



**Universidad de Jaén**  
*Centro de Estudios de Postgrado*

## Trabajo Fin de Máster

*Centro de Estudios de Postgrado*

# **POETRY AS A RESOURCE TO TEACH ENGLISH IN THE EFL CLASSROOM**

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## **ABSTRACT:**

This Master Thesis is aimed to show the utility of English Poetry to teach the language in the EFL classroom in Andalusian Secondary Schools. The proposed didactic unit included within it is designed to be used in the second level of Compulsory Secondary Education following a task-based approach. Using literature for teaching of English has been proved to be beneficial to improve motivation, to better understand different cultures and to boost creative shaping of the language. In regards to poetry, texts are usually briefer than novels or short stories. Despite there are sometimes non-standard uses of words or structures, these texts are more manageable, making easier to analyse and understand new vocabulary terms, grammatical structures or rhythm and intonation. Furthermore, the expressive and poetic functions of poetry can be an advantage to engage students in the lesson as they may compare their inner world to what is being said. For this reason, the didactic unit links the understanding of different human emotions expressed through poetry and the curricular contents.

## **KEY WORDS:**

TEFL, literature, poetry, Secondary Education, didactic resources.

## **RESUMEN:**

Este Trabajo de Fin de Máster (TFM) se ha diseñado para incluir la poesía como una herramienta útil en la enseñanza del idioma inglés en los centros de secundaria de Andalucía. La unidad didáctica que se ha incluido en este trabajo está pensada para ser implementada en 2º de la ESO, siguiendo un modelo de aprendizaje por tareas. Se ha demostrado que la utilización de la literatura para la enseñanza de contenidos en lengua inglesa es beneficioso para elevar la motivación del alumnado, para comprender culturas diferentes mejor y para fomentar usos creativos a la hora de formar palabras o expresiones. En el caso concreto de la poesía, el hecho de que los textos sean más breves que en novelas o relatos cortos, permite analizar más concisamente el vocabulario, las estructuras gramaticales, el ritmo y la entonación. Además de esto, podemos apoyarnos en las funciones poética y expresiva de la poesía para captar la atención de los estudiantes durante la clase, puesto que el alumnado puede sentirse identificado con lo se está expresando. Por este motivo, la unidad didáctica conjuga diferentes emociones humanas plasmadas en la poesía y los contenidos curriculares.

## **PALABRAS CLAVE:**

ILE (Inglés como lengua extranjera), literatura, poesía, Educación Secundaria, recursos didácticos.

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## **1. Introduction**

This text is a Master Thesis for the Master's Degree in Education Training for Professional, Secondary, and Language Teachers (speciality in English). The purpose of it is to use a resource that can make the EFL classroom more dynamic and interesting: poetry.

### **1.1 Foundation**

Literature has been set aside in the EFL classroom for a long period of time since, as it will be explained below, grammar-translation was no longer suitable for the demands of language learners, more centred now in a more communicative approach. Despite that, we will argue that there are positive points for using literature –in particular poetry in this case-.

Apart from teaching the essential contents –grammar, vocabulary, language skills, etc.-, the teacher may increase students' interest in reading and writing, both in the target language or in their native languages. Moreover, students will be introduced to a literary form that is usually relegated in comparison to narrative, but which still have a full potential in creative expression. The possible lack of rules in poetry could be beneficial to remove inhibits from students when they have to express themselves in a foreign language which many of them have not used in a daily basis yet.

### **1.2 Objectives**

The main aim of this work are to prepare students to be able to understand and produce poetic forms after having finished the designed didactic unit. The content to be learn is intended to accompany them through their studies along years, since the learning process must create the basis for future learning. In regards to communicative objectives, the four skills (reading, listening, writing and speaking) and vocabulary related to emotions, states and feelings will be fostered.

Another objective of this thesis is to show that using literature –specially poetry- is an effective way to teach English. The approach proposed for designing the Lesson Plan will be Task-Based Learning, following the guidelines in the Curriculum of Secondary Compulsory Education for the State of Spain and for Andalusia, and in the Common Framework of Reference for Languages (CEFR).

### **1.3 Methodology**

In order to complete the objectives above, this dissertation is divided into three parts. First, the role of literature in the ESL classroom will be analysed. There will be a review of its historical trajectory and current state. Then, pitfalls and assets of using

literature for English Lessons at school will be further discussed; then we will pause to analyse different approaches to introduce literary works in the classroom.

In the second part, it will be examined how poetry will be useful for teaching certain contents –grammar, vocabulary and pronunciation- and the four skills included in the Curriculum of Compulsory Secondary Education (reading, writing, speaking and listening). There will be a part which will focus on the selection of adequate texts and topics for using them in the classroom according to the English competence and life stage of students.

Finally, a didactic unit of an English as Foreign Language (EFL) will be proposed and designed for the second level of Compulsory Secondary Education according to the results that the previous research generates.

## **2. Literature in the ESL Classroom**

### **2.1. Historical background**

The use of Literature as a mean for teaching languages could be traced from the 18<sup>th</sup> century onwards. Grammar-translation was the principal method of teaching languages at that time. It was a fundamental step to study literary works because it trained the brain by means of memorization, which was seen as an intellectual activity. Grammar-translation consisted on translating from the first language to the target language with a list of bilingual vocabulary. At the beginning of the language acquisition process, only some words or sentences were translated, until the learner progressed to higher levels, when full texts could be translated from the first language to the target language or the other way round. (Stern, 1983: 452-456)<sup>1</sup>.

In that period of time, the reading of literary classics was one of the most important tools to teach grammar structures and vocabulary, as it allowed students to see the language in context, used in its highest form. Following this fact, Bagherkazemi and Alemi (2010: 30)<sup>2</sup> declare that literature at that time was not a separate subject from learning a language itself. Rather, it was interconnected to other disciplines such as classical rhetoric, which was useful to enhance the communicative skill. However, through the 19<sup>th</sup> century, there was a gradual shift in the way literary texts were approached to learn languages. The focus stopped being comprehension and was then placed in form and accuracy only, which explains to some extent why literature was increasingly belittled as a resource in the lectures of Foreign Languages.

On the second half of the 19<sup>th</sup> century, the direct method was introduced as a refusal to the previous approach which did not engage in everyday conversation. One of the main features of the direct method was the use of the foreign language for

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<sup>1</sup> Stern, H. H. (1983) *Fundamental Concepts of Language Teaching*. Oxford University Press

<sup>2</sup> Bagherkazemi, M. & Alemi, M. (2010). Literature in the EFL/ESL Classroom: Consensus and Controversy. *LiBRI: Linguistic and Literary Broad Research and Innovation*, 1(1): 30-48

instruction and avoidance of translating texts (Stern, 1983: 457). Therefore, literary texts meant to be translated to learn grammar and vocabulary were replaced with oral activities such as forming questions and giving answers.

Throughout the 20<sup>th</sup> century, the teaching of foreign languages has not relied entirely on the use of literary works, but sometimes it could be found in some approaches. However, the general tendency during those years was to avoid it as much as necessary. The reading method in the 1920s was a solution for the discrepancies between grammar-translation and direct method. Oral instruction was thought to be more appropriate for early learners of a language, whereas reading and translations were still useful for more advanced students. The notion of *graded readers* appeared at this time to support extensive reading in the Foreign Language Classroom while introducing vocabulary and grammar in a sequenced and progressive process. (Tejada Molina, Pérez Cañado & Luque Agulló, 2005)<sup>3</sup>

From the 1940s to the 1980s, literature was discarded from curricula and research because it was considered not to improve linguistic proficiency among EFL learners. (Khan & Alasmari, 2018: 168).<sup>4</sup> Despite that, two instances where literature was a resourceful tool can be retrieved in two cases. One is the use of literature in the most advanced levels of *Suggestopia* for encouraging discussions on the characters appearing in the stories. The other one was Krashen's input hypothesis, which encouraged meaningful, slightly more advanced texts and activities for the acquisition process. (Jáimez Muñoz, 2003: 39).<sup>5</sup>

This situation changed when the Communicative Language Teaching (CLT) showed an increasing interest in literature, which was a great resource to gather enjoyable real materials with cultural background. (Khan & Alasmari, 2018: 168). This approach strived for communicative fluency in the target language, so there was an opportunity to reintroduce literature, as it provided considerable amounts of authentic input which increased the range of vocabulary and provided examples of real language in the most varied situations or contexts.

