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**“The schooled verse.” A didactic proposal to
introduce poetry in the EFL classroom**

María Martínez Martínez

Tutora: Sara Medina Calzada

Departamento de Filología Inglesa

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ABSTRACT

Expressing ideas in a language that is not one's mother tongue is not always easy. For this reason, literature can become a very useful tool, as it allows the use of structures that may not be so common in everyday use, thus facilitating the gradual improvement of the use of a language in different contexts. However, in recent years, the presence of literature in English as a Foreign Language classrooms has been scarce, or non-existent, instead of focusing on the acquisition of the language. For this reason, in this paper, a reasoned presentation of the benefits of literature, more specifically poetry, for learning a foreign language will be made, as well as a didactic proposal for a 2nd Bachillerato, which will incorporate reading and writing poems and communicative activities involving famous poets, with the aim of familiarizing students with the genre and encouraging the expression of their emotions and thoughts.

Key words: poetry, English as a Foreign Language, communicative activities, emotions, benefits of literature

RESUMEN

Expresar las ideas en una lengua que no es la materna no siempre es sencillo. Por ello, la literatura puede llegar a ser una herramienta muy útil, ya que permite el uso de estructuras que quizá no sean tan usuales en el uso diario, facilitando así la mejora gradual del manejo de una lengua en diferentes contextos. Sin embargo, en los últimos años, la presencia de la literatura en las aulas de inglés como lengua extranjera ha sido escasa, o nula, en vez de centrar el foco en la adquisición de la lengua. Por esta razón, en el presente trabajo, se realizará una presentación fundamentada de los beneficios de la literatura, más concretamente de la poesía, para aprender una segunda lengua, así como de una propuesta didáctica para un grupo de segundo de Bachillerato, que contará con la incorporación de lectura y redacción de poemas y actividades comunicativas relacionadas con poetas conocidos, cuyo fin es la familiarización de los estudiantes con el género y el fomento de la expresión de sus emociones y pensamientos.

Palabras clave: poesía, inglés como lengua extranjera, actividades comunicativas, emociones, beneficios de la literatura

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INTRODUCTION

Literature has always been present when studying a foreign language, whether in a traditional method, through the reading of texts and their subsequent analysis, or in a simpler and more indirect way, with activities based on a literary extract. Nonetheless, the novel is apparently monopolizing the term "literature," leaving drama and poetry to fall into oblivion, thus becoming outcast genres in the teaching of languages.

Here, we will discuss the advantages of using poetry in the English as a Foreign Language (EFL) classroom and we will propose a Lesson Plan in which poems are used to teach the language. The paper will be structured in two main sections: one more theory-based and the other more practice-oriented. In the first section, we will address the current situation of literature in EFL teaching, and more specifically about poetry, its benefits in the classroom, some educational strategies, other possible applications of poetry, and how reading poems for leisure affects teaching through poetry and vice versa. The second section of the document will contain more practical issues related to the Lesson Plan. That is to say, the didactic proposal will be presented, contextualizing it and explaining its objectives, the legal framework on which it is based, as well as the methodology adopted, to finally introduce the sessions one by one and the assessment process.

The decision to present this work is both academic, since when researching information about poetry in the educational sector, the available data is quite scarce, especially in EFL teaching; and personal, considering that the pleasure of reading poems, from an informal point of view and not only for learning purposes, is what I would like to share with the reader.

With respect to the objectives, the main aim of the paper is the creation of a didactic proposal for a 2nd Bachillerato class in Castilla y León in which the reading and production of poems is encouraged in order to improve the acquisition of English as a foreign language. Another objective is to discourage the traditional use of literature analysis exercises for the introduction of poetry in the classroom and to promote their replacement by dynamic and collaborative activities that facilitate language acquisition through literature. Finally, another objective is to highlight the benefits of poetry in boosting students' motivation, decreasing their affective filter, improving their communicative skills, and facilitating their expression of feelings and emotions through poems.

1. THEORETICAL FRAMEWORK

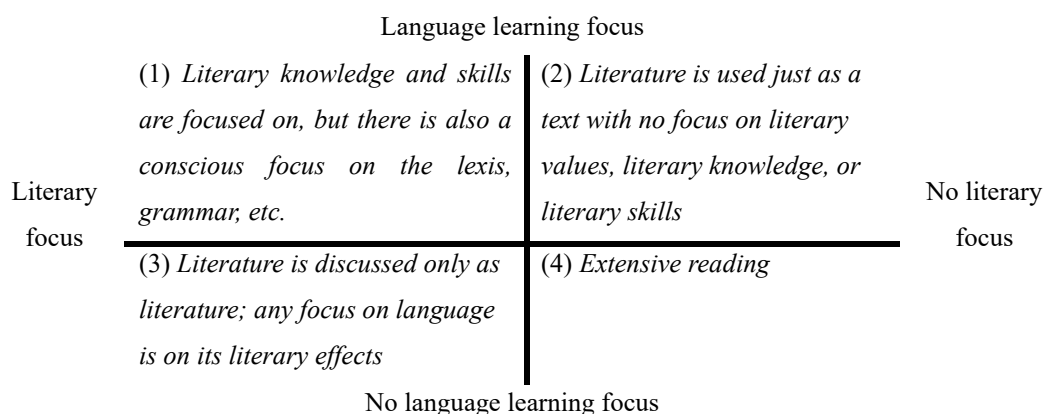
This chapter provides an exhaustive review of the relevant information provided by various authors who have previously addressed the same topic: poetry in the classroom. In this way, we will highlight the results that are important for the research we intend to carry out. In order to do so, we will present the related theories, the approaches and methods used, as well as previous research, background information and general information on literature and, more specifically, on poetry in foreign language teaching.

