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Trabajo Fin de Máster

TEACHING MORAL VALUES THROUGH RUPI KAUR'S POETRY

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Dpto: Lengua inglesa

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ABSTRACT/RESUMEN

Abstract

The aim of this MA dissertation is to develop a didactic unit based on the use of poetry to teach English as a foreign language. In order to reach this goal, the authoress Rupī Kaur will be used as a unifying thread. Her poems are completely accessible for students of the 4th year of Compulsory Education of the Spanish educational system. Students will practice the four language skills: reading, listening, speaking and writing through the proposed activities always following authentic materials, which means using literary texts.

Besides, in order to contextualize this approach, the first part of the dissertation is devoted to presenting the benefits of the use of literature in the EFL classroom as well as the advantages of the use of poetry. By doing that, we intend to demonstrate that not only is literature suitable and convenient for the study of a foreign language, but also for teaching cultural aspects and values impossible to teach without using this type of material.

Key words: EFLT, Rupī Kaur, English poetry in the English language, language skills, moral values

Resumen

El objetivo de este Trabajo de Fin de Máster es desarrollar una unidad didáctica basada en el uso de la poesía para enseñar inglés como lengua extranjera. Para lograr este objetivo, la autora Rupī Kaur será usada como hilo conductor. Sus poemas son completamente accesibles para los estudiantes de 4º de Educación Secundaria Obligatoria (ESO) del sistema educativo español. El alumnado practicará las cuatro competencias del lenguaje: lectura, escucha, expresión oral y expresión escrita a través de las actividades propuestas siguiendo siempre el uso de material auténtico, como es el caso de los textos literarios.

Además, para contextualizar este enfoque, la primera parte de la disertación consiste en presentar los beneficios del uso de la literatura en la clase de inglés como lengua extranjera, así como las ventajas del uso de la poesía. Al hacer esto, se demuestra que no solo la literatura es adecuada y conveniente para el estudio de la

lengua extranjera, sino que también lo es para enseñar aspectos culturales y valores imposibles de enseñar sin usar este tipo de material.

Palabras clave: Enseñanza del Inglés como Lengua Extranjera, Rupi Kaur, poesía en lengua inglesa, habilidades lingüísticas, valores morales

1. Introduction

The present Master Degree Thesis is permeated by the belief that education is not only a duty of teachers. Parents, students and the whole society must find their role in the education of young people. Literature, in the middle of it all, can contribute to building a bridge between students and the world they live in. Nonetheless, in those subjects devoted to the study of English as a Foreign Language, it is difficult to find teachers who leave aside grammar and vocabulary concepts to focus on literature or cultural topics. We believe, by contrast, that it is necessary to find a balance between teaching grammar and moral values through literature in the English language.

The aim of this dissertation of the Master Degree in *Teaching of Secondary Education, Post-obligatory Education, Professional-Technical Education and Modern Languages* is to discuss the benefits of using literature in the EFL classroom not only to develop students' critical thinking but also to encourage them to find their voices and their paths through literary criticism. On the whole, if young English learners are able to understand and go deeply into the analysis of a literary work, they will notice how much knowledge of the second language they can acquire (Abdollah, 2012: 556). Besides, they will be able to perceive the usefulness of learning English beyond the ability to communicate with other people in order to become better human beings. Without any doubt, the use of literature in EFL classrooms gives us the advantage of using authentic sources of input and, what is more, teachers can use pieces of literature which may help students to feel connected with their characters or with their contexts.

Bearing all of this in mind, the structure of the dissertation will be divided into two main parts. The first one is devoted to analyzing the state of the art. That is to say, we shall discuss the theoretical framework about how literature is used in the EFL classroom and its benefits. In this section the authoress Rupī Kaur (1992-) will be introduced as the focus of our dissertation due to the fact that her poems are the core of the second part of the dissertation: the lesson plan. As it has already been mentioned, the second part of the dissertation will consist of the lesson plan, where the advantages of using poetry to teach English will be exposed trying to find the answer to several questions such as whether students may take advantage of this method of teaching or whether they are mature enough to cope with the analysis of poems. In any case, this lesson plan has been designed with the aim of providing students with materials to strengthen their own personalities and to enrich their social abilities thanks to the reading comprehension of poems which reveal some aspects of our society that need to be discussed: students must be aware that racism, misogyny and sexual abuse are part of our society.

Likewise, the contents of the poems will be applied in the classroom by following the guidelines stated by *CEFR: Common European Framework of Reference for Languages* in order to adjust the English level of students to the materials provided. Besides, one of the main points of this lesson plan is to incorporate new methodologies such as cooperative learning or project-based learning.

Moreover, we consider the hypothesis that students can read poetry and enjoy doing that if we use modern poetry close to them. Keeping this in mind, some of the methodologies followed are those by means of which students can actively communicate between them or those which consider the final project only as an excuse to develop the task together.

1.1 The use of literature in the EFL classroom

1.2 Advantages of using literature in the EFL classroom

To begin with, introducing a literary work in the EFL classroom is always a challenge for teachers. In fact, it must be considered that the students to which our lesson plan is aimed are young learners whose mother tongue is not English. Consequently, it is a challenge for them to understand completely the text and enjoy reading. The aim of the use of literature in class is not only to inspire students to think critically, but also to enable them to verbalise their own ideas in front of others. Moreover, the teacher must provide them with the guidelines to go deeply into the text in order to find the voice of the author and to analyse the characters of the passage. Then, students need to be capable of posing questions and figuring out how to answer them. Finally, the goal of the teacher should be preparing students to face life being aware that there are plenty of concepts that can be learnt by reading and analysing a piece of literature.

There are numerous daily life situations which are reflected in literature. Thus, the reader can become easily identified with the characters of the story or the situation they are reading about. Likewise, if the text is recognizable by ESL students, it will be easier for them to work with it (Johnson, 1982). Therefore, the teacher should select a literary work following this idea: the more familiar, the better. Apart from that, Brumfit (1986) establishes six criteria that can be used as a guide for selecting texts: linguistic, cultural, pedagogical role, length, classic status or face validity and genre. According to these criteria, teachers have to consider the linguistic skills that students have in the second language, as well as their competence in reading and comprehension. The cultural factor has to be included to present students different contexts to learn from.

This idea is crucial because, as the *Common European Framework of Reference for Languages* established in their update in 2001, native speakers are no longer the only reference for learners. Therefore, we should give our students access to authors from different parts of the world. Their different cultural backgrounds may offer them an opportunity to realize how other people think and how they narrate their real-life contexts. As Langer suggests, the use of literary texts opens “horizons of possibility, allowing them to question, interpret, connect, and explore” (1997: 607).

The pedagogical role depends directly on what teachers want to explain and the way in which they do it. The length of the given text is also significant. According to Demetriou, the length of text is based on the level of competence of the students:

- Level 0 (Easy starts/Starters): 250 headwords.
- Level 1 (Beginners): 400 headwords.
- Level 2 (Elementary): 700 headwords.
- Level 3 (Pre-intermediate): 1000 headwords.
- Level 4 (Intermediate): 1400 headwords.
- Level 5 (Upper Intermediate/Lower Advanced): 1600-1800 headwords.
- Level 6 (Advanced): 2000 headwords. (2021: 94)

Therefore, the length and the complexity of the text may decisively mark the amount of implication of students. This aspect must be carefully taken into consideration due to the fact that the students need to understand what they read to make the most of the analysis proposed in class and to learn properly how to go beyond the text.

Nevertheless, the classic status of the piece of literature is still an important factor. On the one hand, there are some scholars who agree on the use of classics, that is to say, those authors who belong to the canon, as the only way to teach literature. On the other hand, in the last years, more critical voices suggest that classics have to be taught, but productively mixing them with contemporary authors suitable for being used in the EFL classroom:

While we must safeguard the teaching of classic literature or risk depriving our young people of the wealth of knowledge, enjoyment and sense of heritage and history to be gained from our classics, we should also be open to the idea that more contemporary texts, of varying titles and formats, have a justifiable place in the curriculum too (Law, 2012).

As a final point, the selection of genre is also significant. Even though the analysis of narrative texts is more frequent, poetry and drama are also appropriate for being used in class. For instance, drama encourages students to develop their self-esteem and to combat their shyness.

Bearing this in mind, it is important to keep in mind the idea of using literature as a tool for teaching not only the language to students, but also different aspects such as cultural heritage, critical thinking, as well as the passion for reading. With Widdowson, we strongly believe that the traditional use of literature as a “repository of factual data” must be avoided. In other words, teachers must guide students to interpret the text instead of asking them banal questions such as “What did A look

like?, What kind of person was B ?, What happened when A met B at X?” (1975: 91). It is true that these types of questions are accurate at lower stages of learning, where the teacher has to corroborate if the students understand the text. However, as Widdowson notes, dealing with young adults, the purpose must be to develop their own critical thinking abilities to go beyond the mere text as it has been mentioned above and, in an ultimate sense, “using literature to teach something else” (Widdowson, 1975: 93), that is to say, teaching values through literature.

1.2.1 Students’ difficulties and possible solutions

As has been previously argued, the length of the text or the vocabulary presented in the literary texts can create a barrier for students’ understanding. As a consequence, students can easily feel frustrated. Besides, the direct consequences would be the lack of interest in literature. Therefore, using graded readers seems to be a solid solution. According to Demetriou, “Graded readers are fiction and non-fiction books in which the language is carefully controlled so that it conforms to the competence (linguistic and cultural) of the readers” (2021: 77).

Hence, the use of these texts provides the students with a basis to start working with literature without losing the motivation or the thread of the story due to the lack of competence in the second language. In addition to this, depending on the level of students, teachers can consider the use of texts with images. These illustrations can help them to understand the meaning of the story. As Demetriou notes, “pictures and photographs are [...] included to support the text and to increase the student’s level of understanding of the text and the level of motivation” (2021: 77).

Additionally, to facilitate the comprehension of texts, educators can prepare activities by following these steps: pre-reading activities, which will help students to contextualise the story as well as to develop a proper attitude to enjoy the process of analysing; mean-while activities, which will support students while they are reading the story and help them to interact with the text, and post-reading activities, which are the basis for the entire analysis of the text (Demetriou, 2021: 80-81).

To conclude, teachers must know beforehand what problems their students may encounter and anticipate them by consciously preparing the text to work with. There are substantial ways to develop the analysis of a text, taking into account the students’ level of competence. The point is to adjust the amount of exigency to the measure of work they can process.

2. Poetry in the EFL classroom

Once some advantages of teaching literature in the EFL classroom have been contextualized and defined, it is necessary to mention that poetry has its role in English teaching as well. Moreover, poetry is not a simple genre within literature. There are different styles in poetry, such as epic poetry, ballads, narrative or lyrical poetry. As reported by Widyahening, “poetry is a patterned form of verbal or written expression of ideas in concentrated, imaginative, and rhythmical terms. Poetry usually contains rhyme and a specific meter but not necessarily” (134).

It is generally accepted that poetry is linked to verse and to its typical structure, which is easily recognizable. According to Nemerov (2020), “the poet T.S. Eliot suggested that part of the difficulty lies in the fact that there is the technical term verse to go with the term poetry, while there is no equivalent technical term to distinguish the mechanical part of prose and make the relation symmetrical”. Bearing this in mind, it is crucial to assume that the poetry to be presented in the EFL classroom can be any type of poetry, as long as the poem evokes emotions and feelings that allow students to feel the author’s voice in the poem.

In regard to the methodology, according to Kellem (2009), there are two main pedagogical approaches to teaching poetry and literature which are based on literary criticism. They are, on the one hand, the stylistic one, which consists on the analysis of the text regarding the language used, and on the other hand, the reader-response approach, whose main focus is the interaction that students have with the text.

In relation to that, it is necessary to highlight that, in our view, an accurate approach to teaching poetry would comprise a combination of them. In other words, it is essential to analyse the text in itself from the stylistic point of view: the grammar and the vocabulary presented in the poem and their effects. After this first contact, the meaning can be easily taken from the context. Then, according to the reader-response approach, the teacher should guide students to reflect on the inner meaning of the poem. That is to say, the teacher prepares the activities with the aim of providing the students with information to allow them to make their own interpretations.

By designing activities that allow students to focus on linguistic aspects of a poem as well as personally relate to ideas represented in poetry, teachers can motivate students to attend and respond to both the form and the overall meaning. Combining both approaches in the same lesson. (Kellem, 2009: 16)

Additionally, Kellem (2009) suggests the existence of another approach that precisely combines these ideas: the so-called the formeaning response approach. Under this premise, it is also possible to affirm that not only are poetry-based activities favourable for students from the point of view of the linguistic point of view, but also, poetry offers the possibility of practicing oral skills such as intonation, rhythm or pronunciation. All together will offer students the possibility to learn and enjoy understanding poetry simultaneously.

2.1. Types of activities to deal with poetry in the EFL classroom

It is generally accepted that warm-up activities are needed to contextualise the poem. An introductory talk or a brainstorming session about the topics of the poem could be an adequate way to start with. Besides, to establish a connection between the motivation of students and the poem in itself, it can be highly recommendable to use images or a significant verse at the beginning of the session to settle the basis for the analysis. This first approach to the poem may stimulate students to share their own experiences, evoked by this debate. In this way, they will be willing to read the poem with a receptive attitude.

By following the formeaning response approach, we could prepare some activities to focus on the form and meaning of the poem, such as the use of alternative words within brackets in the poem. As Kellem affirms: "This activity gives students a chance to look at individual words in the context of the surrounding lines, and to think about fine distinctions in meaning and how vocabulary items work together in the poem" (2009: 15). Within this approach, listening activities can be presented as well. The teacher will read the poem aloud while students fill some blanks in the poem. Another type of activity could be putting some lines or paragraphs in order while listening. Regarding grammar, activities such as spotting the (purposed) mistake or listing words depending on their grammatical category could be presented as well.

Besides, according to the reader-response approach, Kellem (2009) proposes some activities such as discussion questions, role play or letter writing. A few of these activities are also proposed by other scholars to deal with poetry, songs or literature in general, in a post-reading session. On the whole, these types of activities allow students to interact with each other by discussing some ideas or by doing a role-play activity. Writing a letter to a character of the poem or to the author is also an opportunity to express the students' opinions: whether they agree or disagree with the development of the events or not; or with some of the character's attitudes presented in the text.

Overall, the above activities are only some examples of exercises suitable to be practised in the EFL classroom. The role of the teacher is to carefully choose activities according to the objectives that students are expected to accomplish. In the following part of the dissertation, some of these activities will be included in the lesson plan accompanied by some others. All of them represent a set of activities based on Rupī Kaur's poetry. Not only will they cover the four skills, but also the recent modes of communication proposed by the CEFR (2018): reception, production, interaction, and mediation.

