



Universidad de Jaén
Centro de Estudios de Postgrado

**Master's Dissertation/
Trabajo de Fin de Máster**

**THE USE OF POETRY IN THE ANDALUSIAN
EFL CLASSROOM FOLLOWING THE
UPDATED VERSION OF THE CEFRL (2020)**

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June, 2022

ABSTRACT

This Master's Thesis presents poetry as a powerful tool to develop learners' communicative competence in the EFL classroom following the updated version of the CEFRL (2020) on the use of creative texts. Therefore, previous studies and didactic proposals are analysed along with advantages and possible challenges in order to carry out a comprehensive literature review. Afterwards, a didactic unit in which poetry plays a crucial role to meet learners' needs have been designed for the 4th year of Compulsory Secondary Education taking into consideration the legal framework for Andalusia, for example, in terms of aspects related to methodology, attention to diversity or evaluation. Finally, this dissertation ends with a conclusion which summarises the benefits of this didactic proposal.

Key words: Poetry, CEFRL (2020), communicative competence, didactic unit, English as a Foreign Language.

RESUMEN

Este Trabajo Final de Máster presenta la poesía como una poderosa herramienta para desarrollar la competencia comunicativa en la clase de inglés como lengua extranjera siguiendo la nueva versión actualizada del Marco Común Europeo de Referencia para las Lenguas (2020) sobre el uso de textos creativos. Por tanto, diferentes estudios previos y propuestas didácticas son analizados junto con sus ventajas y posibles inconvenientes para llevar a cabo una completa revisión bibliográfica. Posteriormente, una unidad didáctica, en la que la poesía juega un papel crucial, ha sido diseñada para el 4^o año de Educación Secundaria Obligatoria teniendo en cuenta el marco legal actual para Andalucía, por ejemplo, en aspectos relacionados con la metodología, la atención a la diversidad o la evaluación. Finalmente, hemos terminado este Trabajo Final de Máster con una conclusión que resume los beneficios de nuestra propuesta didáctica.

Palabras clave: Poesía, Marco Común Europeo de Referencia para las Lenguas (2020), competencia comunicativa, unidad didáctica, inglés como lengua extranjera.

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1. INTRODUCTION

“The state of the world calls out for poetry to save it”. (Ferlinghetti, 2007: 3)

William Wordsworth, in the Preface to the Lyrical Ballads, described *poetry* as “the spontaneous overflow of powerful feelings” (Brett & Jones 2002: 237), while Nemerov (2022), in britannica.com, defines this term as literary works which create “an emotional response through language chosen and arranged for its meaning, sound, and rhythm”. Nonetheless, due to the wide variety of definitions that we can find, we become aware that defining this term may be a difficult task. However, if poems are so engaging and enriching, then, why is poetry usually avoided in the foreign language class? Does it entail extra work for teachers? Are poems too difficult for both foreign language students and teachers? In fact, it seems that only songs are sometimes used in the foreign language class as listening activities in which students usually have to fill in the blanks with a number of missing words. After the Covid-19 pandemic and the threat of possible wars always on the horizon, the powerful beauty of poetry and creative writing may provide a wide range of benefits for foreign language learners. This could be done thanks to the design of attractive activities in which key poetic works, which are regarded as part of the literary canon, play a crucial role as this Dissertation aims to show.

As Zacharias & Manara (2011: 77) assert, “To keep learners away from literature is to prevent them from opportunity that might help them to learn language better and faster”. Thus, this Master’s Thesis aims to examine different approaches which try to introduce poetry in the English as a foreign language classroom following the updated version of the Common European Framework of Reference for Languages (Council of Europe, 2020: 25) in which the importance of creative texts is highlighted to develop learners’ communicative competence. Furthermore, different advantages and disadvantages in the use of poetry in the classroom will be examined by means of a literature review. Finally, to celebrate the World Poetry Day in March, a didactic unit will be created for the 4th year of Spanish Compulsory Secondary Education taking into account the current legal framework for Andalusia, in order to show how a number of activities and tasks based on different types of poems and songs foster learners’ language skills.

2. JUSTIFICATION

In the new version of the Common European Framework of Reference for Languages (henceforth CEFRL 2020) the Companion Volume (first published in 2018) one of the most important innovative aspects of this document published by the Council of Europe (2020: 22) is the inclusion of the aim that “expressing reactions to creative texts (including literature)” within mediation should be encouraged.

Among the allusions related to literature that we can find in the CEFRL 2020 (25), we have the “summary of changes” section where we can read that “there are three new scales” which could be of key importance if we are to apply them to the role of poetry in Compulsory and Post-compulsory Secondary Education, namely, “reading as a leisure activity”, “expressing a personal response to creative texts” as well as “the analysis and criticism of creative texts” Nevertheless, “until B2, the focus is on description rather than evaluation” (107). Similarly, the Order of January 15th 2021 (Junta de Andalucía, 2021: 813) highlights the role of literature and artistic expression for personal enrichment among the main objectives to achieve at the end of Compulsory Secondary Education (area aims 4 and 11).

It goes without saying that the use of quality and attractive texts such as poems, along with a number of motivating activities and tasks in which learners are at the centre of the teaching and learning process, may be a very interesting option to include in our syllabus as a means of attaining the goals previously stated. Furthermore, in Zacharias & Manara’s (2011: 77) words “recent studies show that use of literature particularly creative writing helps learners develop their foreign language competence”, while the outdated notion that literature should be avoided in the foreign language class due to learners’ lack of understanding is regarded as a “fallacy” by these scholars. In fact, following Zacharias & Manara (78), the more learners play with the foreign language the more they learn the language and foster their creativity “to express uniquely personal meanings”. Therefore, the use of creative texts like poems in EFL classrooms may enrich a teacher’s scheme of work by means of authentic and/or adapted poems. When it comes to EFL learners, thanks to those motivating and rewarding texts, they could boost their cultural knowledge whilst they develop their language skills as will be examined throughout this Master’s Dissertation.

2.1 Objectives

As previously stated, the main objective of this Master Thesis is to present poetry as a powerful tool to engage EFL learners in Secondary Education and develop their communicative competence by applying the new changes and descriptors related to creative texts and literature included in the new version of the CEFRL (Council of Europe, 2020: 25). For example, within the section Reading as a Leisure Activity we find the B1 descriptor “can understand simple poems and song lyrics written in straightforward language and style” (59). On the other hand, in the B1 section devoted to Creative Writing, there is a descriptor about reactions and descriptions of feelings: “Can write accounts of experiences describing feelings and reactions in simple connected text” (67), while for the A2 level we can read a descriptor in which we find an allusion to poetry writing: “Can create short, simple imaginary biographies and simple poems about people” (67). In addition, through an exhaustive literary review, different papers and studies will be examined to present different approaches, benefits as well as possible challenges in the use of poetry in the EFL classroom.

Afterwards, to meet learners’ needs in a creative way, a didactic unit for the 4th year of ESO will be presented since it is the highest level of compulsory education, which can be an excellent opportunity to put into practice more complex and abstract topics as well as more advanced grammatical structures. Therefore, in this unit of work, famous poems and different styles of poetry will be of key importance to attain the different learning objectives established by the current legal framework (see section 5.3). Furthermore, other major objectives of this Master Dissertation are:

- To improve learners’ reading and listening comprehension in an innovative and attractive way by means of famous poems.
- To develop learner’s creativity by promoting creative writing through brief poems as indicated by the Council of Europe’s most recent *Companion Volume* to the CEFRL (2020: 67).
- To promote cultural awareness through the analysis of well-known poems.
- To show a wide range of motivating and enriching activities which take poems, poets or literary movements as the point of departure.

