



Universidad de Jaén
Centro de Estudios de Postgrado

Trabajo Fin de Máster

**TRAVERSING NO MAN'S LAND –
THE USE OF BRITISH WWI
POETRY IN THE ENGLISH
CLASSROOM.**

Alumno/a: Suárez Cobo, Juan Álvaro.

Tutor/a: Prof. D. Yolanda Caballero Aceituno.
Dpto: Departamento de Filología Inglesa.

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Abstract

Literature, under its different formats, was for some time left outside the curricula of language teaching programs due to the dominance of methodological procedures springing from the Grammar/Translation approach. However, after a thorough change in attitude that led to the vindication of practicality and the promotion of communication in language teaching, literary productions regained their relevance as sources of authentic material for language learners and instructors. In this regard, the present Master Thesis provides an account of the status and use of literature for language teaching, focusing on the procedures that can be seen as the most adequate ones for the exploitation of literary texts in the EFL classroom. It also ponders on how these strategies can be applied to the inclusion of British WWI Poetry within the language teaching program. Once this theoretical framework has been completed, a didactic unit is to be presented in order to successfully show the exploitation of this poetic genre in the process of language teaching.

Keywords

Literature, Language Teaching, English as a Foreign Language, Poetry, Cultural Approach, Reader-Response Approach, Personal Growth Model.

Resumen

La literatura, en sus diferentes formatos, fue dejada fuera de los currículos de los programas de enseñanza de idiomas debido al control de procedimientos metodológicos surgidos de la metodología de gramática/traducción. No obstante, después de un profundo cambio de actitud que llevó a la reivindicación de lo práctico y la promoción de la comunicación en la enseñanza de idiomas, las producciones literarias recuperaron su importancia como fuentes de materiales auténticos tanto para profesores de idiomas y su alumnado. Por este motivo, este Trabajo de Fin de Máster ofrece un recorrido por el estatus y uso de la literatura en la enseñanza de idiomas, centrando la atención en los procedimientos que pueden ser vistos como más adecuados para el uso de textos literarios en la clase de idiomas. También reflexiona en cómo estas estrategias pueden ser aplicadas al uso de la poesía inglesa de la primera guerra mundial en el programa de idiomas. Una vez se haya completado este marco teórico, se presentará una unidad didáctica para ejemplificar patrones de trabajo con este periodo literario en el aula de lenguas extranjeras.

Palabras Clave

Literatura, enseñanza de idiomas, Inglés como Idioma Extranjero, Poesía, Enfoque Cultural, Enfoque de la Respuesta del Lector, Modelo de Crecimiento Personal.

Table of Contents.

| | |
|--|-----------|
| Part A – Theoretical Framework of the Master Dissertation..... | 4 |
| 1. Introduction: Justification of The Choice of Topic and Discussion of its Current Relevance. | 4 |
| 2. Objectives Sought Via The Completion Of The Present Project..... | 8 |
| 3. Methodological Procedure To Be Applied For The Completion Of The Research Project..... | 12 |
| 4. State Of The Art. | 20 |
| 5. Significance Of The Poetic Compositions Chosen As Part Of The Master Dissertation And Of Its Didactic Unit. | 25 |
| a. Rupert Brooke’s ‘The Soldier’ and The Exaggeration Of Patriotism And Nationalistic Beliefs. | 25 |
| b. ‘Break of Day in the Trenches’ and Isaac Rosenberg’s Expression Of War’s Futility..... | 27 |
| c. The ‘Old Lie’ and Wilfred Owen..... | 30 |
| d. Siegfried Sassoon And The Depiction Of The Crudity Of War..... | 31 |
| Part B – Didactic proposal. | 34 |
| 1. Didactic Unit. | 34 |
| a. Title: Traversing No Man’s Land. | 34 |
| b. Justification. | 34 |
| c. Contextualization..... | 35 |
| d. Objectives..... | 36 |
| i. Stage Objectives..... | 37 |
| ii. Foreign Language Objectives. | 37 |
| iii. Didactic Objectives..... | 38 |
| e. Key Competences. | 38 |
| f. Content. | 42 |
| i. Sequencing And Number Of Sessions. | 43 |
| ii. Methodology..... | 43 |
| iii. The Teacher’s Role. | 44 |
| g. Materials and Resources. | 44 |
| h. Transversality and Cross-Curricular Issues. | 45 |
| i. Interdisciplinarity..... | 45 |
| j. Lesson Plan: Step by Step Account. | 47 |
| k. Attention To Diversity..... | 57 |

| | | |
|----------------------------------|---|-----------|
| 1. | Evaluation. | 58 |
| i. | Evaluation Criteria..... | 58 |
| ii. | Assessable learning standards. | 59 |
| iii. | Instruments Of Evaluation. | 60 |
| iv. | Evaluation Of The Teaching Process. | 60 |
| 2. | Conclusions and Discussion Of Results..... | 61 |
| 3. | Bibliography..... | 63 |
| a. | Primary Sources..... | 63 |
| b. | Secondary Sources..... | 63 |
| i. | Reference Material..... | 63 |
| ii. | Legal Documents. | 66 |
| iii. | Webography. | 67 |
| PART C – Appendixes. | | 68 |
| 1. | Appendix I – Presentation on War Poetry from Session 1. | 68 |
| 2. | Appendix II – Quiz on WWI from Session 1. | 69 |
| 3. | Appendix III – Lyrics of “The Green Fields of France” by the Furey Brothers and David Arthur..... | 70 |
| 4. | Appendix IV – Teacher’s Evaluation Questionnaire..... | 72 |

Part A – Theoretical Framework of the Master Dissertation.

1. Introduction: Justification of The Choice of Topic and Discussion of its Current Relevance.

As far as it is possible to argue, one of the central reasons that have prompted my choice of the topic of British WWI Poetry as the driving force and foundation for the construction of the present English as a Foreign Language Master Dissertation and didactic proposal is a personal interest on such subject from an early stage of my English Studies Degree.

The particular context in which this dreadful conflict unfolded, with thousands of soldiers volunteering to fight in the name of civilization in order to fulfil what they considered their patriotic duty, has left a unhealed scar in Western civilization with a confrontation that was destined to be replicated two and a half decades after when WWII commenced. British soldiers were able to seize the readership's imagination through their literary productions, because they managed to convey the general mood when Britain's younger manhood was sucked out of their residences. Thus, this organised anti-civilisation process where the machinery of slaughter was refined to its utmost stages was depicted as savage in the crudity with which they reflected upon the cruel events ensuing during the Great War. These dreadful happenings, springing from what can be considered as the first modern war fought by humanity, have helped shape not only present-day attitudes towards irrational blood shedding but also the public opinion regarding this type of conflicts at the time these texts were written.

Britain's general public opinion towards this conflict was both altered and encouraged once casualties began to increase, especially after prominent figures like Rupert Brooke (1887 – 1915) died. Despite the fact most poets were aware of the cruellest aspects of this war, it was not until the first battles commenced that people back in England and around Europe began to worry about the most adverse side of war. Thus, poets wrote about the harsh conditions they had to deal with, the constant loss and waste of human lives and the overall foolishness surrounding higher ranks in the army. Back in the UK, a change of attitude towards war could be perceived when news about severe casualty figures and news about the front reached the general public. This perceivable shift in public opinion implied volunteering for this war and being killed while fighting there was no longer seen as an honourable but rather as a dreadful destiny for thousands of youngsters who thought they were to fulfil their righteous duty with their country. Therefore, from an initial feeling of optimism both poets and soldiers found themselves in the midst of the transmission of the suffering associated with war and the emerging opposition to the political agenda of their nation, in clear contrast with the patriotism and nationalism promoted during the early stages of the war, sometimes by poets who did not engage in combat themselves. This can be

demonstrated by the fact that, for poets like Brooke, this war supplied a context that “[...] was seized upon by a public hungrier for heady heroics [...]” who did not focus on the experience of grief but on nationalistic exaltation (Medina, 2007, p. 69).

Aside from these aspects, the sheer dehumanizing process the Great War brought with itself reduced human lives and their expenditure to a trivial matter, with nations simply recruiting increasingly high figures of volunteers tricked to allegedly fulfil their duties with their countries. Thus, this situation essentially meant human life was to be toyed with as easily as one could do with beasts, proving humans were devoid of the very condition that constituted their self. Additionally, the constant contact between soldiers and vermin, namely rats in the , only served to increase that feeling of dehumanization, promptly causing many to suffer from severe mental breakdowns when combined with the non-stop threat of death.

Analysing this array of components that helped shape the conflict and the poetry composed during its duration is of paramount importance since these are what sparkeded my personal interest on such a topic and its literary productions when I first heard of it. I will discuss how such a horrid and horrendous event gave poets like Rupert Brooke (1887 – 1915), Isaac Rosenberg (1890 – 1918), Wilfred Owen (1893 – 1918) and Siegfried Sassoon (1866 – 1967), among others, the necessary experiential material to compose works that convey emotions and topics that are so intricate and relevant for the public nowadays as they do in ‘The Soldier’ (1915), ‘Break of Day in the Trenches’ (1916), ‘Dulce et Decorum Est’ (1920), ‘Suicide in the Trenches’ (1918) and ‘Counter-Attack’ (1918). The strength and symbolism with which they deal with topics like heroism, the futility of war and its absurdity, physical and emotional death, and the resignation of many soldiers became central topics in these poems. All in all, this evinced that no matter what happened or how the war actually ended, there is nothing sweet and honourable in dying for one’s country, as Wilfred Owen himself would have observed.

Rupert Brooke and ‘The Soldier’ struck my attention since the poem was read after I had dealt with the texts of the other authors mentioned above. It clearly personifies a sheer contrast with the attitude evinced by them. For him, the conflict “[...] supplied a central moral purpose and a focus for self-transcendence that rescued him from complex neurotic conflicts. Thus his rhetoric distanced human sacrifice from the realities of the battlefield [...]” (Medina, 2007 p. 69), offering the public those heroes they most needed. ‘The Soldier’, in this vein, exemplifies “[...] a mood of dedication to England [...]” (ibid, p. 69), an attitude that was initially adopted by those volunteers who promptly answered the call to ranks.

With Isaac Rosenberg and Wilfred Owen, what caught my eye is their respective attitude towards war. On the one hand, Rosenberg’s ‘Break of Day in the Trenches’ presents day-to-day experiences with a quiet and quasi-tranquil tone, where there is

only resignation and hope as he describes his surroundings and his present situation as they are. Being enveloped by noise, death and decay, Rosenberg simply chose to focus on his own experiences, which unfortunately happened to include the horrors that characterized trench-warfare life. By means of his poetry, and especially with 'Break of Day in the Trenches', he "[...] delineated the physical and emotional realities of war with unsparing accuracy" (Medina, 2007, p. 70). Owen, on the other hand, chose as topics war and its inherent grief to cover anti-patriotism and the farce lying behind military glory. He describes with great realism life in the trenches, the roughness of combat and the suffering of young soldiers. The poem 'Dulce et Decorum Est', as Medina (2007) argues, attempts to convey the horror of war to the public back in his country while evincing that the what soldiers were told before joining the war, that dying for one's country was the righteous thing to do, is merely an old lie (p. 81).

Finally, Siegfried Sassoon, in consonance with Owen, became of interest to me due to his overtly aggressive and realistic take on war poetry devoid of grace and sophistication, influenced by his own personal experience at the frontline where he was wounded a few times while witnessing how numerous soldiers were killed day after day as Medina claims (2007, p. 85). With 'Suicide in the Trenches' and 'Counter-Attack' as well as his other texts, he is to be probably considered as the poet who best managed "[...] to tear away false literary wrappings from the reality of the war [...]" (Medina, 2007, p. 71), a situation which led him to publicly denounce the nonsensical continuation of war. Like Owen, he managed to demolish the conventional take on the alleged nobility public opinion thought characterized war in order to both fool and reassure their optimism towards the conflict.

These are the reasons laying behind the selection of both the topic and the works to be employed as the framework for the completion of the Master Thesis and the different activities ascribed to the sessions in connection to the content to be covered as part of the subject curriculum. It is also relevant to comment on the present-day relevance this topic has and why it has been chosen in connection to current worldwide affairs.

February 24th 2022 became the day not only Europe but the whole of humanity witnessed again an event which was thought to be something belonging to the past century, the invasion of a country in European grounds, Ukraine, by one of the biggest military powers in history, Russia. The war declaration that ensued this aggression was something public opinion had already anticipated, given the level of violence of this unjustified attack to a democratic country. Whatever the actual reasons, be them political, social or economic, laying behind the decision that prompted Vladimir Putin to invade and declare war to Ukraine, this atrocity is undeniable and its inherent crimes bring memories of an alleged distant past that should not have been even thought of since Europe witnessed not just one but two World Wars that, among other reasons,

came about due to exaggerated nationalistic beliefs of superiority that served as a justification for them.

Therefore, it only seems suitable to choose such a particular topic to elaborate the didactic unit and its activities, since it is possible to establish some connections between both conflicts in terms of the impact that one had and the other is having and will have on public opinion and on the lives of those who fight for their countries. Although it may seem controversial at first, one can possibly establish a connection between the motivations behind the combatants of both conflicts, yet it is unclear at this early stage of the Russian invasion of Ukraine if the attitude towards participating in it will shift, just as happened when the duration of WWI stretched far from its initially assumed length.

The take on nationalism and heroism that British society and its military had during the early stages of the war seems to echo the motives Ukrainian soldiers have, aspiring to fulfil their duty with their country just as British soldiers did when first volunteering. This attitude could and can be seen whenever Ukrainian soldiers and volunteers were asked about their motivation to risk their lives for greater good, that is, defending their country from unjustified foreign aggressions. Yet, as the situation is still unfolding nowadays it may not be possible to witness the change in perspective that ranks could experience as the conflict stretches over time, unlike what happened with British soldiers and soldier-poets who wrote about the war, moving from expressing the exaggeration of nationalism to the transmission and representation of the cruelty of war and its absurdity.

In this vein, the selection of this topic intends to help students realize that any conflict like this one can unfold at any given time, severely altering the lives of many individuals who are forcefully dragged into a fight they never asked to take part in. Moreover, it also seeks to raise awareness on the mental toll a war like this can have on all the people involved, giving students the chance to get a glimpse of the psychological effects a war like WWI had on those fighting it through the array of poetic productions selected for the lesson plan. Aside from these aspects and taking into consideration that the didactic unit is to be carried out in Spain, country to which the educational centre belongs, it is possible to establish a further connection between British WWI poetry and the texts composed during the Spanish Civil War to show that an issue such as the Great War was not something isolated, but a conflict that, to a given extent, was repeated here in Spain with both the physical and psychological impact it had on combatants and public opinion alike. Thus, the exaltation of heroism and nationalistic beliefs present in British poetry from that period, as well as the conveyance of the futility of war and its irrationality can also be perceived in the works of Spanish poets like Miguel Hernández, Pablo Neruda or Rafael Alberti, giving way for the establishment of a relation between both bodies of literary productions.

Last, I do strongly believe that the employment of literary productions, belonging to either poetry, narrative or drama formats, as part of the English as Foreign Language should be vindicated since “[...] with the promotion of use of authentic materials in language classes, literature has gained a significant role in setting real examples of language use and in developing student’s awareness over English Language” (Avara, 2021, p. 64). Therefore, students will be exposed, via these texts, to authentic examples of the target language being used in context, enabling them to simultaneously train and push forward their linguistic competence. Besides, and focusing on poetry, it is possible to argue that it “[...] has the ability to allow for a deeper understanding of culture, it is a vehicle for self-reflection and self-expression, and it is one of the more liberating aspects of the subject of English” (Diehl, 2021, p. 4). Apart from exposing students to genuine target language material that will help them improve their linguistic skills, with the employment of poetry students will be given the chance to develop their critical thinking abilities as no poetic text holds a single interpretation, being it up to the readers themselves who may turn to their knowledge and socio-cultural backgrounds to approach the productions. Consequently, poetry grants students the chance to use this information to “[...] share their ideas freely where they can connect to their personal feelings [...]” (Rejina, 2021, p. 5).

2. Objectives Sought Via The Completion Of The Present Project.

Despite the fact the objectives related to the didactic unit are to be dealt with in its corresponding section later on, within the lesson plan itself, it is necessary at this stage to lay out the basic purposes and aims that the present project seeks to fulfil. This will be carried out taking into account both the foundational material and the specific literature used to articulate the unit and the specific genre the array of works belongs to: British WWI poetic texts written by Rupert Brooke, Isaac Rosenberg, Wilfred Owen and Siegfried Sassoon.

