* (against the ‘noise of the social world’)” (2019, p. 270) and highlights how “[w]e are situated in the world differently when we stand in the forest, on a mountain, or by the sea compared to in an office or at the mall” (2019, p. 271). We argue that this, in turn, influences how we experience texts broadly, and poetry more specifically: the two spheres of resonance reinforce each other, creating something greater than the sum of their parts.

Temporality is a vital aspect of our conceptualisation of place, and we contend that being situated in the here and now is a prerequisite for a resonant relationship to the world. Ingold (2011, p. 145) rejects the proposition that beings inhabit *space* and “the notion that places exist in space” (Ingold, 2011, p. 146). According to Ingold (2011, p. 12), wayfaring is the fundamental mode by which living beings inhabit the earth. From his perspective, place is connected to movement, and he asserts that “the environment is, in first place, a world we live in, not a world we look at” (Ingold, 2011, p. 95). Life is not lived in one place, but on the way through, around, to, and from places. This movement through life is what Ingold (2011, p. 148) calls *wayfaring*. The wayfarer is continually on the move, instantiated in the world as a line of travel (Ingold, 2007, pp. 75–76). Through this movement, wayfarers live their lives along lines that are made, and they make places as they inhabit them (Ingold, 2007, p. 101). Ingold argues that the movement does not necessarily have a beginning or an end: “places, then, are like knots, and the threads from which they are tied are lines of wayfaring” (Ingold, 2011, p. 149). He contrasts wayfaring with *transport*. Whereas the wayfarer does not have a final destination or a particular goal, transport is destination-oriented and comes at the cost of not developing along a way of life; it is a “carrying across”, from location to location (Ingold, 2007, p. 77).

As Myrstad (2018, p. 38) asserts, there is a reciprocity between place and human experience. Ultimately, we align with Eggersen’s (2022, p. 6) conceptualisation of place as primarily a sensory experience between humans and the world around them. Places are created in the sense that they are experienced and formed by human beings – and in the meeting between human beings and the world

around them. According to Eggensen (2022, p. 7), literature can draw our attention to places, adding a special dimension to the reading of literature. For both literature and humanity, place is an unavoidable basic condition. This reciprocity aligns with Rosa's (2019) conceptualisation of resonance as a connection with *two* voices.

Poetry in place – an educational exploration

Although our contribution is, first and foremost, a pedagogical essay, it is rooted in experiences from our practice as teacher-educators. This experience forms the foundation for our three lenses and consists of a four-hour interdisciplinary teaching session. The session was conducted at the start of the autumn semester and included teacher-students from two educational programmes: *Grunnskolelærer 1–7* and *Lektor 8–13*. The students had either, or a combination of, disciplinary studies in Norwegian and English. Illustration 1 provides an overview of the different elements and stages of the teaching sequence and the subsequent exploration of student texts.

Figure 11.1

Overview of teaching sequence

Planning the broad-strokes of the teaching sequence	Selecting the poems	The teaching session	Exploration of students' expression of reading experience
<ul style="list-style-type: none"> • Situating the teaching sequence in existing curricula • Situating the teaching sequence in relevant theory (resonance and wayfaring) • Situating the teaching sequence in contemporary challenges linked to acceleration 	<ul style="list-style-type: none"> • Themes and motifs linked to nature and being in the moment: • a concept of rootedness or place • a visual motif reflecting or reinforcing our chosen <i>place</i> • elements of <i>wayfaring, resonance</i> and <i>being in the moment</i>. 	<ul style="list-style-type: none"> • Introduction to experiencing poetry in place • Student experiencing the poems and expressing their experience through writing and drawing 	<ul style="list-style-type: none"> • Fokus on salient themes • Analysis based on composition (visual or verbal text) and expression of reading experience (analysis or resonance)

The handwritten and illustrated texts produced by the students while reading poems out in nature were collected by us after the lesson. All participants provided informed written consent, and SIKT² was consulted to ensure that any potential personal information was handled ethically and securely.

The teaching sequence took place over four hours. Table 11.1 presents an overview of the teaching session.