3. LITERARY REVIEW

In this section, I aim to analyse different approaches to using poetry in the EFL classroom as a means to implement the new scales on creative texts presented by the Council of Europe (2020: 25) in terms of “reading as a leisure activity”, “expressing a personal response to creative texts”, as well as “the analysis and criticism” of literary texts, in which learners’ creativity along with important cultural aspects will be essential elements to develop students’ communicative competence in English. As a starting point, it is therefore necessary to analyse the current and historical role of literature in foreign language teaching.

3.1 Teaching EFL through literature

As Bobkina & Dominguez (2014: 249) point out “literature was a key element in the Grammar Translation Method”, since literary texts were an example of prestige and “good writing”. Nevertheless, there was no literary interest placed on the texts as the main goals were to teach grammar and vocabulary. Therefore, after this method “fell in disuse ... a consistent rejection to the use of literature became the rule” (249).

Fortunately, the role of literature in the foreign language classroom seems to be changing. As Paran (2008: 469) highlights, the use of “literary texts are suitable” for language learning since “the interest and love of literature for its various qualities is a human characteristic”. Furthermore, in his study, Paran (477) reveals that textbooks “present cultural knowledge in pre-digested form” and, therefore, “cultural understanding is achieved through reading literature”.

According to Bobkina & Dominguez (2014: 250), the use of literary texts provides:

- Different “styles, text types and registers”.
- “Multiple interpretations and opinions”.
- A myriad of contexts.
- And “pleasure in reading”.

On the other hand, Paran (2008) also underscores that teachers’ methodology is of the utmost importance in the way students perceive the use of literature in the EFL classroom. Moreover, what is clear for this scholar is that “literature does have something very special to offer to language learning”, although “adequate direction” as well as “clear scaffolding” are

absolutely necessary elements to achieve our learning goals (Paran 2008: 490). Alber (2014), in edutopia.org, defines *scaffolding* as “breaking up the learning into chunks and providing a tool, or structure, with each chunk”. For instance, when scaffolding reading, according to Alber (2014) we must “preview the text and discuss key vocabulary, or chunk the text and then read and discuss as we go”.

Nonetheless, for Bobkina & Dominguez (2014: 257) “the acknowledgement of the value of literature” in the EFL classroom “does not mean that teachers have reached a consensus” regarding its implementation, and indeed some educators resort to graded readers or original literary works while others may prefer only the use of excerpts.

3.2 Advantages of teaching EFL through poems

According to Hadaway et al (2001: 798), the use of different genres of literature provides new “opportunities to explore language”. As Almeida & Mello (2019: 1333) point out literary texts “are not written in a conventional way”, so learners “are required to be active during the reading process”, which may be a unique experience as they may be able to discover, for example, metaphors, similes or even hidden meanings.

Regarding learners’ oral and reading skills, Hadaway et al (2001: 799), quote different scholars¹ to highlight the potential pedagogical features related to the use of poetry in the foreign language classroom. For instance:

- Its brevity, which makes it attractive to read aloud in class (here the authors refer to Christinson & Bassano, 1995).
- Its rhythm, repetition and rhyme which promote fluency (here the authors refer to Gaparro & Falleta, 1994: 2).
- Its use to anticipate concepts related to the curriculum (here the authors refer to both Chatton, 1993 and Cullian, Scala & Schoreder, 1995).
- As a tool to promote scenes and settings which promote storytelling (the authors here highlight Vogel & Tilley, 1993).

In addition, Panavelil (2011: 12, in Antika, 2016) remarks that the use of poetry in the EFL classroom improves the teaching and learning process by enriching learners’ vocabulary, as it

¹They mention a number of scholars whose works have fostered the implementation of poetry in the FL classroom as quoted in the bullet points.

can be “remembered effectively” and it can help develop learners’ creativity, for example, while working on feelings and emotions.

When it comes to writing production, Iida (2008: 173) emphasizes the necessity of the implementation of an expressive pedagogy in the EFL classroom to develop learners’ writing skills through literary styles such as poetry, and highlights the close “relationship between poetry and expressive pedagogy,” and the fact that “the main purpose of this pedagogical approach is to foster the writer’s individual voice” through “emotions or thoughts”. In fact, for the EFL Japanese context, Iida (173) presents “haiku poetry writing” to develop learners’ writing skills in a creative way thanks to its “basic format” of a “three line poem in which the first line has five syllables, the second has seven syllables and the final line has five syllables”.

3.1.1. Methods and techniques to teach poetry in the EFL classroom

When it comes to methodology, Antika (2016: 10) states that there are several methods and techniques to teach poetry in the EFL classroom, but all of them must be “suited to students’ needs”. For example, according to Collie & Slater (1990: 9, in Almeida & Mello, 2019), in approaching literature we have to “rethink” how students can be motivated so “pair and group work should be encouraged as a means to increasing learners’ confidence”. Parkinson, Brian & Thomas (2000, as cited in Antika: 10) suggest three stages to engage learners to read poems:

- 1- “Paraphrasable meaning”, that is to say, learners should identify events, characters involved, emotions, etc.
- 2- Description of linguistic features such as rhyme, regularity or polysemy.
- 3- “Personal reaction” after reading and analysing the poem.

In a study by Almeida & Mello’s (2019: 1336), which was carried out in a Brazilian State school, 4 sessions were organised with pre-reading activities in the first class, while-reading activities during the second class, whilst the third and fourth classes were devoted to writing their poems in pairs and describing their experience with these tasks.

After putting into practice this didactic proposal, Almeida & Mello (1350) explained that “students felt very motivated” during the whole process working with Rupi Kaur’s poems. Furthermore, “the data showed an improvement in their vocabulary” (1350) while they

discussed a wide variety of topics such as love, loss or current problems through poems such as Kaur's poem "This is recipe of life" (2017: 109).

3.3 Teaching EFL through songs

One of the descriptors for B1 presented by the updated version of the CEFRL 2020 highlights the ability of understanding poems and song lyrics as an important goal to attain (Council of Europe, 2020: 59), therefore in this section the implementation of this powerful resource in the EFL classroom will be dealt with. Carol Kimball (2013: 10) in her book *Linking Poetry and Music* explains that poetry and songs "share similar sound characteristics", for instance, in terms of rhythmic patterns, stress or pitch inflection. In fact, in Kimball's words (25) "when we sing songs, we are singing poems" given that "both poetry and music appeal to the ear through their rhythms".

On the other hand, in accordance with Kemma (2020: 904) songs "are not only entertaining but also educating" since, in the EFL class, songs can be exploited to improve the four skills in a relaxing and welcoming atmosphere". For Linse (2006: 38), songs and poems "are an excellent way to begin or end a lesson". For instance, they can be part of a warm up activity to "make the transition from their native language into English", while at the end of the lesson songs and poems may be the perfect opportunity to sing and chant "a piece of verse" (38). As a matter of fact, the use of famous songs is a powerful tool to foster motivation in the EFL class (Lenka, 2009: 9).