As far as it is possible to argue, one of the central and fundamental objectives to be sought with the design of the didactic unit is that of vindicating the employment of literary productions as part of EFL course syllabi. Although the claim that it was mandatory to study canonical words, be it in one’s native or target language, was previously hold to support the view that their scrutiny was necessary in order to assure a proper education, this perspective does not consider the limitless possibilities that language learning can provide to students through the exploration and exploitation of literary texts. Thus, a reductionist and highly restrictive approach to literature has been traditionally fostered, disregarding its value for learners and language students alike. Pondering on this, this Master Dissertation seeks to destabilise traditional claims regarding the inclusion of literature in language learning programs. In the past, some believed that literary texts “[...] contributed very little to the utilitarian objectives of

language teaching [...]” (Rush, 2006, p. 72), thus evincing that the attitude towards literature was based on its reduction to canonical works, which in most occasions had almost no application to language learning.

To advocate for the inclusion of literature as part of language courses outlines, one can turn to some of the most interesting aspects of literary texts, which, regardless of their genre, can contribute to fostering the four communicative skills. Moreover, literature and its diverse manifestations provide students with “[...] all levels of language from the simple conversation to elevated, sophisticated use of language in context” (Avara, 2021, p. 65), simultaneously exposing them to either simpler structures and lexis or to more sophisticated and complicated examples of language use in its proper setting. Previously, it has been stated that, via the use of literature, students are directly exposed to authentic manifestations of their target language in use, and this can be coupled with the fact that, for non-native speakers of the language, “[...] expressions of popular culture such as pop music, magazines, TV shows and such like may in fact be of greater practical use” (Rush, 2006, p. 74). This elicits the need to expose students to real-life target language material, be it high-brow or popular, in order to properly understand not only linguistic features of a given language but also its cultural aspects.

Together with these aspects, the shift in attitude towards the inclusion of literature from the 1980s onwards led to the adoption of Communicative approaches to language teaching and learning. This newly coined tendency acknowledged the importance of real-life material usage in EFL learning contexts, evincing

[...] it is important for the EFL teachers to integrate as many literary texts as possible into their syllabus so as to encourage the learners to be actively involved in classroom activities and to promote the use of spontaneous use of real-life language. (Avara, 2021, p. 79)

The idea above can be complemented with the belief that exposing language learners to literature can help improve their grammatical and overall lexical knowledge by being in direct contact with different stylistic and linguistic patterns. Furthermore, the exploitation of literature can be linked to an additional dimension that is likely to foster and promote its inclusion in language course syllabi, that is: increasing the chances of students’ personal growth. In this regard, any “[...] student is here encouraged to express personal opinions on a text, and relate any intellectual or emotional response to his or her own experiences” (Rush, 2006, p. 76). Yet, in order to achieve this goal, students will be required to increase and focus on their direct interaction with the productions they will be asked to work on. All in all, it can be argued that literature “[...] exposes students to complex themes and fresh, unexpected uses of language” (Ojeda Pinar & Torralbo Jover, 2012, p. 1), thus prompting not only student engagement and linguistic improvement but also personal investment and growth via

the transmission of their interpretations when they are asked to personally answer and interact with the texts.

Following another of the aims to be fulfilled by the present lesson plan, the justification of having chosen poetry as the literary genre to be used as the thread to craft the didactic unit and its different sessions and tasks, can be linked to the previously mentioned aim of advocating the use of literature in language learning environments. As far as it is possible to argue, any poem (disregarding its length, author, genre, topic or context where it has been produced) can be seen as “[...] the intensely personal expression of its creator” (Rush, 2006, p. 75). This would only suffice to justify the choice of any poem as material for EFL contexts but one should also consider the fact that any approach to poetry within learning situations provides students with ample material to reach a deeper understanding of the different and, at some times, unique meanings associated to poetic texts. This accounts for the personal experiences and interpretations of each reader and, to achieve so, these are to be presented not simply as written words on worksheets but also as material to be can interact with, conveyed via audio-visual means.

In this vein, the use of poetry in EFL learning contexts also serves to cultivate the four basic English language competences: listening, speaking, reading and writing. As for the first one, poetry gives students the necessary tools to visualize rhythm and sounds in their context while simultaneously grasping the overall atmosphere conveyed by each production. Regarding speaking, poetry opens up the possibility of encouraging student debates in class so as to discuss and communicate their understanding and the possible connections established between the texts and their personal experience. Concerning reading, poetry sharpens interpretative and deciphering skills while offering “the opportunity of reading between the lines and beyond [...]” (Avara, 2021, p. 75) to assist students in the process of unfolding their creativity and imagination when analysing the texts. Last, in order to improve writing skills, literature can be seen as reference material students can turn to when composing their own productions and when recording their thoughts and opinions in a written format.

That literary productions hold multiple meanings and that they demand a certain level of investment on behalf of readers/students is no matter of debate, not heeding what genre you are opting for, and the case for poetry is no different. Disregarding what poetic production one is to be dealing with, “[...] the reader is also expected to respond to the poem on a personal level” (Rush, 2006, p. 75), establishing a personal relation with the voice, thoughts and feelings of the author.

Lastly, this project pursues the objective of employing British WWI poetry as part of language learning programs to provide students with, at least, an introduction to this topic and its main poets with their most representative works while opening up the

possibility of giving learners the chance to connect the themes of these productions with current and prior affairs. Besides, considering students are likely to come from Spain, this thematic relation can be extended to past national affairs such as the Spanish Civil War and the poetry written at that time. Taking into account the specific genre the selected texts belong to, making an overview of its main features is necessary because “a poem requiring background knowledge of the social or historical milieu from which it came needs a proper introduction [...]” (Rush, 2006, p. 76) to be carried out by the teacher to ensure students’ understanding of the themes and issues being dealt with in the poems. In addition to this, any literary text chosen to be part of the language syllabi has to be selected with well-defined criteria in mind to guarantee students are able to acquire as much knowledge as possible: in consequence no particular theme should be disregarded.

Any given poetic genre can offer learners countless reference material for linguistic and communicative competence development and, in this regard, “the teacher need not be shy of choosing poems with historical themes” (Rush, 2006, p. 81). This notion comes to support the intention of this lesson plan: the usage of British WWI poetry within EFL learning contexts, since this type of poems serve to develop the students’ critical thinking abilities. Moreover, the poetic texts will assist learners while drawing any type of potential relation between the array of poems and their themes and present-day affairs like the unjustified Russian invasion of Ukraine by making reference to the exaggeration of nationalism and heroism conveyed in the poetry of the Great War. Therefore, students will be asked to draw on their personal experience and cultural knowledge to establish relationships between the poems and current European issues. By doing this, they are expected to ponder on the productions from a historical, social and political background that may help understand why the claims made by Brooke, Rosenberg, Owen and Sassoon still echo the public opinion whenever a new absurd and outrageous conflict unfolds anywhere around the world. Undoubtedly, learners will address this issue reflecting upon their prior knowledge on similar affairs and, to properly convey their thoughts, they will push forward their already existing target language knowledge so as to ensure an appropriate transmission of their opinions regarding this matter.

This objective of vindicating British WWI poetry in English as Foreign Language course syllabi is also supported by an intention to posit works belonging to this tradition as well as the selected texts as a source of historical information on the Great War. Leaving aside stylistic, linguistic aspects and notions related to the main themes being conveyed, these poems should also be viewed as genuine reference material to understand how the conflict itself unfolded. That the poets themselves projected their experiences as enduring physical and psychological suffering led to the establishment of the myth of British soldier-poets as resilient to ever-enduring hardships while promoting

an extreme sense of patriotism. Such a concept was closely linked to the country itself and its tradition of verse-writing, being “[...] the one art in which English surpasses all other languages and in which Britain defeats its enemies” (Ribeiro, 2018, p. 111). Taking this into consideration, it is no surprise this poetic tradition was and, to a certain extent, is still perceived as a narrative of pity, suffering, disillusionment and memory, which comes to demonstrate that the “poems written by Owen and his peers are now perceived as concerned mostly with poetry and with remembrance” (Ribeiro, 2018, p. 112).

Subverting this ‘traditionalist’ consideration of British WWI poetry and positing it “[...] as a historical source about the experience of the First World War [...]” (Ribeiro, 2018, p. 113) is another purpose to be sought by the didactic unit and its desire to include this matter in English language programs for the second year of Non-Compulsory Secondary Education (NCSE hereafter).

3. Methodological Procedure To Be Applied For The Completion Of The Research Project.

As far the present research project is concerned, literature in its poetic manifestations is to be employed as the framework to design the didactic unit being proposed here. Taking into account the unique features that define literary productions in general, to properly implement British WWI poetry as part of the EFL teaching syllabi a multimodal methodology will be fleshed out in order to offer students the best conditions and environment to make the best out of language learning through literature while simultaneously assisting teachers in the improvement of the different materials they will employ in the sessions. Thus, the three main methodological approaches that will be used are the Personal Growth Model, the Reader-Response Approach and the Cultural Approach to language teaching via the implementation of literature, which are to be detailed to show their applicability to the teaching of English. Their combination into an integrated approach will benefit from the strengths of each procedure while serving to overcome their weaknesses after being merged. Aside from these elements, some comments on the criteria to use when selecting the texts for the lesson plan are to be included so as to elucidate the selection process they have undergone.

Whatever are the circumstances and environments where language teachers fulfil their duty of helping learners get an appropriate level of communicative and linguistic competences, language learning also assists in “[...] acquiring the ability to interpret discourse in all its social and cultural contexts” (Savvidou, 2004, para. 2). Approaching the teaching of literature in an EFL learning and teaching course program requires a mixed procedure that ensures a balance is established between the different strategies so as not to promote a learning process that is neither completely teacher nor learner

based. Given poetry is the genre chosen to compose the project, it has been perceived as a source that “[...] enables students to explore meaning making from a multimodal perspective” (Diehl, 2021, p. 25), thus suggesting it is no different from other literary expressions as any of these can and should be approximated from a multimodal perspective.

This multi-theoretical course of action, as stated before, combines three distinct methods that can be initially defined by where they lay the focus of the teaching process. Therefore, having observed this fact entails beginning this procedural fleshing out by focusing first on the Cultural Approach which, in our view, is the most teacher-based approximation of all three.

It has been stated that “there is a dearth of research studies on teaching of literature in EFL/ESL classrooms” (Ilyas & Azfal, 2021, p. 22), which comes to prove there is a tendency arguing that literature teaching in language courses is impractical. As a response to these claims, the Cultural Approach may posit itself as a valid candidate for an effective learning process that implements literature (in this scenario, poetry). Itself being presented, at an introductory level, as a multidisciplinary approach that prioritizes the acquisition of the target language, “[...] it also aims to develop learners’ awareness about a country’s socio-cultural and historical legacy” (ibid, p. 23). Therefore, it can be seen as a strategy that allows students and instructors to move beyond the text itself and consider the circumstances under which it was composed. The Cultural Approach, in this vein, belongs to the traditional literature teaching procedures which, in turn, “[...] requires learners to explore and interpret the social, political, literary and historical context of a specific text” (Savvidou, 2004, para. 9). Despite its being a rather conservative approach to the teaching of literature, it does promote inspecting texts, namely poems, as “[...] a product of a culture that can be treated as a source of information about that culture” (Hammad, 2012, p. 105), opening up the chance of having a closer look at all the different elements that helped shape the composition of a text.

Gönen (2018) argues that “Cultural model pays attention to transmission of cultural aspects of a language community evident in literary texts [...]” (p. 29), signalling that, despite this approach being one of the most traditional procedures for the teaching of literature, it presents texts, in this case poems, not only as linguistic constructs but also as sources of culture-related information that help deepen the acquisition of knowledge on the society and culture the target language belongs to. This view is supported by the fact that literary productions, irrespective of their genre and themes, are considered as cultural products, as the entry point to access the circumstances that influenced their compositions, leading to the fact “there is no specific language analysis done on the text” (Avara, 2021, p. 63). The absence of actual linguistic analyses of the poems can be

deemed as one of the inherent shortcomings of this procedure, consequently indicating the need to combine it with other teaching approaches that help overcome this flaw, as this method only “[...] provides students with opportunities to exchange knowledge about their cultural aspects, but this approach alone will not cover language development” (Martins Neto *et al.* 2021, p. 194). Although, as it is being observed here this procedure does not foster, in most occasions, linguistic assessment, it does open up the chance for students to share background cultural information with their peers, promoting the appraisal of literary texts as sources of social knowledge. This may prove to be highly relevant as it opens up the possibility for students to approach any literary composition from the perspective of its cultural background, thus emphasizing certain aspects of the productions that may have gone unnoticed if students do not possess this knowledge.

However, using poems in the EFL classroom via the tenets of this approach entails the consideration of whether it was the culture that affected the text or viceversa, attesting “[...] the importance of the cultural aspect of literature should not be over-emphasized” (Rush, 2006, pp. 74-75), which points to the fact literary texts do not have to be only approached from the perspective of the target language culture but also from the ones which students belong to, increasing the knowledge they are likely to obtain. All these aspects define the Cultural Approach as a kind of unpopular strategy for literature teaching in the language classroom, indicating that “this model is largely rejected by those in TEFL since not only does it tend to be teacher-centred but there is little opportunity for extended language work” (Savvidou, 2004, para. 9). In this regard, scholars have pointed to the necessity of combining this procedure with others that are both more learner-focused and reflective on the language being used in the texts, so as to ensure students are exposed to a teaching methodology that covers as many aspects of the target language as possible. Thus, compromises have to be made, proving “a balance is required to match both linguistic and responsive needs of the learners” (Gönen, 2018, p. 29).

The second methodology to be used for the design and implementation of the didactic unit is that of The Reader-Response Approach, which can be seen as a step close to learner-focused literary teaching procedures. On a basic level, the Reader-Response Approach can be seen as “[...] a literary teaching approach in which readers can give responses to literary texts” (Febriani *et al.* 2022, p. 352). Thus, this approach to literary teaching in the EFL classroom manifests the necessity to establish a close relation between the learners and the texts they are going to be exposed to. It is suggested that, via the implementation of this strategy, a relationship is promoted between the two elements involved, in which both are to obtain benefits. What is proposed by this is that “[...] it is the individual learner who extracts meaning from a poem through a personal transaction with the text via dynamic process of experience and exploitation” (Gönen,

2018, p. 29). The dimensions from which this learner-poem interaction come from prove that “[...] through reading it, readers are emotionally and personally involved with the text and the character [...]” (Khatib, 2011, p. 151), therefore being able to deepen that connection with the poetic texts, since there is a personal attachment to these.

Rather than presenting the use of literature in the language learning environment as a rather passive process where students are presented as passive recipients of the knowledge instructors are delivering to them, the Reader-Response Approach argues in favour of the consideration of the teaching process as student-focused. Instead of being unable to exert the analysis and interpretation of poems, the principles of this strategy suggest “[...] the act of reading is considered as an active, dynamic process, constantly prone to change in which readers are in charge of the creation and development of meaning” (Khatib, 2011, p. 151). In this context, teachers are presented as facilitators of knowledge, as guides and advisors for students during their learning, leaving the meaning-making process to the students, which must not be hindered as it is presented as having total importance for the fruition of the whole learning transaction. Texts, from the perspective of this approach, can be dealt with “[...] through various speaking, writing or drama activities” (Gönen, 2018, p. 29), showing that students can exploit poems via a plethora of different tasks. Considering these elements, students are exposed to the best possible learning scenario, with a motivating atmosphere, where they can capitalize on their personal involvement with the texts in order to acquire as much knowledge as possible while improving their linguistic and communicative competences.

From the onset, the Reader-Response Approach is described as a procedure which presents literature in the EFL learning context as an attractive and motivational activity for students since they are given the chance to personally engage with the texts, in this case poems, and to use their personal experiences to shape their understanding. Teachers have to ensure “[...] students must be granted with the chance to experience an enjoyable reading process in which reflection and expression of inner feelings and thoughts is made possible before, during and after the reading” (Khatib, 2011, p. 152), promoting the creation of a satisfying experience where students can not only expand their target language competences but also their worldviews. Students’ motivation, regarding this approach, is an additional dimension that is supported since, via the exploitation of personal involvement and experiences, students feel prompted to further their attachment to the texts and their use to improve their linguistic skills, if compared to ‘traditional’ literary teaching models. Moreover, the use of the Reader-Response Approach can outweigh outdated procedures, disregarding “[...] whether the objective of instruction is teaching literature or the expansion of language proficiency in learners via reading the target language’s literature” (ibid, p. 158).

Diversity of interpretations when dealing with poems can also be seen as one of the great advantages of this approach for students since “[...] everyone who engages with this material will build their understanding of what they are reading, and this interpretation will rarely be identical to someone else’s” (Martins Neto *et al.* 2021, 192). In this vein, the versatility of understandings and opinions is highly appreciated by teachers and learners alike because these can help broaden individual interpretations by bringing additional considerations and opinions to the spotlight. Apart from this, and as it will be discussed in the following section, a safe learning context for students to express themselves has to be created by teachers, and The Reader-Response Approach opens up this possibility. It helps instructors “[...] eliminate the usual drawbacks the traditional method can bring about, such as the fright of being criticized for offering a less than accurate interpretation” (Khatib, 2011, p. 158). These opinions do not have to be necessarily supported by inferences made on the text but also by references to students’ likes and dislikes or even by whatever elements they find appealing or surprising from the poems. Basically, what students are required to do is to make the texts their own through their personal involvement and the exploitation of their experiences, since “while in the traditional method usually the comprehension of a literary text alone suffices, in the reader-response approach constant and dominant attention is focused on the aesthetic reading of literary texts” (*ibid*, p, 158).