Table 11.1

Timetable for the teaching session

Time	Activity
12:15–13:15	Combination of presentation and discussion of key theory and terminology related to (1) reading poetry, (2) poetry and education, (3) digitalization.
13:30–15:00	Travelling to the chosen location, individually engaging with one of four poems, and expressing their experience by writing and drawing, then travelling back to campus
15:00–15:30	Working in mixed groups: focus on (1) sharing their reading experience, (2) discussing if there is room for these types of reading experiences in their respective school subjects and (3) reflecting on how this type of teaching sequence would have to be adapted to be suitable for their teaching context
15:30–15:45	Sharing between the groups
15:45–16:00	Plenary discussion and summary

Our aim with this teaching session was threefold: first, to enable our students to have a reading experience rooted in place; second, to encourage them to express this experience through both writing and drawing; and third, to provide an opportunity for them to discuss the potential of these experiences within their own teaching practice. The session began with a combination of teacher presentation, individual student reflection, student-to-student dialogue, and plenary discussion. This initial section was designed to give students context before the main part of the teaching sequence commenced. We introduced the main components and terminology related to aesthetic

reading and engaging with poetry, discussed the emergence of a digitalised society and the challenges it presents to pupils, and connected these issues to poetry's increasingly vilified and marginalised position in contemporary educational practice.

In the second part of the session, we relocated the teaching to a *new place* chosen to harmonise with the main visual motifs of our selected texts. This location, situated fifteen minutes from campus, was a secluded wooded area characterised by birchwood, blueberry heather, and a shallow pond surrounded by marshland. The dominant visual features included the vivid yellow and red hues of the birchwood trees and the ripe blueberries. Before moving to this new place, each student selected one of four poems and received a pamphlet containing the poem and space for expressing their experience through writing and drawing. Students were also encouraged to leave their smartphones in a locked cupboard in the classroom; one student chose to do so.

Upon arrival at the chosen place, the students were encouraged to find a private and secluded spot to read their poem and create a text expressing their reading experience. These experiences form the foundation for the second lens in our essay. Each student had access to pencils, crayons, and pastel colours, as well as the pamphlet. They were instructed to respect each other's space and to remain silent until everyone had completed the task. Once a student had finished expressing their experience, they were asked to wait at a designated location to avoid disturbing others.

The final parts of the session took place back in the classroom. The aim was to give students space to discuss their experiences with peers and reflect on how these might inform their future teaching practice. The focus was on sharing their reading experience, discussing if there is room for such experiences in the context of their own school subject, and reflecting on how this type of teaching sequence would need to be adapted for their specific teaching context. The session concluded with a plenary discussion and summary.

Poetry and resonance – the first lens

Through the first lens of our exploration, we explore how our chosen poems resonate with the key features of our theoretical framework: *space, place, resonance and wayfaring*. We argue for experiencing poetry as a resonant space. The poems selected for the teaching sequence were required to include one or more motifs or themes linked to the following aspects: a concept of rootedness or place; a visual motif reflecting or reinforcing our chosen *place*; and elements of *wayfaring, resonance, and being in the moment*.

Poetry is a resonant sphere situated in the *art aspect of the vertical axis in Rosa's conceptualisation of resonance*. Rosa asserts that “art – almost simultaneously with nature, and in a very similar way – has become one of the most important spheres of resonance in modernity, gradually coming to penetrate all aspects of everyday life” (2019, p. 280). In his foreword, he proposes goosebumps as a physical manifestation of resonance. The parallels to Melin's focus on the importance of “... how literature makes us feel on a visceral level because it helps us understand the role the intimate act of reading plays in appreciating the literary qualities of a text” (2010, p. 354) are striking. Poems are aesthetic texts, characterised by artistic touches in the language. According to Šklovskij (1991, p. 16), estrangement is the medium of art. Artistic devices move within the language, and thus the understatement in fictional texts has the ability to arouse the reader's emotions and engagement. Poetry therefore has the potential to facilitate what Rosenblatt (1995) calls an *aesthetic way of reading*. Aesthetic reading is characterised by the sensory experience involved in reading the text. Such reading invites personal understanding and interpretation, making what one senses and does important elements in understanding the text. Reading poetry is about being present in the reading experience and engaging with the text through the senses, emotions, personal associations, and imagination; in short, it is a source of resonance.