3. Rupī Kaur: origins and writing style

Considered a poet, artist and performer, Rupī Kaur (1992-) has got global recognition thanks to the use of social media such as Tumblr or Instagram.

Rupī Kaur was born in Punjab, India. As she described in her own poems, she immigrated to Canada with her parents at the age of four. Her own life is her source of inspiration. Her ability to write and paint was developed when she was young. As it can be read in her own webpage www.rupikaur.com/bio/: “at the age of 5 she began to draw and paint [...] she drew until the age of 17 when she began to sway more toward her passion for writing and performing instead”.



Figure 1. Rupī Kaur. Retrieved from <https://images.app.goo.gl/opMT93p587XCyYtb7>

She studied at the University of Waterloo in Ontario. She studied Rhetoric and Professional writing. This fact led her to write, illustrate and self-publish her first poetry collection *Milk and Honey* in 2014. About this book, in an interview conducted by Mónica Bozinoski for the digital version of the magazine *Vogue*, the own author declares: “Writing *Milk and Honey* was easy, because I wasn’t trying to write a book. I was just writing because I loved it. And so there was no pressure to perform”¹. In fact, the publication of this compilation of poems was the result of the popularity she gained by posting them on social media sites.

Consequently, this amount of fame has allowed her to publish two more books: *The Sun and Her Flowers* (2017), which has been listed in *The New York Times Best*

¹ <https://www.vogue.pt/rupi-kaur-interview>

*Seller list*² for 161 weeks; and recently *Home Body*, her last book “has debuted number one on bestsellers lists across the world” (Kaur, 2016).

In her poetry, we can read the abuse and violence she had to face since her early years. However, she is able to explain how she has coped with all these circumstances and has become a survivor of her own life experiences. As an instance of that, the following poem is taken from her last book *Home Body*:

there is nothing wrong with you
this is growth
this is transformation
protecting yourself
getting lost in the noise
figuring it out
feeling used
uncared for
losing hope
burning out
this is fear
this is processing
this is surviving
this is being alive
- journey
(Kaur, *Home Body*, 2020: 28)

This is an example of what has been previously noted. She explicitly talks about the abuse she has suffered. Besides, in other poems, she addresses the abuse in itself or how she experiences a deep depression:

being molested as a child has been the most confusing experience of my life. to learn sex without having any concept of it has messed me up in more ways than i’m aware of. to feel an orgasm so young. to have my life threatened. to be stretched. bruised.

² Updated information retrieved from <https://www.nytimes.com/books/best-sellers/2020/01/05/trade-fiction-paperback/> 19 May 2021

bit. spit on. to become a woman at the age of four. to know fear intimately. have it breathe down my neck. to be numb. stiff. silent. and own all the world's shame at once. (Kaur, *Home Body*, 2020: 24)

By and large, the strength in Kaur's poems comes from the crudity with which she describes her experiences. Therefore, the reader can feel discomfort by reading her work, being a silent witness of her suffering. Besides, she is also an artist and illustrates some of her poems. Some illustrations are merely simple lines, but strongly meaningful. For instance, the following poem is also related to sexual abuse and is illustrated by the own author³:

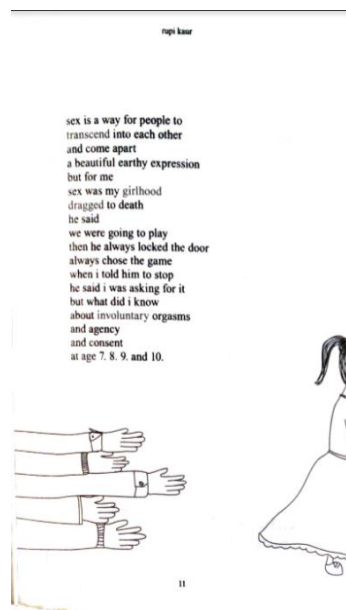


Figure 2 (Kaur, *Home Body*, 2020: 11)

Not only is the poem arduous to confront, but also the illustration provides intense meaning to Rupri's words and, once again, the reader feels the displeasure of being a passive spectator of the scene. Similarly, even though she has suffered, she is able to communicate hope above all when she talks, for example, about love. She presents love seen from a wide perspective. In other words, her love discourse stems from the relationship with others, friendship and self-love.

³ All the images corresponding to the poems and to their associated illustrations have been taken from Rupri Kaur's social networks (https://www.instagram.com/ruprikaur_/?hl=es), where they have been shared by the authoress without any specified restrictions on their use and from the edition of *Home body* by Simon & Schuster UK, where it is specified that "the right of Rupri Kaur to be identified as the author of this work has been asserted in accordance with Copyright, Designs and Patents Act, 1988" without specifying whether, apart from identifying the authoress further permission needs to be given to re-use her images.

for the love of my life
 i am trying my best to have hope
 i'll keep greeting each morning
 with an *i will*
 when it feels like i can't
 i will
 i will
 i will
 meet a day that will melt me
i will move and the sadness *will*
 fall off my shoulders
 to make room for joy
i will be full of color
i will touch the sky again
 (Kaur, *Home Body*, 2020: 44)

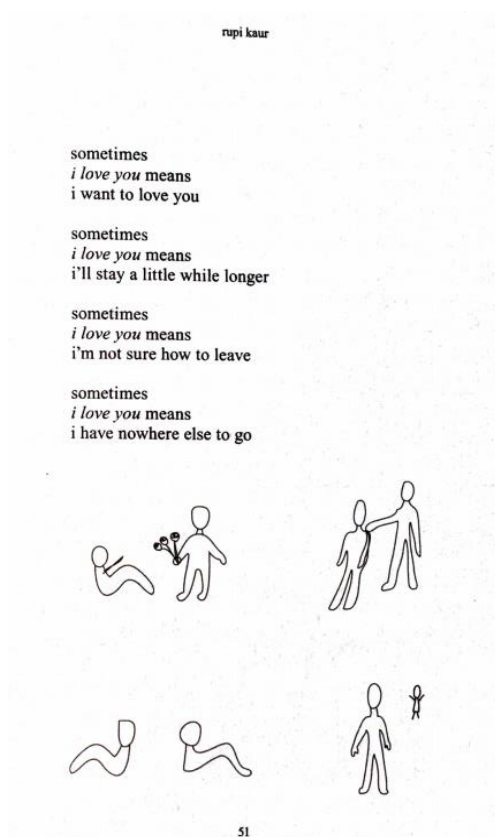


Figure 3 (Kaur, *Home Body*, 2020: 51)

In this poem, it can be noticed how Rupi sends a message to herself. It is a love message. She promises herself to do her best overcoming her past. At the same time, she offers hope to herself while she advocates self-love in spite of being conscious of her own traumas.

The following examples are also taken from the same compilation of poems. Since Rupi is also an artist, every illustration she adds to each poem boosts its meaning. For that reason, it is inadequate to only include here the text in itself.

This poem (figure 3) is a clear example of what can be understood as a love poem in Rupi's work. However, it is not a love poem conceived as the traditional romantic love. On the contrary, Rupi represents different stages

in a relationship clearly reinforced by using some illustrations. From an educational point of view, these line drawings might be presented to students before reading the poem as warm-up activities as it has been suggested above and as will be proposed in the lesson plan.

The next poem to comment on (Figure 4) is a case of self-love. In this short poem, compounded by just three lines, Rupi reveals the importance of being careful when love appears because it sometimes happens that people are not prepared to have a relationship due to several reasons, and there exists a tendency to expect too much from our partners. Again, the illustration emphasizes Rupi's message by showing a human figure that has not a heart, probably lost after having been gifted to anyone else.

Directly related to self-care, the last example presented is the following. In figure 5, Rupi makes a firm statement about the importance of taking care of oneself. The illustration establishes a comparison between the acts of love professed to oneself and the water a plant needs to be grown up. In this case, Rupi offers a positive image in comparison with the two previous examples.

After having briefly presented some of Kaur's poems and assuming that her work is worthy to be analysed deeply, the next step will focus on discussing the particular writing style that the authoress employs. So distinct is her style that shortly after reading a few lines, the incorrect use of uppercase letters can be noticed. According to the information found on her webpage, the reason is simple. She explains that her mother tongue is Punjabi, which might be written in either Shahmukhi or Gurumukhi characters. Gurumukhi language does not present differences between uppercase or lowercase letters. She admires this fact due to the modesty it gives to texts. In Rupi's words: "I enjoy this simplicity. It's symmetrical and straightforward. I also feel there is a level of equality this visuality brings to the work. A visual representation of what i want to see more of within the world: equallness". She considers that by doing that she is also defining and appreciating her roots as an Indian woman (Kaur, 2021).

Figure 4 (Kaur, *Home Body*, 2020: 29)

have offered here a modest

rupi kaur

you lose everything
when you don't love yourself

- and gain everything when you do

We



home body
if someone doesn't have a heart
you can't go around
offering them yours



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Figure 5 (Kaur, *Home Body*, 2020: 56)

presentation of this authoress, who has become one of the most revolutionary poets of contemporary times. Not only has she drawn the reader's attention towards social problems typically ignored, but also, she is contributing with her art to expanding feminist ideas. Thanks to her marvellous management of social media, she is spreading her message through the world and, specially, she is close to young generations, who are certainly in need of these types of messages, now more than ever.

4. Lesson plan

If I read a book and it makes my whole body so cold no fire can ever warm me, I know that is poetry.

-Emily Dickinson, 1986

The name of this didactic unit is "Moral values through Rupi Kaur's poetry". It is devoted to the study of Rupi Kaur's poetry and, what is more, to the development of those fundamental values that Rupi shares in her poetry which are crucial to teach to young learners. It exposes different activities related to some poems taken from the last book published by the authoress *Home body* (2021).

All the activities of this lesson plan are designed with the objective of offering students a variety of topics within the work of the same author. Several themes presented in Rupi Kaur's work are, for instance, love, self-love, abuse, depression and feminism, among others.

The main idea when dealing with this kind of poetry is to bring a contemporary authoress closer to young people so that they can feel identified with Rupi's words. As a result, they would be more motivated. Since poetry is not always the favourite subject for people in general, the search for materials which students can connect to is essential to make the lesson plan interesting. Besides, not only is the knowledge in English literature increased in this lesson plan, but also, it will help to improve students' skills in the second language. Even though the reading and comprehension of poetry could present some difficulties, by promoting debates in class and by carrying out several activities proposed, students will be able to deduce their meaning easily. Besides, they will develop their critical thinking abilities by interpreting poems and discussing them.

4.1. Justification

In this lesson plan, students will be expected to showcase their ability to interact with contemporary poetry as well as to express themselves with an accurate level of English to develop and communicate their impressions and ideas based on the poems read.

Additionally, since poetry is a real input source, students will be able to experiment with authentic material which may give them access to different types of language. As an example of that, Rupi uses a particular way of writing which could enrich students' knowledge.

Broadly speaking, the major goal of this didactic unit is to encourage students of the 4th year of Compulsory Secondary Education (CSE) to practice the four language skills in the process of learning English as a foreign language and increase their motivation for reading poetry. This lesson plan is based on a number of regulations which will be subsequently described.

🇪🇺 Within our European context, we refer to the *Common European Framework of Reference for Languages: Learning, Teaching, Assessment* (Council of Europe, 2001) and to the *Common European Framework of Reference for Languages: Learning, Teaching, Assessment* (Council of Europe, 2021).

🇪🇺 The general education laws used are the followings:

- *Organic Law for the Improvement of the Quality of Education* (LOMCE/2013 of December, 9th);
- *Law for Education in Andalusia* (LEA) 17/2007 (Dec, 10th);
- *Order ECD/65/2015*, Jan 21st, which describes the relationships among competences, contents and evaluation criteria in CSE/NCSE;
- *Royal Decree 276/2007* (Feb 23th), whereby regulations to gain access and acquire new specialities within the different teaching bodies of the Spanish Educational System are offered;
- *Royal Decree 84/2018* (Feb 23th), which modifies *RD276/2007*; *Order of July 25th, 2008*, which regulates differentiation in Statutory Primary & Secondary Education;
- *Decree 327/2010* of July 13th, which specifies the School's Organic Regulation; *Order of Nov 30th 2020*, by means of which the selective process is announced.

🇪🇺 Besides, concerning Compulsory Secondary Education, the legislation used will be:

- *Royal Decree 1105/2014*, (BOE number 3, of Jan 3rd) whereby the core curriculum corresponding to Statutory Secondary Education is established;
- *Decree 111/2016*, of June 14th (BOJA number 122 of June 28th), which

establishes the arranging and the curriculum corresponding to CSE in Andalusia;

- *Decree 182/2020*, of Nov 10th (*BOJA number 221* of November 16th), which modifies *Decree 111/2016*, whereby the arranging and the curriculum corresponding to CSE in Andalusia is established;
- *Order of Jan 15th, 2021* (*BOJA number 144* July 28th), by means of which the curriculum corresponding to CSE in Andalusia is developed, certain aspects related to diversity are regulated, the evaluation of the students' learning process is established and the transition process between different educational stages is ascertained⁴.

4.2. Contextualization

This lesson plan is addressed to students of the 4th year of Compulsory Secondary Education who attend classes in a bilingual school. We have chosen to focus on this stage of education because students are mature enough to deal with the topics presented on Rupi Kaur's poetry and it can be an adequate preparatory work to the next stage of education. The context of the class is not real and has been described taken into account some of the characteristics we are likely to encounter at this educational level: the lesson plan is aimed at a heterogeneous classroom with 30 students: 16 girls and 14 boys. Within this class, four of them have specific educational needs. One student is highly gifted and other three students are slow learners. To attend this diversity, some activities have been specifically designed for them.

On average, the level of the group is A2/B1 according to the CEFRL. However, since there are some students who attend private lessons of English in the afternoon, their level is quite good concerning their comprehension and communicating skills.

The development of this lesson plan will take place after having studied the general characteristic of poetry during the previous academic year. Among this knowledge are included specific terms such as stanza, verse, rhythm patterns, type of rhyme, etc.

4.3. Timing

⁴ Note: all the legal references are retrieved from: Ángeles Ruiz, J. M. (2021). *Legal Background. Course Planning III*. [PowerPoint Presentation] Docencia Virtual

This lesson will cover five sessions of fifty-five minutes each. This lesson plan is part of a project of poetry which is external to the conventional topics presented in the student book (assuming the student book as the material used in the classroom to learn English). Likewise, this didactic unit will be contextualized in the first term on the academic year 2021-2022 with the aim of preparing students for the Human Rights Day, 10 December.