3.3.1 Methods and techniques to use songs in the EFL classroom

As regards song selection, Lenka (2009: 31) believes that "there are no rules for selecting a song". Nevertheless, this scholar highlights aspects such as the level of difficulty of the song, the curriculum, the sequence of the lesson as well as the classroom itself.

Kemma (2020: 906-907) presents the following structure to work with songs in class:

- 1- First of all, we have a Pre-Listening stage, in which key words are presented and the topic of the song is discussed.
- 2- While-Listening, which is the "main dish of the song" (906) with Gap Fill, activities to reorder the lyrics or correcting grammar mistakes (e.g. "I have wrote").

- 3- Finally, we deal with the Post-Listening stage, in which students discuss or write about the meaning of the song, the characters, the speaker, the addressee, etc.

As can be seen, this structure is similar to sessions devoted to common listening activities, but in this case we can resort to attractive songs for learners. As Kemma (907) asserts, EFL teachers “can make use of songs as tools to develop students’ abilities in listening, speaking, reading and writing in a relaxing and welcoming classroom environment”.

3.4 Challenges in teaching EFL through poetry

Up to now, we have analysed the different benefits and advantages in the use of poetry in the EFL classroom. Notwithstanding, we may also find a number of challenges in our classrooms as regards the use of poetry as a teaching resource. For example, according to Bobkina & Dominguez (2014: 251) “the most common problem is language itself, more specifically, syntax and vocabulary” on the grounds that “literary vocabulary and grammatical structures are often to be too complicated”, which sometimes may make reading activities too demanding for learners. Furthermore, Antika (2016: 28) explains that teachers “should be extremely careful while choosing the text”, given that the selected poems or verses “should have an appropriate level of complexity that challenges but not intimidate”. Likewise, students’ needs as well as their interests and background should be taken into account in the selection of the poem (Panavelil, 2011: 13 as cited in Antika, 2016).

Regarding poetry writing in the EFL class, Liao (2018: 10) admits that “it is not surprising that understanding poetry conventions and having insufficient vocabulary are considered as prominent obstacles”. Nonetheless, according to Liao (13), “having resistance from students should not discourage poetry writing instruction in ESL/EFL classrooms”, since ESL/EFL instructors can resort to additional materials such as vocabulary books, sound words, etc. as a means to overcome the possible problems they may face. Moreover, Liada (2008: 176) underscores the role of feedback from the instructor, for example, by means of checklists, since it might be “quite difficult for EFL students to develop their writing skills” through poetry.

4. POETRY USED IN THE EFL CLASSROOM

In this section, different poems and activities used in EFL classrooms will be analysed with the purpose of expanding our knowledge on how to implement the measures proposed by the CEFRL 2020 related to creative texts and literature. I will proceed to highlight different approaches used employing different types of poems. Panivelil (2011: 11) shows how the communicative approach is used in the EFL classroom in which “Robert Frost’s poem *Stopping by Woods on a Snowy Evening* is used as a model”. For Panivelil (13) “the teacher should enjoy the poem he/she chooses” in addition to resorting to “contemporary poems in which the syntax is more likely to be similar to that found in language textbooks”. In addition to all this, according to this scholar, shorter poems may seem easier to use in class “but longer ones like Frost’s *The Death of a Hired Man* provide a story, more contextual details, and development of character and plot” (13).

Santillán & Rodas (2020: 54) present a didactic proposal for the inclusion of poetry in the EFL classroom in two one-hour sessions with a number of activities designed for young adults which revolves around Elizabeth Bishop’s “One Art”. For the first session, these scholars propose different questions related to the topic of the poem which are used as warm up activities. Afterwards, during the engagement stage of 25 minutes, learners read and discuss “One Art” by Bishop and “predict the general message of the poem” (54), while the challenging vocabulary is also discussed in class. When it comes to formal features instead of analysing the meter, according to Santillán & Rodas (54), teachers should focus on “systematic repetitions” such as with the words “master” and “disaster” in the case of Bishop’s poem to understand the rhythm. Then, working in small groups, students discuss their interpretation of the poem and answer a number of questions related to the topic of loss as a pre-writing activity (55). In the second session, following Santillán & Rodas’ didactic proposal (55), students write their poems with no name and hang them on the wall, and at that moment, the “whole class is asked to stand up and read the compositions” in order to select one poem and discuss the meaning with its author.

On the other hand, Bobkina & Stefanova (2016: 687), in their study on how to promote critical thinking skills in the EFL classroom, resort to Kipling’s poem “If” given that “the characteristics of the poem (it reads as a piece of advice) make it highly attractive for students and suitable for EFL teaching”, in which students analyze the poem through different questions designed by the teachers.

Last but not least, regarding the use of classic poems in the EFL classroom, Dresden (2021: 55) asserts that “no one can argue that the drama of Shakespeare’s sonnets is as suitable for the English as a Foreign Language as any of Shakespeare’s plays”, since “they foster language awareness” while learners study vocabulary or other aspects of the foreign language as well as cultural elements, for example, analyzing the historical background. In this work, Dresden (56) presents Shakespeare’s “Sonnet 144” to be examined in class, in which learners reflect on the use of oppositions through characteristics of the Dark Lady and the Fair Youth as well as on the importance of the historical context to understand “issues such as love concepts and gender in Shakespeare’s times” through pre-, while-, and post-reading activities discovering how the love triangle challenges the notions of love and common relationships (55).

As we have studied in all these didactic proposals, EFL learners are placed at the centre of the teaching-learning process and they have to show a degree of autonomy to successfully carry out the different activities designed by teachers.

5. DIDACTIC UNIT

This didactic proposal tries to meet students' needs in secondary education as established by the current legal framework for Andalusia and promotes learners' communicative competence in English by virtue of poetry following the innovative aspects related to creative texts and literature presented by the new version of the CEFRL (Council of Europe, 2020: 25). Thus, through a wide range of activities, learners will discover important English-speaking poets as well as representative poems by means of a unit of work in which we also celebrate World Poetry Day, a celebration which takes place on 21st March. However, in addition to poems, a song has been included as songs are commonly regarded as another form of poetic expression (Kimball, 2013: 10). Likewise, students will learn how to write brief poems following the different descriptors proposed by the Council of Europe (2020: 67) for A2 and B1 levels.

As the Order 15th January 2021 for Compulsory Education (Junta de Andalucía 2021: 812) highlights, in order to be able "to communicate we need to be creative", thus the following activities and tasks will promote students' imagination and creativeness while they enjoy reading verses or learning interesting aspects related to important poets such as Shakespeare or Maya Angelou.

5.1. The school and its context

IES Ibn Jaldún is a bilingual public school which is located in Dos Hermanas, a big city near Seville, between a middle class neighbourhood called *Las Infantas* and a working class area known as *Los Potros*. In this school, we only find the four levels of ESO and the two levels of *Bachillerato*. Notwithstanding, this next academic year, a vocational training plan on gardening is going to be implemented. Regarding the school facilities, it is important to mention the well-equipped ICT room as well as the library, in which students can borrow the type of books they like. As indicated on its [webpage](#), this school is engaged in different plans and programmes as a means to improve the teaching and learning process:

- Bilingual Program
- *Aldea*, a program to make students aware of the importance of protecting our environment.
- Equality Plan to avoid sexist behaviours.

- School: A Place for Peace, in order to improve the atmosphere of the school and promote attitudes of respect and tolerance.
- Library Plan, to foster reading habits.