We included two poems written in Norwegian and two poems written in English. The four poems selected for the case study were: “Jeg er det dikt” (Hagerup, 1939), “De nære ting” (Aasen, 1971), “The Road Not Taken” (Frost, 1916), and “The Leaves that are Green” (Simon et al., 1965). It should be noted that “The Leaves that are Green” is primarily a song; similarly, “De nære ting” is most widely recognised in its *Lied* form, performed by various artists. However,

we believe that including these pieces of poetry reflects the increasingly blurred line between musical lyrics and poetry.³ As Melin observes:

Ask a classroom of American college undergraduates for a show of hands on how many of them read poetry for pleasure, and one or two may tentatively signal this secret interest. Query the same group of students about how many of them listen to “music” and everyone understands right away that songs with lyrics are meant. Hands shoot up and the class quickly divulges 24/7 cravings for the rock bands Radiohead, Cold Play, and U2. (Melin, 2010, p. 349)

We argue that including musical lyrics is a valuable addition from the perspective of educational practice. In terms of resonance, Rosa (2019) systematically identifies modern pop music as a potential resonant sphere.

From our perspective, the four poems chosen for this study draw on different key elements of wayfaring, resonance, and place. “Jeg er det dikt” (Hagerup, 1939) fundamentally illustrates the value of unresolved potential. The motif in the poem is a self that has the potential to be many things but is not quite any of these things. Interpretations may include, for example, the theme of a wasted life or the presence of unfulfilled potential. The poem is taken from the collection *Jeg gikk meg vill i skogene*, and some of the stanzas contain motifs closely linked to nature.

“De nære ting” (Aasen, 1971) draws attention to the futility of never being in the moment and always striving for something new. In this poem, too, the motif in some stanzas is linked to nature, referencing forests and bluish mountains. We argue that “De nære ting” serves as a warning against a mute relationship to the world, one devoid of resonance.

In “The Road Not Taken” (Frost, 1916), nature plays a prominent role. The poem is set in autumn, in a forest where the ground is covered with leaves. The lyrical self stands at a crossroads and must choose between two paths. The roads can be seen as a metaphor for the journey of life, where the choices one makes have a lasting impact. Though written nearly a decade before Ingold coined the terminology, this poem, from our perspective, is a true metaphor for *wayfaring*

3 Not to mention Bob Dylan’s Nobel Prize award.

– providing a striking image of how it is not the destination but the journey that is meaningful, and how this demands acceptance of previous choices.

Finally, “The Leaves that are Green” (Simon et al., 1965) illustrates, on the one hand, the importance of impactful life events, while contrasting this with our ultimately uneventful role as individuals in the greater scheme of things. Images of nature through changing seasons are used as metaphors for fleeting moments and the passage of time.

The second lens: students’ expressions of reading experience

The second lens explores the texts students created while reading poems during the lesson. The resources available to our students in the teaching session led to the use of writing, drawing, and colour as the modalities for creating text. The following collage illustrates the range of approaches the students employed.