In Content-Based Instruction, literature offers a great quantity of input to use in lessons. This approach combines the teaching of core contents (maths, biology, literature...) and a foreign language at the same time. Therefore, this authentic material

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<sup>3</sup> Tejada Molina, G., Pérez Cañado, M. L., & Luque Agulló, G. (2005). In McLaren, N., Madrid, D., & Bueno, A. (Eds.). *Current approaches and teaching methods. Bilingual programmes. TEFL in Secondary Education. Granada*. Manuales Major (Universidad de Granada). Psicología y C. de la Educación

<sup>4</sup> Khan, M. S. R. & Alasmari, A. M. (2018). Literary Texts in the EFL Classrooms: Applications, Benefits and Approaches. *International Journal of Applied Linguistics & English Literature*, 7(5): 167-179

<sup>5</sup> Jáimez Muñoz, S. (2003). *El uso de textos literarios en la enseñanza de inglés en la Educación Secundaria*. [Doctoral dissertation, University of Granada]. Digibug. <https://digibug.ugr.es/bitstream/handle/10481/2733/18505685.pdf;jsessionid=DDC1B597B643D81700E660BD623A948F?sequence=1>

could be used to improve the foreign language at the same time literary works are presented for instructing students in other subjects such as social sciences, history or literature. Pinner (2012: 108)<sup>6</sup> comments on the benefits of using a CLIL approach when dealing with cultural content while providing meaningful language to students for improving their language skills. Language should be presented in a structured environment with guidance while dealing with authentic materials.

## 2.2. State of the Art

At the present time, the use of literature in the EFL classroom is still unusual, although there is a good number of researches which emphasizes its potential to integrate stimulating activities for learning languages. Current trends aim to develop intercultural competence, “the ability to function effectively across cultures, to think and act appropriately, and to communicate and work with people from different cultural backgrounds – at home or abroad.” (Leung, Ang & Tan, 2014).<sup>7</sup> Due to its great potential to bring cultural aspects into a classroom, using literary texts as tools for teaching a foreign language is becoming more accepted.

McKay (1982: 529)<sup>8</sup> explains that the most common arguments against the use of literature are the grammatical complexity and unique usage of language, which would make the teaching of grammar a very tiring task, and the literary contents of the texts, which would not meet the academic goals of students. Despite this reticence to use literature for the reasons above, there has also been an increasing interest in presenting different cultural aspects to students, which can be easily done by introducing literary works. Moreover, the study of these texts highlights the interconnection between language, culture and thought. (Jáimez Muñoz, 2003: 57-58). Reading literature is relevant in our multicultural societies in order to accept and understand cultural and socio-political expressions and challenge stereotypical ideas about people who share the same cultural patterns.

Brumfit and Carter (1986)<sup>9</sup> reject the idea of the existence of a specific literary language and claim that language used in literary texts is the same as common language with a high concentration of linguistic features like metaphors, similes, poetic lexis, unusual syntactic patterns, etc. These are not literature-specific since they appear in everyday language, nursery rhymes, proverbs, publicity slogans, etc. For this reason, EFL lessons should not avoid including literary texts, as they are a good start to master

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<sup>6</sup> Pinner, R. S. (2012). Unlocking Literature through CLIL. In S. Izumi, M. Ikeda & Y. Watanabe (Eds.), *CLIL: New Challenges in Foreign Language Education* (Vol. 2, pp. 91-129). Tokyo: Sophia University Press.

<sup>7</sup> Leung, K., Ang, S. and Tan, M.L. (2014). Intercultural Competence. *Annual Review of Organizational Psychology and Organizational Behaviour*, 1: 489-519

<sup>8</sup> McKay, S. (1982). Literature in the ESL Classroom. *TESOL Quarterly*, 16(4): 529-536

<sup>9</sup> Brumfit, C. J. & Carter, R. A. (ed.) 1986. *Literature and Language Teaching*. Oxford: Oxford University Press.

the language in different contexts while using the four skills. For example, after the reading and analysis of a literary text which a high frequency of vocabulary involving political terms, it will be easier to maintain a discussion in a social sciences class or to write an essay about social-economic topics.

On the next sections, the prevailing arguments for and against implementing literature in the EFL classroom and the current approaches used for creating the methodological activities related to this topic will be further revised.

### 2.2.1. Assets

According to Bagherkazemi and Alemi (2010), reluctance to use literature as a mean for language learning is associated to the statement implying that figurative language is detached from the student's immediate social context. However, providing and exploiting literary texts in a lesson may increase the ability to handle complex structures, non-normative language and cultural wisdom among students. In this way, learning English through literature will enrich their language competences, fostering the process of growing as capable members of society who are able to deal with multiple situations using language as a powerful tool to reconcile conflicting points of view. These authors bring together some of the payoffs of using literature in EFL classroom commented in the works of other researchers, such as Van (2009), Zoreda and Vivaldo-Lima (2008), Arthur (1968) and Ladousse-Porter (2001). Some of the advantages for introducing literature in the EFL classroom can be summarised in the following points:

- It is aligned to the principles of Communicative Language Teaching. Literature gives opportunities to communicate through authentic communication and active involvement. Each individual reading of a text gives different meanings to it, so the learners can be active and autonomous participants when discussing them.
- It helps students and teachers to be involved with cultural, linguistic and interpretive skills and to improve them. Moreover, it lets students overcome negative attitudes toward the target language and the culture/s associated to it. In regards to this point, it would be possible for students to understand a foreign culture and idiosyncrasy after the lessons, which would enable them to respect it. (Demetriou & Ruiz Mas, 2009).<sup>10</sup>
- Literary texts usually show more examples of complex grammatical structures, like passive sentences, subordinate clauses and word order inversion. In addition to it, it may also be asserted that students “learn about the syntax and discourse functions of sentences, the variety of possible structures, the different ways of connecting ideas, which

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<sup>10</sup> Demetriou, E. & Ruiz Mas, J. (2009). *Child's Play: An Introduction to Children's Literature for Teachers to English as a Foreign Language*. Granada: Grupo Editorial Universitario



develop and enrich their own writing skills” after the extensive reading of texts. (Hişmanoğlu, 2005: 55)<sup>11</sup>

- Reading works of literature increases the emotional intelligence, creativity and imagination, producing a more effective language usage. These three parts can be connected to Goleman’s Emotional Intelligence model (1995)<sup>12</sup> by which five domains are covered: knowing one’s emotions, managing emotions, motivating oneself, recognizing emotions in others, and handling relationships.

### 2.2.2. Pitfalls

Despite the upsides that literature holds, it is important to stop a moment to comment its downsides to define the limitations that its usage imply. In this way, it will be easier to detect the possible difficulties that the teacher may encounter when implementing one method that involves the use of literature in one way or the other, and therefore, to try to mitigate them as much as possible.

- The complexity of grammar and vocabulary may be discouraging to learners who do not have a high level of proficiency. They might find the language employed in those texts too different from the structures and vocabulary taught in previous lesson, and this could increase frustration if they do not achieve to understand the general meaning. Lima (2005: 4186)<sup>13</sup> states that the structured and graded grammatical forms that are taught in EFL teaching contradict the intentional breaking of grammatical rules that characterizes literature.
- Although literature is useful to introduce students to a culture they do not know too much about, it may contain cultural references that even native speakers from other countries, areas or age groups would not grasp. (Case, 2012.)<sup>14</sup> This problem could be intensified more if the teacher does not share these cultural references appearing in the texts. In consequence, the designing of lessons will be more time-consuming because the teachers have to research those cultural notions before to explain them to students.

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<sup>11</sup> Hişmanoğlu, M. (2005). Teaching English Through Literature. *Journal of Language and Linguistic Studies*, 1(1): 53-66

<sup>12</sup> Goleman, D. (1995). *Emotional intelligence*. New York: Bantam Books, Inc.

<sup>13</sup> Lima, C. (2005). Is the rest silence ... ? *IATEFL Voices 186*: 4-5. Retrieved from <https://associates.iatefl.org/pages/materials/voicespdf/itskills11.pdf>

<sup>14</sup> Case, A. (2012). *Advantages and Disadvantages of Using Authentic texts in class*. EFL-Burkina. Retrieved from <http://www.efl.elearningburkina.com/index.php/teacher-s-corner/pedagogy-didactics/264-advantages-and-disadvantages-of-using-authentic-texts-in-class>.