4.4. Key Competences

This didactic unit has been designed to contribute to the development of the ensuing ones specified in the Royal Decree 1105/14:

-Linguistic Communication (CLC): as part of the Foreign Language Curriculum, the development of the linguistic skills reading, listening, speaking, interaction and writing is crucial in the study of a foreign language. The idea is that students can express themselves in English as they do in their mother tongue by practising actively, through debates or analysing of poems together in the classroom.

-Digital Competence (DC): students will be able to exploit their knowledge by using technology and digital resources to solve some activities and to progress throughout the lesson plan. Besides, it is crucial to pose questions to students about the use of social media as well. In this lesson plan, there will be a small debate about the correct or incorrect use of a well-known site, called Instagram.

-Learning to Learn Competence (LL): by means the use of critical thinking, students must know how to infer some of the poem's meanings.

-Social and Civic Competences (SCC): students will be encouraged to reflect upon present-day topics presented in Rupi's poetry, such as sexism, abuse or female empowerment, so that they can condemn gender-based violence and abuse and refuse any kind of mistreatment in our society, which will contribute to preparing the students for a modern society. Being aware of these types of violation of human rights and the idea of having a community which anyone could be part of, is important to create a safe context in students' life.

-Cultural Expressions & Artistic Awareness (CEAA): as the students will be able to reflect upon their own culture and cultures from other countries, this key competence is also included. In addition, this lesson plan presents poetry written by an Indian authoress: therefore, a poetical manifestation different from the traditional literary canon will be studied.

4.5. Objectives

The general objectives of this teaching unit are the following ones:

1. To understand oral and written information about different topics presented in Rupi Kaur's poetry.
2. To appreciate and learn new vocabulary on the topic discussed.
3. To understand, express and share experiences in oral and written forms (reflecting upon some ideas, deducing and inferring the meaning of poems, listening to the classmates' ideas...)
4. To raise awareness about the different issues related to human rights presented in this lesson plan as well as to develop an empathetic attitude in students.

These objectives directly relate to, on the one hand, the objectives of stage (Decree 110/2016): A, c, e, i, and l. On the other hand, they also expound the next foreign language objectives described in the Order of January 15th 2021: 1, 3, 4, 8, 9, 10, 11, and 12. Besides, according to the D111/2016⁵, it is important to append the objective a.

4.6. Contents

The contents are based on those from the Order ECD/65/2015.

- Comprehension & production strategies:

Block 1: Oral texts comprehension (Listening): Listening and understanding people's experiences and opinion on the topics presented in Rupi's poems.

Block 2: Oral production (expression and interaction) (Speaking): Interacting through pairs and teamwork for expressing their thoughts, opinion and feelings about a topic. The capacity for decision-making and production and for participating in the final project will also be encouraged.

Block 3: Written comprehension (Reading): Understanding written texts, especially poetry, by skimming and scanning them. Getting the gist of the poems presented.

Block 4: Written production (Writing): Producing and developing the different written activities presented in the lesson plan.

⁵ Note: this objective is taken from <https://www.juntadeandalucia.es/boja/2020/221/5>

- Communication functions
 1. Recognising some social topics within a narrative.
 2. Being able to elicit information without sounding offensive, using the appropriate formulae.
 3. Using the appropriate codes for speaking up one's opinion in a group or in public.
 4. Getting to an agreement and debating.
- Syntactic-discursive structures:
 1. Formulae for expressing oneself; expressions to talk about personal experiences and opinions.
 2. Pronouns and their meaning.
 3. Vocabulary related to the topics revised in the whole unit: abuse, self-esteem, feminism, and immigration, among others.
 4. Previous course grammar review. Since the lesson plan will be developed during the first sessions of the year, students will have the chance to revise all the vocabulary and grammar previously learnt. Thus, they will use English in real contexts and apply it to real life situations.
- Sociocultural & sociolinguistic aspects
 1. Expanding students' awareness of social differences depending on different factors such as the origin or the gender.
 2. Knowing about certain topics such as self-esteem or feminism from a contemporary poet.
 3. Developing a concern for those topics being able to accept that there are several social problems to deal with and learn how to avoid them.
 4. Working in groups and respecting their opinions and points of view.

4.7. Cross-curricular issues/ transversality

As stated in the Royal Decree 1105/2014 and Decree 111/2016, this teaching unit promotes and raises awareness of:

1. Civic and constitutional education, which according to the Spanish Constitution and to the Andalusian Statute, establishes that the *Rule of Law* and the basic rights and freedoms should be fostered and encouraged.

2. Coeducation, which is articulated around equal rights and opportunities for each person, prevention of gender violence and/or abuse, and rejection of discrimination on grounds of sex, sexual orientation, among others.

3. Education for peace, which favours respect towards interpersonal relationships. Besides, teaching emotional competence, including self-concept and self-esteem for personal growth is essential, as well as the elimination and avoidance of violence, and any sort of discrimination and/or abuse. And finally, education for peace, which includes rejection of any kind of violence, racism or xenophobia, is a must.

4.8. Interdisciplinarity

This lesson plan cooperates with the areas of Social Sciences and History. The aim of working from an interdisciplinary perspective is approximating the students to the history of India, one of the issues mentioned by Rupī Kaur in her poetry. Due to the so-called Sikh Genocide⁶ that took place in India in 1984, some recent demonstrations have taken place in India to protest against agricultural reforms. Additionally, Rupī shares nowadays plenty of information about this issue on her Instagram⁷ account. By doing that, students will be more empathetic towards with Rupī's background (rape, violence, abuse...) and Indian culture in general.

i have a very complicated relationship
with the country i was born in
our men were
slaughtered in those streets
our women were raped
while thousands were tortured
and disappeared by police

⁶ Hundal, S. (2021). "Why 'India's Farmers' Protest have Sikhs Fearing Violent Attacks". *Opendemocracy*. 14 June 2021. <https://www.opendemocracy.net/en/why-indias-farmers-protests-have-sikhs-fearing-violent-attacks/>

⁷ An example of a Rupī's post related to Indian's history: https://www.instagram.com/p/CPwO6ALh1-I/?utm_source=ig_web_copy_link

the indian state denies what they did
but no amount of yoga or bollywood
can make us forget the
sikh genocide they orchestrated

- never forget 1984

(Kaur, 2020: 138)

Besides, since the illustrations that appear in the book are going to be commented, the area of Art will be also part of this interdisciplinary project. One of the activities will be developed simultaneously in the Plastic and Visual and Audiovisual Education subject. The activity is explained within session 2 but it has been designed to be developed in the other subject's time.

4.9. Methodology

4.9.1 Methodological approaches

This lesson plan includes a multifaceted approach, the most interesting aspects of which are put into practice for the development and achievement of the main objectives. The following approaches will be used:

- Communicative approach: according to the *Common European Framework of Reference for Languages: Learning, Teaching, Assessment* (Council of Europe, 2001) and the *Common European Framework of Reference for Languages: Learning, Teaching, Assessment* (Council of Europe, 2021), the use of communicative approaches improves students' language competence at all levels. Not only is the language employed as a means of expression, but also it is used to socialize and reach other people's cultures and contexts. As a consequence, the students are independent to communicate and expand widely their knowledge on several areas.
- Collaborative and cooperative learning: these approaches contribute to developing a favourable environment in the classroom. Every student feels free to participate in the debates proposed or to answer the questions posed by the teacher. It is crucial to create this secure context because all students can benefit from the interaction and the collective construction of knowledge as a group.

- **Project-based learning:** this approach allows students to work on a project over an extended period of time. In this sense, thanks to collaborative learning, creativity and the communication skills that students demonstrate having acquired, the project is created. Besides, the idea of having a final product encourages the students since they can be witness of the result of the effort put in the accomplishment of this task.
- **Emotional Intelligence:** this approach fosters the personal work of the students in order to enable them to identify their emotions and to manage them. Likewise, by following this approach, they may become empathetic towards other people's emotions. The ideal result is to create a group of young students who are able to adapt their emotional behaviour to the context and are more prepared to face their lives.
- **Inductive learning:** considering the level of competence of these students, inductive learning will be the method followed while they are preparing their projects and moving forward in this lesson plan. Since there are not explicit grammar contents in this lesson plan, the grammar the students can observe, induce, and learn is already present in the poetry. The same occurs with the vocabulary in the poetic extracts selected.

4.9.2. Attention to diversity

Since there are some students with special needs, there are some activities designed for them. These students have not any important disability but they need more time than others for solving the activities. This particular type of student is also known as "slow-learner". As this is not a lesson devoted to explaining any grammatical aspects of the English language, the solution is not adding more activities to reinforce the learning, but giving them more time to reflect upon the question posed before allowing the group to provide the answer. They also are provided with some videos to practice listening with Spanish subtitles (see at the end of the lesson plan on page 37).

For those gifted students, who usually are fast finishers, the solution is giving them more poems to analyse on their own. Those poems could be those which are on pages 15, 18, 21, 28, 41, 47, 63, 76, 102, 123 (see appendix 1).

4.9.3. Groupings

For the purpose of adapting the dynamic of the class to the lesson goal, there are different ways to work with the students in the classroom: individual work (IW), pair work (PW), group work (GP) and whole group (WG). Moreover, in the lesson plan's description, those acronyms appear to indicate the type of students' distribution needed in each moment.

4.9.4. Resources and goods

For the development of this lesson plan, the following materials will be needed:

- Blackboard or interactive whiteboard
- Laptops (provided by the state high school)
- Handouts (provided by the teacher)
- Internet and Wi-Fi connection
- Digital platforms: YouTube videos and different materials and readings extracted from relevant web pages. Instagram. Forum of the school. Google supplies: Google Classroom, Google Sites, Google Drive, Google Documents...
- Extra worksheets and material for reinforcement or in-depth production (provided by the teacher)
- *Home body* by Rupri Kaur (optional)

4.9.5. Classroom management

Since the main idea of this lesson plan is to establish a reliable space where the students can feel confident to express themselves and to participate actively in the development of the lessons, the distribution of the class will follow the u-shape desk classroom. As Alane Michaelson (2020) argues: "in a U-shaped configuration, desks all point to a central spot in the classroom with an opening in the front of the room, like a horseshoe". The advantages of the u-shape distribution, which is widely accepted, are, for instance, the students' stimulation to participate avoiding certain patterns associated to the traditional desk distribution in grid. In other words, the students who sit closer to the teacher are more willing to participate than those who sit far from him/her. In Michaelson's words: "No one is able to hide in the back of the class and avoid participation, so even the most introverted students can be drawn in" (2020). By following this disposal, all students are at the same line, there are no differences between them. Regarding behaviour management, it is easier to control the students if the teacher keeps an eye on everyone's activity at the same time.

Since the amount of the students in this course is elevated, the so-called double u-shape can also be used: the desks form a small u within a larger u one. The following image clarifies this spatial arrangement:

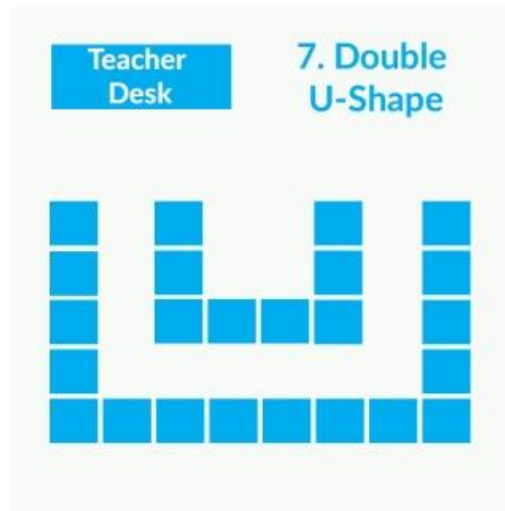


Figure 6 Double U-shape retrieved from: <https://www.bookwidgets.com/blog/2019/12/19-classroom-seating-arrangements-fit-for-your-teaching>

4.10. Lesson plan

This part of the dissertation is composed of two sections. The first part consists of an outline of the sessions described from the teacher's point of view. In other words, the activities are explained according to the teacher's thought. It is important to point out that every session will be devoted to a particular topic present in the selected poems by Rupi Kaur. For instance, session 1 is devoted to introducing the authoress, but from session 2 to session 4, the topics⁸ will be poems related to Rupi's life and positivity in session 2; friendship and self-esteem will be explained in session 3; and finally, session 4 will be dedicated to dealing with feminism. Last session will be articulated around one of Rupi's conferences.

The second part deals with the sessions explained as that the students can understand the activities and the materials. Besides, all the materials used in the lesson plan will be uploaded to the school digital platform so that every student can have access to them.