1.1. Literature in EFL teaching

First of all, in order to talk about literature in EFL teaching, we need to understand what is considered literature. This is a subject of debate, since, like other arts, it is difficult to define. Even dictionaries have several definitions, some very general, which do not really specify the term, and others too specific, which do not cover everything that can be considered as literature. For example, the Cambridge Dictionary defines it as “books, poems, writing, etc. considered as an art form,” but also as “written artistic works, especially those with a high and lasting artistic value.”

A definition that is often cited is Aristotle's definition in his work *Poetics*, where he defines literature as the means of imitating reality through the use of language. Therefore, if poems are a purely literary form and literature is the written form of expressing reality, then it is logical that the usage of poetic texts would be not only worked from a literary point of view, but from a perspective in which language is nourished by literature, and to use it not only as a cultural or aesthetic pretext. Therefore, from an educational perspective, it is feasible to complement the teaching of foreign languages with the use of literary texts. For a more explicit view of the connection between language teaching and the use of literature, we will refer to the figure below designed by Paran (2008) titled "The intersection of literature and language teaching" (p. 467).

Figure 1. The intersection of literature and language teaching (Paran, 2008).



The figure is divided into four quadrants defined by two axes: the horizontal axis, which addresses the literary focus, and the vertical axis, which addresses the language learning focus. Accordingly, the activities we create from the selected texts can be classified in one of these quadrants, depending on the objective we have. For instance, if we consider an activity that focuses on both literary content and the acquisition of linguistic aspects, we could classify it in quadrant number 1. This may be an option for us, teachers who want to incorporate the use of literary texts into meaningful foreign language learning. However, I believe that we can also design activities that focus exclusively on the grammatical, lexical, and formal content of the language using literary texts. These activities would be classified in quadrant number 2, since our focus is not on the literary content, even though it is being used as a basis for creating the activities. It could be an option to introduce literature to students who are not familiar with it. If what we want is to reinforce our students' literary knowledge, we can implement activities that focus on literary content, which would classify these activities in quadrant number 3. After all, students need to use language, either orally or in written form to carry out these types of tasks, even if the activity is not directly focused on linguistic content. Lastly, if what we are looking for is that students enjoy reading, we can create activities that are classified in the fourth quadrant. In this way, students will acquire both linguistic and literary knowledge in an inductive way while at the same time increasing their motivation as they are reading for pleasure. With regard to this last idea, it is necessary to be cautious, as the student must always be aware of the objective of the task, and, in this way, ensure that the student reads the text, or, at least, that it does not become a tiresome activity for them (Sánchez Hernández and Peñate Cabrera 2003, p. 693).

Nonetheless, the implementation of literature in the teaching of a foreign language is not always easy. According to Santamaría Busto (2012), it faces two fundamental

problems (p. 434): the first one is the rejection generated by the introduction of literary texts in the classroom and the second one is the poor selection, planning and use of the text.

Respecting the generalized avoidance of the use of literary texts, it is necessary to start by mentioning the students' rejection. The main reason for discarding literary texts is because they see literary texts as an impediment to rapid and, above all, cost-effective learning that enables them to cope with native speakers in everyday situations (Montesa and Garrido, 1994). Yet, one should not ignore the rejection also felt by the teacher who is ultimately the person who decides whether a poem, for example, is to be introduced and, if so, how it is to be done. In most cases, teachers do not adapt to the preferences and needs of learners as individuals. If they do, they are unable to exploit it in a pedagogical way, or to carry out appropriate activities to make the best use of the text. It is not a question of selecting and presenting texts in class, but of knowing how to work with them, making use of the potential they have within them and of techniques to stimulate it.

As Maley and Duff state (1989), the teacher must select literary materials with their ultimate function in mind: that they facilitate the learning of English as a foreign language (p. 5). It should not be a literature class, nor should it be an overly complex or difficult to understand poem with too many ornaments that do not facilitate the objective of the introduction of literary texts. For this reason, when selecting texts, the ability to promote student interest, the clarity of the text and its internal characteristics should be taken into account, as well as the students' feeling that the knowledge transmitted by the texts is useful, so that they can participate in the activities that may be proposed (Acquaroni, 2007, p. 80).

In other words, the selection and planning when introducing literature may be adequate, but if the prejudices of failure to improve language development through the introduction of literary texts are not overcome, the motivation of both students and teachers will diminish, and with it, academic performance.

Although teachers affirm the importance of adding literary texts to the classroom, the reality is that they prefer to spend time on other activities they consider more useful, underestimating the value of literary texts. If we add to this the fact that when literary texts, such as poems, are introduced in the classroom, it is as a “closing” activity at the end of the lesson, because it is seen as something “light,” not only does this waste material with a wealth of resources and activities, but it also sends the wrong message to students whose opinion of literary texts was not positive to begin with.