- Due to the complex nature of literary texts, some students or teachers may find that they are not helpful enough to achieve their academic goals. (McKay, 1982: 530) As in the previous point, teachers may find that the selection of texts is tedious, because it requires quite a lot of previous work to match the curricular contents with the grammatical points and vocabulary that appear in the texts.

### 2.2.3. Application in the ESL classroom

Having analysed the reasons for and against the usage of literature as tool to fulfil the aims of the EFL classroom, now it is time to summarize the methods and approaches more adequate for the application of literature.

The eclectic approach, which is usually put into practice when literature is involved, allows employing diverse teaching activities, as every approach has its own effective applications at different parts in lessons. These activities do not need to be designed in order to practise conversations that are completely realistic in everyday situations. Swan (1985b: 82)<sup>15</sup> criticizes some of the pedagogical practices of CLT such as the overuse of genuine exchanges, or that the classroom discourse should correspond as possible to real-life use of language. Therefore, learning more complex pieces of language like metaphors or other literary resources could be introduced in the EFL classroom to enrich students' way of expressing themselves and to catch their attention with colourful language.

Carter and Long (1991)<sup>16</sup> describe three main models to the teaching of literature. One of the main purposes of teaching English as a Second Language is to develop students' communicative competence. Although the acquisition of linguistic accuracy is encouraged, EFL learners show difficulties in understanding nuances or creative language uses in specific settings. (Savvidou, 2004.)<sup>17</sup> Each of the three main models proposed by Carter and Long (1991) determines some of the objectives and fundamentals to teach literature:

1. Cultural Model: students get to know the background of a novel plus history, society, and politics of the territories described in the piece of literature. This model uses to be disapproved in the teaching of EFL languages, since it is a hard task to do extended language work.
2. Language Model: it is the most common used model used to teach literature in the EFL classroom. It involves subtle and varied creative uses of language

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<sup>15</sup> Swan, M. (1985b). A Critical Look at the Communicative Approach (2). *ELT Journal*, 39(2): 76-87

<sup>16</sup> Carter, R & Long, M. (1991). *Teaching Literature*, Longman

<sup>17</sup> Savvidou, C. (2004) An Integrated Approach to Teaching Literature in the EFL classroom. *The Internet TESL Journal*, 10(12). Retrieved from: <http://iteslj.org/Techniques/Savvidou-Literature.html>

in order to exemplify linguistic features. It is disconnected from the meaning and context of the literary texts, as they are only used for linguistic practice.

3. Personal Growth Model: this model combines aspects of the two models above. It focuses on the particular uses of language that appear in the text while teachers also help students to achieve an engagement with the contents by encouraging them to express their opinions and feelings. This model would be a better option for EFL type of instruction.

Brenda Custodio and Marilyn Jean Sutton (1998: 19-23)<sup>18</sup> present Literature-Based instruction for ESL Secondary School Students, which involves teaching reading through exposure to literature (authentic texts). The upsides to a literature-based instruction are: (1) It provides language models. Students are exposed to a wide variety of styles and genres; (2) It integrates Language Skills. Students also need instruction on subject-area curricula, so discussing and centring the lessons around literature integrates content and second languages aims; (3) It promotes literacy development. It makes students familiar with form and style, which will allow them to focus better on the meaning of the texts. Finally, Custodio and Sutton suggest using historical fiction in Middle School to suit interdisciplinary activities. For High School, they recommend theme-based instruction, which will be taught through the use of young adult literature.

Literature Circles in EFL classroom is a method that combines cooperative learning and collaborative work to improve the interactional skills after the reading of literary texts and the subsequent discussion in groups. According to Bedel's study (2011)<sup>19</sup>, students felt more motivated after carrying out this type of lesson. Although they did the same assignments, they found out the lesson worthier because the texts were used in a more realistic situation with a purpose.

Critical literacy pedagogy was adopted into EFL classroom after the ideas of Paulo Freire's *Pedagogy of the Oppressed*. It can be defined as an approach where students read and write texts in order to establish the relationship between language and power structures. According to Bobkina and Stefanova (2016: 685)<sup>20</sup>:

“This method provides a key opportunity for developing critical awareness of the role of language in social relations, including those sustained by power structures, that is, how texts are related to issues of identity, political power, gender, ethnicity, class, and religion.”

This type of approach would be best suited to classes composed of multilingual or multicultural students. As all texts seek to share a historical or ideological imbedded

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<sup>18</sup> Custodio, B. & Sutton, M. J. (1998). Literature-Based ESL for Secondary School Students. *TESOL Journal*, 7(5): 19-23

<sup>19</sup> Bedel, O. (2011). *Literature Circles in EFL: How They Stimulate the Social Interaction and Promote Collaborative Learning*. Sofia University “St. Kliment Obridski”.

<sup>20</sup> Bobkina, J. & Stefanova, S. (2016) Literature and critical literacy pedagogy in the EFL classroom: Towards a model of teaching critical thinking skills. *Studies in Second Language Learning and Teaching*, 6(4): 677-696

position towards society through its literary resources, critical literacy encourages students to fully participate in discursive practices that sustain patterns of dominance in order to take part in a form of resistance through the deconstruction of texts. (Locke & Cleary, 2011: 121-122.)<sup>21</sup>

### 3. Use of Poetry to teach English

Despite novels, short stories and drama are more frequently used in classroom than poetry, this last can be still used since it adds variety to the lesson as well as some advantageous features.

Starz (1995: 57)<sup>22</sup> points out that one of the most recurrent problems that teachers face in ESL classroom is the lack of communication with the teacher, whether in the written form or in the spoken form. The author suggests that poetry could be helpful to encourage shy students to communicate without worrying excessively about punctuation, prose structure or other complexities, mitigating the fear of being rejected.

Although it deviates from normal language (unusual ways of ordering words, attributes particular meanings, combines sounds in a musical way, etc.), the language teacher can raise awareness among the students of these language deviations. In this way, they learn that language can be modified in different patterns to express a varied range of communicative purposes in a more precise and context-appropriate manner. (Dobariya, 2015)<sup>23</sup> However, some authors like Grellet (1981)<sup>24</sup> claim that the difficulty does not come from the text itself but from the exercises requested to students.

Poems are suitable for a single classroom lesson due to their short length, they are easy to access and apply, and ready-to-use. (Özen & Mohammadzadeh, 2012: 70)<sup>25</sup> They are motivating and encouraging to students who would like to use the target language in a more meaningful way. The interest in the lesson may be increased since activities based on poetry are meant to present the contents in a new way that does not rely on the traditional textbook, so it is good for a change in the routine. Furthermore, poetry may contain further vocabulary that would expand the knowledge of the language that students have.

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<sup>21</sup> Locke, T., & Cleary, A. (2011). Critical literacy as an approach to literary study I the multicultural, high-school classroom. *English Teaching: Practice and Critique*, 10(1): 119-139

<sup>22</sup> Starz, M. (1995). Communicating through Poetry in an ESL classroom. *Texas Papers in Foreign Language Education*, 2: 57-68

<sup>23</sup> Dobariya, H. (2015). Teaching Poetry in ESL Classroom: The Way to Teach Language through Literature. *ELT VIBES: The Way to Teach Language through Literature*, 1(2): 54-59

<sup>24</sup> Grellet, F. (1981). *Developing reading skills. A practical guide to reading comprehension exercise*. University Press Cambridge.

<sup>25</sup> Özen, B. & Mohammadzadeh, B. (2012). Teaching Vocabulary Through Poetry in an EFL Classroom. *International Online Journal of Primary Education*, 1(1): 58-72

## 3.1 Teaching Content

### 3.1.1. Teaching Grammar

One advantage of using poetry to teach grammar is the possibility to practice correct punctuation and capitalization by doing exercises in a more visual way. Another advantage of it is that poetry is an effective resource to practice a specific grammatical structure by repeating it aloud when reading. (Ludescher, n.d.)<sup>26</sup> As poems have repetitive patterns sometimes, these could be examined in the classroom if they contain some useful grammatical points for students. Here, an inductive approach to learn grammar could be applied to detect patterns and figure out a rule of grammar before starting to practise the new structure.