⁸ Note: these groups have been made by following the teacher's personal criteria

4.10.1. Sessions outline⁹

Session 1	Session 2
Activity 1. Warm-up activity. (WG/7') What is poetry? A gentle reminder. At the beginning of the session, students will be asked to do a brainstorming about what they remember of the last year. They will use their laptops to answer through Mentimeter. This interactive platform allows for the teacher to pose a question (see figure 7 on page 40). The students can send their answer and this platform creates a word cloud with words, organizing them in different sizes according to the number of occasions in which students write them.	Activity 1. Warm-up activity. (WG/7') Poem number 17 is accompanied by an illustration. The first step to work with this poem will be showing the students the image to see their suggestions what this image inspires them. After that, the poem will be read to compare what Rupi wrote with the students' feelings.
Activity 2. (WG/ 15') Who is Rupi Kaur? Part 1 To present the authoress, it is used a headline taken from an article published in RollingStone.com. By reading this, students must infer which kind of poet Rupi is and which type of poetry she produces (see figure 9 on page 40).	Activity 2. (WG/ 30') Change your mood. The poem on page 35 is a list of recommendations to heal the mood according to Rupi Kaur. After reading and commenting the text, students will be separated into 6 groups of 5 students each. They must reflect upon what are the activities they used to do to feel relaxed and calm and create a motivational poster by using canva.com. They must include, at least, 5 items in their

⁹ Most of the figures have been created especially for this dissertation by using <https://www.canva.com/>

	list by following Rupi's. All the posters will be uploaded to the class site at the end of the day, just in case they want to create a well-designed poster. The aim of this activity is to stimulate their critical thinking and their abilities to work in groups and use a design program to create a poster.
Activity 3. (WG/ 8') Who is Rupi Kaur? Part 2. This second part of the presentation of the authoress endeavours to offer the students a general vision of who this woman is (see figure 10 on page 41).	Activity 3. (IW/ 5') Presenting the illustration on the page 45 + silent reading. Before providing students with the poem on page 45, they will look at the illustration for a few seconds. After that, students must do a silent reading. Besides, they must pay attention to these sentences: <i>the ones surviving in silence, shadow, on the inside.</i>
Activity 4. (IW/20') Reading comprehension: answer the questions. Students have to read an extract of the article previously indicated (see the extract on page 41). This selection of fragments briefly presents the authoress and the action she made that gave her the fame on Instagram: posting a picture of herself lying in a bed with menstrual blood leaking through her sweatpants (Carlin, 2017). After reading this, students have to answer orally the following questions: -What is the meaning of 'bite-size'? (Do not hesitate to use a dictionary if you need it) -Why are Rupi's poems criticized? Do you agree? -According to the last paragraph, where	

it is said that Rupi posted a picture related to menstruation to challenge the existing taboo about menstrual cycle, do you think she reached her goal?	
Activity 5. (WG/5') Debate time. Do you think that Instagram is a good place to vindicate something? Do you know any movement that has reached its fame/goal by using social networks? Which ones?	
Homework: write a post in the forum of the class sharing a social movement originated in a social network or in the Internet. (#metoo, #TakeA Knee, #womensmarch...) They can use those examples or search new ones. After having posted their contributions, they must reply to others' posts (at least, to one of them).	Activity 4. (WG/12') Debate time. Students must share their ideas by answering the following questions: -Who are those 'ones surviving in silence'? -Why do you think Rupi wants for them a celebration like this? -Who or what is the shadow? -Do you think it is needed social support for those people who are suffering an invisible illness such as depression or anxiety? For this question, poems on pages 13 and 15 are needed. Those poems are related to depression and they could guide students with their answers.
Extra work: Emma Watson Interviews	Homework: Writing. Write an essay about

<u>Rupi Kaur for Our Shared Shelf</u> (see appendix 4) Only for those who are interested in knowing more about this authoress, this interview by Emma Watson to Rupi Kaur would be uploaded to Google Classroom.	the importance of paying attention to psychological illnesses. (Minimum 180 words) Students must put into practice the guidelines uploaded in Google Classroom. If they wish, they can make use of the opinions expressed in the class discussion. Link of the guidelines' presentation: https://www.canva.com/design/DAEf36pj-ao/Dus3zkc8eGRVhnHTSeYAMA/view?utm_content=DAEf36pj-ao&utm_campaign=designshare&utm_medium=link&utm_source=sharebutton
	Plastic and Visual and Audiovisual Education's activity. Poems on pages 16 and 27 (See appendix 2) share the same topic: hope. The difference between them lies in the poem on page 27, which has an illustration, whereas the one on page 16 has not. After having read several poems and having perceived how Rupi illustrates them, the aim of this activity is to provide students with tools and guides to illustrate the poem on page 16 by following Rupi's style. They can use the following videos to learn more about Rupi's creative process: https://www.instagram.com/p/Bv2qoEcHgl/?utm_source=ig_web_copy_link https://www.instagram.com/p/B7XQpdIBLQg/?utm_source=ig_web_copy_link https://www.instagram.com/p/CDkc3PRBqaj/?utm_source=ig_web_copy_link

Session 3	Session 4
Activity 1. Warm-up activity. (WG/5') Read and comment the poem on page 156.	Activity 1. Warm-up activity. (WG/8'). Listening. Students will listen to a poem being read by Rupi. It is a compilation of moments where Rupi has read it. (the video is played two or three times) https://www.instagram.com/p/Bq3XOzUnw6I/?utm_source=ig_web_copy_link Then, they are going to listen to the same poem but this time, the quality of the sound and the lines of the poem are on the screen while Rupi is reading. They can check their answers. https://www.youtube.com/watch?v=rVo4q6xsWNC&ab_channel=triplejtriplejVerifieda
Activity 2. (WG/ 15') Designing Affirmations In groups, students will work on the worksheet taken from positivepsychology.com (see appendix 3) to work with their self-esteem and reinforce it by working in groups. They should share their affirmations with the rest of the group and give positive feedback to their mates.	Activity 2. (WG/ 15') Debate time. Students must share their opinions about the previous poem. The following questions can be posed: -Have you insulted any woman for being beautiful or for not being perfect? -Why do you think you have done it? -Do you regret that? Why? -Is this attitude towards women a social problem? Link of the presentation: https://www.canva.com/design/DAEf-MvImpl/kWs35gMRLLirgvbXTVdkyQ/view?utm_content=DAEf-MvImpl&utm_campaign=designshare&utm

	_medium=link&utm_source=sharebutton
Activity 3. (IG/ 10') Creative activity. Write a poem by following Rupī's style. The students have to reflect upon the simple style that Rupī shows in her poetry and they have to write a short poem on the topic they choose by imitating her style. Then, if they want, they can read it aloud in front of the class.	Activity 3. (IW/ 10') Listening. Edpuzzle. The students watch a brief extract of the interview that Emma Watson does to Rupī Kaur and answer briefly the posed question. https://edpuzzle.com/media/60b3c09b668a5741783e9cc2 Then, they have to write a brief composition to summarize the ideas exposed on the video, their answers and something else that they consider relevant to include. These pieces of work are going to be collected by the teacher for their assessment.
Activity 4. (WG/ 25') What did happen in India? PROJECT. After having presented in Social Sciences and History the passage of the Indian history related to the farmer's protest, students have an accurate knowledge about this event to work with the poems that Rupī Kaur wrote about this issue. Focusing on the Human Rights Day, on December 10, students have to prepare a presentation to explain briefly this event and how Rupī with her fame has been supporting this movement #farmersprotest. They can use any digital device as long as the result is a visual product which integrates information, poetry and illustration. They can use Rupī's Instagram account to have access to the information she shares and to read	

poems on pages 138, 139, 142. Highly recommended posts: https://www.instagram.com/p/Bj_alleA_WF/?utm_source=ig_web_copy_link https://www.instagram.com/p/BkB1eujAXcO/?utm_source=ig_web_copy_link https://www.instagram.com/p/CL2vutYhgoW/?utm_source=ig_web_copy_link They can work on this in class and at home. The deadline would be the last session (session 5) of this lesson plan, when they would present their work to their classmates. They have to make an oral presentation of their WebPages. (4' per group and presentation) Link of the presentation: https://www.canva.com/design/DAEf9KlKK-4/nBMz74BBqtfevcbZDtCnyw/view?utm_content=DAEf9KlKK-4&utm_campaign=designshare&utm_medium=link&utm_source=sharebutton	
	Activity 4. (IW/ 17') Exposition of poems with a gender perspective. The following poems will be read in class: 160,161,162, 147 and 117. They are short poems with a strong feminist message. They have to get the gist of the compilation: feminism. They must share their impressions and demonstrate their critical thinking abilities under the

	premise that every comment is perfectly valid as long as it is precisely justified. Link of the presentation: https://www.canva.com/design/DAEgD6Qnh_M/TK8MPfNVQiX5c5G0z1E5-g/view?utm_content=DAEgD6Qnh_M&utm_campaign=designshare&utm_medium=link&utm_source=sharebutton If the time allowed to read them and comment upon them is not enough, they would be uploaded to Google Classroom. There would be an access to the forum of the class just in case they want to continue with the debate, especially, based on the topic of the poem on page 162. This poem opens a debate on a current hot topic of our society.
	Activity 5. (IW/ 5') Mediation. Students are provided with fake WhatsApp conversations (see in the section below on page 53). There are going to be 4 models. In each of them, there is an English-speaking friend who is dealing with some troubles and she/he asks our students for some pieces of advice. Students must send an audio to help him/her. Besides, they should choose one or two poems of Rupi Kaur to support their aid. The audio and the chosen poem should be uploaded to the task assigned in Google Classroom.

Session 5	Reinforcement activities:	Extension activities
Activity 1. Warm-up activity. (WG/5') Brief discussion about the contents of the unit: -Do you enjoy reading poetry? -Are you enjoying dealing with this authoress? -Did you know her before? -Which is your favourite poem?	Spanish version of the poems from the book <i>The Sun and Her Flowers</i>: https://www.youtube.com/watch?v=rLobzHfvPJ0 <i>Milk and Honey</i> (Spanish subtitles): https://www.youtube.com/watch?v=CmavLXZhqbK&ab_channel=FranMendoza	Rupi Kaur reads some poems of her book <i>The Sun and Her Flowers</i>: https://youtu.be/BnSiOE8FjdY Read poems on pages: 15, 18, 21, 28, 41, 47, 63, 76, 102, 123 from Rupi's <i>Home Body</i> book.
Activity 2. (WG/ 15') What happened in India? PROJECT. Post task: oral presentations Groups have to make oral presentations about what they have created in the context of this project. They have to outline their projects and present briefly their WebPages. During this session 3 groups will make their oral presentations and the other 3 will do it in the Social Sciences and History lesson the same day. (4' per group and		

presentation)		
Activity 3. (WG/ 10') Presentation of the last activity: Rupī Kaur's live Students are going to watch the trailer of the Rupī Kaur's live (1'24''): https://youtu.be/-1U8ITgcitQ Then, they are asked if they would like to see it. Assuming that the answer would be affirmative, the rest of class would be devoted to watching the direct. They are allowed to use their Smartphones to share comments on the chat of the video. At the end of the live, Rupī would devote some time to answering their questions.		
Activity 4. (WG/ 40') Rupī Kaur's live The show is projected in the class. As its duration exceeds the length of the session, they will be able to continue watching the video. This class coincides with Social Sciences and History so at the end of the video, they can continue with their		

oral expositions.		
Homework: Write a review of Rupī's live. They have to comment on its weaknesses as well as its strengths. They must include examples to support their view. Then, they have to upload their writing to Google Classroom. Guidelines: https://www.canva.com/design/DAEgITfybMQ/BtfdTskHddjBR9vxbL2stg/view?utm_content=DAEgITfybMQ&utm_campaign=designshare&utm_medium=link&utm_source=sharebutton		

4.10.2. Activities, tasks and projects.

Session 1

Warm-up activity. (CW/7') What is poetry? A gentle reminder.

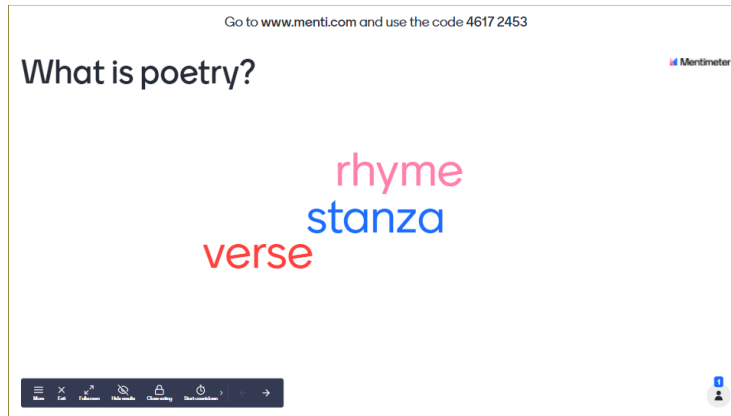


Figure 7 An example of using <https://www.mentimeter.com/>

Activity 2. (CW/ 30') Who is Rupī Kaur? Part 1

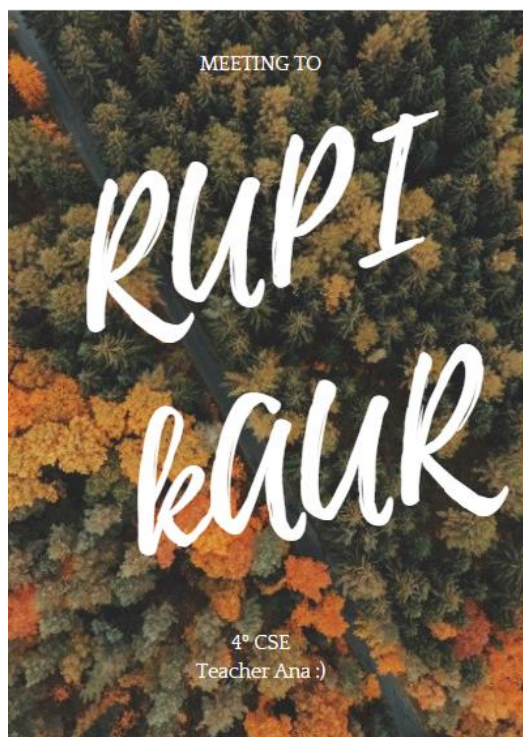


Figure 8 Introduction to the lesson plan

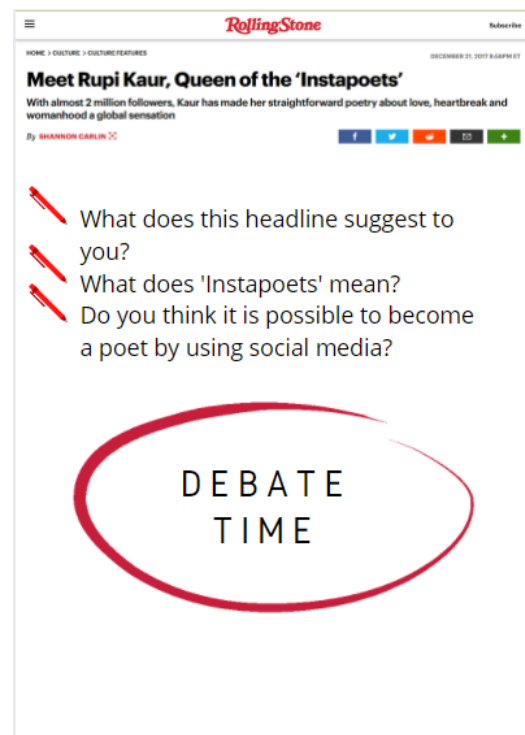


Figure 9 Second page of the presentation

Activity 3. (WG/ 8') Who is Rupi Kaur? Part 2.



Figure 10 Third page of the presentation.
https://www.canva.com/design/DAEfgjkofp0/3snWZLZcYv317ryvZah0yQ/view?utm_content=DAEfgjkofp0&utm_campaign=designshare&utm_medium=link&utm_source=sharebutton

Activity 4. (IW/20') Reading comprehension: answer the questions.

“Since 2013, Kaur has been sharing poems about love, heartbreak and womanhood that perfectly exemplify the self-care movement. Most are bite-size affirmations, accompanied by Kaur’s own delicate line drawings, which go down easy when scrolling through Instagram. [...]

Uncomplicated and concise, Kaur’s poetry has been criticized for being too simplistic. Parody accounts have shown up on Twitter that intend to show how easy it is to write a Rupi Kaur poem – the gist being you take any conversation, format it in all lowercase

and insert random line breaks. *Milk and Honey* officially became a meme earlier this year when people started taking the text from Vine videos and stylizing them like one of her poems. Now there's even a book called *Milk and Vine* that's quickly become an Amazon bestseller since its October release. [...]