We believe that one possible reason for this is the tendency to follow a textbook which sets out the order in which the content should be given, which exercises to do, which

are more important and which are "reinforcement" exercises, in case there is extra time. As Santamaría Busto (2012) says "we often act like our foreign language textbooks, which leave the poem on the last page, which we never get to due to lack of time" (p. 435). Traditionally, the activities designed are no more than question exercises. This type of questions are usually oriented in two ways: either towards linguistic or literary contents of a philological type unknown to a student not necessarily specialized in that field or irrelevant to the learning of the language; or towards approaches with assumptions of shared knowledge that are neither recognizable nor so evident to a foreigner, since sometimes the author's style is directly conditioned by cultural aspects of the historic society to which they belong or by aspects of their life that are unknown to them (Santamaría Busto, 2012, p. 439).

In conclusion, the use of literature, especially poetry, is relegated to incidental activities for when class time has not been properly managed or when the subject matter of that unit is finished and there is no time to start the next one. This causes the misuse of these activities, mainly due to lack of training or interest, when this should not be the case.

1.2. Poetry

1.2.1. Why using poetry in the classroom

Poetry is a very useful but underused resource. However, it not only has benefits for the classroom, but also for everyday life. Reluctance arises when poetry is seen as something complex that students will not understand, but poetry covers a wide range of possibilities. For example, the form of a poem helps to structure ideas, to make a mental image of what we want to express, an outline of our thoughts and feelings.

Moreover, if the poem has rhyme, it is much easier to memorize, both grammatical structures and vocabulary, thanks to its rhythm and musicality. In this way, the unconscious acquisition is activated, not only of vocabulary, which is easier to learn through rhyme, but also of other factors related to culture, the way in which students express their emotions and are able to recognize those of others, and so on. The teacher should always keep this sub-consciously acquired knowledge in mind. This is because, even if the learning does not happen directly, it will be easier for students to focus on what is new if what surrounds the novelty are things they already know. In other words, a teacher's task is to be aware of what the students already know, so that the texts to be worked on are not too demanding, nor too simple (Krashen's hypothesis of $i+1$), but something that catches their attention and keeps them motivated in the classroom.

Taking into account all these aspects of the possible performance in the classroom that affect students and that the teacher must consider in order to avoid problems and to correctly develop learning, Reena Mittal (2014) mentions some advantages of using poems in the classroom.

The first advantage she mentions is the improvement and enrichment of vocabulary and grammar. Actually, this can be offered by reading any literary text, the difference is that poems are usually shorter than other literary texts and, sometimes, they use grammatical structures and lexical content that can almost only be found in poetry. Therefore, through rhetorical figures, they acquire the ability of learning diverse ways of writing sentences, finding new synonyms, and employing the different use of verb tenses.

In addition, in English the rhythm and stresses of the verses are of great importance, so reading poems out loud cannot only improve pronunciation, but also the students' fluency and their acquaintance with certain prosodic elements in the foreign language.

Finally, she explains that through the poems, both through reading and through the creation of poems, creativity is developed, and the imagination is nurtured, since the verses allow the imagination to run free and are usually based on a great range of themes, sometimes the author's own imagery, but sometimes more broadly general. Thus, by reading poetry, students can also be exposed to references to a country's folklore or acquire other perspectives on a world-wide popular myth. In fact, the way in which this folklore, popular stories, fables, tales and myths were transmitted in the past was through what is called "primitive poetry." The minstrels or troubadours, as well as their colleagues in different countries of the world, relied on the repetition of simple verses accompanied by music, which were easy to remember and entertaining, to transmit to a completely illiterate audience the knowledge that, in the Middle Ages, was only available to the clergy (Martínez, 2009).

In conclusion, this type of short and easy to read poetry is ideal to initiate and introduce to the classroom, as it is simple, catchy and provides students with elements that are typical of a specific culture.

1.2.2. Didactic proposals on poetry and activities

A fundamental element when working with poetry is the emotional component, therefore, when preparing activities, we can focus on the objective denotations of the

vocabulary used as well as on the connotations that the author brings to the language, which provokes situations of communication and meaningful learning.

Poems can communicate either deep feelings to a reader or transmit utterly meaningless messages to another person: they can inspire us even if the same poem made someone else sad because the verses of the same poem can linger in our imagination or turn our ordinary lives into new and dreamlike worlds.

The student should use verses to entertain themselves, to achieve a fully successful education through play and enjoyment. In this way, the child passes naturally from the mother's lullabies and songs to riddles and tongue twisters, i.e. poetic expressions with a ludic intention (Cinetto, 2016).

However, the transition to the written word often seems to be rather difficult for many people. Musicality and play are replaced by the well-known methods of text commentary that prevent the student from making the literary text their own. In high school classrooms, a traditional approach to teaching literature has frequently been adopted. The aim was a formal analysis of literary works, since it was believed that only with a statistical analysis of literature it was possible to contribute to "the interpretative skills and reading competence of the students" (Lomas, 1999, p. 7).