When selecting a poem to be exploited in class, the teacher should take into account the level and age of students to select to appropriate grammatical structure that is going to be presented next in accordance with didactic objectives. Ludescher (n.d.) advises to use poem from authors of the 20<sup>th</sup> and 21<sup>st</sup> centuries, because the grammar is more updated.

### 3.1.2. Teaching Vocabulary

In regards to learning vocabulary through the employment of poetry in the EFL classroom, Al-Bakri (2019: 29-31)<sup>27</sup> states that vocabulary is crucial when learning a foreign language, as the lexis constitute the core words of a language and then facilitates communication, even when grammar constructions are not completely fine in sentences. There are two conditions that make the learning process and memorization easier: showing the target words in a meaningful context and introducing words in an aesthetic way. This can be achieved through the use of songs and poems. Al-Bakri adds that reading poetry allows the study of creative figures of speech, such as metaphors, synonyms, etc. Apart from this, the teacher should make students aware of synonyms, antonyms and possible collocations of the terms being learnt. (Özen, 2012: 60)

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<sup>26</sup> Ludescher, F. (n.d.). *Teaching grammar through songs and rhymes*. Prof. Franz Ludescher. [https://www2.vobs.at/ludescher/grammar/teaching\\_grammar\\_through\\_songs\\_a.htm](https://www2.vobs.at/ludescher/grammar/teaching_grammar_through_songs_a.htm)

<sup>27</sup> Al-Bakri, R. J. (2019). The Effectiveness of Using Poetry in Developing English Vocabulary, Language Proficiency and Motivation of EFL Palestinian Students. (21329006) [Master's Thesis, Hebron University] Retrieved from: <http://dspace.hebron.edu/xmlui/bitstream/handle/123456789/696/The%20Effectiveness%20of%20Using%20Poetry%20in%20Developing%20English%20Vocabulary%2C%20Language%20Proficiency%20and%20Moti.pdf?sequence=1&isAllowed=y>

### **3.1.3. Teaching Pronunciation**

Due to the oral nature of poetry, designed to be expressed aloud, it is a good resource to practice and improve pronunciation in a motivating way. According to Starz (1995: 57-58):

“Poetry is helpful for improving intonation and stress, distinguishing between minimal pairs, and remembering phrases or chunks of language with rhyme. It also facilitates learning the rhythm of the language or how to use tone for emphasis.”

Pronunciation can be classified into two types: (1) Segmental features, which make reference to individual sounds like phonemes, and (2) Suprasegmental or prosodic features, referring to features such as stress, intonation, rhyme and rhythm. (Al-Bakri, 2019: 36-37) Reading poetry or songs and listening to them allows students to get the proper pronunciation and intonation/stress patterns of utterances.

## **3.2 Teaching skills**

### **3.2.1. Reading**

The reading skill enhances the competence of understanding written texts. The distinctive features of poetry made it a little bit more complicated if learners are not used to the types of constructions that appear on it. Therefore, teaching how to read and interpret poetic texts enables them to access more elaborate forms of language, and to understand and produce them better. In addition to this, they may develop an interest for the poetry of their own cultures or of other ones.

Lazar (1993)<sup>28</sup> proposes three types of activities that should be carried out in a lesson containing a literary text. First, there should be pre-reading activities which helps students to understand the cultural background and to teach the vocabulary they might not know. In second place, while-reading activities should follow. They are meant to understand the plot or meaning and analyse difficult vocabulary or style. Finally, the lesson must end with post-reading activities, which usually are centred in the interpretations of the text, expressing personal points of view and practicing the oral skills.

### **3.2.2. Writing**

After having analyzed the chosen poem/s, the students may carry out activities to develop their written expression, imitating the models presented in the classroom. Students could portray their emotions and feelings and write about personal experiences that relate to the topics dealt previously, fostering creativity and reflection. Moreover, it

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<sup>28</sup> Lazar, G. (1993) *Literature and Language Teaching: A guide for teachers and trainers*. Cambridge University Press.

motivates students to express their critical thinking when they explain the meaning and the reasons why the author wrote a text. (Fithriani, 2021: 63)<sup>29</sup>

Hanauer (2012: 108-109)<sup>30</sup> gives a set of principles that guide writing instruction in the EFL classroom: (1) Autographical writing: using language that relates to personal experience to discover oneself; (2) Emotional writing: the student produces texts that elicit an emotional response from the reader; (3) Personal insight: providing resources to do a deeper reflective process to understand oneself and their connections to society; and (4) Authentic public access: presenting to others their own feelings and understanding the others' ones.

### 3.2.3. Speaking

Although poetry is usually used to improve the writing and reading skills, it can also be useful in this situation. For the speaking skill, students must develop accuracy (using grammar, vocabulary and pronunciation to convey ideas), fluency (producing a normal speed of speech), appropriateness (using formal or informal language depending on the context), and coherence (articulating utterances that are connected and have an internal logic). (Deepa & Ilankumaran, 2018: 619).<sup>31</sup> Incorporating poetry in the class may involve students more actively in speaking activities discussing the meaning of the poems, comparing some of them, reciting them aloud, producing utterances of speech in a fluent way without having the pressure of giving a perfect answer, starting discussions about the topic of the poem or the relevance of literature, etc.

### 3.2.4 Listening

One of the ways to improve students' listening skills is by doing active listening exercises. It requires more concentration than passive listening, in which you hear a long audio without paying too much attention. Kellen (2009: 15) 32 recommends to do *Listening Cloze* exercises to improve this skill with poems. Some words in a poem are blanked out, and the teacher has to read them so students fill in the missing words. The exercise can be aimed to put attention in individual sounds or phonemes or in words, that for example, have similar pronunciations and can be confusing.

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<sup>29</sup> Fithriani, R. (2021). Poetry Writing in EFL Classrooms: Learning from Indonesian Students' Strategies. *KnE Social Sciences*, 5(4), 59-75. <https://doi.org/10.18502/kss.v5i4.8667>

<sup>30</sup> Hanauer, D. I. (2012). Meaningful literacy: Writing poetry in the language classroom. *Language Teaching*, 45(1): 105-115

<sup>31</sup> Deepa, P. & Ilankumaran, M. (2018). Teaching Poetry Enhances Speaking Skills – an Analysis Based on Select Poems. *International Journal of Engineering & Technology*, 7(4.36): 619-623

<sup>32</sup> Kellen, H. (2009). The Formeaning Response Approach: Poetry in the EFL Classroom. *English Teaching Forum*, 4: 12-17

### 3.3 Choosing Texts and Topics

It is also important to point out what type of poems would be good materials or resources. The poetry we choose must be appealing to students so it has to be adequate for their age and refer to what they like to do or to how they are feeling. According to Sandra McKay (1982: 532), “one common experience of ESL students is their struggle with a language and cultural with which they are unfamiliar. Thus, literature which deals with either of these themes should be highly relevant to them.”

For this matter, poetry does not have to be too long or elaborate poetry appealing to the age of students and what they like to do; they do not have to be long and elaborate. (Starz, 1995: 8) In fact, a text which is extremely difficult on a linguistic or cultural level will have no benefits at all. McKay (1982: 531-532) explains how this problem is to be resolved. One common method of solving the problem is the simplification of the text. However, it may reduce cohesion and readability. It contributes little to the development of reading skills since it omits localized information and cohesive devices. Another alternative is to choose texts that are easy according to readability accounts. Finally, the last solution is to select texts from literature directed specially to young adults. In addition, it is important to select themes with which students can feel identified.

Koutsumpou (2015: 75)<sup>33</sup> exposes three different criteria that can be followed in order to select the texts to be used in a lesson:

- Linguistic criterion: the learner is presented with genuine, authentic samples of the language, and with a wide range of styles, text types and registers. They must be able to differentiate the purpose of each type.
- Methodological criterion: texts that may generate multiple opinions or points of views among students leads to the increase motivation and interaction between teacher-students and among students.
- Motivational criterion: it is when students are able to relate their personal experiences to the theme of the texts. If the texts chosen are adequate for the development stage, they will feel connected to the feelings and thoughts that texts provoke.