Though she's made her name with words, Kaur's initial Instagram fame had nothing to do with her poetry. Three years ago, Kaur posted a shot of herself lying in a bed with her back to the camera, menstrual blood leaking through her sweatpants. Instagram removed the image – which was for a college assignment in which she was asked to 'challenge a taboo' – two separate times for breaking community guidelines. The site eventually apologized and reposted the photo, but not before Kaur wrote a letter reprimanding them for trying to censor her. 'Their patriarchy is leaking. Their misogyny is leaking. We will not be censored,' she wrote on Facebook, in a post that's been shared over 18,000 times" (Carlin, 2017).

Answer the questions:

- What is the meaning of 'bite-size'? (Do not hesitate to use a dictionary if you need it)
- Why are Rupi's poems criticized? Do you agree?
- According to the last paragraph, where it is said that Rupi posted a picture related to the menstruation to challenge the existing taboo about the menstrual cycle, do you think she reached her goal?

Activity 5. (WG/5') Debate time.

Do you think is Instagram a good place to vindicate something? Justify your answer

Do you know any movement that has reached her fame/goal by using social networks? Which ones? Provide examples

Homework: write a post in the forum sharing a social movement originated in a social network or in Internet. (#metoo, #TakeA Knee, #womensmarch...) You can use those examples or searching new ones. After having posted your contribution, you must reply to other's posts (at least, to one of them).

Session 2

Activity 1. Warm-up activity. (WG/7')



Figure 11 (Kaur, *Home Body*, 2020: 17)

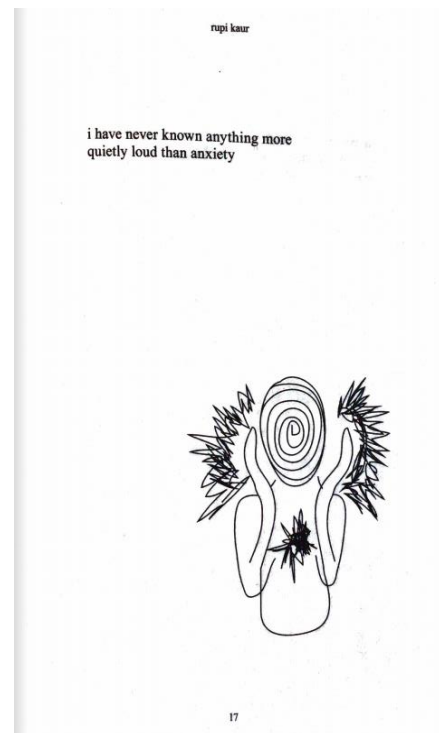


Figure 12 Figure 12 (Kaur, *Home Body*, 2020: 17)

Activity 2. (WG/ 30') Change your mood.

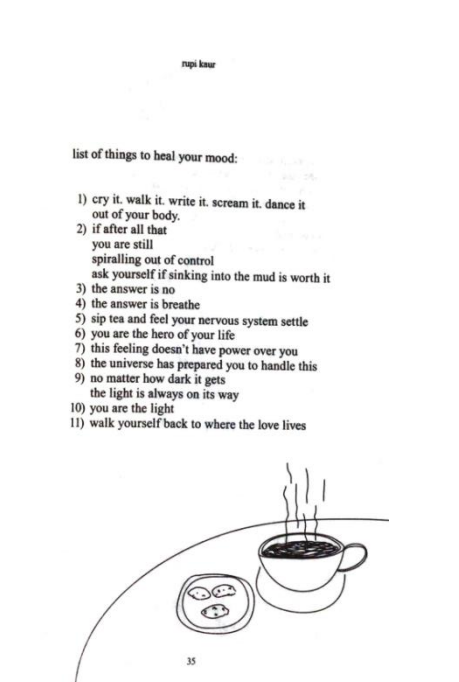


Figure 13 (Kaur, *Home Body*, 2020: 35)

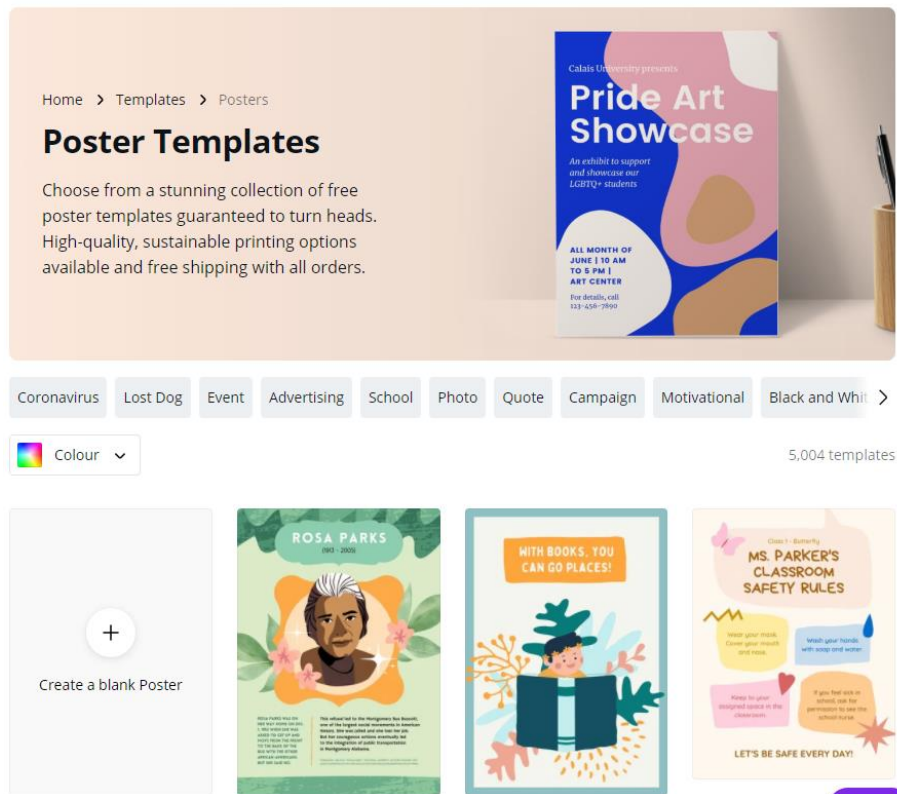


Figure 14 Poster Templates of canva.com

Activity 3. (IW/ 5') Presenting the illustration on the page 45 + silent reading.

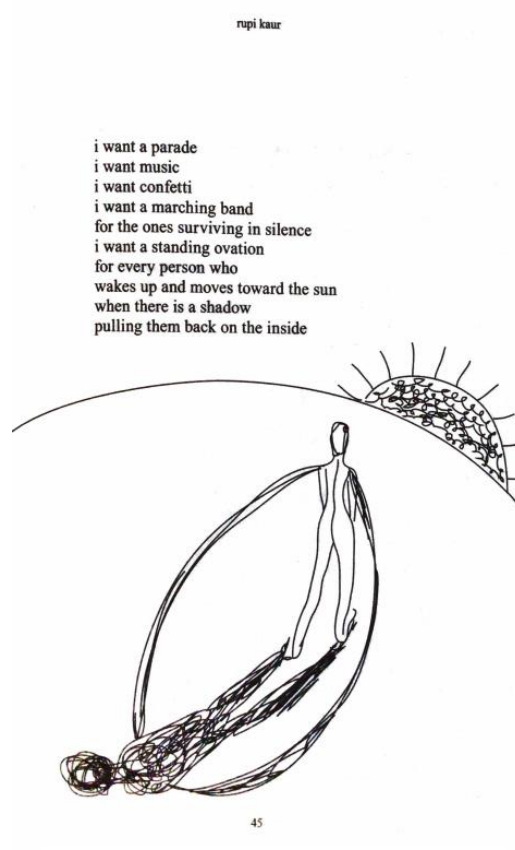


Figure 15 (Kaur, *Home Body*, 2020: 45)

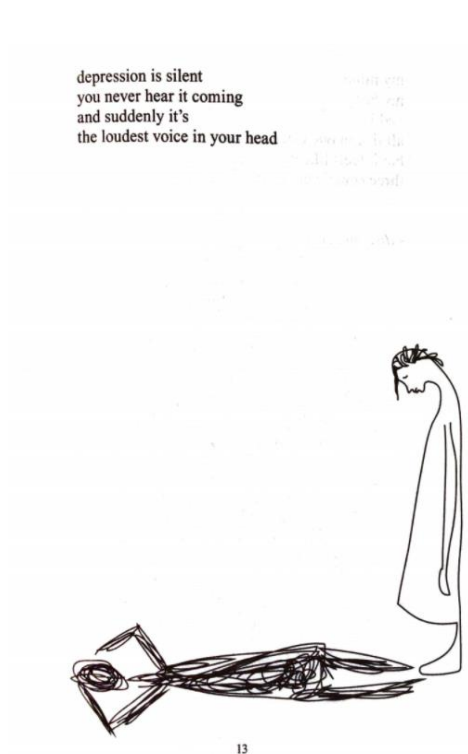


Figure 16 (Kaur, *Home Body*, 2020: 13)

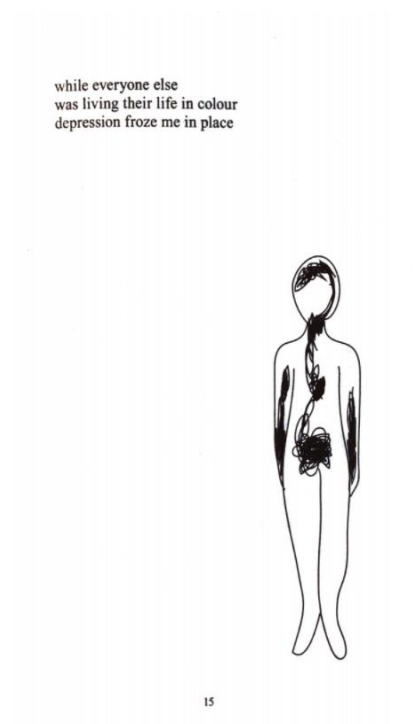


Figure 17 (Kaur, *Home Body*, 2020: 15)

Homework: Writing. Write an essay about the importance of paying attention to psychological illnesses. (Minimum 180 words)

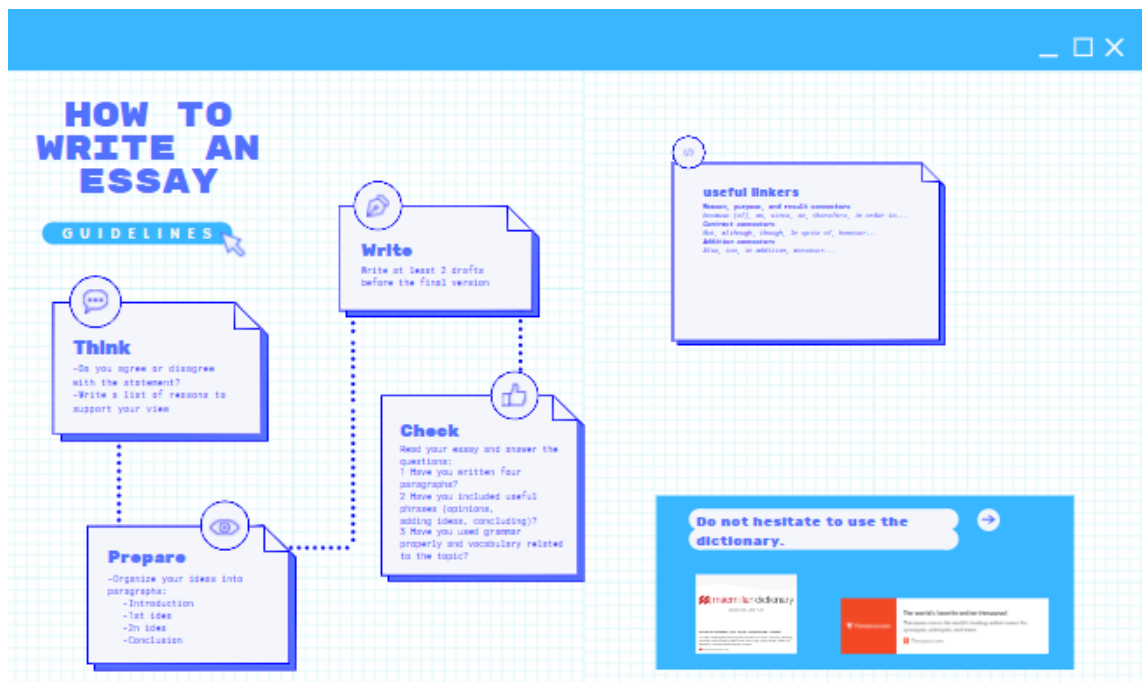


Figure 18 Guideline essay. Made with Canva. https://www.canva.com/design/DAEf36pi-ao/Dus3zkc8eGRVhnHTSeYAMA/view?utm_content=DAEf36pi-ao&utm_campaign=designshare&utm_medium=link&utm_source=sharebutton

Session 3

Activity 1. Warm-up activity. (WG/7')

it's easy to love
the nice things about ourselves
but true self-love is
embracing the difficult parts
that live in all of us

- acceptance



156

Figure 19 (Rupi, *Home Body*, 2020: 156)

Activity 2. (WG/ 15') Designing Affirmations

By using the worksheet provided by the teacher, you must reflect upon yourself. You must create positive affirmations by following the tips included in the worksheet. In groups, you should share your positive thought with your classmates as well as provide them with your positive feedback. If one of your mates does not find positive words to say to her/himself, you must help her/him. Do not be shy because the aim of this activity is to reinforce your sense of self-identity and self-esteem, as Rupinder Kaur does in her poetry. See more examples on pages 19, 117 and 167.

Activity 3. (WG/ 8') What happened in India? PROJECT.

You have to prepare a webpage to explain briefly what happened/ is happening in India and how Rupi has been supporting this movement #farmersprotest.

You can use any digital device as long as the result is a visual product which integrates information, poetry and illustration. The result has to be presented by using Google Sites. They can use Rupi's Instagram account to have access to the information she shares and to read poems on pages 138,139, 142.



Figure 20 Guidelines of the project. https://www.canva.com/design/DAEf9KIKK-4/nBMz74BBqtfevcbZDtCnyw/view?utm_content=DAEf9KIKK-4&utm_campaign=designshare&utm_medium=link&utm_source=sharebutton

Session 4

Activity 1. Warm-up activity. (WG/8'). Listening.