On the other hand, it is noteworthy that in Dos Hermanas there are two universities and a public library which is open 24 hours a day, thus for all these reasons this city is known as a *ciudad educadora* (an educator city).

5.2. The group of students

This didactic unit has been designed for the 4th year of Compulsory Secondary Education, the highest level of ESO. This group of 30 students has a good level of English which can be classified between A2+ and B1 levels, since they have been following the CLIL program in English in subjects such as Biology, Technology, Geography and History and there are no students with special educational needs. In addition, they show a positive attitude and enjoy learning English given that many of them usually watch their favourite TV series and read books in English. What is more, they are aware of the importance of learning foreign languages as the tourist sector is crucial for the economy of Seville. When it comes to the background of these students, most of their families belong to middle and medium low socioeconomic status with a good disposition to follow the tutor's advice.

5.3. Objectives

The learning objectives of this didactic proposal are obviously based on the stage and area aims set by the current legal framework for Compulsory Secondary Education in Andalusia, that is to say, the Order 15th January 2021 (Junta de Andalucía, 2021: 813), the new Royal Decree 217/2022 (Ministerio de Educación y Formación Profesional, 2022: 6) as well as the descriptors presented by the CEFRL 2020 related to creative texts and literature (Council of Europe 2020: 59, 67 & 108):

- To listen and understand simple poems and song lyrics according to the level.
- To interact orally in different communicative situations by means of role plays or oral presentations.
- To read and understand different types of texts (e.g. poems or biographies) as a means to extract general and specific information.

- To read for pleasure and personal enrichment.
- To write simple texts and short poems resorting to appropriate resources related to cohesion and coherence.
- To use the foreign language in a creative manner and recognise the English language as a means of artistic expression.
- To develop the capacity of working in teams using new technologies.
- To analyse and understand artistic expressions through poems, drama or songs.

5.4. Key competences

Following the indications established by the legal framework for Compulsory Secondary Education, through this didactic unit, by virtue of a wide range of tasks, our group of students are going to develop different competences, one of the most essential aspects of Compulsory Secondary Education on the grounds that EFL learners not only need to develop communicative competence in English, but also a number of skills and abilities that will allow them to be part of a society that is constantly changing (Junta de Andalucía, 2021: 812). As Royal Decree 217/2022 (Ministerio de Educación y Formación Profesional, 2022: 9) remarks, the teaching and learning process should focus on the development of the following key competences which will be part of this unit:

- a) Competence of Linguistic Communication, promoting oral and written interaction through creative activities which foster their communicative skills.
- b) Plurilingual Competence, resorting to L1 strategies to convey meaning.
- c) Mathematical Competence and Competence in Science and Technology
- d) Digital Competence: Since students work in the ICT room during the webquest or the final task, they develop both competences (c & d) searching for information on the internet or creating a PowerPoint presentation for the final task.
- e) Social and Civic Competence and Learning to Learn: As learners have to work in pairs and in groups in many discussions and debates they need to show respect for different opinions and wait for their turn to speak. While the competence of Learning to Learn is developed by virtue of the webquest or the final task as students have to search for information related to poets on the internet or find out how to write a haiku.

- f) Citizen Competence: thanks to poems such as Maya Angelou's "Still I Rise" students will be encouraged to learn values of respect and tolerance and they will avoid racist attitudes.
- g) Entrepreneurship Competence; learners will hopefully attempt show initiative to carry out their tasks in a successful and creative way (Junta de Andalucía, 2021: 812).
- h) Cultural Awareness and Expression: This didactic unit is closely related to this competence given that learners will find out about famous poets and some of their masterpieces. Furthermore, they will write their own brief poems to promote their creativity.

As we can observe, Royal Decree 217/2022 (28) introduces a new element: the Plurilingual Competence, which is described in this law as the ability to use different languages such as L1, L2, etc. to achieve communication. Therefore, the development of all these competences will be worked on in an integrated way through challenging activities and tasks such as the webquest to learn how to write haikus or the final task in which learners surf the internet to find information about famous poets. Meanwhile the key competences developed in each activity will be detailed in the description of each session.

5.5. Contents

When it comes to the contents covered in this didactic unit, following the elements established by Order 15th January 2021 (Junta de Andalucía, 2021: 832-837), we have four blocks of contents which are subdivided into different subsections in addition to the common linguistic-discursive contents. Thus, I have included in each block the elements studied in this unit in accordance with the current legal framework for Andalusia:

- Block 1: Comprehension of oral texts.
 - Comprehension strategies: text identification, comprehension of basic information transmitted by means of spoken language or the media (songs, videos).
 - Communicative functions: Establishment and maintenance of communication and discourse management.
 - Discourse and linguistic structures: Vocabulary related to nature, gender equality and relationships as well as phrasal verbs.
 - Phonological patterns, rhythm and intonation.
- Block 2: Production of oral texts: Expression and interaction.
 - Production strategies: Planification of well-structured and cohesive texts adapted to the addressee.
 - Sociolinguistic and sociocultural aspects: Use of proper register.
 - Communicative functions: Establishment and maintenance of communication and discourse management, offering opinions and viewpoints.
 - Discourse and linguistic structures: Vocabulary related to nature, gender equality and relationships.
 - Phonological patterns, rhythm and intonation.
- Block 3: Comprehension of written texts.
 - Comprehension strategies: Text identification, comprehension of general and essential information found in authentic texts.
 - Sociolinguistic and sociocultural aspects: Knowledge of cultural aspects by means of the internet and ICTs.
 - Communicative function: Knowledge expression
 - Discourse and linguistic structures: Vocabulary related to the environment, relationships, family, friends, etc.

Graphic patters and orthographic conventions

- Block 4: Production of written texts.
 - Production strategies: Coordination of general and communicative competencies to carry out the task in an appropriate way.
 - Writing texts on digital platforms and paper.
 - Writing expression taking into consideration the type of text.
 - Sociolinguistic and sociocultural aspects: Using a proper register.
 - Discourse and linguistic structures: Vocabulary related to relationships, friends and family.

Graphic patters and orthographic conventions
- Foreign language linguistic-discursive contents: Zero, first, second and third conditional.

5.6. Methodology

Thanks to motivating activities and tasks which revolve around thought-provoking poems as well as their authors, learners will play a crucial role in this methodology. In fact, according to the methodological guidelines found in Order 15th January 2021 (Junta de Andalucía 2021: 814), the use of active methodologies (e.g. task-based learning or projects) through real world activities should be fostered in the FL classroom in order to use the foreign language as a communication tool in addition to developing the different key competences. Regarding the use of the task-based approach, Nunan (2006: 22) states that this “form-focused work is presented...and designed to develop skills and knowledge” as well as to foster “the process of authentic communication”. Moreover, following Ellis (2003: 244), a framework is proposed for task-based sessions, for example, for those devoted to the webquest related to writing haikus or the final task in which each group studies a Romantic poet, learners are asked to follow these steps:

1. Pre-task stage: The activity is explained, the objectives of the task are described and learners plan the strategy to follow.
2. During task stage: Students work on the task/research for a set period of time.
3. Post-task: Finally, in this stage it is time for learners’ reports, for example, by means of oral presentations of their work.

As presented by the Order 15th January 2021 (Junta de Andalucía, 2021: 814), a key element in the teaching and learning process is to awaken and maintain motivation by promoting team

work or the ability to work in an autonomous way in which the use of ICTs plays a crucial role to attain our didactic goals.