## 4. Didactic Unit: *Let's feel the rhythm*

### 4.1. Justification

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<sup>33</sup> Koutsompou, V. (2015). The Use of Literature in the Language Classroom: Methods and Aims. *International Journal of Information and Education Technology*, 5(1): 74-79



As it was stated in the theoretical section above, exposure of students to authentic material, as when poetry is presented, makes the learning of a second language much more motivating. It connects students to real texts which offer the opportunity to work with language in a creative and freer way. Moreover, a poetic text may involve the acquisition of all skills in a more aesthetic and pleasing way.

In this didactic unit, poetry will be used to practise and improve the skills of speaking, writing, reading and listening. Students may learn vocabulary, grammar and pronunciation easier thanks to repetitive patterns of the language employed or rhymes and other prosodic features. In addition to this, there is an emphasis on the importance of stress and intonation for comprehension, which will improve the learners' fluency in English. Another point that will be covered is the oral and written expression through poetry. Due to its lack of fixed structures, students lose their fear to being wrong when speaking or writing English, so their fluency and accuracy can be greatly increased with some exercises.

Reading poetry is a fun and enjoyable way to understand the cultures of Anglophone communities, which will let them respect them and have a more open mind. Literary works are a reflection of the society and time in which they were produced. Thus, students will be able to compare and analyse their own situations in comparison to the ones appearing in literary texts and with the texts produced by their own classmates. After this, student will be feeling valuable as individuals and connected as a group of people, even though they have different skills and weaknesses.

#### **4.2. Contextualization**

The didactic unit is designed for the second level of Compulsory Secondary Education. I could not apply these lesson plans to my practicum period so I will make a proposal. The school is located in the town of Jaén. Students are between 13-14 years old, so they are in their teenage stage, which is characterized by major physical and emotional changes. In intellectual sphere, they are located in what Piaget called the *Formal Operational Stage*. (Piaget, 1972)<sup>34</sup> This means that not only are they able to operate on the concrete, but also on the abstract, so they are able to formulate and test hypotheses. The group of students is composed of 25 people, 13 boys and 12 girls.

In terms of resources, the school have CD/DVD players, video camera, audio recorder, computers (PC, laptops...), video projectors, Interactive Digital Whiteboards and Internet connection. Regarding locations, there are a computer classroom, library, gym, hall and playground. The school has bilingual classes in English, so the level of our students is A2.2 in CERF. However, there is a group of students with a somewhat lower level, including people with special educational needs and learning difficulties. Curricular adaptations will be carried out for the first and reinforcement

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<sup>34</sup> Piaget, J. (1972). *The Psychology of Intelligence*. Totowa, NJ: Littlefield.

activities for the last. will carry out curricular adaptations and for the latter we will carry out reinforcement activities. Students with a higher level than average will be offered extension activities.

### **4.3. Temporalization**

This didactic unit will be the number 7 out of 10. It will take place during two weeks of March, coinciding with the International Day of Poetry (March 21) and the arrival of spring. Each session lasts approximately 50-55 minutes each, which can be flexible because sometimes there may not be enough time to carry out all planned activities. There will be three sessions per week, which translates into a total of 9 hours during the whole lesson plan.

### **4.4. Didactic Objectives**

The objectives of this lesson planning are based on the Royal Decree 1105/2014, which establishes the basic objectives. In specific, the competences from the article 11 that appear in the table below will be developed. Moreover, as this didactic unit has to be adapted to the Andalusian context, the objectives are also designed taking into account the Decree 101/2016, which the basic curriculum for Secondary Compulsory Education is programmed. The objectives presented are concepts, facts, abilities, skills and values.

<b>DIDACTIVE OBJECTIVES</b>	<b>COMPETENCES</b>	<b>EVALUATION CRITERIA</b>	<b>LEARNING STANDARS</b>
1. To understand oral texts of poetic nature, and to distinguish the main meaning, key points and relevant details	LC, DC	Answer questions of essential information and some of the most relevant details in short oral texts, provided that acoustic conditions do not distort the message and what is being said is clearly conveyed.	The student is able to understand the meaning of a poetry that has been transmitted orally (by person or by technological means), which may be accompanied by gestures, facial expressions, music or images. The student can say what its main meaning is and the feelings that it transmits

2. To produce short comprehensible and written poetic texts with simple and appropriate structures, using rhymes, and correct punctuation marks.	LC, LLC	To know and apply appropriate strategies to develop short written poetic texts with a simple structure so that they are understandable for the most part, using punctuation marks.	The student has to write a short poem using rhyme, basic vocabulary, semicolons and the main poetic resources.
3. To describe in oral and written form the physical and abstract qualities of persons, and emotional states	LC, LLC	Use enough oral and written lexical repertoire to communicate information about general topics related to one's own physical and personality features and those of others	The student has to make an oral or written presentation of 100 words about their physical, personality features and emotions
4. To know and use basic vocabulary related to emotions, feelings and personal states, and the different subjects of study	LC, CCEC.	Use enough oral and written lexical repertoire to communicate information on general topics related to emotions and personal states, subjects and the media	The student uses and understands at least 20 basic vocabulary words referring to emotions, feelings and personal states, as well as the different subjects of school.

<p>5. To recognize and use the different linguistic resources most traditionally used in poetry (metaphors, alliterations, comparisons, hyperboles, personifications, etc.)</p>	<p>LC, LLC</p>	<p>Master a limited repertoire of resources commonly used in poetry and adjusted to context and the communicative intention (rhymes, metaphors, alliterations, comparisons, personifications).</p>	<p>The student is introduced to a list of literary resources and they are able to distinguish a metaphor, a simile and a personification</p>
<p>6. To know, appreciate and value different poetic manifestations of English culture, as well as to recognize some of the most important English-speaking poets and their repercussion and influence on current culture. They will be compared to other poets from Andalusia.</p>	<p>LLC, CCEC, SCC</p>	<p>Identify some cultural elements typical of countries and cultures where the language is spoken, look for similarities with Andalusian poets and grow interest in knowing more about them.</p>	<p>The student can recognize some English and Andalusian poets and their main works. The student is able to bring similarities between some similar themes between literary traditions.</p>

7. To know the grammatical rules of comparative and superlative for correct use, both in oral and written form.	LC	Recognize and apply the rules of the comparative and the superlative in oral and written productions.	Uses comparatives and superlatives correctly in short oral and written texts of poetic nature
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#### 4.5. Contents

CONTENTS	CRITERIA	LEARNING STANDARDS
<b>BLOCK 1: LISTENING, SPEAKING AND INTERACTING</b>		
Identifying and understanding of poetic texts	Understand the general idea and specific information of poetic texts recited by a person, or from different technological devices, on topics known by students	Grasp the general meaning of a poem read by a person or reproduced by technological means and answering 10 comprehensive questions
Describing human physical and abstract qualities	Express emotions and being able to make compositions in which specific vocabulary is used	Describe orally in a conversation the main physical characteristics and emotional states using related adjectives and nouns
Presenting poetic texts with the right intonation and rhythm.	Recite poetry with several stanzas following the rhythm and precise intonation with visual support	Make a short presentation after rehearsal with visual support (e.g. PowerPoint), on poetic texts with the intonation and rhythm that are typical of poetry
<b>BLOCK 2: READING AND WRITING</b>		
Identifying poetic texts and understanding them	Identify essential information and important details in brief poetic texts, in print and digital format, containing simple structures and common vocabulary	Understand short poems and distinguish different emotions which it transmits
Writing poetic texts	Write poetic texts in a guided way, using appropriate structures and lexicon, in addition to using basic spelling and punctuation rules in a way that is understandable to the reader.	Write a poetic text of 100 words using common vocabulary and punctuation marks
<b>BLOCK 3: LINGUISTIC AWARENESS AND REFLECTION UPON THE LANGUAGE</b>		
Using the comparative and the superlative	Use properly the superlative and the comparative in a conversation or in a written text, following the indicated grammatical rules	Use the comparative and the superlative correctly in an oral or written utterance
Knowing and using: - Personality adjectives: brave, calm, cheerful, stubborn.... - Names of emotions: surprise, fear, anger, sadness....	Understand the meaning of the vocabulary studied in the unit and be able to use it in a given conversation	Use at least 20 words from the basic vocabulary of the unit in communicative exchanges and textual productions of the unit

- Adjectives to express sensations: stressed, bored, excite, tired... - Subject-related names: Computer Science, Chemistry, Drawing, Physics - Technology-related verbs: scroll down, pug in, log in, turn on, etc.		
Using poetic resources: metaphors, personifications, similes.	Know how to distinguish poetic resources (metaphors, similes, personifications) within a given poetry	Produce small poems of 100 words using the main poetic resources such as rhymes, metaphors, similes, personifications
Using correct punctuation marks	Know how to use punctuation marks correctly in a poetic text so that it makes sense	The student is able to put punctuation marks to a text so that it acquires the proper meaning
Having knowledge on English and Andalusian poets	Be able to appreciate the influence that some English-speaking poets have had on some Andalusians and be able to recognize the names of some of them.	Recognize ten English poets and ten Andalusian poets and be able to relate them to one of their main works.