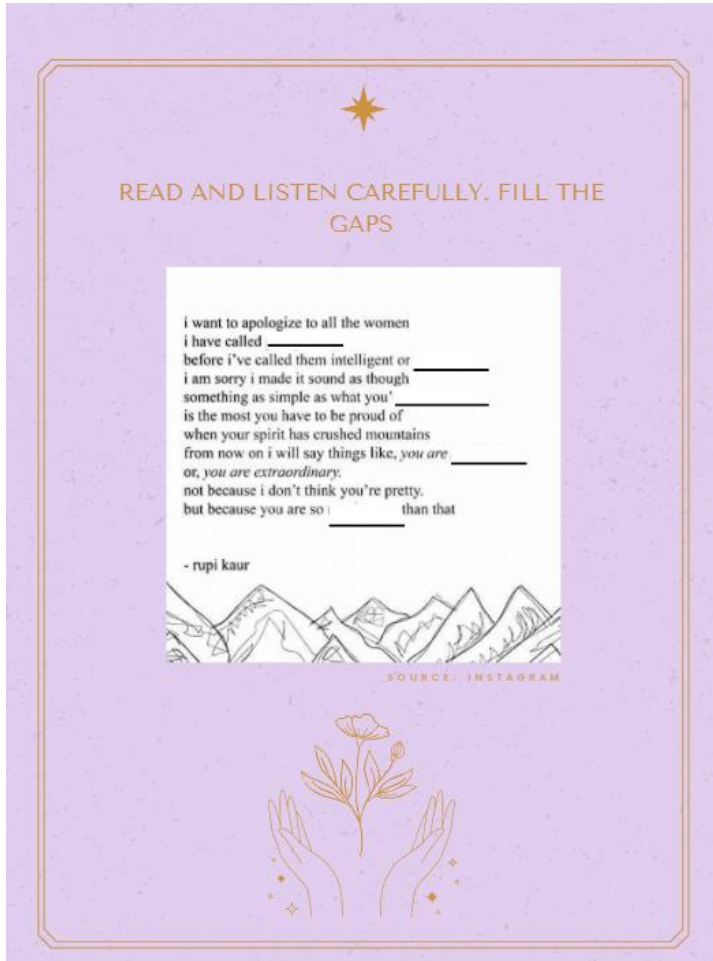


Figure 22 Listening activity



Figure 21 Debate time activity

Note: Both pictures are retrieved from https://www.canva.com/design/DAEf-MvImpl/kWs35gMRLLirgvybXTVdkyQ/view?utm_content=DAEf-MvImpl&utm_campaign=designshare&utm_medium=link&utm_source=sharebutton

Activity 2. (WG/ 15') Debate time.

Now you must share your opinions about the previous poem. You can answer the following questions to guide your argumentation:

- Have you insulted any woman for being beautiful or for not being perfect?
- Why do you think you have done it?
- Do you regret that? Why?
- Is this attitude towards women a social problem?

Activity 3. (IW/ 10') Listening. Edpuzzle.

Watch the following extract from the interview that Emma Watson does to Rupri Kaur and answer briefly the posed questions. Then, write a brief composition to summarize the ideas exposed on the video, your answers and something else that you consider relevant to include. Your pieces of work are going to be collected by the teacher for their assessment.

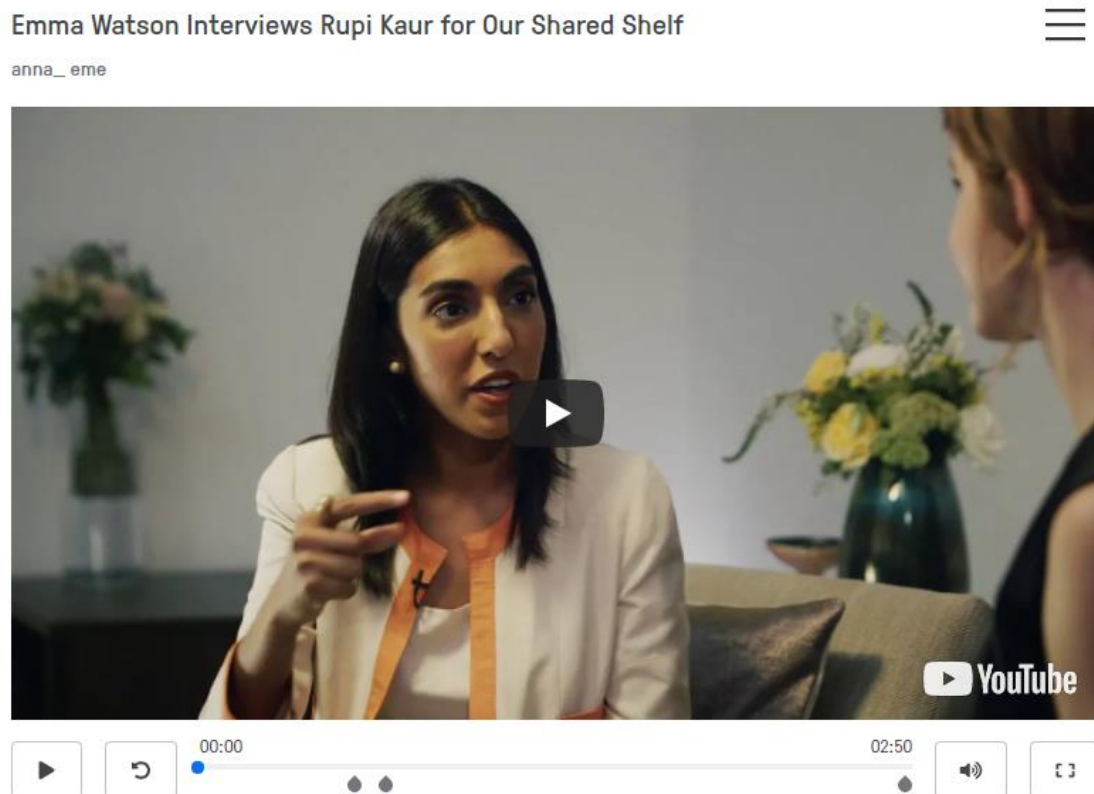


Figure 23 Capture of the video. <https://edpuzzle.com/media/60b3c09b668a5741783e9cc2>

Activity 4. (IW/ 17') Exposition of poems with a gender perspective.

The following poems are short, but they contain a strong feminist message. You must comment on them to get the gist of the compilation: feminism. You have to share your impressions and demonstrate your critical thinking abilities under the premise that every comment is perfectly valid as long as it is precisely justified.



Figure 24 Exposition of poems 1

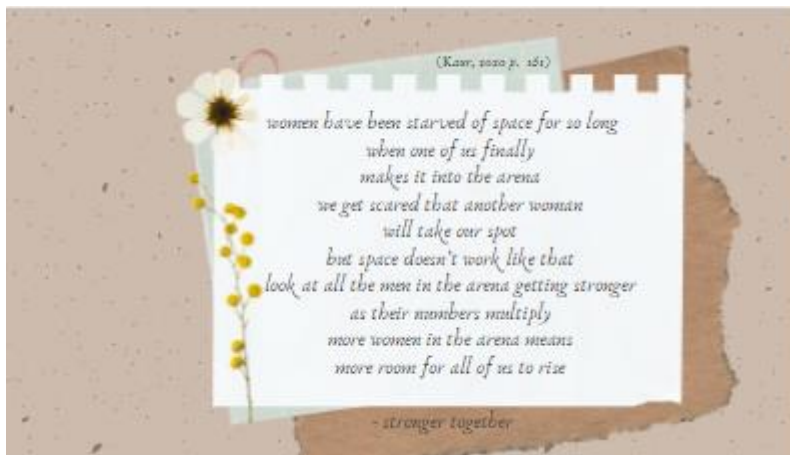


Figure 25 Exposition of poems 2

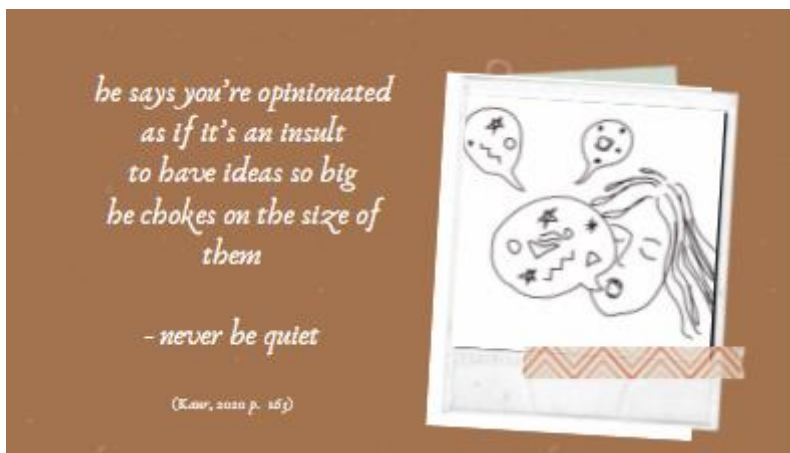


Figure 26 Exposition of poems 3



Figure 27 Exposition of poems 4



Figure 28 Exposition of poems 5

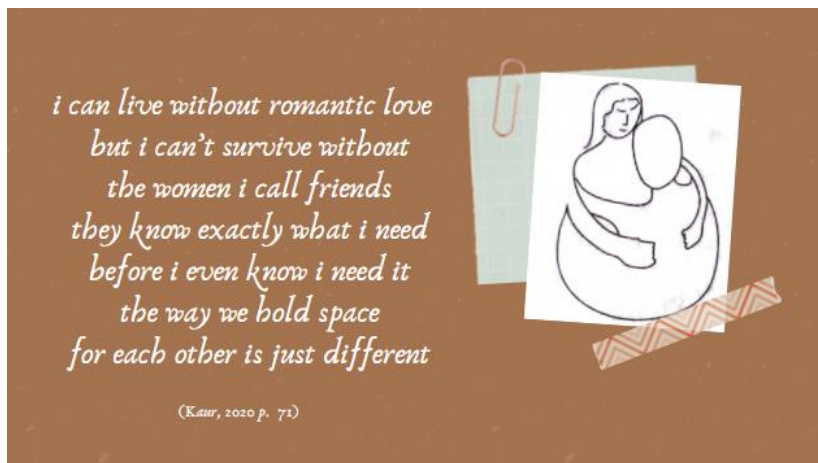


Figure 29 Exposition of poems 6



Figure 30 Exposition of poems 7

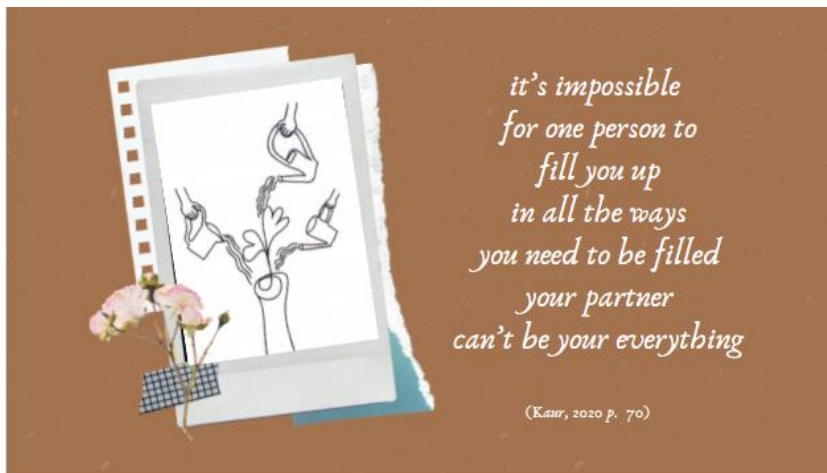


Figure 31 Exposition of poems 8

Note: all these slides are retrieved from https://www.canva.com/design/DAEgD6Qnh_M/TK8MPfNVQix5c5G0z1E5-g/view?utm_content=DAEgD6Qnh_M&utm_campaign=designshare&utm_medium=link&utm_source=sharebutton

Activity 5. (IW/ 5') Mediation.

Imagine you have an English-speaking friend who is dealing with some troubles and she/he asks you for some pieces of advice. You must send an audio to help her/him. Besides, you should choose one or two poems of Rupi Kaur to support your aid. The audio and the chosen poem should be uploaded to the task assigned in Google Classroom.

Note: students are going to see properly the whole mock up¹⁰, but in order to reduce the space, only one of the examples will be presented here.

¹⁰ All the photographs used for Whatsapp photo profiles have been taken from <https://unsplash.com/t/people>

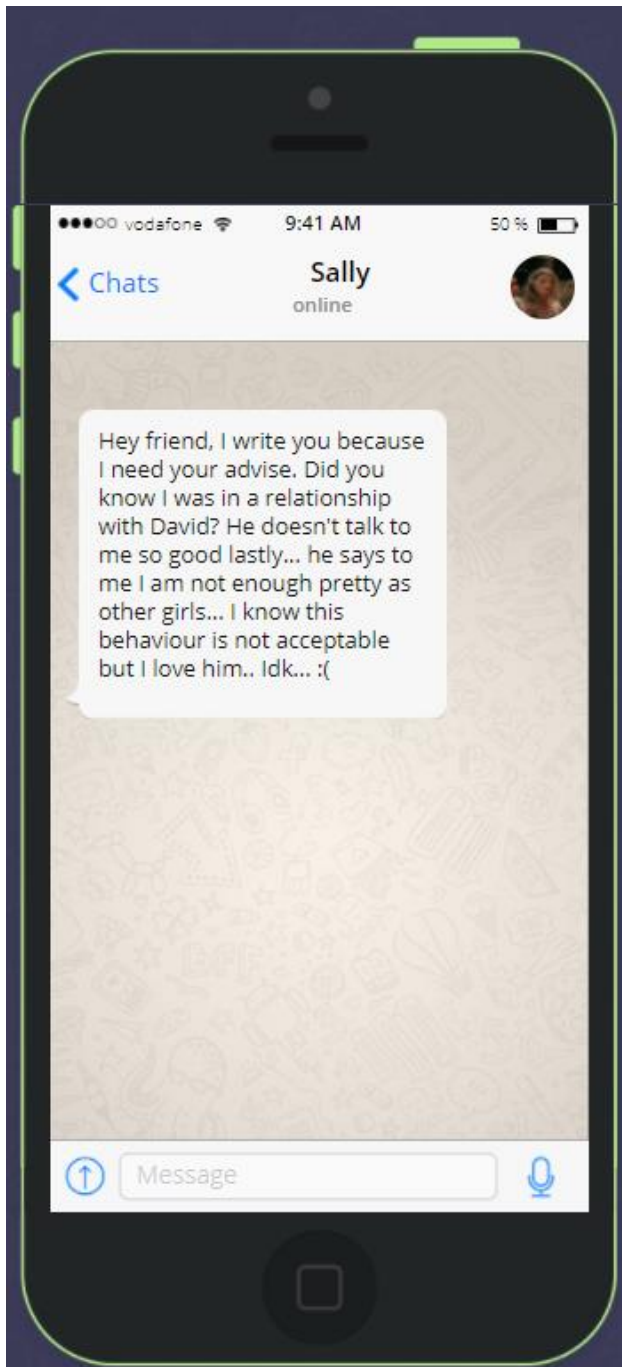


Figure 32 Fake WhatsApp conversation 1 created with <https://www.fakewhats.com/generator>