However, students have to be given an adequate timespan and context to adapt to this approach in order to ensure they can get used to its principles and activities, which if not provided, will prevent them from appropriately expressing their opinions and thoughts while fully exploiting the poems to improve their linguistic abilities. Despite the fact that, in some cases, “[...] the teacher does not take a dominant role and students take responsibility of their own learning” (Dhanapal, 2010, p. 233), the Reader-Response Approach promotes a combination of teacher-student involvement that attempts to help the latter to make the best out of every lesson. Being an entirely student-focused teaching procedure entails learners are likely to feel more motivated when reading literary productions since the teachers are facilitators and guides who should not interfere with the process of understanding, enabling them to reach their own understandings. This fosters students’ autonomous learning but the obstacles appear when they do not fully engage with the poems, maybe because they do not feel motivated enough to approach the texts or because they do not feel the learning atmosphere is appropriate to voice their understandings of the themes conveyed by the compositions.

The last methodological procedure belonging to this integrated approach to the implementation of literature in the EFL learning environment is the Personal Growth Model, another approach that distances itself from ‘traditional’ teacher-based strategies, as it is understood as promoting the role of the students during the learning

process. In clear consonance with The Reader-Response Approach and its promotion of students' interpretations and their interaction with the texts, "this model underlines the power that literature has to move people and aims to make use of this strength of literature in the English language classroom" (Avara, 2021, p. 63). Therefore, it suggests learners do not only deal with the texts using their prior knowledge and personal experiences as it also means students are likely to acquire "[...] knowledge of ideas and language – content and formal schemata – through different themes and topics" (Yimwilai, 2015, p. 15), which is to impact both their personal development and their views on different world issues that can be manifested through the poems.

The cultural background of the text is remarkably relevant for this model as both the instructor/facilitator and the students are to focus on these cultural aspects. This entails "learners do not passively receive the instructions but grasp the message intellectually and emotionally, getting the true feeling of the aesthetic and cultural elements in the text" (Ilyas & Azfal, 2021, p. 23). Texts, in this context, are perceived as the source from which learners can improve their overall target language competence while pondering on the themes introduced by the texts and extrapolating them to their personal circumstances and thoughts on the aforementioned subject matters. The Personal Growth Model also enables teachers to observe their students, emphasizing "[...] how the gaps between their interpretation have been filled, how students overcome language limitations, how cultural differences are approached, and, finally, how students feel during and after this experience" (Martins Neto *et al.* 2021, p. 194). In this regard, poems are the providers of linguistic, literary and cultural knowledge that students have to absorb and exploit in order to advance in the language learning process and in the journey that is personal development. The texts are not just a simple tool, they become something students themselves come to own owing to their engagement and investment and thus "learners are encouraged to express their opinions, feelings and opinions and make connections between their own personal and cultural experiences and those expressed in the text" (Savvidou, 2004, para. 11).

While students become the focus of the learning process, "the instructor as an enabler steps down from the pedestal and works with students and helps them to read and appreciate literature so as experience emotional as well as psychological growth" (Hammad, 2012, p. 106). What this shift in teaching attitudes seeks is to motivate students, prompting them to appraise the value of literature beyond the classroom as a necessary part of the journey that is personal growth in all its dimensions. Integrating poems via this model also entails that students will be more likely to be exposed to matters and topics that, under different circumstances, they may not even consider as worth-pondering on, eventually leading to "[...] the possibility of opening students' minds" (Martins Neto *et al.*, 2021, p. 193). Although the attainment of both linguistic and literary competences is relevant for the Personal Growth Model, "[...] the journey is

more important than the destination” (ibid, 195). This proves that, despite the necessity of students to pass tests, what matters under the principles of this approach is the whole learning process where students are not only expected to improve their abilities but also to develop their cultural and personal dimensions.

The Cultural Approach, the Reader-Response Approach and the Personal Growth Model all rely on the effective and meaningful selection of texts (poems in this scenario) that are to be dealt with all through the teaching process so as to ensure a fruitful and well-informed learning experience for students and teachers alike. This signifies it is necessary to take into consideration some elements that will determine the choice of texts, which have to foster motivation on the students’ behalf, in order to guarantee learners will improve both their linguistic skills and their personal development. As far as it is possible to ascertain, “[...] poetry is primarily an individual aesthetic experience and pupils are encouraged to find poems that are personally relevant” (Sigvardsson, 2018, p. 963), suggesting students should be able to choose the poems they want to deal with in the classroom. However, this is something not so easily attainable in real-life teaching contexts because learners may choose unsuitable texts for their age or learning requirements. On the other hand, they can feel completely unmotivated by the inclusion of poetic texts as part of their language syllabi, therefore not wanting to either select a particular poem or even to participate at all due to the “[...] students’ unfamiliarity with the text’s cultural background” (Syed & Ali Wahas, 2022, p. 192). For these reasons, teachers have to ensure that they make wise choices as this “[...] shows that the proper selection of literary texts makes the contribution of literature to language teaching more relevant” (Regmi, 2022, p. 51).

These assumptions make the teachers’ task of coming up with an appropriate body of texts to use in the classroom far more complicated as their being adequate and useful both from a linguistic and literary competence dimension is something challenging to achieve. Consequently, “selecting an appropriate literary text for use in the EFL classroom is essential as the text plays the key role as the teaching material” (Avara, 2021, p. 66). Lazar (1993) came up with a remarkably useful set of criteria to use whenever language teachers have to select literary productions to incorporate in their course programs. Despite having been created some time ago, its principles are still of great use for contemporary teaching situations. Yet, as one could expect this is not an authoritative model as it is possible to come across difficulties like when “[...] individual students within a group may vary considerably in their maturity and interests” (Lazar, 1993, p. 52).

Having observed this, it is important to discuss some of the criteria that have been used to choose the five poems that will be employed as the driving force of the Master Dissertation, all of which belong to the British poetry composed during WWI. Moreover,

the fact that the target group to which students belong is the 2nd year of NCSE shares a connection with this particular literary genre and with the poetic productions selected. The first criterion to be adopted is the students' cultural background, which entails considering "[...] how far the students' cultural background and their social and political expectations will help or hinder their understanding of a text" (Lazar, 1993, p. 53). This directly proves the fact that, depending on their cultural knowledge, the teachers will be expected to provide, at least, an introduction to the written compositions. As present-day events continue to unfold, it is undeniable that students belonging to this academic group will not be well-acquainted with the Russian invasion of Ukraine and all its suffering and destruction. This is where students will be enabled to draw connections between the experiences of combatants and civilians participating in this conflict and what soldiers suffered while being at the front during the Great War, something they managed to voice through their poems, which communicates themes that are universally appealing around the world.

The second standard, the students' linguistic proficiency, can prove to be a rather complex one. What must be taken into consideration is level of performance students may have in the target language, which can become a problem because, despite learners understanding and being able to adequately communicate in a given foreign language, "[...] they might not be able to cope with the language of a text because it departs strikingly from the usual norms of language use" (Lazar, 1993, p. 53). Providing these students with this body of poems seems to be appropriate for their linguistic competence because their belonging to the last year of Secondary Education might entail they are likely to have acquired acceptable linguistic abilities. Apart from this, the fact that these poems do not present a lexis that is too complicated can ensure they will be able to appropriately understand the texts.

Another dimension that constitutes the criteria for selecting texts is the students' literary background, and it is with this one that it is plausible to establish a link between students' cultural and literary knowledge. That students, in this case Spanish ones, are well-acquainted with Spanish literature and, more precisely speaking, with the poetry composed during the Civil War, will surely influence their interpretations of British WWI poetry, as both share thematic resemblances. Whenever language teachers have to choose texts for their exploitation in the language classroom, they "[...] should look not only at the grading of the language of the text, but at its specific literary qualities and whether our students can navigate their own way through these" (Lazar, 1993, p. 54). The fact that these poetic productions seem easy to approach from a linguistic perspective does not imply that learners will not require a minor amount of teacher assistance while trying to decode some of their most complex literary aspects. One last criterion to take into account regarding the poems that will be used in this Master Thesis is that of the length of texts. The fact that all five productions are poems which range

from 14 verses in the shortest, 'Suicide in the Trenches', to 39 in 'Counter-Attack', may prove to be helpful. Since students will not have to peruse fully-fledged compositions with hundreds of words and lines as these poems are rather short, their motivation and willingness to approach them will not be affected, thus ensuring they will deal with the texts in a suitable manner.

4. State Of The Art.

The employment of literature in general and, of poetry in particular, has experienced a process of revitalization which has meant that literary productions are no longer to be banished from the EFL classroom as "moving away from grammar/translation led to a rethink of the use of literature in the foreign language classroom" (Rush, 2006, p. 72). This has subsequently posited the argument that this type of texts can be considered as part of language course syllabi, being employed to help students develop the four basic English competences, put their linguistic and communicative skills to the test and to increase their knowledge on the culture of the target language via real life manifestations.

In this vein, one is likely to come across extensive material covering the use of literature, under its different formats, within English as a Foreign Language learning and teaching environments, especially after the abandonment of Grammar-Translation methodologies in favour of Communicative and Learner-Based approaches. Disregarding the learning situation, language teachers all over the world have to attempt to provide students with a great deal of discourse formats since "[...] it is evident that introducing a variety of discourse types creates the possibility of having a multi-dimensional language learning model" (Avara, 2021, p. 58). Literary productions enhance this process with the promotion of genuine material employment. Thus, literary texts have become a reliable source of authentic content that can be exploited for the advantage of learners and teachers alike.

As mentioned earlier, the focus on The Grammar-Translation Method during the first half of the 20th century implied literature was discarded as a valid resource for language teaching and learning, thus being to dust. One of the reasons why traditional methodologies were seen as successful at that time is that "[...] they are more accessible and already meticulously depicted, gradually, in guidebook" (Martins Neto *et al*, 2021, p. 191), providing evidence for the fact that, for quite a long time, language teaching relied on unchallenging tasks that, in some specific situations, required little to no effort on behalf of instructors. Thus, structuralist views of literature signalled resentment towards it, presenting it as lacking real application for language learning and teaching. Any literary production was approached from the perspective of its holding one single authoritative interpretation, disabling the students' development of their critical abilities and denying the possibility of creativeness. The Grammar-Translation Method

proved to be an approach incapable of helping students develop communicative and linguistic skills due to its lack of innovative and engaging procedures and tasks.

With the advent of new communicative teaching methodologies, literature underwent a process of vindication and promotion, presenting itself as appropriate for language learning environments and programs. The review of teaching principles signalled that, with the apparition of communicative and learner-based approaches, “[...] the dethroned value of literature in the language class has been revised [...]” (Gönen, 2018, p. 28). Apart from the widely spread claim that literature is highly useful as it exposes learners to authentic instances of their target language in use and that it can help them by “[...] cultivating EFL learners’ language skills [...]” (Avara, 2021, p. 72), it can be employed to “[...] make language more palatable” (Khan, 2020, p. 803). If correctly implemented, literary productions in EFL contexts can present a given language as something more appealing and attractive for those students who might face language learning with reluctance and lack of motivation due to previous ineffective experiences. That the use of literature fosters critical thinking should come as no surprise, yet one should mention it “[...] can provide a wonderful resource to elucidate the multiple and context-driven meaning of the text” (Rejina, 2021, p. 1), promoting the inclusion of non-authoritative interpretations of texts as each and every learner should be able to express their understanding of the productions. These learners’ interpretations of the texts imply students are no longer limited by definite single experiences, contrasting the previous situation where “[...] the teacher is holding the students by the hand to ensure they have all the necessary information [...]” (Diehl, 2021, p. 27) to both understand the written compositions and support whatever understanding they might be able to come up with, if given the chance.

Student collaboration and cooperation is one of the fundamental elements that should drive any language teaching program and it is possible to claim that the implementation of literary productions can provide learners with multiple instances and tasks to do so. Irrespective of the genre a work belongs to, “the reading of literature allows students to do collaborative and innovative tasks” (Regmi, 2022, p. 49), which not only serve to improve their social skills but also help them approach texts and its corresponding activities from a diverse point of view. This will certainly increase their knowledge on the target language and enrich the interpretations they are likely to make. This multiplicity of approaches and understandings of literary productions also exposes students to culturally diverse learning contexts and content, thus pushing forward an open-minded and respectful attitude towards works, authors and peers with their unique perceptions. Literature, in this vein, is adequate to “[...] promote greater tolerance for cultural differences [...]” (ibid, p. 51).

Learning a foreign language does not simply entail that students are to memorize a given set of grammatical rules and lexical items that are to be regurgitated when sitting tests and immediately forgotten. This process also requires the acquisition of, at least, basic notions on the culture, history and society of, to the very least, the most relevant nations where a given language is spoken. Thus, “literary genres [...] are highly supportive in enhancing linguistic skills as well as understanding societal happenings and issues” (Rejina, 2021, p. 1), offering students a glimpse of these societies in the past and how they have been evolving to their current state, which is presumably expected to help them understand the circumstances when they texts they will be dealing with were composed. All these aspects serve to establish a well-shaped and appropriate learning and teaching environment, where both students and instructors will doubtlessly benefit from the inclusion of literature in the language syllabus, eventually conceiving “[...] a meaningful literary practice [...]” (Gönen, 2018, p. 30). This procedure can thus be seen as an appropriate complement to the EFL teaching process, which is to present additional motivating material to the students in order to properly create an engaging environment for the acquisition of a foreign language.

This being argued about literature in general, the use of poetic productions within language learning syllabi has also undergone a process of promotion and support. As an initial remark, one should acknowledge there exists a certain degree of reluctance and lack of enthusiasm amongst language teachers when considering the implementation of poetry in their course curricula, following the claims made by Rush (2006), Khan (2020) and Diehl (2021) among others. In this vein, poetry is usually regarded as complicated and challenging from the perspective of instructors and for the creation of innovative and sufficiently engaging activities and projects that fully involve students. This predicament prevents learners from effectively completing the tasks, thus not being able to properly improve and train their linguistic competence and to acquire as much knowledge on the target language as possible.

The introduction of poetry in the EFL programs has been supported by different scholars, presenting a wide range of arguments and opinions on why this literary genre should be seen as an appropriate source of linguistic material for students. As far as it is possible to argue, poetry is considered as something that “[...] offers a wide array of skills, such as critical thinking and analytic skills, but also dialogic and creative skills” (Diehl, 2021, p. 24). This is one of the basic characteristics that enables the consideration of poetry as a great element to be exploited in language learning contexts since it not only promotes analytical competences but also opens up space for creativity, something that is usually not fostered in learning a language. Poetry, on the other hand, encourages a better “[...] focus on readers’ responses [...]” (Sigvardsson, 2019, p. 953), in a clear effort to advance individualised approximations to the texts, thus moving away from “[...] the common belief that some higher authority or the teacher knew what a poem

really meant” (ibid, p. 960), as if it was the case the teachers could hold the single definite interpretation of a poem that cannot be contested by student understandings.

Poetry is commonly associated with its inherent ability to carry “[...] many meanings depending on the individual’s experience and understanding” (Diehl, p. 24) and this is a highly relevant argument when considering its incorporation in English language teaching programs. It is a widely spread belief advocated by academics as Sigvardsson (2019) and Avara (2021) since, disregarding the topic, structure, author, context of composition, and language, a poem is always susceptible to be approached from many different perspectives and interpretations. These, in turn, are inevitably shaped by the already existing knowledge of the learners and by the different experiences that have shaped not only their circumstances but also their education, personal growth and opinions towards any issue they are to deal with. Martins Neto *et al.* (2021) argue “Students will expose their reflections, opinion, inner thoughts, or personal feelings in a foreign language when talking about literature [...]” (p. 193), and this can be applied to the case of poetry too since it offers students the chance to voice any impression they might have got after being exposed to a particular poem. The multiplicity of student perceptions after reading any poem they are asked to, more often than not, comes from the fact that poems present an extensive range of elements that can prompt these understandings. This is claimed because “sometimes even a strikingly different, new topic or experience introduced by the text could be very motivating as it creates curiosity and offers new adventures, new ideas and new perspectives” (Avara, 2021, p. 67), therefore fostering the promotion of these wide-ranging readings.