#### 4.6. Key Competences

The key competences that we will develop with this Unit, as established in Royal Decree 1105/2014 published in BOE (Boletín Oficial del Estado) are: Linguistic Communication (LC), Digital Competence (DC), Learning to Learn Competence (LLC), Social and Civic competences (SCC), Consciousness and Cultural Expressions Competences (CCEC). All of them has been connected to the didactic objectives of this lesson planning in one of the charts above to improve the students' social, personal and working skills.

#### 4.7. Cross-curricular issues

In regards to the Decree 111/2016, the cross-curricular issue selected to explore in this didactic unit is moral and civil education, which is commented on the article number 6, section c). The lessons aim to educate for coexistence and respect in interpersonal relationships by presenting a new culture in the class to which students are not familiar with. In this way, students will be able to understand and respected the culture which is introduced, preventing discrimination or ill-treatment.



#### 4.8. Interdisciplinarity

Contents in this lesson plan are related to Spanish Language and Literature through the objectives number 5 and 6 of the chart above. They involve the use of figurative language in writing expression, and they allow students to know more about Andalusian poets, who are usually studied in the Spanish Language classroom. They will be able to appreciate their own cultural background at the same time that English literature is valued and esteemed.

#### 4.9. Evaluation Criteria

The proposed objectives are going to be evaluated through different criteria and tools. Not all of them will have the same weight and it will not rely only in written tests or assessments. Other techniques such as observation or tasks carried out by students will be taken into account. The evaluation will involve all aspects including contents, attitudes and participation. Below, the percentages that each evaluation tool represents are indicated:

Written test	35%
Notebook and classroom material (tidiness, storage of study material provided, organization of study material, etc.)	5%
Portfolio	10%
Class participation and positive attitude towards the teaching-learning process	15%
Tasks	30%
Work with families	5%

For assessing the results of the teaching process, the four skills have to be evaluated. They will be divided into the following knowledge blocks with their corresponding percentages:

Grammar, vocabulary and composition	30%
Reading comprehension	20%
Listening comprehension	15%

Oral production	15%
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For the evaluation of the lesson planning, the tools that will be used are the following ones. First, for direct observation, control lists, assessment scales and student/teacher diary will be used. The portfolio will be also evaluated through rubrics to know the degree in which the evaluation criteria have been achieved. An example would be:

	<b>Excellent</b>	<b>Good</b>	<b>Average</b>	<b>Bad</b>
<b>Written expression:</b> sentences and paragraphs	Sentences and paragraphs are well constructed and have a varied structure	All sentences are complete and well-constructed (there are no only chunks, it is not written hastily); paragraphs are well elaborated.	Most of the paragraphs are complete and well-constructed. Paragraphs need some work	Many chunks of sentences, or sentences made hastily, or paragraphs need a lot of work
<b>Grammar and spelling:</b>	The student does not make mistakes in grammar or spelling	The student makes 1 or 2 grammar or spelling errors	The student makes 3 or 4 mistakes in grammar or spelling	The student makes more than 4 grammar or spelling errors

Finally, the teacher will also be evaluated by peers, by students and by themselves through questionnaires or analysis of students' results. Once the didactic unit has finished, there will be a feedback for students regarding the information extracted from the evaluation. For this, the teacher will write them a letter on how the learning process went.

#### **4.10. Methodology**

Activities in the lesson plan will be based on key competences, using an active and contextualised methodology, to facilitate students' involvement and the acquisition of contents. Authentic materials will be presented with the aim of learning new vocabulary, grammatical structures and pronunciation tips. It will be also the basis to expand communication both orally and in written form. Group formation will be encouraged and the use of creativity and problem-solving skills. Small groups foster a

higher degree of attention among students and guarantees that students who present difficulties are supervised by the teacher and helped by their peers

The role of the teacher is guiding the teaching-learning process and facilitating the development of the students' competences. The teacher must help them in the performance of tasks or in the resolution of problems they face when using the different types of skills. There must be an awareness of the specific learning needs of each student as well as different learning paces when using cooperative/collaborative work and individual work. To achieve this, the class environment will be collaborative and democratic, capable of resolving its own conflicts. Social skills, learning to express one's feelings and understand others will be encouraged, as well as free expression with respect and understanding for the other.

The lesson plan will be adapted to the abilities of the students after the evaluation of the first semester and the following assessments. From that point onwards, the contents will be presented from the simplest to the most complex and advanced. It is essential that the language of communication in the class is English, both in the oral and written form.

The teacher will encourage the desire for learning in the student, developing not only knowledge and concepts but also skills, attitudes and values. To do so, the teacher will provide all the necessary help by making students understand what they are learning and how to apply all those constructions to their everyday-life situations when they have to speak in English. This will make them aware of their acquisition process increasing their self-esteem. It is important to stress the importance of the involvement of parents in the students' learning process too. There will be a task designed so that students can carry it out at home with the help of their parents

An inductive approach will be carry out in order to teach new items. Particular cases will be studied first to discover the general principle governing them later. It is an active method based on experience, participation and reasoning. To put it into practice, some steps must be followed such as observation of examples, experimentation, comparison between several utterances, abstraction and, finally, generalization of the rule.

#### **4.10.1. Lesson Plan chart**

##### **Final Task (classroom):**

Students belonging to the 2<sup>nd</sup> level of Second Compulsory Education will make a poster for signing the different teaching departments and facilities of the school (library, laboratory, gym, teachers' room, etc.) accompanying them with poetic sentences.

### **Final Task (family):**

Students will do a small album of songs in English that reflects the tastes and preferences of parents and that are related to events in their life. Use the computer to do this work and accompany lyrics with images representing the events. Students will also have the opportunity to exchange poems with other students from a school in Newcastle through the Etwinning Programme (initiative of the European Commission which started in 2005 as a key part of the eLearning programme). As a complementary activity in the afternoon, a recital of English-language poems will be held in the courtyard to celebrate the International Poetry Day with the other students.

SESSION N° 1				
N° ACTIVITY	ACTIVITY	ORGANIZING	RESOURCES	TIME
Activity 1	“Who is who?” game.	Small group	Photographs; PC	10’
Activity 2	“Lemon Tree”	Large group/individual	PC Interactive whiteboard CD Player	10’
Activity 3	“Taboo game”	Large group/small group	Cardboard	10’
Activity 4	“Lemons Trees in Andalusia”	Small group	PC, English dictionary, cardboard, markers..	20’

### **Activity 1:**

A student takes a photograph of a character (Shakespeare, Oscar Wilde, Einstein, Antonio Machado, etc.) and the rest of the class asks questions so that the only student who can see the photographs answer with «yes» or «no» (for example: «Am I a poet?» «Yes, you are»; «Am I Spanish?» «No»; «Am I Shakespeare?» «Yes»). Whoever guesses the character is the next one to take turns. Students will be able to look for the answer in Internet.

### **Activity 2:**

There will be listen to the song *Lemon Tree* by Fool’s Garden, then we will perform oral comprehension exercises consisting of fulfilling words.

Example:

I’m driving around in my car

I'm driving too fast  
 I'm driving too far  
 I'd like to change my point of view  
 I feel so lonely  
 I'm waiting for you  
 But nothing ever happens and I wonder [...]

Lyrics will then be read out loud and translated. It will end with a short discussion on the feelings that the song has awakened.

**Activity 3:**

Students will make cards with the vocabulary of the whole song and play taboo by teams: a person has a card with a word to describe to the other players. The other players will try to guess which word it is. On this same card, and just below the word to describe, there will be three more words that will be closely related to the first. None of the 4 words can be used to describe the term. An example would be: the word to describe is «car», but we cannot use the words «garage», «road» or «drive». Obviously, one cannot play with number (singular/plural); we cannot say «cars» either.