Santamaría Busto (2012) explains that literary texts cannot be approached in the same way as conventional texts because their purpose is not to present vocabulary, grammatical structures, language usage, or specifically cultural or pragmatic content, but to exemplify certain elements in an observable form, through a written input. In the end, they provide a source of linguistic and sociocultural information chosen to be exploited for didactic purposes. Thus, he explains what he considers to be the way in which the teacher must work in order to succeed in his task, which is simply to bring the poem closer to the student in an entertaining way.

First of all, in order to work with poems, it is essential to actually have poems. Therefore, the selection of the texts we are going to work with should be the first thing the teacher should focus on. From the poems we select, we will develop the activities, the dynamics of the class, the input we communicate, along with others, so at this stage we will have to invest the necessary time to make the right decisions. When selecting these texts with which we are going to work, there are several aspects to take into consideration. Lazar (1993) divides them into three categories: those centered on the personal characteristics of the student such as age, intellectual and emotional maturity,

and interests; those centered on the academic characteristics of the students, being the student's proficiency of the foreign language, and background; and those centered on the characteristics of the text, like its length, availability, exploitability, and fit with syllabus (p. 52–55). As an alternative, Santamaría Busto (2012) recommends focusing on three basic criteria: linguistic and literary criteria, centered on the form of the text content (such as structures, vocabulary, rhetorical figures, musicality); didactic criteria, more related to the dynamics of the class and the method we want to use to transmit these contents (activities); and thematic criteria, linked to the issues we want to work with.

Once we have decided which poems we are going to work with, we need to know how we are going to work with them. This is how we get to the "exploitation" phase. For a complete use of the material, we will first create a context in which the students can guess and become familiar with what they are going to work with in the next classes. In this phase we find pre-reading activities, prediction activities and contextualization activities.

Once we have contextualized the text we are going to work with, we can begin with the reading of the text. In this phase, we will initiate the "while-reading activities". It is important to mention that, because poems are not usually very long, these types of activities may seem very limited. However, the imagery that is usually handled in poetry gives rise to many interpretations, on which our activities can be based.

Finally, when we have finished the text, we can introduce the post-reading activities, which will serve to reinforce the contents that we have tried to convey in the reading of the poem and the moments prior to it. It is at this point that the students can check if their guesses were correct and reflect on the poem as a whole. Therefore, we have the activities that Santamaría Busto has classified as expansion activities, transformation activities, relation activities, reduction activities, substitution activities, and discussion activities.

Nowadays, a shift is being made towards didactic and communicative activities, which keep students motivated. According to Maley and Duff (1995), poetry introduces complete contexts in a compact form. When interpreting each poem and explaining its meaning, language is expanded, i.e., a reduced input is given and an expanded output is produced. In addition, the stylistic norms of poetry are common across cultures and,

therefore, students start with knowledge based on their own mother tongue, and poetry introduces and develops cultural and emotional references in the classroom through personal responses, debates about characters or about moral and social issues (Julián de Vega, 2021). For all these reasons, we present below some didactic proposals and activities suggested by Reena Mittal (2014) and Julián de Vega (2021) that introduce dynamic and communicative activities to work with poems in the classroom.

One of the possible proposals is to discuss topics related to poetry. A possible idea that can be raised at the beginning, in the introduction of the lesson, is the difference between poetry and prose, but there are many other possibilities. Debates are a great activity for building critical thinking and developing the students' public speaking skills in the foreign language. Using debates in the classroom gives students the opportunity to connect with real-world topics and issues, engages students through self-reflection, encourages them to learn from their classmates, prepares them to feel more comfortable participating in dialogues related to their beliefs and areas of study, and allows them to express their preferences about a particular author's writing style, their feelings about a poem, their views and reflections on the topic being discussed, or what a particular term means to them.

Another didactic proposal is the use of mediation. An example of a mediation activity that we can implement is the transformation of texts, literary or not, into poems, or vice versa. For this we can use not only prose, but also theater or even images or poetic texts from the mother tongue. A very elementary activity is to create a poem from an already written text. Again, we can adapt this activity to the level that suits us best, either by introducing a "blackout poetry" activity, in which students will have to scratch out or paint in black all the words they do not want, leaving only those that will be part of the poem, or by asking them to convert an existing text, such as a recipe or a page from a diary, into a poem.

A proposal that we consider suitable for an initial contact with poetry is the simple act of reading poems aloud. This will improve pronunciation and fluency in the foreign language but will also gradually give the student enough confidence to speak in public in the foreign language.

If we want to carry out a slightly more complex activity, but just as simple as the previous one, we can ask them to write a poem. It may seem a very plain activity, but it is very versatile, so it can provide plenty of scope for learning. This is because it can be introduced in any class, regardless of age, English level, or way of working, since in

terms of classroom management, this activity can be done individually, in pairs or in groups.

Regarding the content, we can choose the theme of the poem, giving them freedom in the form of the poem or vice versa. Thus, we choose how directed the activity will be: we can give them instructions on the form of the poem (as is the example of the diamond poem activity, in which, trying to recreate the shape of a diamond, we describe two opposite elements mentioned at the extremes of the diamond, using synonyms and antonyms, either from left to right or from top to bottom), on the meter and rhyme, on certain words to include, either vocabulary related to the unit or synonyms to look up. We can also focus on the way of working and give them some guidelines to work in groups and help each other, working on syntactic-discursive structures. We consider that being a simple activity, it is very adaptable and can be introduced at any time.