Needless to say, through this didactic proposal, students will be at the centre of the teaching and learning process while they develop their language skills along with their key competences thanks to a number of activities in which poetry and creative texts are essential elements which will aim to enrich the learning experience as indicated by the Council of Europe (2020: 25).

5.6.1. Resources

Different resources are needed to achieve the didactic objectives and improve the teaching and learning process, therefore they should be varied and attractive for learners. In accordance with scholars such as Corbett (2003: 53, 33) or Acosta & Cajas (2018: 103-104), we have different types of resources and materials which can be summarised and divided into three main groups:

- Real or authentic materials, such as videos, poems, pictures or songs.
- Bibliographic materials, for example, textbooks or dictionaries.
- And, last but not least, technological resources or ICTs. For instance, the interactive whiteboard, computers, or online platforms such as YouTube.

5.7. Attention to diversity

Since all students have needs but not the same needs, different measures in attention to diversity need to be included in our methodology (Junta de Andalucía, 2021: 665).As previously stated, this group of students have a good level of English and a positive attitude. Nevertheless, due to the complexity of literary works and the fact that some students have an A2+ level while others have a B1 level, some adaptations in the design of the activities are necessary for those less advanced students to help them carry out the different activities and tasks in a successful way and finally attain the learning objectives and key competences (Junta de Andalucía: 2021, 666).

For Vazquez-Varela et al (2020: 1177) “in the secondary stage, the measures of attention to diversity must respond to the specific needs of the students”. Therefore, the main actions which will be put into practice for those less advanced students are the following:

- The formulation of questions can be shorter and more direct.
- Regarding reading and writing activities, these students may have a list of useful vocabulary.
- They may have extra time to finish their activities.
- When it comes to group work, these less advanced students will work with high achievers and will be assigned easier roles.

In addition, high achievers and super motivated students will have the opportunity to develop longer oral and written productions in which they expand the activities in a creative way providing, for example, longer viewpoints and analyses of the different literary works in addition to possible extra activities.

5.8. Sessions

In the following sub-sections, each 60' lesson will be described in depth, for example, explaining the different activities, timing, grouping as well as the possible measures in attention to diversity.

5.8.1. Session 1

In this first lesson, through two thought provoking poems, the teacher will focus on learners' oral skills: Listening and speaking, while key competences such as the Citizen or the Social and Civic Competence are developed by means of debates after reading Maya Angelou's poem "Still I Rise".

Activity 1: (5' teacher-student interaction):

As a point of departure, as a means to catch students' attention and break the ice, the teacher will ask the following questions to be discussed in class: *Is poetry boring? How would you define poetry?* Afterwards, they will watch the following poetic performance by Zephania and they will give their opinion about it:

https://www.youtube.com/watch?v=iHi6wIDaT1Y&ab_channel=BloodaxeBooks

Activity 2: (10' Pair work):

In this pre-reading activity, before working on Maya Angelou's "Still I Rise", learners will deal with some of the most challenging terms that they can find in the poem by means of an activity in which they have to match the vocabulary to the definitions provided by oxfordlearnersdictionaries.com:

- In pairs, match the following vocabulary to the definitions:

Bitter, gloom, wells, tides, haughtiness, swelling, daybreak

- Becoming bigger.
- An unfriendly attitude towards other people because you think that you are better than them.
- The time of day when light first appears.
- A regular rise and fall in the level of the sea.
- Very serious and unpleasant, with a lot of anger and hate involved.

- A feeling of being sad. Also darkness.
- A hole made in the ground to obtain oil.

Activity 3: (10' Individual work):

As a while-reading activity, students will listen to the poem read by the actress Nathalie Emmanuel:

https://www.youtube.com/watch?v=INUrpacGglQ&t=26s&ab_channel=EntertainmentTodate

At the same time, students will read a copy of the poem in which some grammar mistakes have been included. Therefore, learners will have to identify those mistakes and correct them (10').

Still I Rise
BY MAYA ANGELOU

<p>You may write me down in story With your bitter, twisted lies, You may trod me in the very dirt But still, like dust, I'll rise.</p> <p>Do my sassiness upset you? Why are you beset with gloom? 'Cause I walk like I've got oil wells Pumping in my living room.</p> <p>Just like moons and like suns, With the certainty of tides, Just like hopes springing high, Still I'll rise.</p> <p>Did you want to see me broke? Bowed head and lowered eyes? Shoulders falling down like teardrops, Weakened by my soulful cries?</p> <p>Do my haughtiness offend you? Don't you take it awful hard 'Cause I laugh like I've got gold mines Diggin' in my own backyard.</p> <p>You may shoot me with your words, You may cut me with your eyes, You may kill me with your hatefulness, But still, like air, I'll rise.</p>	<p>Does my sexiness upset you? Does it come as a surprise That I dance like I've got diamonds At the meeting of my thighs?</p> <p>Out of the huts of story's shame I rise Up from a past that's rooted in pain I rise I'm a black ocean, leaping and wide, Welling and swelling I bear in the tide.</p> <p>Leaving behind nights of terror and fear I rise Into a daybreak that's wondrously clear I rise Bringing the gifts that my ancestors give, I am the dream and the hope of the slave. I rise I rise I rise.</p>
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Poem taken from poetryfoundation.com

Activity 4: (10' pair work):

Analysis: Students, working in pairs, will have to read the last two stanzas in detail and, taking notes of the most remarkable terms, they will analyse their meaning as well as discuss the addressee of that poem.

In attention to diversity, slow learners will work with high achievers to help them carry out this activity.

Activity 5: (15' Group work):

The previous activity leads to a debate in class analysing the line *I am the dream and the hope of the slave* and they will have to think if they still live in a racist society as well as possible

measures to improve the situation. Thus, to carry out this activity, the class will be divided into two groups depending on their viewpoint, but all students have the opportunity to explain their own positions about this issue.

Activity 6: (10' Individual-class work):

To end the class, the teacher will ask students to imagine that they have the opportunity to talk with the author of the poem taking as reference the following question: *What kind of things would you tell her?* Thus, students will write a brief and imaginary letter to this poet reflecting on the meaning of her poem which will be corrected by the teacher.

Finally, before leaving the class, the teacher will ask students to find out some information at home about famous Spanish or English romantic poets and the main characteristics of their works, as this preparation will be necessary for the next session.

5.8.2. Session 2

In this session, devoted to reading comprehension and grammar, students are going to develop their Competence of Linguistic Communication working on reading and grammar activities through two attractive poems, for example, following the descriptor related to poems within the section on Reading as a Leisure Activity (Council of Europe, 2020: 59). These poems are William Wordsworth's "I Wandered Lonely as a Cloud" and Emily Dickinson's "If I can Stop One Heart from Breaking". Regarding grammar points, in this lesson, learners are going to practice the use of the zero and first conditional.

Activity 1: (5' Class work):

As a warm up and to test their previous knowledge, the teacher will ask the class if they know any Spanish or English speaking romantic poets as well as some of the main features of this type of poetry. The teacher will write those names on the board along with some of the most important features provided by learners.

Activity 2: (10' Class work):

Afterwards, in order to help them visualise Wordsworth's "I Wandered Lonely as a Cloud", learners will work on the important vocabulary matching the vocabulary to the pictures with the help of the teacher.