**Activity 4:**

Through the use of the Internet, students in groups will look for poems by Andalusian poets speaking about "lemon trees" or "lemon" (Antonio Machado, García Lorca, Luis Cernuda, Rafael Alberti, between others could be results of the search). They have to select one of them and make a translation into English of some of their stanzas. Later it will be reflected in posters that will decorate the class temporarily

SESSION N° 2				
N° ACTIVITY	ACTIVITY	ORGANIZING	RESOURCES	TIME
Activity 1	“Where is the other half?”	Small group	Cards	10’
Activity 2	“Making rhyming sentences”	Individual work	Interactive whiteboard	10’
Activity 3	“Comparative and superlative”	Small group	Interactive whiteboard	20’
Activity 4	“Vocabulary of Subjects”	Pair work	Portable Computers	10’

### **Activity 1:**

Different cards split in half will be delivered with sentences told by famous people belonging to different fields. Students will have to find the other half. All the sentence found have to being read out loud later. Example of phrases:

- - SCIENCE IS ORGANIZED KNOWLEDGE/ WISDOM IS ORGANIZED LIFE (IMMANUEL KANT)
- - IN SCIENCE WE HAVE TO BE INTERESTED IN THINGS/ NOT PEOPLE. (MARIE CURIE)
- - HAVE NO FEAR OF PERFECTION, /YOU'LL NEVER REACH IT (SALVADOR DALI)
- - DON'T WASTE YOUR TIME WITH EXPLANATIONS/PEOPLE ONLY HEAR WHAT THEY WANT TO HEAR (PAULO COELLO)
- 

### **Activity 2:**

Students will be exposed through the blackboard to the vocabulary extracted from the previous phrases (path, knowledge, wisdom, reach...). They will look for their meaning with the help of a dictionary. Later the teacher will present other word, both in written form and pronounced, rhyming with those of the vocabulary previously seen (e.g.: reach with beach.). Students will choose two of these words to form a sentence containing pairings and read it out loud.

### **Activity 3:**

In groups, students will choose the three best sentences using superlatives and comparatives (Ex: Paulo Coello's sentence is the most interesting, Dali's phrase is the best, etc). Afterwards, students perform an exercise similar to the one below:

Complete:

1. Paulo Coello is \_\_\_\_\_ than Albert Einstein
  - a) old
  - b) older
  - c) the oldest
  - d) the old
  
2. What is \_\_\_\_\_ sentence you have listen?
  - a) funny
  - b) funnier
  - c) the funniest

- d) the funny
3. Coello's sentence is as \_\_\_\_\_ as Dali's
- a) along
- b) longer
- c) the longest
- d) more long

Finally, in groups, the rules to form the superlative and the comparative will be written on the board.

**Activity 4:**

Afterwards, they will access the following activity online for the acquisition of vocabulary that will be used in the final task: <https://www.ejerciciosinglesonline.com/schoolsubjects/>

SESSION N° 3				
N° ACTIVITY	ACTIVITY	ORGANIZING	RESOURCES	TIME
Activity 1	"Life of Shakespeare"	Large group/individual	Projector/ video	10'
Activity 2	"O never say that I was false of heart"	Large group/individual	Digital whiteboard	10'
Activity 3	"Reading the poem"	Small group	Cardboard	15'
Activity 4	"Definition of sonnet"	Small/large group	Blackboard	20'

**Activity 1:**

See the following video about the life of Shakespeare:  
<https://learnenglishkids.britishcouncil.org/short-stories/william-shakespeare?page=1>

Afterwards, students must complete the following activity of reading comprehension:

- Circle the correct answer:

- a. The theater he created was called \_\_\_\_\_ The Globe/ The dog/The farm
- b. Shakespeare studied \_\_\_\_\_ Greek/Math/Science
- c. How many children did Shakespeare have? \_\_\_\_\_ 3/1/4
- d. What kind of poems did Shakespeare write? \_\_\_\_\_ lyres/sonnets/quatrain
- e. Women in the theatre at the times of Shakespeare were present \_\_\_\_\_ always/sometimes/never
- f) Shakespeare came to be \_\_\_\_\_ rich and famous/happy and rich/poor and sad
- g) He died when he was 51/52/53 \_\_\_\_\_ years old

### **Activity 2:**

After this, the reading of the poem *O never say that I was false of heart* by Shakespeare will follow with its translation.

O, never say that I was false of heart,  
Though absence seemed my flame to qualify.  
As easy might I from myself depart  
As from my soul which in thy breast doth lie.  
That is my home of love; if I have ranged,  
Like him that travels I return again,  
Just to the time, not with the time exchanged,  
So that myself bring water for my stain.  
Never believe though in my nature reigned  
All frailties that besiege all kinds of blood,  
That it could so preposterously be stained  
To leave for nothing all thy sum of good;  
For nothing this wide universe I call  
Save thou, my rose, in it thou art my all

¡Oh! nunca digas que fui falso de corazón,  
Aunque la ausencia parecía mi llama para calificar.  
Tan fácil como podría partir de mí mismo  
Como de mi alma, que yace en tu pecho:  
Ese es mi hogar de amor; si he variado  
Como el que viaja, vuelvo otra vez,  
Justo al tiempo, no con el tiempo intercambiado,  
Para que yo mismo traiga agua para mi mancha.  
Nunca creas, aunque en mi naturaleza reinó  
Todas las fragilidades que asedian todo tipo de sangre,



Que tan descaradamente podría mancharse,  
 No dejar para nada toda tu suma de bien;  
 Por nada de este amplio universo que llamo,  
 Salva tú, mi rosa; en ella eres mi todo.

Then, the same text is presented without the last words which have been extracted from the even verses and have been disordered. The activity consists of filling the blank with the right words which must rhyme.

**Activity 3:**

The poem is read aloud with proper intonation and pronunciation after hearing it. The students are divided into groups to do this activity. Each group should represent a part of the poem on a cardboard. The poem has to be recited in groups showing the text.

**Activity 4:**

Count the syllables and underline the words that rhyme. With the help of the teacher and the network, each group will make a definition of sonnet, and they will write a definition of it on the whiteboard with the input of all groups.

SESSION N° 4				
N° ACTIVITY	ACTIVITY	ORGANIZING	RESOURCES	TIME
Activity 1	“Reading instructions”	Individual work	Written instructions/cardboard	15’
Activity 2	“Distributing tasks”	Small groups	Notebook	15’
Activity 3	“Figurative language”	Pair work	Notebook	15’
Activity 4	“Exquisite corpse”	Individual work	Sheet of paper	15’

**Activity 1:**

Reading the instructions to carry out the final task of the didactic unit: producing the signs of each departments and some locations such as the library or the gym. First, they will make a list with the departments of the center (Mathematics, English, Technology...) and other places to elaborate poems or some sentences explaining each subject, ensuring that there are rhymes. They will have to put them on posters, adding some drawings. Then they will put them on the walls and take photographs for the evaluation of the activity.

### **Activity 2:**

Understanding of instructions by groups and distribution of tasks, establishing a dialogue among each group. Each student will then write down on paper the activities to be carried out by their group.

### **Activity 3:**

After an explanation of the poetic resources of simile, metaphor and personification, they will have to answer questions like the following ones by pairs:

1. What do we mean by liquid gold?
  - a) To oil
  - b) To olive oil
  - c) To water
2. What do we mean when we talk about the windows of the face?
  - a) To the ears
  - b) To the nose
  - c) In the eyes
3. What do we mean when we say that heaven is crying?
  - a) To the snow
  - b) To the rain
  - c) To the hail
4. What do we mean when we say that Louis weighs like a feather?
  - a) is heavy
  - b) is light
  - c) is fast

### **Activity 4:**

This activity<sup>35</sup> consists of composing a poem among all students. Participants will write in turns on a folded sheet of paper, showing only the last word or phrase, which will be continued by the next player who hands the paper. As we are working poetry, a topic or theme can be suggested (spring, love, the title of a story...) or a motive (certain emotion, heart, illusion...). The poetry created will be read at the end of the lesson.