Poems are usually words written on a piece of paper, which can make students reluctant, so it is a good idea to try to bring them to life. Thus, students may feel more engaged with the tasks they are about to perform if they momentarily abandon the idea that the poem exists only on paper and change the material they are working with.

Again, this idea can go as far as the teacher wants, as we can detach just a little from the typical poetry book, using already written texts to form poems. An example of this can be by cutting out words taken from different magazines or newspapers, combining fonts, colors, sizes to give a unique meaning to the poem.

Another idea is to digitalize poetry, since the new generations feel closer to any text that appears in electronic or digital format than in the classic paper format. We can create "Language Lab" style activities, using technological tools, social networks, and so forth, to make the most of the contents of a poem.

Finally, completely different materials can be used, from carving their poems out of wood or stone, making a 3D representation of their poem out of cardboard, writing it on the sticks of a fan or tying it to a balloon and letting it fly in nature - any idea that leaves the textbook and is fresh to the student can draw their attention to poetry.

They say that sometimes a picture is worth a thousand words. Therefore, an activity that can be more visual and direct is to work with words and images. In this way, it is easier to acquire knowledge while keeping the student motivated. This activity can also be adapted, since we can start from very simple activities, such as linking images to verses of the image, to asking students to create a calligram, that is, a graphic poem in which the verses of the poem form an image related to the content of the poem,

through intermediate activities, such as students drawing what the poem inspires in them.

Another way to make it visual, involving students more actively, is through mime. For example, they can try to explain part of the poem to their partner or group through gestures or they can prepare a role-play in which they represent the meaning of a poem.

As we have already mentioned, the poems that young children learn first are those lullabies that their mothers sang to them as babies, so musicality is a very important element when acquiring something new. Therefore, we can also work on activities with poems that have their versions in songs.

These are just a few examples of an endless list of accessible activities to create an environment in which students feel comfortable working with poetry.

1.2.3. Alternative uses of poetry

Poetry is not only useful to help teachers introduce their content in a more original way, but it can also help people, students or not, in many other areas.

In 2005, Cathy A. Malchiodi classified expressive therapies into art therapy, music therapy, dance or movement therapy, drama therapy, play therapy and, of course, poetry therapy. Poetry therapy can be used by specialists to treat different aspects, depending on how it is approached. One of the first aspects that arose were the problems that children had when developing language, since they used gestures and noises to express their frustration, preferences or needs. Kenneth Gorelick (2005) explains that in terms of poetry therapy, when talking about development, it refers to "language development" or speech development. In that way, specialists try to transform, through poetry, those patterns of rhythm and musicality into syntax and semantics, which already exist underneath, and help the child to make an explicit correlation throughout the poem.

Moreover, poetry therapy is also used to try to reduce some of the symptoms generated by anxiety. Leedy (1973) has dated the use of poetry as a technique for the treatment of emotionally related problems back to earlier literate times in recorded history, when incantations and invocations were practiced. The purpose of the sung word was in many cases to bring about a change in oneself, in others, or in the environment (Mazza, 2003). One of the earliest links between literature and therapy was made by Aristotle. In his *Poetics*, he develops a theory that still continues to generate a lot of discussion today. Aristotle introduced the concept of catharsis, which in Greek means

"purification". His idea is that good art does an important service to the elevation of the spirit, to the ennoblement of the soul, because it refines feelings by adjusting them to reality: it makes us feel attraction for what is attractive and repugnance for what is repulsive (Barrio Maestre, 2020). Catharsis is the audience's ability to identify with the emotions of a character so they would release the "energy storage" of that emotion on the character who interprets that same feeling (Golden, 1994). Poetry therapy allows people to express the things they are not able to say in any other way and is often implemented in a group environment. There are three main techniques poetic therapists use when working with their clients: the use of pre-existing literature, the use of individual writing, and the use of collaborative writing (Mazza, 2016).

In addition, there are two main reasons why this type of therapy is also used to develop memory. The first one is that because of the rhythm and musicality of the poem, it is easier to retain the contents, for instance through mnemonic techniques. The second is that when understanding prose texts, the brain only retains stylistic information as long as it takes to understand the meaning content (Tillmann and Jay Dowling, 2007, p. 636). However, in poetry, the use of rhetorical figures of speech is frequent, which often may alter the structures commonly used in everyday speech. For this reason, it takes longer to understand the meanings that a poem may have, resulting in greater long-term retention of information.

Finally, we can mention that it is also used to help children suffering from stuttering or aphasia. According to a study by Rahmati, Jabbari and Samin (2021), it is suggested that language processing and speech movement are closely related to each other. In this way, those patients who were able to recite poems, following the musicality, rhythm, and tone, were able to replicate this in their oral production when having a conversation, thus losing the effects of stuttering.

All these techniques of poetry therapy, together with the clear improvement of the pronunciation and motivation, through the pleasure of reading poetry, can be brought into the classroom with no major difficulty, thereby improving the atmosphere among the students and developing some of their skills in a complementary way, while acquiring a foreign language and learning about other cultures.