Figure 11.2

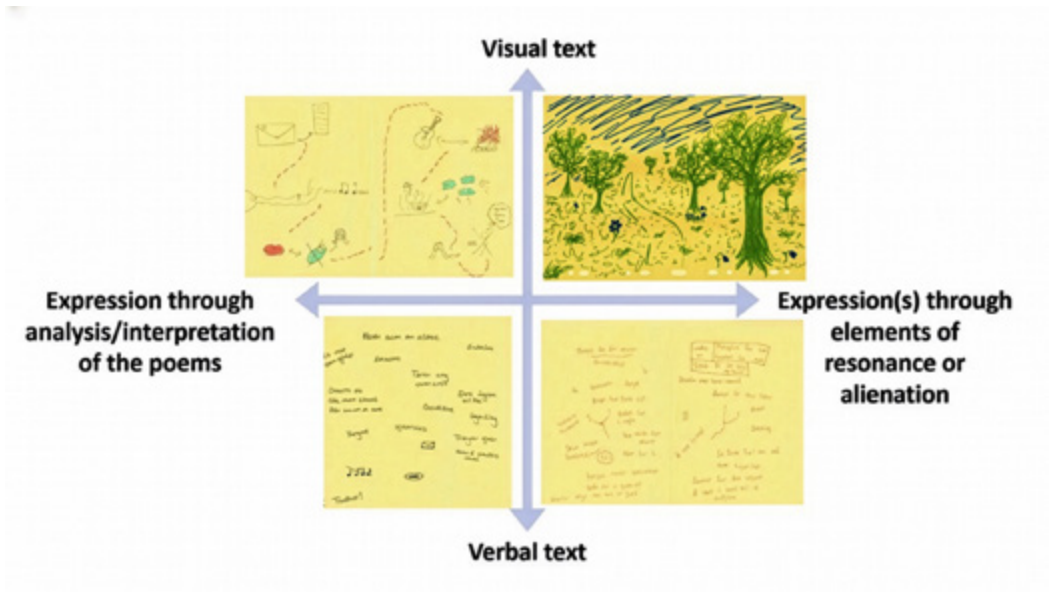
Collage of selected student texts



Our exploration of the student texts consists of two stages. In the first stage, we broadly categorised them based on their composition. To do this, we used the following two-dimensional model:

Figure 11.3

Model for analysis of student texts with examples



The X-axis represents a continuum between students' *analysis/interpretation* of the poem and *expression(s)* of elements that may be understood as expressions of resonance. The Y-axis represents a continuum between visual and verbal text.

The model primarily serves as a means for us to broadly categorise the various expressions of the students' reading experiences in terms of their *composition*. We wish to emphasise that it is neither intended nor expected that the student texts will fit perfectly into these broad categories. Instead, we have chosen to include examples of student texts that predominantly align with each category.

The second stage of the analysis involves identifying key themes and motifs that emerge in the students' expressions of their reading experiences, with particular emphasis on elements that may represent different forms of resonance.

One initial surprise in our exploration of the students' expressions was the high prevalence of analysis of the poems, as opposed to the experience of the text itself. This distinction was a central aspect of the teaching sequence, as our intention was to facilitate the experience of a text rather than to approach it solely as an object of analysis. While adopting an analytical mindset does not necessarily mute literature as an axis of resonance, we argue that, in educational contexts, it may reinforce an instrumental approach to literary texts.

A common approach among students was to express key motifs from their chosen poems. In many of these texts, drawing was used to visually represent motifs from the poems. One student text, for example, uses drawings to express the entire poem, stanza by stanza. We observed that the motifs from the poem "Jeg er det dikt" and the converging roads in "The Road Not Taken" were highly visualised by students who selected these respective poems.

A major emerging theme that was particularly salient in the students' texts was the use of metaphors for wayfaring and feeling grounded in place. This often appeared through visual expressions in which *maps*, paths and pathways, compasses, and crossroads were used to convey the tension between choice and conformity. Another manifestation of these metaphors was the use of visual representations of place – trees, sun, clouds, waterways, flowers – as an expression of tranquillity. This was frequently contrasted with visual motifs associated with acceleration and a mute relation to the world: the urban juxtaposed with nature, and expressions of feeling desituated. In some texts, the urban environment is used to illustrate the tension between feeling at rest and feeling conflicted – what we interpret as an expression of acceleration.

Pure visualisation and expression of place

Figure 11.4

Pure visualisation of place



We found that pure visualisations of *place* were a recurring theme in the students' texts. Notably, there were few apparent elements linking these pure illustrations of place to the chosen poem. A striking example is a student's purely visual expression of a green forest with blue flowers, a blue sky, and a pathway, created in response to "De Nære Ting". This visual representation of nature was strongly grounded in the place where the experience was created. Although the connection is somewhat indirect, in the third verse of "De Nære Ting", an untrodden path is used as a motif, and it is possible that this was most salient to the student due to the specific place in which this experience was formed.

Visualisation and expression of students' thoughts

Figure 11.5

Expression of students' thoughts and resonance



Expressions of students' thoughts emerged as a major theme in the texts. Verbal language is often used to articulate the thoughts set in motion by the reading experience. These thoughts were linked to either place, the motif and/or theme in the poem, or a combination of these. The following passage was expressed in one of the student texts related to "De nære ting".

Føler på det å hele tiden skal lete etter det neste store – det å leve så mye i tankene sine at man glemmer det som er rett foran seg. Føler at det minner en på at det er mye en tar for gitt når man tilbringer mye tid i hodet sitt. Familie, venner osv. Man sitter også igjen med en litt rastløs følelse det å aldri få ro i jakten på det neste store.