SESSION N° 5				
N° ACTIVITY	ACTIVITY	ORGANIZING	RESOURCES	TIME

<sup>35</sup> This activity has been extracted from: <http://lapiceromagico.blogspot.com/2011/02/cadaveres-exquisitos.html>

Activity 1	“Visual poetry”	Small group	Laptop/cardboard	30’
Activity 2	“Presentation of lyrics”	Small group	Cardboard	15’
Activity 3	“Figurative language practice”	Individual group	Notebook	15’

**Activity 1:**

Groups will look up in the internet for lyrics of songs they like in English and choose one. Then, each group will make a visual poem with the lyrics chosen creating a form or a picture. The following example will be considered:

I  
 think that  
 I shall never see  
 A poem lovely as a tree.  
 A tree whose hungry mouth is  
 prest. Against the earth’s sweet flowing  
 breast; A tree that looks at God all day, And  
 lifts her leafy arms to pray; A tree that may in  
 Summer wear. A nest of robins in her hair; Upon  
 whose bosom snow has lain; Who intimately lives with  
 r a i n .  
 P o e m s  
 are made  
 by fools  
 like me,  
 But only  
 God can  
 make a  
 t r e e .

Later they will use *Imagechef* to make a visual poem that students created.

**Activity 2:**

Students will present and read the lyrics they elaborated.

**Activity 3:**

Students will write in their notebooks three sentences with similes, three sentences using metaphors and three sentences with personifications.

SESSION N° 6				
N° ACTIVITY	ACTIVITY	ORGANIZING	RESOURCES	TIME
Activity 1	“A poetic experiment”	Large group	Video/proyector	5’
Activity 2	“Discussion on which version is better”	Large group		15’
Activity 3	“Eliciting emotions”	Large group	Digital whiteboard	15’
Activity 4	“Domino”	Small group	Domino cards	10’
Activity 5	“If I were...”	Pair Work	Notebook	15’

### **Activity 1:**

Students have to watch the following video: (<https://www.youtube.com/watch?v=6jCw8ydqkrg>), *A poetic experiment: A Noiseless Patient Spider by Walt Whitman*, played by three animators.

### **Activity 2:**

Next, there will be a discussion about the video to reach a consensus on which version sounds better, using the comparative and the superlative. The teacher will be the moderator and animator.

### **Activity 3:**

The teacher will write on the board a list of emotions and each student will have to put an x next to the emotion that has awakened within them while listening to the first, second and third version of the poem. The total number of x will be counted to know which emotions have been the most common. Students will copy in their notebook the list of emotions and their meaning.

### **Activity 4:**

Students will play a game: the domino of emotions. They have to connect the situations with the emotions that are elicited. Some examples of the cards that will be used are the following:

<i>Your father has bought you a new video game</i>	<b>SADNESS</b>
--	----------------

<i>Your best friend has moved to another city</i>	<b>SURPRISE</b>
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<i>You've received a gift I didn't expect</i>	<b>HAPPINESS</b>
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**Activity 5:**

Students have to complete the following sentences and read their answers aloud to share them with other:

- If I were a color, I would be...
- If I were a song, I would be....
- An emotion ...
- A feeling...
- A book ...
- A movie...
- A subject...

SESSION N° 7				
N° ACTIVITY	ACTIVITY	ORGANIZING	RESOURCES	TIME
Activity 1	“Rap song”	Work in pairs	PC	20’
Activity 2	“Poster with your song”	Small group	Cardboard, scissors, markers, etc.	40’

**Activity 1:**

Students will look for words in the online dictionary with sounds containing sounds ending in /θ/, /s/ and /z/. They will have to write a rap song with some of them.

**Activity 2:**

Each group will compose different posters (consisting in a small poem or the rap used before, accompanied by a drawing). For this, they can search in the internet, in books, in magazines, etc.

SESSION N° 8				
N° ACTIVITY	ACTIVITY	ORGANIZING	RESOURCES	TIME
Activity 1	“Presentation of posters”	Large group	Carboard, markers, books, magazines,.....	15’
Activity 2	“Placing posters”	Small group	Cardboard, thumbtacks,...	30’
Activity 3	“Report”	Individual work	Notebooks	15

**Activity 1:**

Students present their final poster, readings the poems.

**Activity 2:**

Placing of the posters on the walls

**Activity 3:**

Students must write a report about the level of accomplishment of the task. They will have to use time sequences (firstly, then, after that,..) that will be presented, use of superlatives and comparisons, vocabulary learnt in the classroom...

Example:

First, we looked for information on the internet. Then,...

The easiest thing was...

The hardest job...

The greatest difficulty...

This part is easier than the second one...

SESSION N° 9				
N° ACTIVITY	ACTIVITY	ORGANIZING	RESOURCES	TIME

Activity 1	“Presentation of albums”	Large group	Albums	20’
Activity 2	“Listening to songs”	Large group	CD player	10’
Activity 3	“Reading lyrics”	Individual group	Projector /notebook	10’
Activity 4	“Dialogue”	Large group	Whiteboard	20’

### **Activity 1:**

Students present albums with that they have made at home on the occasion of the family assignment

### **Activity 2:**

Listening to some of the songs that have been repeated the most

### **Activity 3:**

Some students will read the lyrics of some of them, then they will write a sentence describing the feelings that the songs have awakened them.

### **Activity 4:**

The teacher will guide a discussion through questions. They will answer with the feelings and emotions felt after listening to the songs, the coincidences with their parents’ feelings or tastes... etc.

## **4.11. Attention to diversity**

- **Extra activities for faster learners**

1. Watch the following video: <https://www.youtube.com/watch?v=GETkb5OgOpg>
2. The Poet Bag: each student is given a bag with word rhyming to facilitate the composition of a text and they will invited to recite it
3. Write a poem or lyrics of a song with the app *Metrifreestyle*
4. Make a poem from a story. Students are given the title of a well-known to them: Princess and the pea, Sleeping Beauty, The Ugly Duckling... They must write a poem narrating part of the story.
5. Write some examples of similes, metaphors, alliterations and hyperboles

- **Reinforcement activities**

The teacher will give the following poem and its translation in Spanish:

The Lion - Roald Dahl

The lion just adores to eat  
A lot of red and tender meat,  
And if you ask the lion what  
Is much the tenderest of the lot,  
He will not say a roast of lamb  
Or curried beef or devilled ham  
Or crispy pork or corned beef hash  
Or sausages or mutton mash.  
Then could it be a big plump hen?  
He answers no. What is it, then?  
Oh, lion dear, could I not make  
You happy with a lovely steak?  
Could I entice you from your lair  
With rabbit pie or roasted hare?  
The lion smiled and shook his head.  
He came up very close and said,  
'The meat I am about to chew  
Is neither steak nor chops. IT'S YOU.

The activities will be the following:

- 1.- Count the syllables of each line of the first stanza and write them down next to it
- 2.- Highlight words that rhyme
- 3.- Underline in the poem all nouns. These nouns will be looked for in the dictionary and the poem will be rewritten and replaced by one with the synonyms that appears in the dictionary.
- 4.- Superlative and comparative: they will complete the following sentences with the given words:  
  
pretty, tall, clever, long, difficult, good, expensive, interesting, tiny, modern, high, bad.



E.g.:

Maria is \_\_\_\_\_ girl in our class

Jonh is \_\_\_\_\_ than Peter

I think that George is \_\_\_\_\_ boy in my class

This street is \_\_\_\_\_ in our city

That task was \_\_\_\_\_ in the test yesterday

Tommy draws \_\_\_\_\_ pictures of animals

Etc.....

5.- With the help of the following website:

(<https://www.rhymezone.com/r/d=rath>). They will look for words that rhyme with joy, sadness, enthusiasm, depression, etc. and write them down in their notebooks.

## 5. Conclusion

The didactic unit presented tries to link together all the advantages that were discussed in the theoretical part when applying literary texts into the classroom. The main asset is that it allows the teacher to use texts with authentic language to improve the language skills in a more motivating or entertaining way. Although literature is little by little introduced in the EFL class, poetry is still considered too complex for students to understand it. In this research and didactic unit, it has been shown that is a useful resource for teaching English. However, the teacher should have a wide knowledge in both literature and didactics in order to select the most appropriate texts, which are the ones that have more instances of the language to be taught at the same time that presents interesting topics, attractive enough to teenagers from a different culture and society.

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## **7.2. Images and webs**

<http://lapiceromagico.blogspot.com/2011/02/cadaveres-exquisitos.html>