However, there also exists the claim that, in order to successfully incorporate poetry in a language classroom, teachers have to strive to create as much of a comfortable atmosphere as possible that may allow “[...] pupils to explore their personal experiences and reactions to poems [...]” (Sigvardsson, 2019, p. 960). This friendly environment should be devoted to reducing levels of stress when perusing poetic productions as students are likely to be intimidated by their peers at the time of expressing their understanding of a text, fearing they may have not correctly comprehended the poem at all. Consequently, language teachers who opt to include poetry in their sessions have to ensure learners perceive poems as something they own and not as something belonging to authoritative figures whose interpretations are the only ones to be accepted. This coupled with the fact poems are inherently challenging and complicated productions whose “[...] deviation from standard norms of language may be considered inaccessible to foreign language learners” (Gönen, 2018, p. 29) requires teachers to carefully select the poems that are to be exploited in class, with the intention of reducing the concerns of students when expressing their thoughts and opinions about the texts.

Concerning the use of poetry in language learning syllabi, scholars also argue that this literary genre encourages student collaboration and cooperation. The claim goes that “the teaching and learning of poetry seems to have to do more with communication, expression and reflection than it has with analysing specific language techniques [...]” (Diehl, 2021, p. 26), thus presenting it not only as a great tool for student individual communication but also as the provider of a suitable context where learners can feel prompted to collaborate and discuss with their peers over the course of the activities they will be presented with. Via group discussions, teachers can use poetry to foster debate in a safe environment while students are given the right time and place to share their understandings, something that is beneficial for them as it can be a process to “[...] boost confidence, hence fluency” (Martins Neto *et al.* 2021, p. 197), ultimately leading to both their overall improvement of linguistic and communicative skills and to the acquisition of target language cultural knowledge.

In order to foster this process of student cooperation, instructors have to ensure, at all times, that learners base their understandings on the actual material they are reading in class, thus preventing any possible disruption from outside facts beyond the application of their prior knowledge and personal experiences. If given the case, some of the students still feel reluctant when getting involved in whole group debates, teachers have to approach this procedure from another perspective, one by means of which they can “[...] compare their interpretations in smaller groups [...]” (Sigvardsson, 2019, p. 962). Be it either in whole class or reduced peer to peer tasks, there is no denying that “group activities are very useful to elicit creative interpretations from the students.” (Rejina, 2021, p. 3), since, as it has already been discussed, it can be argued this type of assignments help promote student creativity and the whole learning and teaching process. Moreover, “active classroom participation in-group work [brings] changes in students’ perception of poetry learning that consequently enhanced language performance” (*ibid.*, p. 4), thus further advancing the betterment of the linguistic performance of students from the four basic components of language learning.

Whatever the themes any particular poem deals with, one stumbles upon the scholarly acknowledged claim that any teacher willing to include poetry in the language program has to rely on personal criteria for the selection of the body of poems to cover and for the creation of activities, as Syed and Ali Wahas (2020) among others argue. This might become a tricky situation because, for quite a long stretch of time, poetry has been disregarded and discarded as an effective instrument for the teaching of language, urging instructors “[...] to resort to their own resources for selecting poems for language practice and preparing materials and activities” (Gönen, 2018, p. 35). This points towards the fact that teachers are likely to find themselves improvising along the way to create suitable resources for the learning environment and for the students, proving the fact “the choice of texts needs great care” (Rush, 2006, p. 76). A careless selection

of poems would lead to several quandaries when deciding to craft the tasks and content learners will be provided with, once again demonstrating “[...] secondary teachers often struggle to teach poetry” (Sigvardsson, 2019, p. 964), be it with the creation of a safe learning environment, the selection of the texts or with the production of assignments and materials to ensure learners make the best of the lessons.

Nonetheless, the use of the particular poetic strand chosen for the didactic unit, British WWI poetry, has not been so thoroughly covered in academic grounds. Yet it is possible to find some references to it with respect to its relevance and potential use in learning environments. This could be coupled with the fact that instructors may opt to choose poems with a given topic related to any piece of content for any particular reason, “[...] the teacher need not be shy of choosing poems with historical themes” (Rush, 2006, p. 81), like texts from the Great War. These can prove to be really useful for language teaching because they may help students shape their attitude towards modern conflicts while enhancing their knowledge on this period and how it affected public opinion back in the UK and all combatants involved in it.

However, it has been also argued British WWI poetry should just not be seen as a site for memory where the dead are ever-present and as “[...] the national narrative of pity [...]” (Ribeiro, 2018, p. 111). It must also be presented and recognised as a material that functions as “[...] an immediate access to the truth about the experience of the conflict [...]” (ibid, p. 112), serving historical purposes by providing a closer and thorough look into the conflict itself from a more careful, unbiased and objective perspective that provides historical truth to students. Even so, scholars acknowledge that what these claims imply is “[...] not just a legitimate source but a singular one” (ibid, p. 118), suggesting its content and themes does not constitute, on their own, an authoritative take on the conflict, but an approximation that complements other approaches to the Great War as a whole. The situation being as it is, productions belonging to this genre are, in most cases, employed as mere texts that provide some glimpses into the psychological and physical impact of the conflict on soldiers, but not as source of linguistic betterment that may foster critical thinking while raising awareness on this type of confrontations and their inherent futility.

5. Significance Of The Poetic Compositions Chosen As Part Of The Master Dissertation And Of Its Didactic Unit.

Since the lesson plan that is included within this Master Thesis will be crafted around the employment of 5 poems written by British soldier poets during the First World War (1914 – 1918), it has been deemed necessary to comment on some of the aspects that these works present in order to discuss their relevance.

a. Rupert Brooke’s ‘The Soldier’ and The Exaggeration Of Patriotism And Nationalistic Beliefs.

To begin with “traditionally ‘The Soldier’ has been discussed primarily as a patriotic poem [...]” (Yousef, 2022, p. 125), proving the fact that this poem has been considered as a clear manifestation and perpetuation of patriotism and nationalistic beliefs, as an exaltation of the idea that it is the duty of soldiers to participate in conflicts, disregarding their futility. Besides this consideration, it has been also argued that ‘The Soldier’ can be regarded as “[...] an idealized and naïve reaction to war” (ibid, p. 126), since it was composed around 1914, during the early stages of the conflict. That the poem was written at such an early moment of the war is rather significant since it clearly shows how “[...] the poem reflected the hopes and beliefs of a nation that not yet witnessed the devastating effects of the war” (ibid, p. 127). This manifests the ignorance with which the poem was read at the time, since both combatants and civilians were well unaware of the dire consequences of a conflict that was to stretch far more than they initially thought.

Although Brooke died shortly after writing this and other poems, ‘The Soldier’ “[...] summed a mood of dedication to England which the poet’s early death rendered poignantly unanswerable” (Medina, 2007, p. 69). Immediate public and critical attention was secured due to this fact as the poem portrayed the poet’s death as a sacrifice made for his country and as the necessary duty of soldiers to their nation. Yet it quickly began to lose its allure as the public opinion witnessed how the war kept going with no end in sight and with thousands of casualties already engrossing both sides. Despite this, it still attracted many readers, mainly thanks to its representation of “[...] the nationalistic ideas of a glorious death [...]” (Bennet, 2022, p. 30) that soldiers are to experience whenever they participate in a conflict to defend the interests of their country, thus presenting them as martyrs who simply fulfil their duty. It has also been depicted as a window through which it is possible to analyse the attitude of Britain during the early stages of the period and how the notion of patriotism was a fundamental drive that prompted many to join the ranks.

Omitting the glorification of the poem and its author, it continued to be snowed under criticism “[...] for its shallow, unrealistic, and sentimental patriotic expressions and for its making a dividing line between the illusionary world created by Brooke and the genuine horrors of warfare” (Yousef, 2022, p. 127). It seems that Brooke was clearly trying to present an idealized vision of the conflict, an event during which soldiers were expected to fight for their nation and, if necessary, to die for it, as he himself says

If I should die, think only this of me:

That there’s some corner of a foreign field

That is forever England. (Brooke, 2022, 1-3)

The poem gives evidence to the fact that, no matter where or under which circumstances soldiers die during the war, that same place where they were killed will

become some sort of shrine belonging to England. In the text, its lines present the corpse of a soldier

[...] as an everlasting monument to not only the individual who gave his life, but to the English empire [...] that fuel the nationalistic war machine which churns out an entire generation of inspired young men, willing to sacrifice their bodies for the glory of the nation. (Bennet, 2022, p. 31)

Nevertheless, this exacerbated patriotism and nationalism that seems to surge throughout the poem is not constructed around Brooke's ignorance and ingenuousness about the conflict and its massive killing of innocent lives. He knew first-hand what fighting a war actually meant at the time, as he spent some time in Antwerp during the first stages of the conflict, and was aware "[...] that war was not merely about patriotism and romantic idealism but involved fighting for English homeland and England's long-established traditions of what wars are fought for" (Yousef, 2022, p. 128). This points towards an additional dimension that is usually overlooked, that Brooke was not only manifesting the enthusiasm of young soldiers when they joined the army but also the horrors of war (although in a subtle manner) and his desire to encourage people to go to war.

The relevance of 'The Soldier' comes from the fact it "[...] represents many of the patriotic ideals that characterize pre-war England" (Yousef, 2022, p. 131), granting readers the chance of having a glimpse of what nationalism and patriotism implied at that time of conflict. The feeling of patriotism that was to be fostered during the early stages of the conflict also entailed that anyone who willingly decided to take part in it was ready to sacrifice for their nation. Although being in the singular form, the poem extends these beliefs to all British soldiers, representing the whole of the society. For Brooke, "[...] it is an honour to die for his country, and no consideration should be given to personal interests" (ibid, p 131). It is this ennoblement of soldiers' sacrifice for their nation, ultimately leading to the belief that this would contribute to their eventual victory, that makes 'The Soldier' a text that is likely to echo the majority of beliefs Ukrainian soldiers and volunteers have to justify their participation in the war they are suffering. That is to say, getting involved in this war is the only way they think they have to fulfil their duty with their country while protecting their nation, even if it leads to their death, via the expression of the ultimate sacrifice in favour of patriotism.

b. 'Break of Day in the Trenches' and Isaac Rosenberg's Expression Of War's Futility.

In clear contrast with Brooke's attitude towards the appeal of England as a motivation to prompt soldiers to join the ranks, Isaac Rosenberg was able to portray "[...] the immediacies of trench life more sharply particularised [...]" (Medina, 2007, p. 70) than any other poet soldier of the time. As far as it is possible to observe, 'Break of

Day in the Trenches' depicts a regular day in the life of a soldier in the trenches of wartime France. There is nothing glorious or heroic in the events that are described throughout the poem as Rosenberg is merely dealing with the events pertaining to one of the thousands of combatants who fought the war. From the very title of the poem, readers are presented with the life events of a soldier in the trenches, but someone whom Rosenberg introduces as anonymous so that the text could portray the events of any soldier. He managed to equally deal with elements such as the disillusionment combatants felt towards the war while dealing with the overarching circumstances that surrounded both the war and everyone involved in it, thus giving "[...] his works its quality of impersonality" (Hibberd, 1981, p. 90).

For him, there existed no real differences between the two sides of the war as German troops are presented, to some extent, without any rancour and just as masses of youthful individuals who were dragged into a conflict they were not willing to get involved in. It is something strikingly powerful, as the presentation and depiction of soldiers on equal grounds "[...] stand[s] starkly at odds with the virulent nationalism that has imprisoned the soldiers within the narrow confines of their trenches" (Bloom, 2002, p. 75), coming to prove not only the irony of their circumstances but also the resignation of the soldiers, echoed through his description of things as they simply were. This can be perceived when the author observes that all combatants are presented as being "bonds to the whims of murder" (Rosenberg, 2022, 16), simply arguing that all soldiers were subject to the arbitrariness of death at the front, due to the decisions made by those who directed them towards their demise. He had been surrounded by noise, destruction and death and he simply decided to focus on day to day events, despite their including the horrors of war and of life in the front. Consequently, it can be observed that, via his poetry, "[...] he holds a starkly realistic attitude towards war" (Özçelik, 2018, p. 143). Experiencing the absurdity of the conflict first hand, all he could do was simply accept the state of affairs and try to survive. He understood it was useless to become agitated by what was happening and thus, while "in France, Rosenberg settled into the routine of army life [...]" (Noakes, 2008, p. xv).

The whole poem appears to deal with a highly relevant fact that proves the importance of the text itself, that in any conflict there is no real winner whatsoever. This is proven by the fact that "[...] victims of war are not only the humans [...]" (Özçelik, 2018, p. 145) but also the fields, cities and villages of the countries that were shelled and destroyed as the conflict unfolded. Yet, despite the irony, the sombre tone of the poem and its realistic depiction of events, "he expresses sympathy for the soldiers who were always at the war front whose lives and carcasses are seen as mere things [...]" (Sixtus Chizitere, 2016, p. 61).

Leaving all these aspects aside, the two fundamental elements that give 'Break of Day in the Trenches' its strength and appeal to readers are the images of the rat and the poppies that are referred to throughout the poem. The first one, that animal commonly associated to vermin and plagues, "[...] is seen as rising above both the ideological barriers and the physical obstacles of human beings" (Bloom, 2002, p. 75). It is depicted as a creature that captures a feeling of superiority of the only single entity that is to turn victorious after the conflict has ended, reinforced by the fact that "the rat commutes freely between the two enemies' trenches" (Hibberd, 1981, p. 172). It functions as a kind of bridge that trespasses the boundary existing between the two fronts, which are characterized by their recognition of this animal which freely roams unscathed through no-man's land. Moreover, the presence of this living organism in the trench and its interaction with the soldier of the poem suggests the dire situation human beings have put themselves in as "man absurdly incarcerates himself in the battlefield for an unknown number of years, but the rat freely traverses these demarcations [...]" (ibid, p. 172). It has more freedom than the soldiers who were subjected to military ranks and rules which, under no circumstance allow fraternizing with the enemy, a privilege the rat enjoys. The irony here comes from the fact that, once being a creature repressed by humankind, it now freely wanders across the fields over the bodies of the dead. It also implies the lack of purpose of WWI because, while fighters were being constantly killed, "the lesser creature sees its condition as fortunate by comparison [...]" (ibid, p. 173), thus dismantling the hierarchical relation between human beings and the rat as it is the only one that is obtaining benefits from the war.

As for the poppy, its vigour is conveyed via the mutilation of the fields where battles are being held. These flowers seem to grow well in torn and shattered grounds all around the trenches, but Rosenberg clearly states these are special since they are "Poppies whose roots are in man's veins" (Rosenberg, 2022, 23). This points to the fact that the poet is suggesting those poppies nurture on soldiers' blood since the fields were thoroughly soaked by the blood of all those fighters who had been killed during the conflict, which comes to prove why their colour is red. Here the poem abandons its tranquil and reflective tone and "[...] becomes more violent, as the ironic distance afforded by the brief moment of safety gives way to reality of the violence and danger of the upcoming battle" (Bloom, 2002, p. 75). Here Rosenberg introduces the reference to these upcoming battles by observing that the soldiers are looking "at the shrieking iron and flame" (Rosenberg, 2022, 20). That death is undoubtedly linked to the war becomes evident and Rosenberg uses the flowers to instantiate this by pointing out "the poppies, of course, represent the dead, their violently shed blood [...]" (Hibberd, 1981, p. 175). A close relationship is established between the soldiers and the poppies as both are not able to survive a conflict of the magnitude of WWI, thus enhancing the vulnerability that characterizes them. Rosenberg depicts this by saying that the flowers

“Drop, and are ever dropping” (Rosenberg, 2022, 24), therefore revealing that, as happened with the vast majority of soldiers who participated in this war to eventually die, the poppies are also predestined to perish when they are attacked or plucked from the earth, when they have their roots removed, through which they nourish and grow.

c. The ‘Old Lie’ and Wilfred Owen.

‘Dulce et Decorum Est’, published posthumously in 1920, is a magnificent example of “[...] Owen attempting to develop his critique of the war by adopting a language and tone more appropriate to the nightmarish scenes he had witnessed as a soldier in the trenches” (Bloom, 2002, p. 14). Despite the initial impression that the poem is depicting the events concerning a group of soldiers who are retreating from the fields before being attacked with gas shells by the Germans, Owen conveys a bitter attack on the feeling that dying for one’s country is a divine sacrifice. The previous exacerbated nationalism of Brooke is contrasted by the sheer depiction of the soldiers’ circumstances at the front, who Owen describes by saying “Men marched asleep. Many had lost their boots / But limped on, blood-shod. All went lame; all blind” (Owen, 2022, 5-6). War poetry overall and, in this case, ‘Dulce et Decorum Est’ point towards the claim that “[...] the body of the individual soldier is used to challenge the abstract heroism of the epic” (Kendall, 2007, p. 77). Thus, an anti-war movement is fostered opposed to the opening sense of heroic sacrifice conveyed by poets such as Rupert Brooke, removing the importance of nationalism in favour of covering the realism of trench warfare and the sheer absurdity of the conflict.