1.2.4. The shortage of poetry in society

Despite all these educational approaches that might improve the motivation of students, different activities that benefit their linguistic development of the foreign language, and

the many advantages of the use of poetry in the classroom, there is still a reticence to its use in the high school classrooms, but also to the enjoyment of poetry.

On a quantitative level, according to the report of the Federación de Gremios de Editores de España (2022) entitled *Comercio Interior del Libro*, poetry and theater copies accounted for 0.3% of the total number of books sold, compared to 20.2% for fiction novels. In view of these results, we can affirm that poetry is barely read in Spain. Furthermore, in the same report it was published that books in Spanish crowned the top of the ranking, accounting for 75.9% of the total, compared to 5.6% for books in other languages that do not constitute one of the Spain's official languages.

Given these results, one might wonder why and how we have reached this situation. García (2022) states that there are several potential factors that could explain this. Some of the possible causes include those we have already mentioned, such as the fact that people do not know how to read poetry, since they are used to reading other types of texts that do not use so many suggestive elements and are more direct in form. Apparently, the modern reader does not want to "waste time" in trying to analyze the verses of a poem and much less with a short poem whose story does not show the typical structure of introduction, knot, and denouement, nor is there a development of the characters of the story. Another reason is that the user is more attracted to interactive media, and not only digital books, but also graphic stories converted into video games, thus capturing the reader's attention. Generally, these video games are based on novels, so the digital equivalent of poetry would be the songs, where the musicality and rhythm are clearer. Therefore, the reader does not have to make an effort to read or understand anything, just let themselves be carried away by a music accompanied by background stanzas.

Lastly, one reason that cannot be ignored is the diminished (or misused) importance of reading poems in class.

In fact, in a study conducted by Bugeja (1992), it was explained that the main reason for this lack of interest among the population was that, in the past, teachers had made them become indifferent to the poetry by analyzing it excessively.

Among the reasons for not reading poetry, the 10% of those interviewed in Iowa, USA, mentioned the B.S. factor. This factor refers to the reading of texts such as *Beowulf* or Shakespeare's poems, which are very rich when it comes to analyzing structures, hidden meanings, comparisons between periods, and the like, but which are complex,

tedious, and practically impossible to analyze or simply understand for a high school student.

In parallel, the 34% of interviewees responded that the reason for not pursuing the reading of this genre was due to teachers' unconstructive criticism of students' interpretations of a poem. The reason for this may be that literature teachers have already studied how to analyze poems, so it is easier for them to explain the poem itself than to just learn from it or enjoy it. Thus, if through the teacher's criticism a student believes that they are not good at analyzing a poem, they will relate this fact to the inability to read a poem, because every time they have read a poem, there had to be an explanation or interpretation of it.

Consequently, not only there is a clear lack of motivation among the students during an analysis activity that is not attractive to them or because of the repeated focus on the same poem, which in itself generates a rejection of poetry. To this factor must be added the possibility that the student is not capable of detaching the poem from the class or the poem from the analysis and, therefore, it is unlikely that, on their own, they will try to read for pleasure, without the need to analyze it.

The result of all this is a circular paradox: the teacher demotivates the student through the incorrect implementation of poetry-related exercises, which results in an adult who thinks that the only way to work with poetry is through the analysis of it, so, if they become teachers, that is the kind of exercises they present to their students, demotivating them one more time and starting the process all over again.

To summarize, we can say that the role of the teacher is crucial in introducing poetry to students in the classroom so that both at school and in adult life they can enjoy the genre. For this reason, in the following section we are going to propose a possible didactic plan, in which we have taken into account all the data collected in this section. To the extent possible, we have tried to implement those activities that could be helpful and to avoid those attitudes that do not generate the results we want to obtain, i.e. the motivation of the students while acquiring the foreign language, in this case English, through activities in connection with poetry.

2. DIDACTICAL PROPOSAL

2.1. Justification

In the present section, we will explain the essential aspects of the Lesson Plan designed for this dissertation, titled “The schooled verse.” One of the purposes we wanted to address with this educational proposal was the implementation of literature, more specifically the use of poems, in a class of English as a foreign language.

In an attempt to increase students' motivation when introducing authors and poems, it is necessary to take into account their interests and their familiarity with poetry. For this reason, in the first sessions we designed activities based on characters that may be familiar to the students. Thus, in the case of the jigsaw activity in session number one, we used Pablo Neruda's poem “Me gustas cuando callas” (I Like It When You Are Quiet) to create an entirely English-designed activity. In this way, they can perform the activities in a more participatory way, since, first of all, being students of 2nd of Bachillerato, they are familiar with the foreign language. Secondly, they are more familiar with the author and his work, since in *Lengua castellana y literatura* they can study or, at least, mention some of his work, since he is considered one of the best poets of the twentieth century. In addition, recently (February 2024), the Neruda case was reopened, so they may also have been provided with more information through the news. This is not all, since, at the first step in their discovery of poetry, they may feel more comfortable reading poems in their mother tongue and gradually transfer that interest to the second language. Sylvia Plath is another selected author. In this case, her poems will not be read either, but instead there will be a Murder Mystery activity based on the poet's life. She has been chosen because even if she made it very clear in the poems that she needed help due to her mental condition, she decided to end her days. Thus, we consider that this author not only makes students reflect on the importance of being able to understand someone else's writings, but also on the freedom that expressing our emotions on paper can generate. In addition, because of her challenging life, it is more likely to capture the attention of the students, which increases their motivation.