Twinkle, Milky way, glee, daffodil, bliss, jocund, solitude



Pictures taken from pixabay².com

Activity 3: (20' Pair work):

In this individual activity, learners will read “I Wandered Lonely as a Cloud” by Wordsworth and they will have to answer different questions related to the poem such as how the poet feels or give their personal opinion.

I Wandered Lonely as a Cloud
BY WILLIAM WORDSWORTH

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed—and gazed—but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude:
And then my heart with pleasure fills,
And dances with the daffodils.

Poem taken from poetryfoundation.com

- How do you think the speaker feels? Is the poem positive or negative?
- What types of tenses are used in the poem (when the present tense or the past are used?)
- Identify the different sounds which rhyme and describe them.
- Opinion of the poem: Why do you think this author wrote the poem?

² <https://pixabay.com/>

To help less advanced students, they will have the following list of useful vocabulary translated into Spanish as well as extra time if they need it:

List of useful vocabulary

-Float: flotar -vales: valles -crowd: multitud -flutter: estremecer
-stretch: extender -toss: sacudir -glee: alegría -gaze: contemplar
-wealth: riqueza -oft: a menudo -vacant: desocupado -pensive: pensativo

Activity 4: (20' Individual work):

Before working with grammar activities, the teacher will explain on the board the use of the zero conditional by means of sentences related to the topic of the poem, e.g. nature and feelings (e.g. If it rains, we get wet.) After that, they will read Dickinson's brief poem in which learners find an archaic form of the first conditional with *shall* in order to present this structure in context.

If I can stop one heart from breaking

by
Emily Dickinson

If I can stop one heart from breaking,
I shall not live in vain;
If I can ease one life the aching,
Or cool one pain,
Or help one fainting robin
Unto his nest again,
I shall not live in vain.

Taken from yourdaily-poem³.com

Firstly, students will be asked about the poet's attitude as a means to make them reflect on the message of this brief poem. Then, the teacher will also explain the use of the first conditional and students will do an activity in which they have to finish the sentences by using one of the two types of conditionals they have just studied. Finally, each sentence will be corrected on the board with the help of the teacher.

Complete the following sentences with the correct form of the verbs in brackets using the zero or first conditional:

1. If people _____ (lose) their jobs, they _____ (get) sad.

³https://www.yourdaily-poem.com/listpoem.jsp?poem_id=2330

2. My friends _____(be) very happy if I _____ (help) them with the problem.
3. If the weather _____(be) sunny next weekend, where _____we__ (go)?
4. If people _____(not use) sun cream, they _____(get, burn)
5. If it _____(rain) tomorrow, what _____you _____(wear)?
6. If somebody _____(heat) ice, it _____(melt).

Activity 5: (5' Class work):

To wrap up, following Dickinson's poem, the whole class will reflect upon the kind of things they can do to help other people by means of saying a shorter but similar poem finishing with the sentence "...I shall not live in vain". For example, "If I can help poor people, I shall not live in vain".

5.8.3. Session 3

In session three, students are going to listen to Beyoncé's "If I were a boy", a song which will be used to improve their listening skills and introduce the second conditional which is studied along with the third form of this tense. Moreover, learners are going to learn new phrasal verbs and work on values such as respect and equality thanks to Beyoncé's song.

Activity 1: (5' Class work)

As a point of departure for this session, learners are going to say which are for them are the most important values in a relationship explaining why while the teacher writes them on the board.

Activity 2: (10'Class work)

To test their previous knowledge, learners will be asked if they know the meaning of the following phrasal verbs and they will discuss their meanings with the help (and mimic) of the teacher:

*Come back, *throw on, *stick up for, *turn off, *roll out *take for granted

Activity 3: (15' Individual work)

In this listening activity, students will listen to “If I were a boy” by Beyoncé and they will have to fill in the gaps with the phrasal verbs above as well as correct possible grammar mistakes:

<p>If I were a boy, even just for a day I'd _____ a bed in the mornin' And _____ what I wanted, then go</p> <p>Drink beer with the guys And chase after girls I'd kick it with who I wanted And I'd never get confronted for it 'Cause they'd _____ me</p> <p>If I were a boy I think I couldn't understand How it feels to love a girl I swear I'd be a better man</p> <p>I'd listen to her 'Cause I know how it hurts When you lose the one you wanted 'Cause he's _____ And everything you had got destroyed</p> <p>If I were a boy I would _____ my phone Tell everyone it's broken So they'd think that I was sleepin' alone</p> <p>I'd put myself first And make the rules as I go 'Cause I know that she'd be faithful Waitin' for me to come home, to come home</p>	<p>If I were a boy I think I could understand How it feels to love a girl I swear I'd be a better man</p> <p>I'd listen to her 'Cause I know how it hurts When you lose the one you wanted (wanted) 'Cause he's _____ (granted) And everything you had got destroyed</p> <p>It's a little too late for you to _____ Say it's just a mistake Think I'd forgive you like that If you thought I would wait for you You thought wrong</p> <p>But you're just a boy You don't understand Yeah, you don't understand, oh How it feels to love a girl, someday You'll wish you were a better man</p> <p>You don't listen to her You don't care how it hurts Until you lose the one you wanted 'Cause you've _____ And everything you have got destroyed</p> <p>But you're just a boy</p>
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Lyrics taken from beyonce.com⁴

Activity 4: (20' Individual work)

In the following stage, the teacher will explain the second and third conditional and students will be asked to identify the type of conditional used in the song. Afterwards, learners will work on the use of these grammar points through the following activity:

4- Match 1-5 with a-e in order to make sentences:

1. If you listened to the teacher,
 2. If I had time,
 3. If my cousin had been more careful,
 4. They wouldn't have spent all their money on the car
 5. If she discovered the organisation of the birthday party,
- a) I would spend more time with you.
 - b) he wouldn't have had problems with his parents' car.
 - c) you would get better marks.
 - d) her friends would be angry.
 - e) if they had known it was broken.

⁴ <https://www.beyonce.com/track/>

Activity 5: (10' pair work-class work)

In the last activity of this session, students are going to put into practice the grammar structures they have learned by means of a speaking activity in pairs in which they have to imagine that they are rich, a politician or a superhero and say what they would do to improve society. Furthermore, they will take note of the main ideas and they will be discussed in class before the end of the lesson.

5- **Discuss:** What would you do if...?:

- You were rich?
- You were a politician?

Finally, imagine a problem you have faced, what would you have done if you had been a superhero?

As homework for the next session, students will be asked to find relevant information related to the life and works of Shakespeare.

5.8.4. Session 4

This session is devoted to one of the best writers of all time, William Shakespeare, thus students will discover masterpieces such as “sonnet 18” or *Romeo and Juliet* while they develop their creativity and speaking skills in a fun way.

Activity 1: (5' Class work)

First of all, as a warm up, the teacher will ask the relevant information related to Shakespeare students have found and it will be written on the board to be discussed.

Activity 2: (5' Pair Work-Class work)

Learners will watch a scene from the film *Shakespeare in Love* as a means to deal with the historical context through different questions which will be clarified by the teacher:



Picture taken from columnacero.com⁵

https://www.youtube.com/watch?v=gBCJlktzJs&ab_channel=Miramax

- Why do you think the woman was disguised as a man? Why do you think plays were so popular at the time?

Activity 3: (10' Pair work-class work)

Students must read the sonnet which appears in the film scene (“sonnet 18”) quickly and, then, they will have to discuss in pairs what the main topic of the poem is or the addressee. Afterwards, they will share their opinions with the rest of the class to discover new viewpoints and reach a conclusion.