The poem, from its very beginning, seems to be placing the readers in the field with the soldiers to ensure the best possible visualization of the dreadful circumstances they had to endure every single day. This misery is conveyed by Owen in the lines like the ones quoted below

Bent-double, like old beggars under sacks,
Knock-kneed, coughing like hags, we cursed through sludge,
Till on the haunting flares we turned our backs,
And towards our distant rest began to trudge. (Owen, 2022, 1-4)

What readers are being told here is that soldiers, in such a despicable condition, are returning from the frontline to try to find a simple respite from the extreme weary experiences they had undergone and not hoping to fulfil a greater purpose at all. The slow pacing of the first half of the composition is quickly shattered once the actual gas attack begins, urging all soldiers to try to save their lives by fitting their masks in the nick of time. A hideous atmosphere surrounds the poem here as the speaker of the poem narrates how a fellow fighter was unable to use the helmet, thus causing his gruesome and abhorrent death right before his eyes, and before the readers’ too. This whole part

“[...] is at once horrific and uncanny, hovering somewhere between perception, memory, flashbacks, and nightmare [...]” (Kendall, 2007, p. 84). The thread here seems to go from what the speaking voice of the poem is witnessing, what Owen himself remembers from his experience in the war and the bad dreams him and other soldiers began to have from the very first moment they joined the war.

By describing such an appalling death in ‘Dulce et Decorum Est’, Owen tries to prove “[...] there is something unconceivable about a death so horrible [...]” (Bloom, 2002, p. 16), in a sincere attempt to portray the realities of the war to an audience, safe and sound back at home, who was either consciously or unconsciously aware of the great human toll the Great War demanded. Yet, he was also mindful that public opinion would not pay attention to his account as he knew “[...] deep down the futility of his efforts” (ibid, p. 16) simply because soldiers were not there suffering what they had to experience, which made people back at home to consider soldiers who left the front to recover from physical and mental trauma as cowards who were not fulfilling their duty with their nation.

After all, the relevance Owen managed to achieve with ‘Dulce et Decorum Est’ and its “[...] searing account of a sudden gas attack overtaking men marching to rest, limping through sludge, bootless, blood-shod, blind, drunk with fatigue” (Medina, 2007, p. 72) was a change in the attitude of those who were telling “To children ardent for some desperate glory / The old Lie: *Dulce et decorum est / Pro patria mori*” (Owen, 2022, 26 – 28). This attests that the previous belief that dying for one’s country in a war was an honourable sacrifice was simply a crude lie because there was nothing to be obtained from dying for one’s nation, therefore proving that these conflicts are futile and absurd.

d. Siegfried Sassoon And The Depiction Of The Crudity Of War.

Two poems by Siegfried Sassoon have been chosen for the didactic unit that is part of the present Master Dissertation, ‘Suicide in the Trenches’ (1918) and ‘Counter-Attack’ (1918). This work has been selected due to the portrayal he made of crude and atrocious wartime experiences. The impact of both poems, and of his poetry as a whole, comes from the fact that “[...] he hit upon the forceful technique of setting the brutal facts of trench warfare cheek-by-jowl with the clichés and slogans with which civilians comforted and deceived themselves at home” (Medina, 2007, p. 73). He mastered the representation of war via authoritative analyses of the impact the war had on soldiers during the time stretches they had to spend at the front. He was deeply disenchanted with the conflict, a fact that ultimately prompted him to publicly denounce its nonsense and his being taken to a mental hospital, Craiglockhart, after being diagnosed as a deranged individual. This can be perceived through his description of citizens back in England as “you smug-faced crowds with kindling eye / who cheer when soldier lads march by” (Sassoon, 2022, 9 – 10), thus presenting civilians as people who ignored the

real consequences of the conflict as they were just focusing on the constant necessity of human lives that were to be eventually used up in the war.

'Suicide in the Trenches', the first of his poems to be considered, presents a look into the "[...] pitiable portraits of soldiers suffering at the behest on an incompetent military and political elite" (Wilson, 2015, p. 455). Despite the fact that the poem begins with a tranquil and almost quiet tone through the references of the speaker's familiarity with another soldier he used to know, somebody who committed suicide as it can be grasped from the title, it adopts a much more sombre tone when dealing with the mental impact of war on the soldiers' minds. That this fighter represents an ordinary individual involved in a nonsensical conflict is manifested by Sassoon's attempt to use "[...] the soldier to be representative of all men that joined war" (Gray, 2022, para. 2), consequently evincing that it was a widely spread occurrence at the front and not something that just a few soldiers experienced.

The second stanza of the poem introduces one of the saddest realities associated to the conflict, both the dire circumstances soldiers had to experience every day and the fact that all fighters, including all those who moved by the great psychological distress decided to put an end to their lives, were quickly forgotten by public opinion. This can be seen when Sassoon observes

In winter trenches, cowed and glum,
With crumps and lice and lack of rum,
He put a bullet through his brain.
No one spoke of him again. (Sassoon, 2022, 4 – 8)

Public opinion back in England gave a cold shoulder to what was taking place miles away from their homes, the utter destruction and demise of thousands of young soldiers in a conflict they were not even sure they wanted to get involved in. Sassoon, with these lines, tries to bring the readership closer to the context of the trenches and its constant threat of death and lack of hygiene, a place where soldiers could not help but feel physically and mentally overwhelmed by the circumstances surrounding them. Moreover, he directly addresses the taboo topic of suicide, something that was prompted by the situations fighters found themselves in and the last verse "[...] draws the reader's attention to the lack of empathy and attention the soldier received following his tragic end" (Gray, 2022, para. 8). With these lines, he highlights the fact that the sheer majority of deaths were overlooked and sets the mood for the bitter criticism he directs towards war propaganda and the attitude of citizens in England, who were encouraging the youth of the country to take part in the conflict. That is the reason why he says "Sneak home and pray you'll never know / The hell where youth and laughter go" (Sassoon, 2022, 11 – 12), which can be seen as his denouncement of what

propaganda was causing, the complete shattering of the souls of the young soldiers who participated in the war since they were marching towards hell on earth.

In a similar vein to other poems written by his contemporaries, 'Counter-Attack' begins with the depiction of a sense of hope since Sassoon says "Things seemed all right at first" (Sassoon, 2022, 4). It appears that the British have managed to successfully hold the line and were quite busy ensuring everything was as it was supposed to be. This seemingly peaceful momentary relapse seems to carry on as the poem presents "A yawning soldier knelt against the bank" (ibid, 14) but this moment is shattered when the German commence their attack and this dousing soldier "[...] is the only one left alive by the end of the stanza" (Dalli, 2022, para. 9) since the rest of his comrades had been slaughtered and annihilated by the bombing.

Sassoon's criticism against the higher ranks of the army and the fact they turned out to be completely useless when confronted with the sheer reality of the battles is manifested in the third stanza, proving "they did not have an idea of what they were doing and led soldiers on in battle" (Dalli, 2022, para. 10). As the readers can observe, he ordered the soldiers to leave the safety of their foxholes to try to repel the German counter-attack. Subsequently, death was the only possible ensuing consequence of that irrational command. What the poem does here is depicting "[...] how outnumbered, outgunned, entirely helpless the British soldiers were" (ibid, para. 13), once again attesting the futility of reacting to the counter-offensive and even of participating in the conflict in the first place. Once again, and as is observable in 'Suicide in the Trenches', the death of a soldier is completely disregarded since when he dies "[...] none heeded him [...]" (Sassoon, 2022, 35), proving that not only were the killings of soldiers ignored back at home but also while battles were unfolding across the frontline, with nobody to lament his death. His passing away and the failure of the counter-attack reinforces the feeling of absurdity inherent to the conflict, that no matter what soldiers tried to do to survive, they were predestined to die anyway, mainly due to the inefficacy of those in charge and to the introduction "[...] of modern warfare as a hellish machine operated by humans yet horrifically designed to grind soldiers into oblivion" (Bennett, 2022, p. 4). This is where the strength of Sassoon's poems comes forth, via his open and stinging condemnation of the Great War, because he perfectly expresses "[...] the dehumanization of bodies witnessed during the massive, imperial, capital fuelled conflict which was the First World War" (ibid, 2022, p. 4).

Part B – Didactic proposal.

1. Didactic Unit.

a. Title: Traversing No Man’s Land.

The choice of this title was prompted as soon as I had chosen the topic that was to be employed as the framework around which the Master Dissertation and the Didactic Unit are going to be developed, British WWI Poetry. It offers the teacher the chance of presenting, from the very beginning, the context that will surround the texts that are going to be employed and of fostering a debate involving both the students and the teacher on what it could possibly refer to.

b. Justification.

As the *Organic Law 3/2020* which modifies the *Organic Law of Education 2/2006* observes, Non-Compulsory Secondary Education (NCSE hereon) seeks to provide students with the necessary education, intellectual and personal maturity, abilities, skills and knowledge that are to prepare them for both their academic and professional careers. For this reason, the present Didactic Unit will promote flexible environments where diverse degrees of learning aptitudes, motivation and expectations will be taken into consideration, ensuring potential changes over its development will also be appropriately dealt with. Aside from this, it will try to refine students’ cooperation and communication with their peers, in an effort to create a safe learning context where issues of respect, problem-solving procedures and personal development are considered and integrated within the learning process.

This being said, the Didactic Unit will emphasize the attainment of the ensuing aspects: the complete development of the personality of the students and their learning skills, the promotion of an educational process based on principles of equality and respect not only among students but also towards the teacher, the assistance on the self-evaluation of students’ learning strategies and the development of creativity and initiative competences during their educational process at this stage.

The main drive of the lesson plan is the achievement of an appropriate communicative process between students and the instructor by employing English as a Foreign Language as the means to fulfil this aim. The *Common European Framework of Reference for Languages: Learning, Teaching, Assessment – Companion Volume (2020)* points towards the fact that students do have to be exposed to learning situations where effective and impactful communicative interactions are conducted, in order to properly apply their target language knowledge and their communicative and linguistic competences. To achieve this, the Didactic Unit will provide students with suitable situations where they will be expected to delve into conversations with their peers and the teacher, in an attempt to fully express their opinions and ideas concerning the texts that will be employed as the driving force for the different activities. As it appears on

the *Royal Decree 1105/2014 of December 26th*, all activities to be conducted within the English as Foreign Language classroom have to be directed to the students' acquisition of autonomous learning and team working skills while fostering their incorporation to job markets with their corresponding responsibility and competences to do so.

Moreover, *the Order ECD/65/2015 of January 21st*, where the relations among contents, evaluation criteria and competences are described, evinces the relevance of competences for the whole learning/teaching process. In this vein, the overall learning methodology that is to be conducted here will seek to create a thorough procedure where students will come across a combination of theoretical concepts and their practical application in order to put the target language into use. However, it is important to observe that this is not a static process, where learners acquire these competences, but a dynamic and changing approach where the requirements on behalf of the students will increase as does their expertise on the language.

The *Decree 110/2016 of June 14th*, which establishes both the ordering and curriculum of NCSE in Andalusia, argues that students belonging to this group will be given the necessary guidance to acquire an integrative and coherent perception of current affairs that will help them properly understand events as they unfold around them. Therefore, they will be equipped with the essential training to comprehend how society functions. The present lesson plan will strive to help learners get the skills and competences to be able to analyse events in their context by being exposed to texts that deal with themes and events that, sadly enough, are still relevant nowadays.

Lastly, this unit expects to cultivate students' motivation and interests via the topic of the poems that have been chosen, the Great War. It is undeniable that everyone is well-aware of the different facts that surround the Russian invasion of Ukraine, with its already known death toll. By being exposed to the topic of WWI and how it was depicted by British poets, learners will be given the chance to appraise this conflict using material from a body of texts that, unfortunately, are echoed in the Ukrainian fields and towns today.

c. Contextualization.

This Didactic Unit has been devised to be conducted in a state-run high school, I.E.S. Sierra Mágina, located in the village of Mancha Real, Jaén. I.E.S. Students who attend this educational centre come from different villages around it. The majority, however, come from Mancha Real itself and the rest from Torres, Jimena and Albaladejo de Mágina. Although the main economic activity of all these villages belongs to the agricultural sector, there are some differences among the villages themselves. Thus, in Mancha Real, the industrial sector has diversified and, besides agriculture, it is possible to find furniture, machinery and construction material fabrication industries. The remaining villages are mainly devoted to agricultural and primary sectors.

The educational centre is located in the town of Mancha Real, 20 kilometres away from Jaen, capital city of the province, to which it is connected via highway. According to the last census, Mancha Real has around 11.000 inhabitants, although this figure is liable to increase due to the economic development of the village. Students from the surrounding villages, Torres with 1.600 inhabitants, Jimena with 1.500, and Albarchez de Mágina with 1.230, come to this high school from the 3rd year of Compulsory Education. Aside from this, the presence of foreign students is scarce, these mainly coming from Latin America, Eastern Europe, Asia and Morocco.

The socio-economic status of the families is average, although in Mancha Real there is a great deal of students coming from an underprivileged economic background, bordering social and cultural marginalization. Another element that characterizes the centre and its students is the difficulties the directive and teaching staff face when deciding to carry out different activities since a great deal of students come from the aforementioned villages, a situation that could be solved if there existed a cafeteria in the centre. One last distinguishing feature of the students attending I.E.S. Sierra Mágina is the great number of these who are involved in afternoon musical activities and language learning in different language academies.

It is a plurilingual learning institution which offers students the possibility of completing their studies either in French or in English. Among the facilities it is possible to find a music room, a computer lab, an arts room, a gym, a football pitch and a basketball court, a technology and computer science room and a room fully devoted to Therapeutical Pedagogy and its students. Moreover, it includes specialised classrooms for students who are part of the Special Learning Needs Program.

This lesson plan has been devised for a group of 20 students belonging to the second year of NCSE. Within this group, it is possible to find 12 female learners and 8 male ones, being one of them a student with special needs of educational support as he is a fast learner. The average level of the students in this group is B1, according to the CEFR.

d. Objectives.

The *Royal Decree 1105/2014 of December 26th*, defines on its second article that objectives are the benchmarks concerning the achievements students have to fulfil when reaching the end of a given educational stage, these being the result of the overall learning-teaching process that have been devised in order to help learners obtain them. The different laws that constitute the educational system in Spain, both at a national and at an autonomous community level, establish the objectives that are to be reached in each learning context, which are to be consequently adapted by the teachers to properly adapt them to the students, their needs and the context of the centre. Thus, it is possible to establish three separate levels concerning the objectives: stage objectives, area or Foreign Language objectives and didactic objectives, these corresponding to

those that the teacher wants students to accomplish at the end of every lesson and of the didactic unit as a whole.

i. Stage Objectives.

Both the *Royal Decree 1105/2014 of December 26th* and the *Decree 110/2016 of June 14th*, which was later modified by the *Decree 183/2020 of November 10th*, establish the general objectives of NCSE. The aims that fit the purposes of the present lesson plan are:

- Consolidate a personal and social maturity that enables students to act in a responsible and autonomous manner and to develop their critical thinking, while foreseeing and peacefully solving personal, familiar and social conflicts. (b).
- Reinforce reading, studying and discipline routines, as necessary conditions for the appropriate exploitation of the learning process and as a means of personal development. (d).
- Fluent and correct expression in one or more foreign languages. (f).
- Secure the entrepreneurial spirit with elements of creativity, flexibility, initiative, team work, self-confidence and critical thinking. (k).
- Develop artistic and literary sensibility as well as an aesthetic criterion, as source of training and cultural enrichment. (l).

ii. Foreign Language Objectives.

Aside from the previously mentioned aims, NCSE in Andalusia additionally presents its pertaining area objectives concerning the teaching of a first foreign language. These are established in the *Order of January 15th 2021*, from which the following one have been selected to be applied in the lesson plan:

- Listen and understand the specific information of oral texts in assorted communicative situations, adopting a respectful, tolerant, and collaborative attitude. (1).
- Read and understand diverse texts of a level appropriate for the capacities and interests of the students, with the intention of extracting general and specific information, complementing this information with other sources to, with a critical mindset, acquire new knowledge. (3).
- Write simple texts with different purposes on diverse topics using adequate cohesion and coherence resources. (5).
- Adequately use learning strategies and all the means at hand, including information and communication technologies and audio-visual means, to obtain, select and present information in oral and written formats in the foreign language. (9).

- Value and appreciate the foreign language as a means of communication, cooperation and understanding among people from different backgrounds and cultures, fostering solidarity and the respect of human rights, within citizens' democratic practices. (10).

iii. Didactic Objectives.

As for Didactic objectives, the ensuing ones will be the main focus of attention over the course of the lessons:

- To understand information on British WWI poetry delivered either on a written or audio visual format and to improve their lexis concerning the aforementioned topic.
- To understand, share and expresses experiences, opinions and attitudes in oral and written format concerning the themes presented in the selected poems via the students' employment of expressions of logical relations and their use of past tenses.
- To further develop their knowledge on the topic of English literature and acquire basic notions on War Poetry and its inherent characteristics.

e. Key Competences.