Moving from the authors to the works, a wide variety of poems will be introduced throughout the Lesson Plan, so that students will be aware that poetry encompasses a wide range. In fact, in the first session, they have the "Types of Poems" activity. In this activity, they will be able to read excerpts from historical poems, such as the poem dedicated to King

Alfred, which is considered the longest poem ever written in English; single line poems, like “And the Ghosts” by Graham Foust; songs, like “All Too Well” by Taylor Swift, so that they can observe that there are some real masterpieces made into songs; and one particular type of poem which will be an acrostic, since the idea is that they take the F.R.I.E.N.D.S. acrostic as a reference, and then they can create their own. It has been determined that the first poem they can do is an acrostic, since it is very elementary, since it can range from single words that do not have to rhyme with each other to complete rhyming sentences. In future sessions, they will be also working with mirror and reverse poems¹, not only to appreciate the complexity of these poems, but also to become aware of the relevance of the order of the verses, or of the words in the sentence, to transmit one idea or another. We will be working with “Anorexia”, the reverse poem, which deals with the underlying content of anorexia. In this way the students will be able to identify those body-hating statements by the author or those statements that symbolize the overcoming of this problem. By doing so, they will not only be able to express a problem themselves in case they have one, but it may also be easier for them to identify the same problem in their classmates.

Related to the idea of seeing things from a different perspective and introduced as a preparation for the previous activity (mirror and reverse poems), we selected the poem “The Road Not Taken” by Robert Frost. First of all, because it relates to taking two different paths, which can be interpreted in two ways of looking at life. Secondly, because there are two different interpretations for the reading of this poem, completely opposite to each other. Thirdly, because it is very likely that the students know the traditional interpretation of this poem, about how it is better to choose the path that fewer people take in order to succeed, since there have been many references to this story in various contexts. And finally, because the more current interpretation can make them reflect on the fact that it does not really matter which path you take because you do not know where either one will lead you, so it is not worth worrying about an uncertain future.

Another type of poems we are going to work with, in the “Forgiveness Poems” activity, are poems in which there is some sort of apology. The first poem we chose is “This Is Just To Say” by William Carlos Williams, as it is a short poem, easy to understand and with a peculiar joke, in which we can see an apology. However, the ending makes us realize that he may not be apologizing at all, so students must identify the message beyond the verses. As for the poems “Apology” by Amy Lowell and “Sorry” by R.S. Thomas, which will be

¹ A reverse poem is the one that changes its meaning when read from top to bottom than from bottom to top. The same happens with mirror poems, the difference is whether it is read from left to right or right to left.

addressed only if there is enough time, they have been selected because they include several apology structures that students can learn from and they can guess about the background of the apologies mentioned in the poems.

With regard to the videos, we have also selected footage that may be familiar to them. For the "Dead Poets Society" activity, we took scenes from a movie that is commonly watched in high schools. This movie also deals directly with the subject of poetry, and they can compare the teacher's lessons, which are more dynamic, with the rest of the classes that the students have or even with their own. In addition, Robin Williams, the actor who played the main character of the movie, commits suicide, so it is also related to this transversal theme of mental health and how to be aware of symptoms to avoid problems. Similarly, we took an SNL sketch about battle rap, in this case with Bad Bunny as the protagonist. In this way they also reflect on the expression of feelings through poetry (represented through rap rhymes in this case) and with a well-known face, such as the singer Bad Bunny.

Finally, and regarding the songs that will be played in the Spontaneous Writing activity, we have made a selection of three songs from different genres in order to provide variety, increase the students' motivation and lower their affective filter. The first song is "One of Us Must Know (Sooner or Later)" by Bob Dylan. It has been selected for two main reasons: the verses which will be included from this song are apologetic and the author, in this case Bob Dylan, has won a Nobel Prize for Literature because of his lyrics, so it seemed relevant that students could have this particular type of input. The second song is "Lose Yourself" by Eminem, as it not only includes "had better" structures, a content that is worked on throughout the Lesson Plan, but also is someone that the students are familiar with. Finally, the third song is "Late to the Party" by Emei. In this case it is a more alternative pop song, dealing with the topic that you should not follow the steps of others in order to be successful, but rather follow your own path.

2.2. Context and temporalization

The following Lesson Plan has been designed for a 2nd of Bachillerato class in a public or private, rural or urban secondary school in Castilla y León, so it has been developed taking into account the indications of Royal Decree 243/2022 and Decree 40/2022.

Thus, we can see that for the 2nd of Bachillerato, three hours of foreign language per week are organized. Thus, given the schedule and because of the contents that are implemented in the sessions, which, from what I have been able to verify empirically,

both during the practicum period and by asking teachers and students, the Lesson Plan would be taught in the second trimester, as these contents are usually planned for this period. Therefore, it would be convenient to attempt to arrange the last session (the sixth) to coincide with March 21, International Poetry Day. In this way, students can feel more motivated and inspired to complete the final task: writing a poem.