Sonnet 18: Shall I compare thee to a summer’s day?

BY WILLIAM SHAKESPEARE

Shall I compare thee to a summer’s day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer’s lease hath all too short a date;
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm’d;
And every fair from fair sometime declines,
By chance or nature’s changing course untrimm’d;
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow’st;
Nor shall death brag thou wander’st in his shade,
When in eternal lines to time thou grow’st:
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.

From poetryfoundation.org

In attention to diversity, less advanced students will work with high achievers and they will have extra time if needed.

⁵ <https://columnacero.com/cultura/16266/cross-dressing-en-el-cine-una-lista-de-artistas-que-se-han-travestido-y-triunfar>

Activity 4: (25' Group work)

In this activity, we deal with improvisation drama taking as a reference the animated version of *Romeo and Juliet* created by the British Council.

<https://learnenglishkids.britishcouncil.org/short-stories/romeo-and-juliet>

During the video, the teacher will press pause and a number of students, which depends on the scene, will have to improvise that situation and imagine what can happen next. This is repeated with more moments in the video until all students have taken part in this fun speaking activity.

In attention to diversity, less advanced students will work with high achievers and will be assigned easier roles.

Activity 5: (5' Class work)

To finish the lesson, each group will choose their favourite improvisation drama play explaining why.

5.8.5. Session 5

In this session, we are going to focus on creative writing in English, since learners are going to learn, in the ICT room, how to write haikus by themselves through a motivating Webquest in groups of 4 students to also develop their competence of learning to learn as well as their digital competence.

Activity 1: (10' Group work)

As stated above, students are going to work in groups in the ICT room in order to learn how to write a haiku. But, as a point of departure they will watch the video “[what makes a poem a poem?](#)” carefully to answer the following questions:

- a. According to the video, how poems emphasize languages musical qualities?
- b. What is a haiku?

It is important to highlight that less advanced students will work with high achievers and will be assigned easier roles in the group.

Activity 2: (10' Group work)

Each group has to find haikus in English on the net and choose one the whole group likes. Then, by means of a spokesperson, each group will present their haiku explaining why they chose that poem.

Activity 3: (20' Group work)

In this activity, each group will have to surf the internet to find information on how to write haikus. Each member will write their own haiku to celebrate World Poetry Day and they will discuss as a group which haiku will represent the team.

In attention to diversity, less advanced students will work with the help of a high achiever and they will have extra time if needed.

Activity 4: (10' Group work-individual work)

Each author will read their haiku, which represents the group, to the rest of the class explaining its meaning, symbolism, etc.

Activity 5: (10' Group work)

To finish the session, each group will vote their favourite haiku explaining why and the best of them will be hung on the class wall.

5.8.6. Session 6

(60' Group work)

In this lesson, it is time to work on the final task, one more time in groups in the ICT room as there are enough computers and tablets for each student to search for information about a British Romantic poet and a representative poem with the help of a checklist in order to include all the information needed in a PowerPoint presentation. Therefore, through this session, students will develop their autonomy while they discover British romantic poets and some of their best poems by themselves. In fact, they become teachers and protagonists of the teaching and learning process, which can be highly motivating for them.

Group organisation and roles

From the very beginning of the session, each student must have a role in the group, for example, who has to find information on the net, the member who has to design the cover page, the student who has to search for a representative poem or the one who will have to include all the information in the PowerPoint presentation. Thus, each team will have a checklist with all the steps they need to follow and all the information they need to include for the oral presentation to the rest of the class which will take place in the following session.

FINAL TASK CHECKLIST:	
PRESENTATION OF A BRITISH ROMANTIC POET	
✓ or X	Follow the instructions and include all the required information:
	We have assigned the roles to each member of the group.
	After researching on the internet, we have found a famous romantic poet on the net and a representative poem.
	We have included information related to his/her biography: Birth, details about his life, death, etc.
	We have included relevant information about his/her literary style, important works, etc.
	We have selected a particular poem to be read in class.
	We have designed a cover for the PowerPoint presentation.
	We have decided the members who will take part in the oral presentation.
	We have decided what information we are going to include in the oral presentation.

5.8.7. Session 7

Oral presentation of the final task and question time (60' Group work)

In this session, the group leaders will present their projects orally with the help of a PowerPoint presentation in addition to the reading of a representative poem whose meaning or interpretation will be explained to their classmates. After each presentation, their peers will have the opportunity to ask questions related to their projects or poems.

5.8.8. Session 8

Check your Progress (Individual work-pair work)

In session 8, it is time to revise important contents and check what students have learned through all these lessons by means of a Progress Check, in which they have to complete different activities and grade their partners' productions for the sake of helping them become

the protagonists of their own learning process and make them aware of their strengths and weaknesses.

Activity 1: (10' Individual work)

As a means to test learners' reading comprehension, students will read the poem "Caged Bird" by Maya Angelou and they will answer a number of questions.

CAGED BIRD by Maya Angelou

The free bird leaps
on the back of the wind
and floats downstream
till the current ends
and dips his wings
in the orange sun rays
and dares to claim the sky.

But a bird that stalks
down his narrow cage
can seldom see through
his bars of rage
his wings are clipped and
his feet are tied
so he opens his throat to sing.

The caged bird sings
with fearful trill
of the things unknown
but longed for still
and his tune is heard
on the distant hill
for the caged bird
sings of freedom

The free bird thinks of another breeze
and the trade winds soft through the
sighing trees
and the fat worms waiting on a dawn-
bright lawn
and he names the sky his own.

But a caged bird stands on the grave of
dreams
his shadow shouts on a nightmare
scream
his wings are clipped and his feet are
tied
so he opens his throat to sing

The caged bird sings
with a fearful trill
of things unknown
but longed for still
and his tune is heard
on the distant hill
for the caged bird
sings of freedom.

Taken from poetryfoundation.org

- What does the caged bird stand for?
- According to the poem, who is the owner of the sky?
- What do you think "Grave of dreams" means?

Activity 2: (5' Individual work)

In this activity, to revise the different phrasal verbs studied in this unit, students will match each term to the correct definition:

Come back, throw on, stick up for, turn off, roll out, take for granted

- To put on a piece of clothing carelessly
- To support or defend somebody

- To return
- To be so used to somebody that you do not recognize their true value
- To stop the flow of electricity
- To move along a surface by turning over and over

Activity 3: (5' Individual work)

In this activity, students will review the use of the zero and first conditional through a traditional activity in which learners have to fill in the gaps with the correct form of the verbs in brackets:

- If we _____ (pollute) rivers, the fish _____ (die)
- If we _____ (not work) together, it _____ (be) very difficult to stop climate change.
- It _____ (be) a disaster, if we _____ (not help) each other.
- If you _____ (not water) the plants, they _____ (die).

Activity 4: (10' Individual work)

In the following activity, it is time to revise the use of the second and third conditional through an activity in which they have to decide which tense is appropriate as well as choose a suitable verb for the second half of the sentence.

- If I ____ (have) the courage, I would _____ many years ago.
- I _____ (be) very worried if I _____ the grammar points before an exam.
- If I _____ (be) you, I _____ (not) with that person.
- If we _____ (take) more money, we _____ the museum.
- What _____ (happen) if the team _____ yesterday?