Considering Key competences, these are defined within the *Royal Decree 1105/2014 of December 26th* in Article 2 as the abilities to apply in an integrative fashion the content pertaining to each subject and educational stage, with the intention of achieving the appropriate completion of activities and the effective solution of any given complex problem. These different competences are to be transversally included within the syllabus of the subject, making sure students are provided with an educational process that is characterized by the adoption of values and attitudes that lead to the establishment of a fair and much more developed society.

Taking into account the fact that the framework of this lesson plan revolves around British poetry written during WWI, the key competences that are to be fostered in the present didactic unit, as stated in the *Royal Decree 1105/2014 of December 26th* and in the *Decree 110/2016 of June 14th*, later modified by the *Decree 183/2020 of November 10th*, are the following ones:

- Competence in Linguistic Communication (CLC): Via the promotion of this competence, students will be able to effectively communicate both in written and oral formats using the target language. This will eventually enable students to produce natural results that are directly applicable to their linguistic use in real life situations.

- Digital competence (DC): Fostering this, students will be granted the chance to both work hands-on with different audio-visual communication tools and to better understand how these can be exploited in the language learning classroom. These new innovative and contemporary means of communication also become a source of motivation that prompts learners to get further engaged in the learning process.
- Learning to Learn Competence (L2L): The study of foreign languages fosters the students' ability to autonomously complete an everlasting learning process while being able to self-evaluate themselves and getting to better know their learning capabilities.
- Cultural awareness and expression (CAE): This competence will allow students to expand their knowledge on different cultural manifestations within the target language cultural context while enabling them to better appraise productions. These cultural expressions also provide material for the students' personal enrichment, increasing their motivation to learn different foreign languages and to participate in linguistic immersion programs to expose themselves to this type of material in their context.

Below, it is possible to observe a table where the relation between objectives, key competences and content is presented.

| Key Competences | Stage Objectives | Foreign Language Objectives | Didactic Objectives | Contents |
|---|--|--|---|---|
| RD 1105/2014 + D 110/2016 > D 183/2020 CLC DC L2L CAE | RD 1105/2014 + D 110/2016 > D 183/2020 b, d, f, k, l | Order of January 15 th , 2021 1, 3, 5, 9, 10. | To understand information on British WWI poetry delivered either on a written or audio visual format and to improve their lexis concerning said topic. To understand, share and express experiences, opinions and attitudes in oral and written format concerning the themes | RD 1105/2014 + Order of January 15 th , 2021 General comprehension of messages conveyed via different means of communication, emitted in a clear and well- structured fashion to ensure their understanding. Incorporation of socio-linguistic strategies to interpersonal |

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|--|--|--|--|---|
| | | | <p>presented in the selected poems via the students' employment of expressions of logical relations and their use of past tenses.</p> <p>To further develop their knowledge on the topic of English literature and acquire basic notions on War Poetry and its inherent characteristics.</p> | <p>communicative situations about general or personal interest topics, so as to immediately and appropriately answer.</p> <p>Establishment and maintenance of communication and the organization of discourse.</p> <p>Production of well-organized and clear oral texts based on descriptions, narrations and facts on topics general or personal interest, putting into practice the different linguistic and lexical strategies the sender has.</p> <p>Active participation in debates, providing opinions in a tolerant and respectful way, acknowledging and accepting different opinions.</p> <p>Comprehension of general and specific information in press, advertisements,</p> |
|--|--|--|--|---|

| | | | | |
|--|--|--|--|---|
| | | | | <p>letters, instructions or graded literary texts, dealing with personal or general interest topics.</p> <p>Narration of past events, description of states and present situations and expression of future events.</p> <p>Writing, in a paper-based or digital format, about experiences or events, real-life or imaginary event narrations, summaries, and argumentative texts using an easily understandable language and the appropriate socio-linguistic strategies.</p> <p>Identification and understanding of basic significant linguistic and paralinguistic elements.</p> <p>Expression of knowledge, certainty, doubt, and hypotheses.</p> <p>Use of affirmative and negative structures.</p> <p>Expression of logical relations.</p> |
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| | | | | Expression of past events and time. |
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f. **Content.**

Contents, as observed in the *Royal Decree 1105/2014 of December 26th*, are described as the assortment of skills, abilities, knowledge and attitudes that make a contribution to the process of acquiring the objectives and to the attainment of key competences. Both in the previous Decree and in the *Order of January 15th, 2021*, contents are divided into four main blocks, concerning the basic foreign language skills, and they are listed below.

| | |
|---|---|
| Comprehension and production strategies. | Communicative functions. |
| <p>General comprehension of messages conveyed via different means of communication, emitted in a clear and well-structured fashion to ensure their understanding.</p> <p>Incorporation of socio-linguistic strategies to interpersonal communicative situations about general or personal interest topics, so as to immediately and appropriately answer.</p> <p>Production of well-organized and clear oral texts based on descriptions, narrations and facts on topics general or personal interest, putting into practice the different linguistic and lexical strategies the sender has.</p> <p>Active participation in debates, providing opinions in a tolerant and respectful way, acknowledging and accepting different opinions.</p> | <p>Establishment and maintenance of communication and the organization of discourse.</p> <p>Narration of past events, description of states and present situations and expression of future events.</p> |
| Syntactic-discursive structures. | Sociocultural and sociolinguistic aspects. |

| | |
|---|---|
| Use of affirmative and negative structures. | Identification and understanding of basic significant linguistic and paralinguistic elements. |
| Expression of logical relations. | Expression of knowledge, certainty, doubt, and hypotheses. |
| Expression of past events and time. | |

i. Sequencing And Number Of Sessions.

The following didactic unit will be completed over the course of 7 sessions, of approximately fifty-five minutes each. All the lessons will be developed during the 2nd term of the academic year 2021/2022. A brief outline on the different sessions can be found below, to succinctly present their main elements.

| <u>Session nº 1 – Introduction to War Poetry.</u> | <u>Session nº 2 – Was heroism really “Brooke(n)”?</u> | <u>Session nº3 – Would you believe the “Old Lie”?</u> |
|---|---|--|
| Introduction to the topic of War Poetry. Students’ work on the topic of “Life as a soldier”. Introduction of WWI vocabulary. | Presentation on Rupert Brooke. Reading of ‘The Soldier’. Activities on the poem. Presentation of the short project for session 3. | Students’ presentations on Wilfred Owen. Reading of ‘Dulce et Decorum Est’. Activities on the poem. Wrap-up quiz on the poet. |
| <u>Session nº 4 – Just another “day” in the trenches.</u> | <u>Session nº 5 – The “Sassoon” of War” (I)</u> | <u>Session nº 6 – The “Sassoon” of War (II).</u> |
| Presentation on Isaac Rosenberg. Reading of ‘Break of Day in The Trenches’. Activities on the poem. | Presentation on Siegfried Sassoon. Reading of ‘Counter-Attack’. Activities on the poem. Wrap-up quiz on the poet. | Presentation on the topic of suicide, mental trauma and shell shock in WWI context. Reading of ‘Suicide in the Trenches’. Activities on the poem. Presentation of the final project |
| <u>Session nº 7 – Presentations of Final Assignments.</u> | | |
| Students present their projects after having completed the previous tasks and having been exposed to the different poems. | | |

ii. Methodology.

The Foreign Language Teaching and Learning process is defined by its inherent complexity, since it does not imply and affect one single area of knowledge or field of

expertise. Therefore, it requires a multi modal approach involving various procedures that are to ensure the achievement of the established objectives and the complete engagement of the students in their learning practice. Concerning NCES in Andalusia, the *Decree 110/2016 of June 14th* suggests that the teaching process is defined by transversality, with the instructor acting as a facilitator and guide who makes sure students' needs are met at all times, with the final intention of prompting learners to get fully involved in their learning. The ultimate objective is to have the students as the protagonists of the experience.

In this vein, an eclectic methodology is to be followed for the completion of the didactic unit at hand. The three methodological strategies commented on Section 3, The Cultural Approach, The Reader-Response Approach and the Personal Growth Model, which are applied to the teaching of literary productions in the EFL classroom, will be complemented by additional approaches of language teaching. Since language teaching requires teachers to assist their learners during the process of successfully developing their communicative competences, this didactic unit is approached from the tenets of The Communicative Approach, with activities that involve real communication, the combination of the four English language skills and the meaningful use of language. Moreover, both The Task Based and Cooperative Approaches will ensure students are exposed to real situations, dealing with problem solving tasks by doing collaborative work where the instructor is a facilitator and they have an active role since they are expected to learn by doing, via direct exposure to the language by completing different activities.

iii. The Teacher's Role.

From the analysis of the previously mentioned methodological procedures, it is possible to identify that the approaches that have been adopted for the completion of this didactic unit are all learner-based, implying that students have an active role in the learning process. This entails that the role of the teachers is to leave the spotlight, therefore becoming advisers, guides and facilitators of knowledge that ensure learners' needs, their learning styles and competence levels are accounted for at all times.

Fostering student participation and involvement in the different activities seeks to prevent the apparition of boredom and lack of motivation, therefore hindering the overall learning process.

g. Materials and Resources.

In order to properly carry out the didactic unit and the different activities that are included in it, an array of materials and teaching resources has been crafted to be used over the lesson plan (see Appendix I for an example of these materials).

As a basis, the interactive whiteboard in the classroom as well as a reliable WI-FI internet connection and mobiles phones will be used. In addition, diverse websites and digital platforms will be employed to either present the poems to the students or to complete some of the different tasks they will be assigned. These include YouTube, the Poetry Foundation website, Quizlet, Flipgrid, Canva, and Google Docs. Finally, learners will be provided with handouts on some of the poems and the tasks.

h. Transversality and Cross-Curricular Issues.

Cross-curricular elements do not refer, in an exclusive fashion, to a single curricular area but to all of them as they are to be included in all different subjects, having in mind they have to be effectively implemented. Thus, the issues that are to be considered regarding teaching in NCSE are the following ones, as they are referred to in the *Royal Decree 1105/2014 of December 26th*.

- Reading comprehension and oral and written expression, which seek to help students properly use the target language and to achieve meaningful communicative situations.
- The use of information and communication technologies, which will be used in a critical and effective way to improve the acquisition of linguistic skills.
- Civic and constitutional education, to respect the rights and duties included in the Spanish Constitution and the Andalusian Statute of Autonomy.
- The development of personal competences and social skills to exert participation in the society, taking into account all the values that support freedom, justice, gender equality, political pluralism and democracy.
- The prevention and peaceful resolution of conflicts, to foster students' critical thinking.
- The betterment of personal communication skills, active learning, empathy, rationality, and dialogue.
- The encouragement of values and necessary actions to promote a real and effective gender equality, to properly acknowledge their necessary contribution to society and its development.

i. Interdisciplinarity.

Matters dealing with interdisciplinarity refer to the fundamental need of any given didactic unit to cover different elements that are related to other subjects, which can be further developed within them. This intends to solve the quandary of fragmented teaching methodologies, where content is delivered as disconnected from reality and other fields of knowledge.

In this regard, this didactic unit will deal with content that can be related to other subjects of the 2nd year of NCSE.

- Spanish History: Since the lesson plan covers British poetry written during WWI, the teaching staff of this subject can assist learners to gain further insight into this conflict.
- Spanish Language and Literature: As stated above, British WWI poetry is the central elements that drives the didactic unit. Thus, teachers of this subject may provide students with complementary knowledge on the topic at hand, poetry written during a war, in this case on the poetry that was composed during the Spanish Civil War.

j. Lesson Plan: Step by Step Account.

In this section, a detailed account of the different activities that will be carried out throughout the 7 sessions of the present didactic unit. A list of abbreviations that will be used to refer to the types of activities can be seen below.

Whole group – WG / Group work – GW / Pair work – PW / Individual work – IW

Session 1 – Introduction to War Poetry.

1. Presentation of the topic of War Poetry (20' – WG). As a starting point, the teacher presents the title of the unit, *Traversing No Man's Land*, and asks students to try to guess its possible meaning. Then, an introductory presentation, created on Canva on the topic, is shown to the students (<https://bit.ly/3wXChHw> - See Appendix I). An initial debate is fostered between the students on the topic and their initial considerations on it, using some of these questions as prompts.
 - Did you know anything about this topic before?
 - Did you know most of these authors were also soldiers?
 - What attitude would you have adopted if faced with the same conflict as them?
 - Were you familiar with the life conditions in the trenches at that time? If so, what did you know about it?

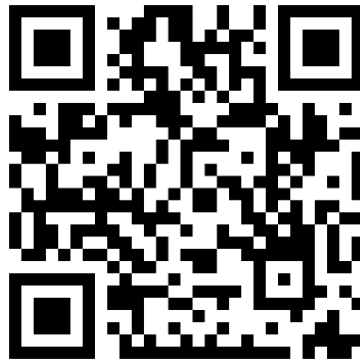
2. Vocabulary game on the topic of WWI (10' – WG). Students complete an online game on Wordwall, (<https://wordwall.net/resource/26124463/history/ww1>), where they have to drag each keyword next to its corresponding definition, giving them an additional glimpse to the conflict and some of its most relevant elements.

| | | | | | | | |
|--------------------|--------------------------------|-------------|----------------------------------|--------------------------|--------------------|---------------------------|--------------------------------|
| League of Nations | Triple Entente (Allied Powers) | Militarism | Triple Alliance (Central Powers) | Lusitania | Wilson's 14 Points | Treaty of Versailles 1919 | Imperialism |
| Zimmerman telegram | Selective Service Act 1917 | Nationalism | Alliances | General John J. Pershing | trench warfare | Archduke Franz Ferdinand | unrestricted submarine warfare |

| | |
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| <input style="width: 100%; height: 1.2em; margin-bottom: 5px;" type="text"/> a telegram sent to Mexico from Germany asking them to join the war against the United States | <input style="width: 100%; height: 1.2em; margin-bottom: 5px;" type="text"/> One powerful nation occupies, controls weaker, smaller nations. |
| <input style="width: 100%; height: 1.2em; margin-bottom: 5px;" type="text"/> U.S. Army general who commanded the American troops in Europe during World War I. | <input style="width: 100%; height: 1.2em; margin-bottom: 5px;" type="text"/> law which gave President Wilson the power to draft soldiers. |
| <input style="width: 100%; height: 1.2em; margin-bottom: 5px;" type="text"/> Heir to Austro-Hungarian throne; his assassination set off WWI | <input style="width: 100%; height: 1.2em; margin-bottom: 5px;" type="text"/> Germany, Austria-Hungary, and Italy |
| <input style="width: 100%; height: 1.2em; margin-bottom: 5px;" type="text"/> Great Britain, France, Russia and the United States | <input style="width: 100%; height: 1.2em; margin-bottom: 5px;" type="text"/> A formal agreement between two or more states for mutual support in case of war |
| <input style="width: 100%; height: 1.2em; margin-bottom: 5px;" type="text"/> An international organization created as a result of President Wilson's Fourteen Points; the US did not join. | <input style="width: 100%; height: 1.2em; margin-bottom: 5px;" type="text"/> The end of war treaty which said that Germany was responsible for starting World War I; made them pay money (reparations) and give up land. |
| <input style="width: 100%; height: 1.2em; margin-bottom: 5px;" type="text"/> type of naval warfare where submarines sink other ships without warning. | <input style="width: 100%; height: 1.2em; margin-bottom: 5px;" type="text"/> a type of fighting where both sides build deep trenches as a defense against the enemy and stretch for many miles and make it impossible for advancement. |
| <input style="width: 100%; height: 1.2em; margin-bottom: 5px;" type="text"/> A British luxury cruise ship that was sunk by German submarines killing over 2,000 people including Americans | <input style="width: 100%; height: 1.2em; margin-bottom: 5px;" type="text"/> President Wilson's plan for peace after the war |
| <input style="width: 100%; height: 1.2em; margin-bottom: 5px;" type="text"/> European countries were focused on building up their militaries, adding more army and navy troops as well as more advanced weapons. | <input style="width: 100%; height: 1.2em; margin-bottom: 5px;" type="text"/> An intense form of patriotism or loyalty to one's country. |

Figure 1 - Wordwall game on WWI

3. A day in the trenches – Soldiers’ life in the frontline (15’ – GW). Students are divided into 5 groups of 4 learners each and are provided with a QR code that they have to scan on their mobile phones. It leads them to a pdf file containing the activity. First they are asked to observe two pictures and answer the questions they find on the pdf. file. Then, they will have to take some notes on the second picture and establish differences between them during a class discussion. The QR Code can be found below.