This was juxtaposed with an illustration of a clouded mind following a set path towards a specific destination. Our interpretation of the student text is that the student is torn between the constant pressure of thinking about where you are going – or where you should go – and being here and now. To us, this manifests as a muted relationship to the world, brought on by acceleration and transport.

One student expressed their experience as closely linked to both place and the poem's visual motif. The student engaged with "The Leaves that Are Green" and used an illustration of a pond in an orange forest as a visual expression. This was further reinforced by an illustration of a hand dropping sand or pebbles into the pond – a strong visual representation of both a motif in the poem and a connection to the place where this experience occurred.

Another student created a collage expressing the tension between finding one's identity and facing others' expectations. The imperative "tenk selv" and the questions "hvor er jeg", "er jeg", and "hvorfor er jeg" are juxtaposed with key motifs from "Jeg er Det Dikt" and the place – expressed through drawings of trees, a burning fire, and what is likely a striking caricature of one of the co-authors.

A purely verbal expression of a student's thoughts linked to "The Road Not Taken" is oriented towards the tension between following what is expected (transport) and making one's own choices (wayfaring). The student structures their thoughts by dividing the text into two: the verso expresses negative emotions related to fear of the unknown, group pressure, conformity, and following what is expected – acceleration – while the recto expresses the tranquillity of finding one's own way through making personal choices, which to us is an expression of resonance.

From our perspective, only one student has exclusively expressed their own experience of being situated in the here and now, without any analysis or interpretation of the chosen poem itself. The student describes the tactile feeling of a spider crawling across their arm and freely draws something they enjoy – an orca!

Broadly, we argue that the majority of texts represent a consolidation of the students' interpretation and analysis of the poems, as well as expressions of their own thoughts, facilitated and fuelled by the combination of being situated in place and experiencing the poem. The sum of these factors is greater than its parts.

The third lens: policy documents and acceleration

We fear that our educational system narrows the space for students to exist in the moment, muting important axes of resonance. The curriculum introduced in Norway in 2006 led the school system towards education based on competence aims in all subjects, bringing new public management into the education sector. This has continued with the LK20 curriculum. Internationally, there is also a tendency towards standardisation and target management, where the focus is largely on learning outcomes rather than opportunities for engagement and experiences in one's surroundings (Roth, 2014; Ingold, 2018, in Myrstad & Sverdrup, p. 46). As a result, students in school are always on their way to something that is not here and now, within an educational system that reinforces becoming rather than being. Thus, our educational system is forcing our pupils to be passengers instead of true wayfarers.

Furthermore, education becomes a central aspect of acceleration: students in school are always on their way to something that is not here and now, within an educational system focused on transport from childhood to adulthood. We are continuously robbing our pupils of the opportunity to be wayfarers – we are reinforcing our preconceptions about what they should be able to do to succeed in a future which is, as it should be, unknown. This conception is evident through the students' expressions in the second lens: from the instrumental approach to the poems to the visual motifs and expressions of resonance – or lack thereof.

Similar questions are explored in several Norwegian white papers (Meld. St. 28, 2015–2016; NOU 2015:8, 2015), and are ultimately reflected in the Education Act (1998) and current curricula. From society's perspective – to the extent that society can be thought of as having sentience – education is an investment. However, we argue that this investment should not come at the expense of children and young adults' right to exist in the present or, to use Ingold's (2011, p. 148) terminology, to be *wayfarers* in the journey of their own existence.

We hope, and intend, that teaching sequences such as the one in our example, where the students' experience is central, may help to challenge these preconceptions. Although approaching a complex literary text such as "The Road Not Taken" (Frost, 1916) with an analytical mindset may facilitate a deeper understanding of its complexities – and in turn broaden the reading

experience – reinforcing the notion that all complex literary texts *must* be analysed may diminish poetry's potential as a resonant space. As Rosa argues:

This means that it can also fail in any or all of the four ways described here: through too much openness or too much rigidity on the part of the capable subject, or through the creative impulse being too narrowly defined or too vague and ill defined. (Rosa, 2019, p. 283)

In an educational context, this may involve using teaching approaches that enforce a specific analytical approach to engaging with poetry. Instead, we argue that, in order to maintain poetry as a resonant sphere, our education system should to a greater extent facilitate Rosenblatt's (1995) conceptualisation of an *aesthetic way of reading*.