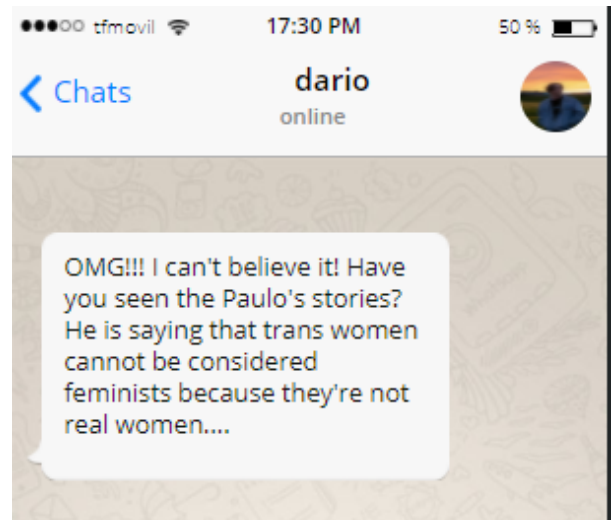


Figure 33 Fake WhatsApp conversation 2 1 created with <https://www.fakewhats.com/generator>

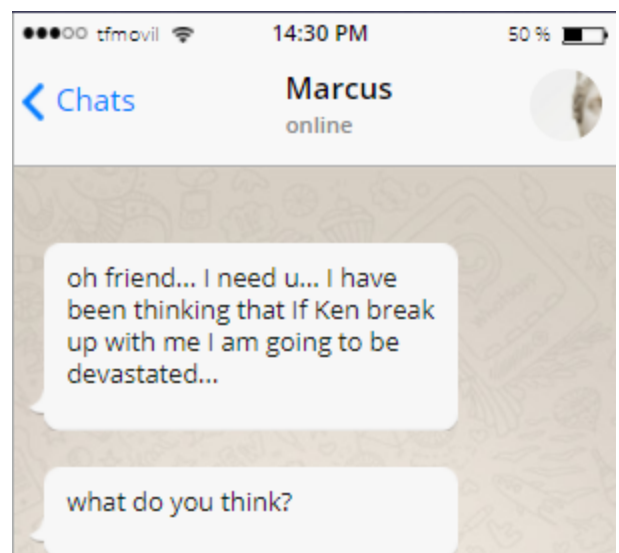


Figure 34 Fake WhatsApp conversation 3 1 created with <https://www.fakewhats.com/generator>

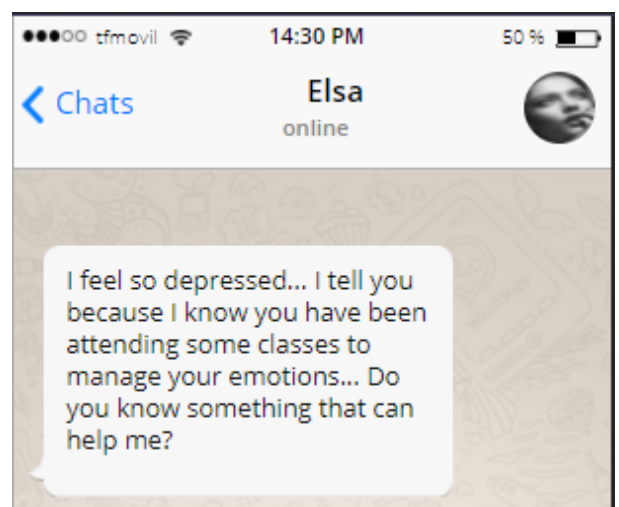


Figure 35 Fake WhatsApp conversation 4 1 created with <https://www.fakewhats.com/generator>

Session 5

Activity 1. Warm-up activity. (WG/5')

Brief discussion about the contents of the unit:

- Do you enjoy reading poetry?
- Are you enjoying dealing with this authoress?
- Did you know her before?
- Which is your favourite poem?

Activity 2. (WG/ 15') What happened in India? PROJECT. Post task: oral presentations

Now it is time to make oral presentations about what you have created to this project. You have to outline your projects and present briefly your WebPages.

During this session 3 groups will expose and the other 3 will do it in Social Sciences and History lesson the same day.

(4' per group and presentation)

Activity 3. (WG/ 10') Presentation of the last activity: Rupi Kaur's live

Now you are going to watch the trailer of the Rupi Kaur live.

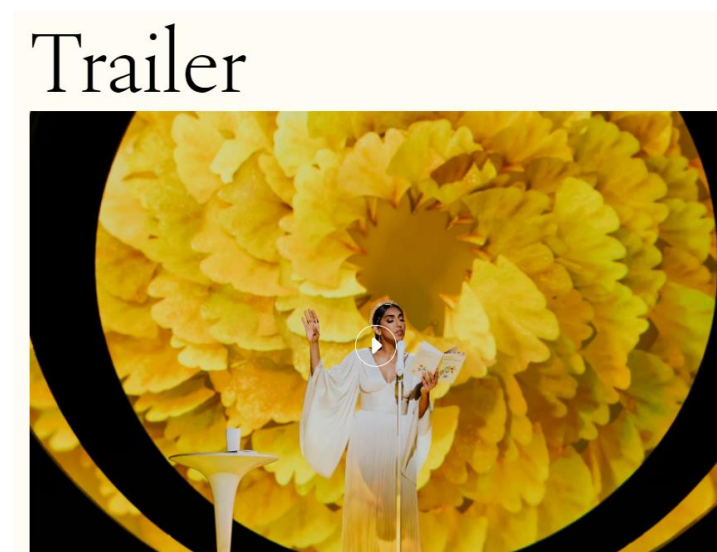


Figure 36 Rupi kaur's live trailer. Image retrieved from <https://rupikaur.com/pages/rupikaurlive>

Would you like watching it? Yes'. So the rest of class would be devoted to watching the direct. You are allowed to use your Smartphone to share comments on the chat of the video.

At the end of the live, Rupi would devote some time to answering your questions, so you can start thinking about what you would like to ask her.

Activity 4. (WG/ 40') Rupi Kaur's live + Social Sciences and History

Now you can enjoy watching the live. You can write your impressions on the chat. You must think as well on the questions or curiosities you would like to ask Rupi because, at the end of the live, she will be answering some of them.

After that, in Social Sciences and History, the remaining groups have to do their presentations.

Homework:

Write a review of Rupi's live. You have to comment on its weaknesses as well as its strengths. You must include examples to support your view.

Then, you have to upload your writing to Google Classroom.

You can use the guidelines uploaded in Google Classroom.

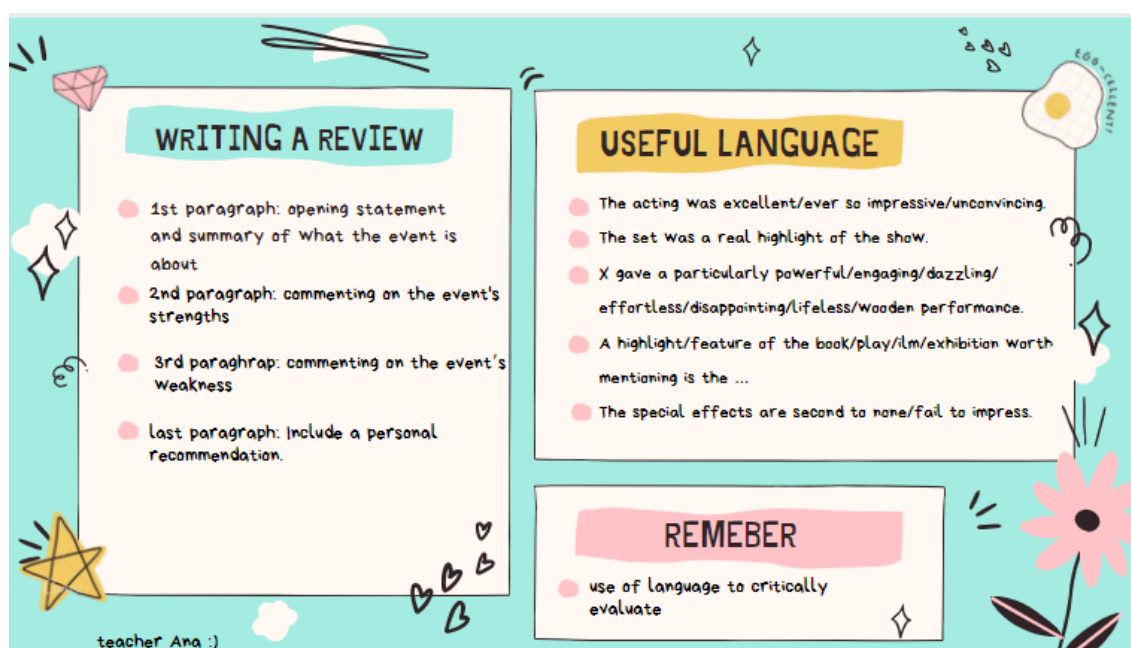


Figure 37 Report guidelines.

https://www.canva.com/design/DAEgITfybMQ/BtfdTskHddjBR9vxbL2stg/view?utm_content=DAEgITfybMQ&utm_campaign=designshare&utm_medium=link&utm_source=sharebutton

4.11. Evaluation

4.11.1 Evaluation criteria

Considering the key competences presented in this lesson plan, not only is the English language acquired, but also the ability to deal with digital devices and the opportunity to become more empathetic through discovering others' experiences are expected to be developed. Then, the evaluation criteria are:

1. To understand any type of information in any format presented within the poetry written by Rupi Kaur.
2. To show respect and learn from topics discussed in class.
3. To be able to express one's own ideas while taking those of others into consideration, as well as being able to reflect upon them.
4. To be conscious about the unfair situation some people have to face as well as to empathize with others' unfavourable context.

4.11.2. Assessable learning standards

1. Understands any type of information in any format presented within the poetry written by Rupi Kaur.
2. Shows respect and learns from the topics discussed in class.
3. Declares and considers one's ideas while takes those of others into consideration.
4. Is conscious about the injustice situation some people have to face and is able to empathize with others' unfavourable context.

4.11.3 Evaluation tools

For the present lesson unit, a wide array of evaluation tools will be used to assess the learning process of the students. The teacher will collect systematically information about their students during the development of classes. That is to say, the assessment of the lesson plan is more concerned with favouring formative evaluation rather than

summative evaluation. Moreover, some assessable activities have been prepared to have a numerical conclusion of the learning outcomes, namely:

- A collaborative project consisting of the creation of a webpage concerning Indian history.
- A collaborative task which consists in designing a motivational poster.
- Teacher's grids for evaluating writings, the mediation activity and daily evaluation.

Hence, the percentages of the final mark are divided as follows:

- 30% Indian project-webpage
- 20% Motivational poster
- 10% Daily observation (actively participation in class discussions, positive attitude, adequate behaviour, collaboration in groups, activities required: summary of the interview, forum, listening)
- 10% Direct observation of the students' use of English
- 10% Mediation activity
- 20% Writing (10% each)

The following rubric is the one used by the teacher to evaluate the Webpage:

Category	50% Exceeding expectations	40/30% Fully meeting expectations	30/20% Approaching expectations	10% Not yet meeting
Organization	Contents are well organized using headings or lists to group related material.	Uses headings or lists to organize the information but, generally, the organization of contents is inaccurate.	Contents are partially organized.	There is no clear or logical organization of the contents, just an amount of them.
Content	Covers topic in depth. There is an excellent knowledge on the subject.	Includes elemental familiarity about the topic. Subject knowledge is	Adds elemental information but there are some contents briefly	Contents are minimal or there are plenty of errors.

		quite good.	explained or with some errors.	
Design	The employment of font, colour, graphics, effects, etc. is excellent. Those are well utilized to enhance the content of Webpage.	Accurate use of font, colour, graphics, effects, etc. to enhance the content of the Webpage.	Makes use of font, colour, graphics, effects, etc. but occasionally these are distracting the spectator from the Webpage.	The employment of font, colour, graphics, effects etc. is in the Webpage but these often distract from the subject matter.
Requirements	All conditions are reached and exceeded.	All demands are reached.	One condition was not completely reached.	More than one demand was not completely reached.

Table 1 Webpage's rubric

Continuing with rubrics, this is the one used to evaluate the creation of the poster:

Category	50% Exceeding expectations	40/30% Fully meeting expectations	30/20% Approaching expectations	10% Not yet meeting
Organization	Contents are well organized using headlines or lists to group related material.	Uses headlines or lists to organize the information but, generally, the organization of contents are inaccurate.	Contents are partially organized.	There was no clear or logical organization of the contents, just an amount of them.