4. Wrap – up Quizizz on vocabulary and some key notions on WWI (10’ – IW). Students are given a link on the whiteboard that they have to visit. It leads them to an online quiz (<https://www.britannica.com/quiz/world-war-i-quiz> See Appendix II)¹ on which they will compete against each other while reviewing some vocabulary dealt with on activity nº 2.

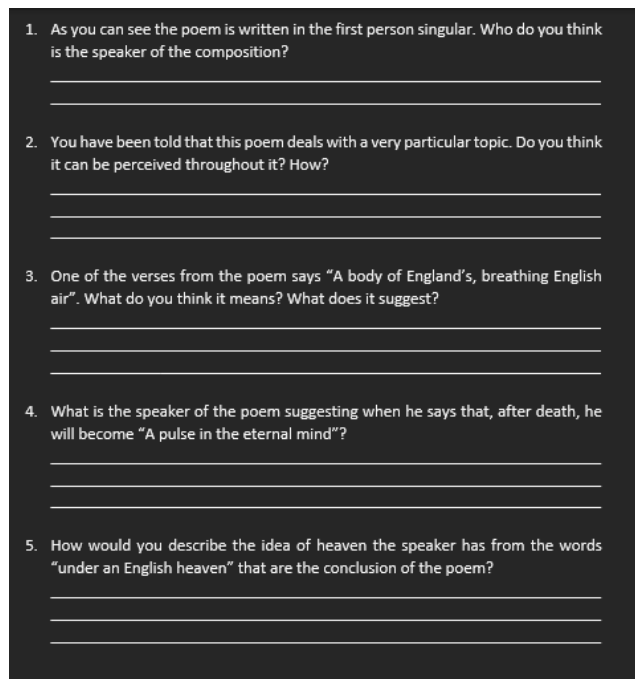
Session 2 – Was heroism really “Brooke(n)”?

- a. Video Presentation on Rupert Brooke (15’ – WG). Students watch a short video presentation on the war poet Rupert Brooke, as an introduction to his life, work and death (from the beginning up to 5:39 - https://www.youtube.com/watch?v=dD_XQ3LQAeU). Then, they are directed to an entry on Encyclopædia Britannica where they can find additional information about him (<https://www.britannica.com/biography/Rupert-Brooke>).
- b. Short listening on the poem (2’ – WG). Students watch a YouTube video (<https://www.youtube.com/watch?v=iAFnhJoiMYY>) where the famous English actress, Sophie Okonedo, reads ‘The Soldier’.
- c. Reading of ‘The Soldier’ (10’ – IW + WG). Learners are provided with the poem ‘The Soldier’ on the whiteboard, ensuring everyone can read it properly (<https://www.poetryfoundation.org/poetrymagazine/poems/13076/the-soldier>). Then, they are asked to read the poem on their own, trying

¹ Quiz was last accessed on June 6, 2022 and was operative.

to get familiar with its tone and structure. This is followed by a reading involving the whole class, where each student can read one of the verses of the poem. Any doubts concerning vocabulary are solved in collaboration with the teacher.

- d. Reading comprehension on the poem (15' – PW). Students are given a printout that contains a set of reading comprehension questions on the poem that they have to answer in pairs. Once these are completed, they will share their thoughts with their peers for feedback and additional insight.



1. As you can see the poem is written in the first person singular. Who do you think is the speaker of the composition?

2. You have been told that this poem deals with a very particular topic. Do you think it can be perceived throughout it? How?

3. One of the verses from the poem says "A body of England's, breathing English air". What do you think it means? What does it suggest?

4. What is the speaker of the poem suggesting when he says that, after death, he will become "A pulse in the eternal mind"?

5. How would you describe the idea of heaven the speaker has from the words "under an English heaven" that are the conclusion of the poem?

Figure 2 - Reading Comprehension on 'The Soldier'

- e. Presentation of the task students have to complete for the following lesson (15' – WG). This time students will be in charge of presenting some information concerning Wilfred Owen for the following class, so they will adopt an active role in the delivery of knowledge. They will be divided into groups of 5 learners each and they will have to use the guideline provided by the teacher in order to include all the necessary information they consider about this poet. The purpose of this short project is to see how students approach the presentation of Owen's life.
- Biographical information on the author (up to two slides).
 - Attitude towards war and themes of his compositions (up to two slides).
 - Main works (One slide).

The teacher will give them resources where they can look for material to complete this presentation, which can be found below.

<https://www.poetryfoundation.org/poets/wilfred-owen>

<http://ww1lit.nsms.ox.ac.uk/ww1lit/collections/owen>

<https://www.britannica.com/biography/Wilfred-Owen>

<https://www.bl.uk/people/wilfred-owen>

<https://www.forces-war-records.co.uk/blog/2014/01/30/wilfred-owen-my-subject-is-war-and-the-pity-of-war-the-poetry-is-in-the-pity>

Session 3 – Would you believe “The Old Lie”?

1. Students’ presentations on Wilfred Owen (25’ – GW). Each one of the four groups gives their presentation on Wilfred Owen, his life, work and its main characteristics. Once all four presentations have been completed, they are given feedback by the rest of their partners and by the teacher, who uses this rubric to assess the presentations (<https://bit.ly/3xiirlw>).
2. Video animation Of ‘Dulce et Decorum Est’ (4’ – WG). Learners watch a video animation of Owen’s poem on YouTube (<https://www.youtube.com/watch?v=SgQhH67oPgY>)². It is to help them visualize the poem and its general tone.



Figure 3 - Video Animation of 'Dulce et Decorum Est'

3. Reading of ‘Dulce et Decorum Est’ (5’ – WG). Students read the poem as a whole group, each one reading one of the different verses of the composition. It will be shown on the white board for all the students (<https://www.poetryfoundation.org/poems/46560/dulce-et-decorum-est>).
4. Reading comprehension – (10’ – PW). Learners are given access to a Google Docs file (<https://docs.google.com/document/d/1yPVMkpTISNnmyvV5ouc4TPcTa0QTNDa35pL4ZtRFfY/edit>) where they can find some reading comprehension questions they have to complete in pairs. They also find a vocabulary list on the file to help them better understand the poem.
5. Wrap – up Quizizz on Wilfred Owen (10’ – IW). To conclude the session, students play a Quizizz (<https://quizizz.com/admin/quiz/5f52707bb3effc001b2001b9/tru>

² Screenshot of the video taken on May 15, 2021 from <https://www.youtube.com/watch?v=SgQhH67oPgY>

[e-or-false-wilfred-owen](#)) that includes some facts about the life of Wilfred Owen, to check what they have learned from their presentations.

Session 4 – Just another “day” in the trenches.

1. Introduction to Isaac Rosenberg (15’ – WG). Students are provided with an infographic from Canva (<https://bit.ly/38BJHXt>) where some information on the poet, his life and work is presented.
2. Reading of ‘Break of Day in the Trenches’ – (10’ – IW + WG). Once learners have been acquainted with some date about Rosenberg, the poem is displayed on the whiteboard (<https://www.poetryfoundation.org/poetrymagazine/poems/13535/break-of-day-in-the-trenches>) for them to read it, first on their own, and then each student reading aloud one verse. However, they are not shown the title of the poem. Three questions are posed to the students after finishing the reading to be answered orally.
 - Can any of you provide a summary of the poem in a few lines?
 - Do you think you are able to offer a possible title to it?
 - What is the text about?
3. Delving deeper into the poem with a reading comprehension task (10’ – GW). Students are divided into groups of 4 each. They are shown some additional questions on the whiteboard.
 - As far as you know, what could the title *Break of Day in the Trenches* possibly imply?
 - You are aware that Rosenberg dealt with irony and the futility of war in his works. How are these aspects conveyed in the text?
 - What is he implying by referring to “the cosmopolitan sympathies” of the rat?
 - In verses 23 and 24 of the poem we can read “Poppies whose roots are in man’s veins / Drop and are even dropping”. What image is Rosenberg conveying here and what is it connected to?

They have to take some notes to answer the questions on their notebooks. Once they finish, they share their ideas with their peers and the teacher as well.

4. Discussion activity (15’ – GW). Students are asked to sit forming a circle and are divided into 2 groups. A debate is then organised with the intention of offering

them the chance of talking about the following notions. They will be given enough time to think about what they want to say and to properly express their ideas.

- Do you all agree with the idea that war is futile, that it lacks any purpose?
 - Is it okay, in your opinion, to approach the living conditions of soldiers with irony and humour as Rosenberg does?
 - Imagine you were faced with the same circumstances that Rosenberg, his fellow poets and all soldiers had to endure. Would you feel resignation or would you cherish some hope that things could improve?
5. Wrap – up listening activity (5' – WG). In order to conclude the session on Rosenberg, students listen to the song “The Green Fields of France” by the Furey Brothers and Davey Arthur (See Appendix III for the lyrics of the song) on YouTube (https://www.youtube.com/watch?v=X_Dyip7SIJkQ). It is intended to offer them an additional glimpse into some of the themes of ‘Break of Day in the Trenches’ and War Poetry.

Session 5 – The ‘Sassoon’ of War (I).

1. Video introduction to Siegfried Sassoon (15' – WG). To begin this fifth lesson, students are shown two videos from YouTube (https://www.youtube.com/watch?v=oH0k9y_qqqk from 18:52 up to the end) & (<https://www.youtube.com/watch?v=f3-qSV6zPDE>) that provide them a succinct but exhaustive approximation to Sassoon’s life and work. Once both videos have been watched, a short class discussion is fostered to try to answer the following questions orally:
 - Can you perceive a change in attitude between earlier war poets and Sassoon and Owen?
 - Taking into consideration all the information you have been given over the previous lessons, can you identify Sassoon’s attitude towards war propaganda and military authorities?
2. Reading of ‘Counter-Attack’ (10' – IW + WG). A QR code is shown on the whiteboard so students can scan it with their mobile phones, leading them to a Google Docs. file where they can access the poem and a glossary of words to help them better understand the poem and its themes.



First, they do a quick reading of the poem to get its general tone and rhythm and then a group reading is conducted, with each student reading one of the verses.

3. Reading comprehension on 'Counter-Attack' (20' – PW). Considering learners already have the poem on the Google Docs. file, an array of questions on this poem is to be displayed on the whiteboard, for them to answer in pairs by taking some notes on their notebooks. The questions are the following ones:

- From the first four lines verses of the poem, it is possible to get the image Sassoon is trying to convey about the situation soldiers find themselves in. What elements characterize this image?
- By saying “Wallowed like trodden sand-bags loosely filled”, what idea can you get of the trenches and the elements that are laying around there?
- The beginning of the second stanza seems to return to an idea that was previously introduced in the poem. What idea is that? How is conveyed? Provide examples from the text.
- In verse 8 of this second stanza, which goes “While posturing giants dissolved in drifts of smoke”, it is possible to find a connection with *The Colossus*³, a painting by Francisco de Goya that you can find below.



Figure 4 - *The Colossus* by Francisco de Goya (1808)

³ The picture of *The Colossus* has been taken from the website Fundación Goya en Aragón. Retrieved on June 2, 2022 from: <https://fundaciongoyaenaragon.es/obra/el-coloso/589>

This painting can be seen as the representation of the Spanish people, portrayed as a massive giant, rising up to oppose the invasion of Napoleonic troops during the Spanish War of Independence (1808 – 1814). Taking into consideration this information, what do the giants from Sassoon’s poem refer to?

- Sassoon was known at that time as being hypercritical of military authorities and their being completely useless in the front. How does he depict this attitude towards military ranks in the third stanza? Provide examples from the poem.

Once all students have finished answering the questions, they will share their ideas with their peers in a short class discussion.

4. Wrap – up quiz on the life and work of Siegfried Sassoon (10’ – IW). To conclude the session, students are given access to an online quiz (<https://www.funtrivia.com/trivia-quiz/Literature/Siegfried-Sassoon-402366.html>) that covers aspects of Sassoon’s life and work. Students are given enough time to ponder on the answers before answering.

Session 6 – The ‘Sassoon’ of War (II).

1. Introductory talk on the taboo topic of ‘Suicide’ (5’ – WG). Since the mental strain soldiers suffered during their service time in the front during WWI is a topic commonly dealt with by some of the most prominent British Great War poets. Thus, it is relevant to briefly comment on one of the consequences of severe mental suffering, suicide, by referring to the soldiers’ circumstances at that time.
 - Imagine you find yourselves surrounded by dirt, death, poor hygiene conditions, bombs constantly falling near you on a daily basis, just as soldiers felt while trying to survive in the trenches. Would this have an impact on your mental health? To what extent?
 - This being considered, do you understand why, for many combatants, this was the only alternative left to find some relief from the physical and psychological distress they had been experiencing?

2. Presentation on 'Shell Shock' and its effects on soldiers (10' – WG). As this lesson is devoted to the mental impact the war had on fighters, a YouTube video (<https://www.youtube.com/watch?v=kvTRJZGWqF8>) on 'Shell Shock' is shown to the students in order to offer them some additional insight on this issue.
3. Reading of 'Suicide in the Trenches' (10' – WG + IW). Before the poem is presented on the whiteboard, the teacher provides students with its title, *Suicide in the Trenches* and poses them an initial question.

- What do you think the poem we are going to read is about?

When a few answers have been delivered, students are shown the actual poem on PoemHunter.com (<https://www.poemhunter.com/poem/suicide-in-the-trenches/>). They are asked to read it and ponder on its themes and elements on their own. They also think of how they would describe what is going in the poem to their classmates.

4. Analysis of 'Suicide in The Trenches' (10' – PW). Students are divided into pairs. The teacher sends them the link of the poem so that they can access it to complete the task. A set of questions is displayed on the whiteboard and students are to answer them by taking some notes on their notebooks, which will be shared later on with the rest of the class. The questions are the following:

- At the beginning of the poem, Sassoon depicts somebody in a very clear fashion. How does he describe this person? Provide examples from the poem.
- Can you get an idea of what led the soldier to collapse and break down? Do you find it surprising or disturbing that these circumstances caused all this?
- In verse 8 it is possible to read "No one spoke of him again". What do you think this line means? How does it make you feel?
- Now that you all are familiar with war poetry it should be easy to answer this question. Whom do you think is the poem addressed to? Why?
- The last verse of the poem goes "The hell where youth and laughter go". Can you try to offer a suitable explanation of what this means?

5. Presentation of the final project (15' – WG). Once all activities have been completed, students are given the instructions for the final project they have to complete for session 7.

First of all, they are given access to a Google Docs. file (<https://bit.ly/3MdIZgV>) where they find the instructions of the task. There, they also find the instructions on how to record their projects (<https://www.youtube.com/watch?v=eMoBGLwvFm0>) using the website Flipgrid (<https://info.flipgrid.com/>). They have to upload their answers to the topic posted by the teacher on the website.

Final project for session 7

0 responses • 0 views • 0 comments • 0 hours of discussion

Hello, students!

As you all know we are going to be working on the final project for session 7 of this unit on British WWI poetry.

What you have to do here is record yourselves (the 5 groups I mean) showing your presentations on the poems you have chosen.

Remember that all you have to do is follow the instructions you have on the Google Docs. file and cover the elements you are asked to.

Good luck! I'm looking forward to hearing your responses!

Figure 5 - Flipgrid topic discussion for the final project

The videos that constitute this final project will be presented during the last session and students will be given feedback on it by the teacher and their peers.

Session 7 – Presentation of the final assignments.

1. Students' presentation of their final projects on British WWI Poetry (40' – GW). For the final task of the unit on War Poetry, each one of the five groups is to deliver their presentation on the poem they have chosen, which has been recorded on Flipgrid. The videos will be played in the classroom so both each group and the rest of their peers can listen to what their classmates have argued about the poems.
2. Teacher – Peer assessment and feedback on the projects (15' – WG). Once all five projects have been presented, the students will provide feedback and assessment on them by means of a rubric that the teacher has given them at the beginning of the lesson, in a printout format.

| CATEGORY | 4 | 3 | 2 | 1 |
|---------------------|---|---|--|---|
| Presentation | Well-rehearsed with smooth delivery that holds audience attention. | Rehearsed with fairly smooth delivery that holds audience attention most of the time. | Delivery not smooth, but able to maintain interest of the audience most of the time. | Delivery not smooth and audience attention often lost. |
| Requirements | All requirements are met and exceeded. | All requirements are met. | One requirement was not completely met. | More than one requirement was not completely met. |
| Content | Covers topic in-depth with details and examples. Subject knowledge is excellent. | Includes essential knowledge about the topic. Subject knowledge appears to be good. | Includes essential information about the topic but there are 1-2 factual errors. | Content is minimal OR there are several factual errors. |
| Organization | Content is well organized using headings or bulleted lists to group related material. | Uses headings or bulleted lists to organize, but the overall organization of topics appears flawed. | Content is logically organized for the most part. | There was no clear or logical organizational structure, just lots of facts. |
| Originality | Product shows a large amount of original thought. Ideas are creative and inventive. | Product shows some original thought. Work shows new ideas and insights. | Uses other people's ideas (giving them credit), but there is little evidence of original thinking. | Uses other people's ideas, but does not give them credit. |

Figure 7 - Peer assessment rubric for the final project.