Educational Acceleration

Krieger (2023) and Oberst et al. (2017) both describe symptoms of Rosa's (2019) conceptualisation of acceleration – more specifically, technological acceleration. Rosa postulates that these symptoms may stem from a mute or ossified relation to the world, and that the increasingly dominant digital sphere is a main cause of these symptoms:

Far more significant, it seems to me, is the fact that in late modernity, the screen has come to represent nearly *all* forms of relating to the world. Ever more activities, and the ever more relationships, are developed and conducted via the symbol-conveying screens of smartphones, tablets, televisions and ourselves via screens, we *play* on them, *communicate* over them, *distract* and *entertain* ourselves through them. Screens are even well underway to becoming the basis of our experience of art. (Rosa, 2019, p. 91)

In a digitalised world where everyone and everything is connected at once, pupils are at risk of never being situated in either time or place and therefore

risk muting the axes of resonance – or, put more informally: when you are perpetually everywhere at once, you are nowhere. An educational system characterised by transport rather than wayfaring may reinforce this.

[T]he intentional acceleration of goal-directed processes (technical acceleration, mainly of transport, communication and production), the increasing rate of sociocultural transformation (acceleration of social change) and finally the rising number of episodes of action and/or experience per unit of time (acceleration of [the speed of] life). (Rosa et al., 2017, p. 58)

This arguably signifies a shift in *place* and *temporality* and supports the “... increase in quantity per unit of time” as a key element of Rosa’s conceptualisation of acceleration (2019, p. 405). From an educational perspective, this can be understood as a constantly escalating focus on different skills, competences and areas of knowledge that pupils are expected to develop – an accelerated education characterised by an educational journey as transport rather than true wayfaring.

A possible consequence of this is an increasing focus on these “educational units” in isolation from each other. In terms of the humanities broadly, and engaging with literature specifically, this may involve a shift in focus from *experiencing* literary texts to an *instrumental focus on specific skills related to engaging with texts* that are perceived as necessary in future iterations of society. The body of students’ expression of reading experience is, arguably, symptomatic of this, through a focus on reading experience via analysis rather than through an aesthetic way of reading. This shift challenges how we engage with texts and compromises the space to experience resonance *when engaging with texts*. As Krieger (2023, p. 273) identified:

It became very clear that the respondents are plagued by the temporal speed-perception caused by the internet, because the possibility of missing something causes stress. As a result, the respondents find less time for reading in everyday life or do not allocate any more time to reading.

In such a society, where individuals are over-read in the wake of digitalisation, it becomes the responsibility of the education system to create space for genuine reading experiences characterised by true resonance.

In this paper, we have explored the position that *educational practices should include teaching sessions where pupils engage with and experience poetry in nature, as this may create a powerful resonant space for pupils to exist in the moment*, through three lenses. We argue that having *experiences* with poetry outside the traditional classroom, while being encouraged to express these experiences, holds significant value in contemporary English and Norwegian teaching.

Through the first lens, we explore how poetry in general, and our selected poems in particular, facilitate resonance and wayfaring. The second lens reveals that a high proportion of student texts are marked by an instrumental approach to poetry through analysis rather than experience; we contend that this stems from their educational experiences. At the same time, we do find that students' expressions of reading experiences highlight the voices of nature and the power of art as resonant spheres.

Through the third lens, we argue that the policy documents governing education in both the Norwegian context and internationally reinforce an instrumental approach to experiencing texts, and foster an educational system characterised by transport rather than wayfaring – what we refer to as educational acceleration. We maintain that experiencing texts is intimately and irrefutably linked to *place*; place shapes our experience of a text, and a text influences our perception of place – thus speaking with their own *voices in a resonant relationship*. We argue that our educational system is at risk of desituating texts from place – or at least limiting them to the *classroom* – thereby diminishing the potential of *nature* and *poetry* as resonant spheres.

To facilitate situations in which pupils experience nature and poetry as *resonant spheres*, we must resituate our experiences in time and place, beyond the confines of the traditional classroom. Ultimately, we argue that this has the potential to serve as a counterweight to the goal-oriented policies that reinforce an educational system characterised by transport rather than wayfaring.

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