Content	Covers topic in depth. There is an excellent knowledge on the subject.	Includes elemental familiarity about the topic. Subject knowledge is quite good.	Adds elemental information but there are some contents briefly explained or with some errors.	Contents are minimal or there are plenty of errors.
Design	The use of colour, typography, graphics, effects, etc. is excellent. Those are well utilized to enhance the meaning of poster.	Accurate use of colour, typography, graphics, effects, etc. to enhance the meaning of the poster.	The use of colour, typography, graphics, effects, etc. but once or twice, these are distracting the spectator from the poster.	The employment of colour, typography, graphics, effects etc. is in the poster but these often distract from the subject matter.
Requirements	All conditions are reached and exceeded. 5 items	All conditions are met. 4 items	One demand was not completely met. 2/3 items	More than one demand was not completely met. 1 item

Table 2 Poster's rubric

In order to evaluate the writings (two are requested), the following rubric is used:

Category	50% Exceeding expectations	40/30% Fully meeting expectations	30/20% Approaching expectations	10% Not yet meeting
Content	The student has completed the task answering all	The student has answered most questions and	The student has some written work but fails to	The student makes little effort to show knowledge of

	questions correctly and demonstrating a clear knowledge of the subject expressing it properly in his/her writing	has shown a basic knowledge of the subject in their writing	solve it correctly.	the subject. Writing is brief and uninteresting
Vocabulary	The student applies correctly a wide variety of the vocabulary related to the topic.	The student applies correctly some varied vocabulary concerning the topic.	The student applies correctly a scarce amount of vocabulary related to the topic.	The student applies a small quantity of vocabulary. Sometimes it is used incorrectly.
Grammar/Spelling	The student has completed the assignment with 2 or fewer errors in grammar and/or spelling.	The student has completed the assignment but has more than 2 errors in spelling and/or grammar that do not alter the overall assignment.	The student has completed the assignment but has some errors in spelling and grammar that change the meaning of the assignment.	The student has an incomplete assignment and/or has significant errors in the assignment that make it difficult to read and understand.
Form: Essay/ review	The student has pursued the demand required (essay/ summary) and has written to the amount of	The student has broadly followed the demand required and has written enough information.	The student has struggled to complete the demand and has produced an adequate amount of	The student has not completed the conditions demanded and has not written enough words

	words that is expected.		writing, but different from the subject	to complete the assignment
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Table 3 Writing's rubric

Additionally, to evaluate the mediation activity, the rubric is:

Category	50% Exceeding expectations	40/30% Fully meeting expectations	30/20% Approaching expectations	10% Not yet meeting
Utterance	The organization of the speech is strongly correct. Excellent oral communication. The pronunciation does not interfere with comprehension.	The speech flows well. Very good oral communication. Occasional wrong pronunciation does not interfere with comprehension.	The speech's flow is inconsistent. Limited oral communication. The not accurate pronunciation at times interferes with comprehension.	The speech does not follow a logical order. The oral communication is scarce. The wrong pronunciation impedes comprehension.
Syntax	There are no grammatical errors in terms of agreement. Maintains proper word order.	There are a few grammatical errors in terms of agreement. Often maintains proper word order.	There are considerable grammatical errors in terms of agreement. Rarely maintains proper word order.	There are excessive grammatical errors in terms of agreement. Rare word order.
Vocabulary	Correct use of vocabulary and question words. Excellent variety of	Accurate use of vocabulary and question words. Very good variety of	Uncertain accuracy of vocabulary and question words. Good variety of	Incorrect use of vocabulary and question words. Little or no variety of

	vocabulary.	vocabulary.	vocabulary.	vocabulary.
Selection of the poem(s)	The student's poem selection is completely accurate and reinforces the message.	The student's poem selection is accurate. It is needed some extra explanation to create a link between the message and the poem.	The student's poem selection is merely by chance, even though some similarities between the message and the poem can be found.	The student's poem selection is arbitrary.

Table 4 Mediation task's rubric

The next rubric deals with daily evaluation:

Category	50% Exceeding expectations	40/30% Fully meeting expectations	30/20% Approaching expectations	10% Not yet meeting
Active participation	The student actively participates in every single activity proposed.	The student frequently participates in the activities proposed.	The student only participates when he/she is asked to do.	The student does not participate at all.
Attitude	The student's attitude is excellent. He/she is always willing to collaborate.	The student's attitude is good. He/she intermittently collaborates.	The student's attitude is good even though the amount of collaboration is scarce.	The student's attitude is inappropriate. Not only does he/she not collaborate in class, but also he/she bothers the rest of the classmates.
Forum participation	The student actively participates in	The student frequently participates in	The student only participates	The student does not participate at

	every single activity proposed.	the activities proposed.	when he/she is asked to do.	all.
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Table 5 Daily evaluation's rubric

Note: some of the information showed in these rubrics has been adapted from <http://rubistar.4teachers.org/index.php?ts=1622635646>

5. Conclusions

In the course of learning a foreign language, it is essential to pay attention to the development of the students. Every student is normally more skilled in some areas than in others. These facts suggest that the role of the teacher is crucial to observe those students who struggle sometimes and to encourage them to improve.

In this dissertation the benefits of the use of literary texts to acquire a foreign language, in this case English, have been highlighted, but undoubtedly, this statement could be applied to the learning of any language, even of the mother tongue. Furthermore, the use of authentic material is always encouraging for students, who will see the real applications and the usefulness of learning a second language. Besides, using alternative resources such as videos of the authoress reciting her poems or reading some articles published on widely known magazines, also gives the students the chance to see themselves as fluent English speakers who are able to understand the language irrespectively of the format.

Even when the vocabulary or the form present some difficulties to students, by exposing several ideas in class by doing debates, or leaving them to deduce the meaning of some words, they are learning to deal with poetry, which is not an easy genre. Students learn how to communicate and how to listen actively to their mates. On top of that, by reading poetry, they can understand what the authors are expressing: their feelings and, thanks to that, they can feel connected with poetry in a level which is impossible to reach by reading an article in a newspaper. What is more, not only are the students able to become identified with some poems but also, they develop their empathy towards others' lives. They can mature by reading poetry and putting themselves in others' shoes. In other words, they will become members of the society with a strong sense of empathy and awareness of others' suffering. They will be able to communicate assertively in any language.

To conclude, this dissertation evidences the exploitation of Rupi Kaur's poetry as an accurate election to work with teenagers. Her poetry can elicit some of the students' feelings and it is probably its simplicity that may allow them to rediscover the

poetry as an interesting genre. By working like this, poetry will no longer be a boring issue, as happens with other subjects. Rather, it will be a powerfully motivating tool, helping to educate citizens committed to changing the world into a better place.

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- Widdowson, H. G. (1975). *Stylistics and the Teaching of Literature*. 20 April 2021.
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Legal framework references

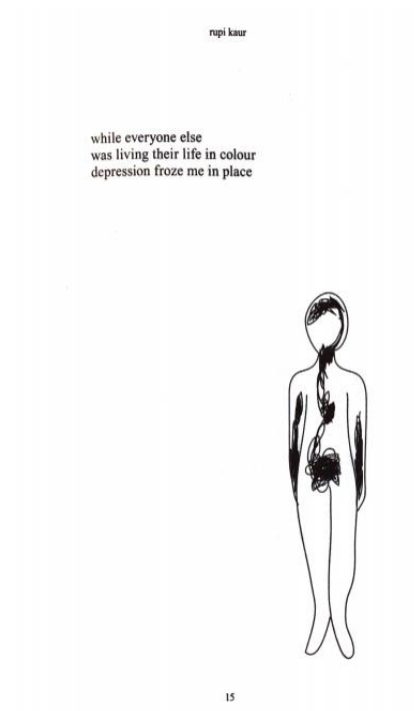
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- Law of Education in Andalusia (LEA 17/2007, of Dec 10th).
- Order ECD/65/2015, of January 21st relations among competences, contents and evaluation criteria.
- Order of July 14th, 2016 (BOJA number 144 July 28th), which develops curriculum in CSE and regulates attention to diversity and the evaluation process

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Royal Decree 1105/2014 (BOE number 3, of Jan 3rd) whereby the core curriculum corresponding to Statutory Secondary Education is established.

7. Appendixes

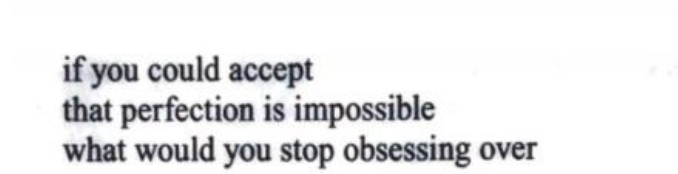
Appendix 1



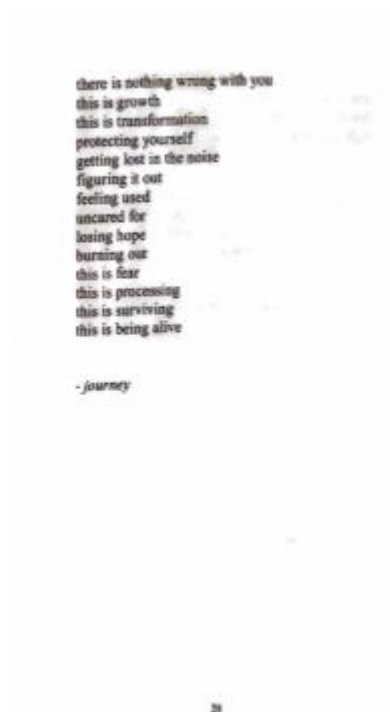
Appendix 1 (Kaur, *Home Body*, 2020: 15)



Appendix 1 (Kaur, *Home Body*, 2020: 21)



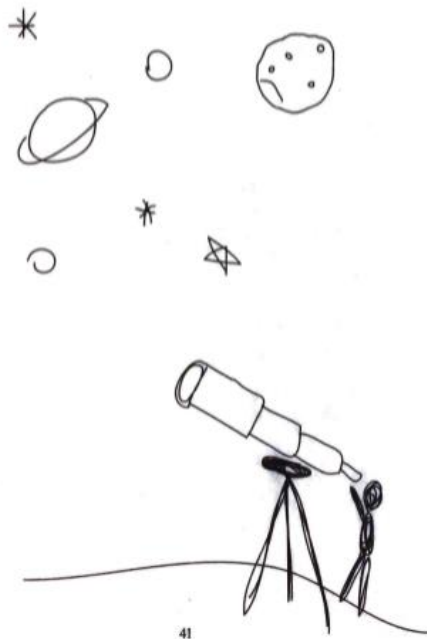
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Appendix 1 (Kaur, *Home Body*, 2020: 28)

you didn't lose it
happiness has always been here

- you just lost perspective



Appendix 1 (Kaur, *Home Body*, 2020: 41)

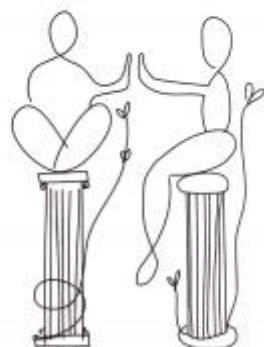
i'm tired of being disappointed
in the home that keeps me alive
i'm exhausted by the energy it takes
to hate myself

- i'm putting the hate down



Appendix 1 (Kaur, *Home Body*, 2020: 47)

i want you to wipe away
everything you know about love
and start with one word
kindness
give it to them
let them give it to you
be two pillars
equal in your love
and you'll carry empires on your backs

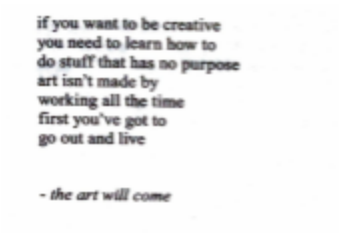
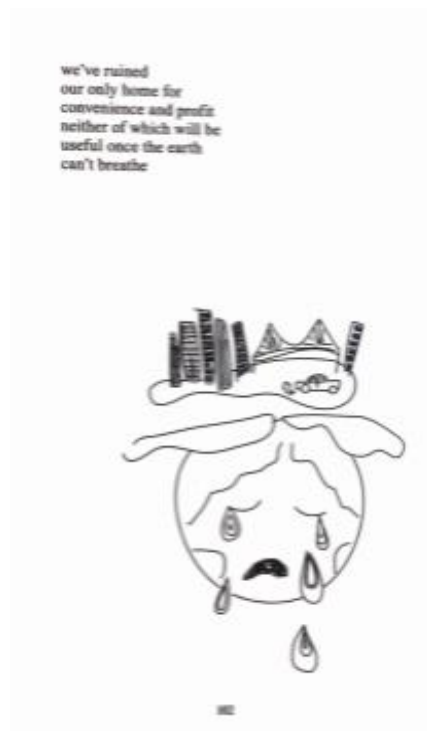


Appendix 1 (Kaur, *Home Body*, 2020: 76)

why do i hurt the ones
who want to lift me up and
worship the ones who crush me

- what made me like this

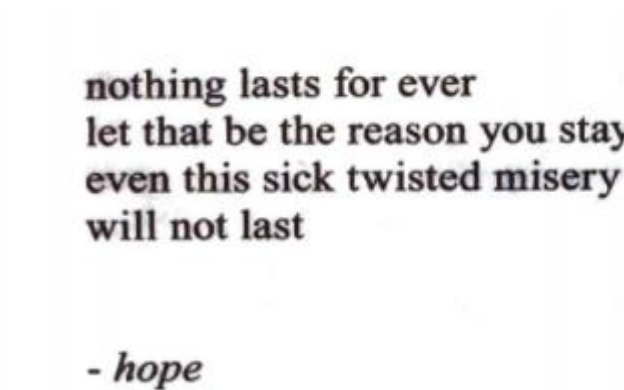
Appendix 1 (Kaur, *Home Body*, 2020: 63)



Appendix 1 (Kaur, *Home Body*, 2020: 123)

Appendix 1 (Kaur, *Home Body*, 2020: 101)

Appendix 2



Appendix 2 (Kaur, *Home Body*, 2020: 16)

i am trusting the uncertainty
and believing i will
end up somewhere
right and good



Appendix 2 (Kaur, *Home Body*, 2020: 27)

Appendix 3

Designing Affirmations

Worksheet

To have a positive impact on your self-esteem, your self-affirmations should be positively focused. Goal-related positive affirmations should concern behaviors you can act in accordance with to reinforce your sense of self-identity, or outcomes that are related to meaningful personal values.

This worksheet is designed to help you design your own personal affirmations. Try to practice them regularly if your goal is to build a self-narrative that will enhance your self esteem over time.

This worksheet has 2 parts:

This first section provides a step-by-step approach to designing meaningful, positive affirmations that you can commit to repeating. Use these tips and examples to help you come up with some affirmations as an initial step.

Tip	Example
Phrase your affirmation as an "I statement", beginning with "I am..."	<i>I am a caring, supportive brother to my little sister.</i>
Design an affirmation that represents a positive outcome. Avoid using avoidant language such as the word "not" in your affirmations.	<i>I am getting stronger at speaking French every single day.</i>
Keep it concise.	<i>I am gifted with an amazing family who believe in me.</i>
Be as precise as possible, especially if your affirmation is intended to guide your own goal-oriented behavior.	<i>I am more than capable of becoming a qualified instructor by June.</i>
Use the present tense to write your affirmations, and where possible, use a gerund (an "-ing" word).	<i>I am confidently improving my reading capabilities each time I go to class.</i>
A 'feeling' or 'descriptive' word will give your affirmation more impact.	<i>I am going to catch ten waves an hour adeptly by next July.</i>
Make them your own. Your affirmations are personal and relate only to your own goals and behavior rather than those of others.	<i>I am impressing these investors with my unique idea.</i>



Part 2:

You can write your affirmations anywhere, such as in a journal or on affirmation cards to carry in your wallet. If you find it more convenient to refer to the tips and examples above as you write, feel free to use this space.

My Positive Affirmations

Appendix 4

https://www.youtube.com/watch?v=hL2u93brqiA&ab_channel=OurSharedShelfGroup

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All the photographs used for Whatsapp photo profiles have been taken from <https://unsplash.com/t/people>

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