Simultaneously, the teacher uses a different rubric that not only evaluates the projects but also the degree of involvement students show while assessing the projects of their classmates. This rubric can be found here (<https://bit.ly/3zfBD9Q>).

k. Attention To Diversity.

The *Royal Decree 1105/2014 of December 26th* argues both Educational Administrations and Learning centres have the obligation to foster quality, equity and educative inclusion for all students, taking into account special educational needs and attention to diversity to ensure each and every one of the learners can access a high-quality education with equal opportunities. Therefore, teaching methodologies have to take into consideration the existence of different learning strategies while promoting student collaboration.

Taking this into account, the present didactic unit will include additional materials for the student with special needs of educational support. This learner is a fast-finisher, thus requiring extra activities for her to complete over the course of the different sessions. The tasks she will be given are extension activities, that will cover some additional elements of the topic of War Poetry and of some of the works that have been covered. Below it is possible to find a list that includes these materials.

- Listening: A selection of short podcasts on the topic of WWI that can be listened by the student whenever she wants. These have been selected from the websites of the BBC (<https://www.bbc.co.uk/programmes/b03t7p9l/episodes/downloads>) and the Imperial War Museum (<https://www.iwm.org.uk/VoicesOfTheFirstWorldWar>)⁴
 - o <https://www.bbc.co.uk/sounds/play/b082hg3h> - What cowardice meant during the war.
 - o <https://www.bbc.co.uk/sounds/play/b07hgjb6> - The story of those who refused to join the war.
 - o <https://www.iwm.org.uk/history/voices-of-the-first-world-war-gas-attack-at-ypres> - Gas attack on Ypres, one of the first times this new weapon was used.
 - o <https://www.iwm.org.uk/history/voices-of-the-first-world-war-womens-war-services> - The role of women during the Great War.

- Reading: One article from *The Guardian* on Wilfred Owen (<https://www.theguardian.com/books/booksblog/2022/apr/04/poem-of-the-week-strange-meeting-by-wilfred-owen>) & another one from *Historic Newspapers* on the beginning of the war (<https://www.historic-newspapers.co.uk/blog/outbreak-of-world-war-1/>)⁵

- Video on 'Suicide in the Trenches' by Siegfried Sassoon from YouTube (<https://www.youtube.com/watch?v=D-bB-Ns8Ec0>)⁶, to provide the student additional insight into the poem and its elements. It covers some interesting features of the poem.

I. Evaluation.

The *Royal Decree 1105/2014 of December 26th*, the *Royal Decree 984/2021 of November 16th*, and the *Order of January 15th 2021* state the arrangement and proceedings of the evaluation process in NCSE. Three different aspects have to be accounted for when designing any evaluation procedures that would be applied to any didactic lesson, what is being evaluated, how it will be evaluated and when it will be done.

i. Evaluation Criteria.

As it is asserted on the *Decree 110/2016 of June 14th*, later modified by the *Decree 183/2020 of November 10th*, evaluation criteria refer to the specific elements that are

⁴ Both sites as well as the podcast episodes were visited and retrieved on June 1, 2022.

⁵ These two articles were retrieved on June 1, 2022 and last accessed on May 30, 2022.

⁶ Video was retrieved on May 30, 2022.

used to determine and assess students' learning process. Thus, they define what is to be evaluated and the students are expected to achieve regarding both competences and knowledge. For the present lesson plan, the evaluation criteria have been adapted from the *Order of January 15th, 2021*, connecting them to both the key competences and the didactic objectives, and it is listed below.

| Evaluation Criteria. |
|--|
| <ol style="list-style-type: none"> 1. To understand information on British WWI poetry delivered either on a written or audio visual format and to improve their lexis concerning said topic (1.1 + 1.2 + 3.1 / CLC + DC + L2L + CAE). 2. To understand, share and express experiences, opinions and attitudes in oral and written format concerning the themes presented in the selected poems via the students' employment of expressions of logical relations and their use of past tenses (2.1 + 2.8 + 4.1 + 4.7 / CLC + DC + L2L). 3. To further develop their knowledge on the topic of English literature and acquire basic notions on War Poetry and its inherent characteristics (3.3 / + CLC + CAE). |
| <ul style="list-style-type: none"> - CLC: Competence in Linguistic Communication. - DC: Digital Competence. - L2L: Learning to Learn Competence. - CAE: Cultural Awareness and Expression. |

ii. Assessable learning standards.

Assessable learning standards, as they are specified on the *Royal Decree 1105/2014 of December 26th*, stand for the specifications of the evaluation criteria that enable the definition of the learning outcomes, which particularize what the students have to know and understand regarding any particular subjects. Moreover, these have to be observable and measurable, their design has to support the creation of standardized tests and they can be employed to evaluate how students performed and what they have achieved. Below it is possible to observe the assessable learning standards that have been used for this didactic unit, which have been adapted from the *Order of January 15th, 2021*.

| Assessable Learning Standards. |
|--|
| <ol style="list-style-type: none"> 1. Distinguishes, with visual or written support, the general sense and the most important ideas of well-structures and slowly and clearly delivered presentations about known topics or of academic or personal interest (1.5.) 2. Completes previously rehearsed short presentations with visual support about aspects of academic interest, organizing the information with a coherent structure and answering questions asked by the audience (2.1.). |

3. Takes part in informal face to face or digital conversations about topics of general interest where opinions and information are delivered while describing with sufficient detail current, personal or academic interest issues (2.4.)
4. Identifies the most relevant information of texts in any given format, short and well-organized, dealing with general matters and understands the main ideas of articles on topics of their interest (3.5.)
5. Understands specific information from websites and other reference materials about topics concerning educational subjects or connected to personal interests (3.6.)
6. Writes, in a conventional format, short reports where important information of academic topics is delivered, including brief descriptions and narrating events following a proper structure (4.3.)
7. Writes personal correspondence, in any given format, where experiences and feelings are described and information and opinions about academic or personal interest issues are delivered (4.4.)

iii. Instruments Of Evaluation.

- Daily observations (participation and completion of classwork): 20%.
- Presentation on Session 3 (evaluated using this rubric <https://bit.ly/3xilrlw>): 20%.
- Final project on Session 7 (assessed via the teacher's rubric found on [https://bit.ly/3zfBD9 Q](https://bit.ly/3zfBD9Q)): 50%.
- Peer assessment of the final project (evaluated using the rubric on figure 6): 10%.

iv. Evaluation Of The Teaching Process.

Evaluation, as it is possible to assert, should not be restricted to students since it is necessary to also assess the overall teaching process. Thus, this proposal not only seeks to gather essential information on how the teaching practice has been carried out but also attempts to obtain as much information as possible about the potential changes that can be included and accounted for future teaching processes in order to implement better strategies to improve the learning experience for students.

This is why the following questionnaire has been included within the present lesson plan, to evaluate teaching methodologies, students' motivation and engagement with the contents and the appropriateness of the evaluation procedures. Students scan the QR code below to get access to the questionnaire (See Appendix IV).



2. Conclusions and Discussion Of Results.

As far as it is possible to ascertain, this Master Thesis and the didactic unit devised in it have shed light on some aspects that require further analysis. First and foremost, the fact that this research project and its lesson plan have been designed from a manifold methodological approach entails that some aspects must be taken into account for future improvement. Considering that the use of literary texts in the EFL classroom has been approached from the principles of the Cultural Approach, the Reader-Response Approach and the Personal Growth Model, the design and inclusion of activities and projects could always be further tested and improved. This leads to the desire to ensure, at all times, that learners are provided with the necessary information to properly approach the texts that will be selected while striving to posit them as the protagonists of the teaching-learning experience to offer them as many chances as possible not only to improve their linguistic competences but also to make the best out of every lesson to grow on a personal basis.

Moreover, the adaptation of a didactic unit of this kind could be applied to groups of younger students should be tested to prove the adaptability, endurance and suitability of the sessions and assignments in the long run. This also implies that the teacher has to take into account the fact that, when carrying out this lesson plan with younger students, they are likely to require additional background information not only on English literature but on Spanish literature as well so they can become familiar with many of the tropes and characteristics of both traditions. Aside from this, the intention of adapting the didactic unit to younger students will also require a significant linguistic adaptation to reduce, to a given extent, the complexity of the tasks and texts because students would be liable to have a lower degree of linguistic competence on the target language. It could also be tested with these students in an attempt to foster students' reading interest so that they can approach literary productions with a renewed fascination towards them, proving that literature is not something to be simply read,

but something they can make their own, something they can interact with from diverse perspectives.

That the target students belong to the 2nd year of NCSE points towards a specific factor to be accounted for when designing future didactic units, students' maturity. The average age would be around 17 or 18 years old: this higher personal and intellectual maturity is something that can be exploited, if done appropriately, to the teaching of English as a Foreign Language and to other curricular elements as well. Their being exposed to poems written during WWI, with their deep themes and implications, demands more from students as they have to understand issues like heroism, nationalism, death, resignation or the lack of hope, which require a certain degree of maturity so as to properly understand them. To adapt a lesson plan like this to younger students in an adequate way the instructor must consider and include poems that deal with other themes that are not either so profound or so complex, in order to make sure the students understand what they are reading.

In this vein and still considering literature as the framework of future lesson plans, a potential line of further research could be the application of dystopian novels such as *Fahrenheit 451* (1953) by Ray Bradbury, *1984* (1949) by George Orwell, *Brave New World* (1932) by Aldous Huxley, *The Handmaid's Tale* (1985) by Margaret Atwood and *A Clockwork Orange* (1962) by Anthony Burgess to the teaching of English as a Foreign language to students belonging to both the first and second years of NCSE. The intention of doing so would be to offer them some insight into the topics the aforementioned productions deal with in order to see the possible connections they would be able to draw between the realities presented in these books and our society as it is nowadays while further improving the linguistic competence and skills concerning the English language. Another possible line for future research could be the adaptation of this didactic unit so as to be able to employ it with students of a younger age, those belonging to the 3rd and 4th years of Compulsory Secondary Education, to analyse how they would approach the learning of English through these productions and how they would respond to the topics of either these poems or others that present different issues.

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PART C – Appendixes.

1. Appendix I – Presentation on War Poetry from Session 1.



Figure 8 - Presentation on War Poetry.



Figure 9 - Main attitudes and opinions on the war.

2. Appendix II – Quiz on WWI from Session 1.



Figure 10 - Quiz on WWI.

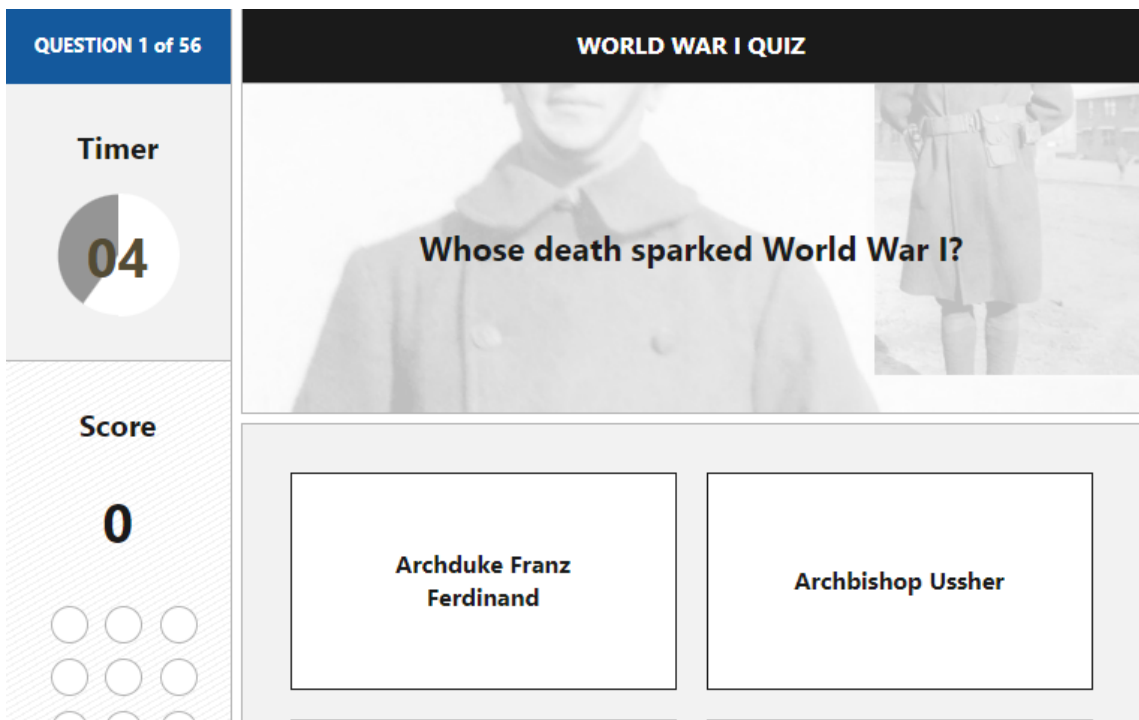


Figure 11 - Quiz on WWI.

3. Appendix III – Lyrics of “The Green Fields of France” by the Furey Brothers and David Arthur.

Lyrics were retrieved on June 3, 2022 from: <https://cutt.ly/OJXjbWb>

Well, how do you do, young Willie McBride?
Do you mind if I sit here down by your graveside?
And rest for a while in the warm summer sun
I've been walking all day, and I'm nearly done
I see by your gravestone you were only nineteen
When you joined the great fallen in 1916
I hope you died well and I hope you died clean
Or young Willie McBride, was it slow and obscene?

Did they beat the drum slowly, did they play the fife lowly?
Did they sound the death march as they lowered you down?
Did the band play The Last Post in chorus?
Did the pipes play the Flowers of the Forest?

Did you leave a wife or a sweetheart behind
In some faithful heart is your memory enshrined?
Although, you died back in 1916
In that faithful heart are you forever nineteen?
Or are you a stranger without even a name
Enclosed in forever behind the glass frame
In an old photograph, torn, battered and stained
And faded to yellow in a brown leather frame?

Did they beat the drum slowly, did they play the fife lowly?
Did they sound the death march as they lowered you down?
Did the band play The Last Post in chorus?

And did the pipes play the Flowers of the Forest?

The sun now it shines on the green fields of France
There's a warm summer breeze that makes the red poppies dance

And look how the sun shines from under the clouds
There's no gas, no barbed wire, there's no guns firing now

But here in this graveyard it's still No Man's Land
The countless white crosses stand mute in the sand
To man's blind indifference to his fellow man
To a whole generation that were butchered and damned

Did they beat the drum slowly, did they play the fife lowly?
Did they sound the death march as they lowered you down?

Did the band play The Last Post in chorus?

Did the pipes play the Flowers of the Forest?

Ah young Willie McBride, I can't help wonder why
Do those that lie here know why did they die?
And did they believe when they answered the cause
Did they really believe that this war would end wars?

Well the sorrow, the suffering, the glory, the pain

The killing and dying, were all done in vain

For young Willie McBride, it all happened again

And again, and again, and again, and again

Did they beat the drum slowly, did they play the fife lowly?
Did they sound the death march as they lowered you down?

Did the band play The Last Post in chorus?

Did the pipes play the Flowers of the Forest?

Did they beat the drum slowly, did they play the fife lowly?
 Did they sound the death march as they lowered you down?
 Did the band play The Last Post in chorus?
 And did the pipes play the Flowers of the Forest?

4. Appendix IV – Teacher’s Evaluation Questionnaire.

Cuestionario sobre las Actividades de Intervención

1: Totalmente en desacuerdo; 2: En desacuerdo; 3: Ni de acuerdo ni en desacuerdo; 4: De acuerdo; 5: Totalmente de acuerdo.

| Tarea del profesor | 1 | 2 | 3 | 4 | 5 |
|--|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| El profesor explica con claridad. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| El profesor es ordenado y sistemático en sus exposiciones. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| El orden en que el profesor da la clase me facilita su seguimiento. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Es fácil tomar apuntes con este profesor. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| El profesor mantiene un ritmo de exposición correcto. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| El profesor demuestra, con sus explicaciones, que se ha preparado las clases. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| El profesor demuestra un buen dominio de la materia que explica. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| El profesor demuestra interés por la materia que imparte. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| El profesor hace la clase amena y divertida. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| El profesor consigue mantener mi atención durante las clases. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| El profesor habla con expresividad y variando el tono de voz. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| El profesor relaciona los conceptos teóricos con ejemplos, ejercicios y problemas. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Sus explicaciones me han ayudado a entender mejor la materia explicada. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| El profesor transmite interés por la asignatura. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Me gustaría recibir clase otra vez con este profesor. | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

Figure 12 - Teacher's Evaluation Questionnaire.