Activity 5: (10' Individual work)

As an end to this Progress Check, we will finish reciting a brief but thought-provoking poem such as Benjamin Zephania's "White Comedy". Thanks to a dictation activity, students will test their spelling and listening skills while they write and also reflect on the use of some racist expressions.

Poem taken from <https://www.poemhunter.com/poem/white-comedy/>

I waz whitemailed
By a white witch,
Wid white magic
An white lies,
Branded by a white sheep
I slaved as a whitesmith
Near a white spot
Where I suffered whitewater fever.
Whitelisted as a whiteleg
I waz in de white book
As a master of white art,
It waz like white death.

People called me white jack
Some hailed me as a white wog,
So I joined de white watch
Trained as a white guard
Lived off the white economy.
Caught and beaten by de whiteshirts
I waz condemned to a white mass,
Don't worry,
I shall be writing to de Black House

Activity 6: (20' Peer evaluation)

In order to develop their competence of learning to learn and their autonomy, the teacher will put into practice a peer-evaluation in which each student will correct and grade a peer's production with the help and guide of the teacher, since each activity of the progress test will be corrected and discussed in class.

5.9. Evaluation

In this section, we are going to deal with evaluation, an essential element of the teaching and learning process given that assessment will allow us know if our methods and techniques are effective or if we have to introduce changes. In addition to this, Dylan (2011: 13) asserts that

a wide range of studies suggest “that integrating assessment with instruction may well have power to increase student engagement and to improve learning outcomes”.

5.9.1. Evaluation criteria

According to Ministerio de Educación y Formación Profesional (2022: 4), the different evaluation criteria are the referents which show the level of competence in each subject. Furthermore, following the same legal document, the evaluation of the learning process will be continuous, formative and integrative (10).

The evaluation criteria which will be used to assess this didactic proposal are available in the Order January 2021 for Andalusia and they are the following (Junta de Andalucía, 2021: 812):

Block 1: Oral comprehension

- 1.1. To identify the general meaning, essential information, and the most relevant details in brief oral texts, transmitted orally or through technical and articulated means in a formal, informal or neutral register and about day-to-day affairs. CLC, DC
- 1.7. To discriminate phonological patterns, rhythm, intonation, and recognize general meanings as well as communicative intentions. CLC, CLL

Block 2: Oral production: Expression and interaction

- 2.2. To know how to apply the most suitable strategies to produce monological or dialogical oral texts, with a simple and clear structure, adapting the message to patterns of the first language. LCC, CLL, SIE
- 2.6. To know and use oral lexical elements of common use to communicate information related to general topics which can be adapted to less frequent situations. LCC

Block 3: Comprehension of written texts

- 3.1. To identify essential information, the most relevant aspects and details of important brief texts, medium length, and well structured texts, written in formal, informal or neutral register about daily issues, topics of interests in printed and digital format. CLC, MSTC, DC.

3.2. To get to know and know how to apply the most accurate strategies for general comprehension of essential information, main ideas or relevant details. CCL, CLL, SIEP.

Block 4: Production of written texts: Expression and interaction

4.1. To write on paper or digital format, brief or medium length texts about topics related to personal interests or daily topics in a formal, neutral or informal register, using basic cohesion resources, orthographic conventions and common punctuation marks with a reasonable control of simple structures and lexicon of common use. CLC, DC, SIE

4.5. To show a good control of common syntactic structures and know how to apply cohesive elements to organise discourse (lexical repetition, ellipsis, deixis, connectors and frequent discursive markers). CLC, CLL, SIE

(Important: The different Key Competences linked to the evaluation criteria are not those available in Royal Decree 2017/2022, since the Order which develops that Law for Andalusia has not yet been published).

5.9.2. *Assessment tools*

Finally, when it comes to the assessment instruments, following Royal Decree 217/2022 in Article 15 (Ministerio de Educación y Formación Profesional, 2022: 11), these instruments should be varied, accessible and adapted to different learning situations to allow an objective evaluation. We can find a wide variety of instruments depending on the type of assessment. For example:

- Initial: By means of warm up activities in which learners previous knowledge can be tested.
- Formative: Through daily observation, classwork, learners' notebook, etc.
- Final: After the unit, for example, resorting to traditional exams or even the final task, which can be assessed by means of a rubric such as the one that we can observe below:

POOR	NOT ENOUGH	GOOD	EXCELLENT
<u>TEAM WORK</u>			
Students needed help to start & organise the work from the very beginning. 0,25 points	They needed help but they managed to finish the project. 0,50 points	They carried out the project by themselves but, sometimes, help was necessary. 1 point	They carried out the project without problems working as a group from the very beginning. 2 points
<u>TIME MANAGEMENT</u>			
They didn't finish the task on time or it was presented with many missing parts. 0,25 points	They finished on time but some parts of the project needed more information. 0,50 points	They finished on time but they needed more time to develop a better work. 1 point	They finished the project successfully on time and the final product is excellent. 2 points
<u>ORAL PRESENTATION: PRONUNCIATION & DISCOURSE MANAGEMENT</u>			
Poor oral presentation with many mistakes in terms of pronunciation and cohesive elements. 0,25 points	The student shows problems with the oral presentation as well as its cohesive devices. 0,50 points	Clear oral presentation but a wider variety of cohesive devices is needed. 1 point	The student shows a perfect command using a wide range of elements of cohesion and coherence. 2 points
<u>CONTENT</u>			
Copy-paste is noted on the PowerPoint Presentation or its quality is too low to understand its content. 0,25 points	It's relevant and original but the work is too short or too many mistakes in terms of grammar are noted. 0,50 points	The content on the PowerPoint is relevant and original enough although it shows some grammar mistakes. 1 point	PowerPoint presentation with attractive as well as original content and without relevant mistakes. 2 points
<u>POWERPOINT PRESENTATION</u>			
Very low quality presentation, with problems when answering the questions. 0,25 points	Despite the low quality presentation they tried to answer the questions. 0,50 points	The students designed a good PP presentation but struggled when answering the questions. 1 point	Perfect presentation of the Romantic poet with very good answers for all the questions related to the project. 2 points
MARK: /10			

6. CONCLUSION

Through this Master's Thesis, the use of poetry has been introduced in the Andalusian EFL classroom as a powerful tool which provides invaluable benefits, be it motivation to read and learn or cultural awareness. In addition, different approaches related to the use of poems in the EFL classroom have been analysed as a means to design a didactic unit following the innovative aspects related to literature included in the CEFRL published in 2020, in which the use of creative texts within mediation plays a major role to learn foreign languages.

In this dissertation, the didactic unit has been created for the 4th year of CSE to meet students' needs in a motivating way thanks to a wide variety of activities in which we find masterpieces such as Maya Angelou's "Still I Rise", William Shakespeare's "Sonnet 18" or Beyonce's "If I were a boy". In the EFL classroom, these poems and songs engage learners to improve their learning experience and the four main language skills (listening, speaking, reading and writing), for instance, working on a project, a webquest or "simply" reading and writing poems while they also learn grammar points.

Furthermore, since the development of learners' Key Competences is one of the most important aspects of compulsory secondary education, the use of new technologies have been included for the sake of working on the Digital Competence whilst they boost students' Competence of Learning to Learn or their Social and Civic Competence, for example, working in groups in sessions related to the webquest or the final task, in which students learn how to write brief poems by themselves or discover famous poets and poems written in English, aspects which enrich their learning experience in the EFL classroom thanks to this didactic proposal.

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