Regarding the activities, they can be adapted to almost any kind of class, but it has been designed with a group of about 25 students between the ages of 17 and 18 in mind. As classes are unlikely to be homogeneous, activities have also been planned both individually, for those students who work better on their own, and in groups, to encourage the exchange of ideas from the different backgrounds of the students.

Concerning the materials, this session relies strongly on the projection of videos and poems, so it is expected that there will be a digital screen or a projector in the classroom. However, most of the activities can be done with just paper, in case there is a problem with this resource. In the same way, it is recommended that the teacher has all the materials downloaded, in order to use the internet access only when it is essential, as for example, in the Kahoot activity.

2.3. Objectives of the proposal

Concerning the stage objectives, we have selected those that we have considered to be the most suitable for our Lesson Plan, according to the indications of the Royal Decree 243/2022 for the objectives of Bachillerato:

- b) To consolidate personal, affective-sexual, and social maturity that allows them to act in a respectful, responsible, and autonomous manner and develop their critical spirit. To foresee, detect and peacefully resolve personal, family, and social conflicts, as well as possible situations of violence.
- d) To strengthen the habits of reading, study and discipline, as necessary conditions for effective learning and as a means of personal development.
- f) To express oneself fluently and correctly in one or more foreign languages.
- l) To develop artistic and literary sensitivity, as well as aesthetic criteria, as sources of training and cultural enrichment.

In addition, the Lesson Plan has been designed based on five main objectives to be achieved through the activities:

- To express thoughts, ideas, and feelings in English in written form, following the characteristics of a poem.
- To identify the elements of a poem and distinguish the different types of poems studied in class.
- To recognize and respect the ideas and feelings of others, as well as their own.
- To develop critical thinking through the comparison of different scenarios or points of view.

2.4. Legal framework and curricular elements

Considering that the class for which the Lesson Plan has been designed is 2nd Bachillerato, the following regulations, according to the LOMLOE, will be followed:

- Royal Decree 243/2022, of April 5, which establishes the regulation and required education for the Bachillerato.
- Decree 40/2022, of September 29, establishing the regulation and curriculum of the Bachillerato in the Community of Castilla y León.

Based on the above, we have selected five key competencies that will be developed throughout the Lesson Plan.

First of all, competence in linguistic communication (CCL²) will be improved, since students will receive input, both orally and in written form, and will have to produce output, also orally and in written form. In addition, students will be encouraged to communicate with each other and with the teacher in the foreign language, so the practice of linguistic communication will be very present throughout the sessions. Another competence that will be developed is the personal, social, and learning to learn competence (CPSAA), since students will be able to work individually or in groups in different ways, using a variety of materials. They will also have a specific activity in which they will be able to reflect on how they work best, when they feel more comfortable and when they think they acquire the knowledge better. The civic competence (CC) is developed as the objective is that students are able to identify a person's feelings in order to act accordingly while being aware of their actions and apologizing when necessary. In this way, we promote a peaceful citizenship that works collectively to create a beneficial environment for all. Moreover, entrepreneurial competence (CE) is developed through the activities, when students have to say how to

² All the abbreviations of the competences are those used in the BOCyL (Decree 40/2022).

organize themselves, what role each one will take in the group or how they will arrange the ideas they want to express in their writings. Finally, competence in cultural awareness and expression (CCEC) is developed, not only because directly in the activities they are encouraged to talk about cultural shocks they may have had, but also because the input they are provided with, both in written (poems) and oral (videos) form, addresses different cultures.

In terms of contents, we will focus on communication (A) and plurilingualism (B). More specifically, according to the indications of Decree 40/2022, the following contents will be introduced:

- A4. Communicative functions appropriate to the communicative domain and context: expressing short-, medium- and long-term predictions; expressing emotions; expressing opinion, possibility, probability, expressing argumentation; summarizing; expressing hypothesis.
- A9. Common and specialized lexis of interest to learners relating to time and space; and education, history, and culture.
- B3. Strategies and tools, individual and cooperative, for self-assessment and co-assessment.

Besides, regarding the transversal contents we will work with techniques and strategies of public speaking that provide students with self-confidence and management of their emotions.

2.5. Methodology

For the design of this Lesson Plan, we have had in consideration the indications of the Organic Law 3/2020, of December 29th, which modifies the Organic Law 2/2006, of May 3rd, on Education (LOMLOE), so the sessions have been divided into two learning situations: Poetic Judges and Embodying an Apology, concluding in a final task. Thus, since the ultimate goal of the plan is the creation of a poem, and considering this activity as the final task, it can be said that the entire plan is based on a Task-Based Language Teaching (TBLT) approach.

In this way, not only teamwork, role-taking, decision making and collaborative work are developed, but also promotes effective participation and a communicative approach, as students interact with each other, negotiate meanings and express themselves with the teacher in the foreign language as well.

In addition, we can also affirm that this Lesson Plan has two other fundamental pillars: literature and the expression of emotions. In the first place, literature is used as a medium for language development, through the reading of poetry, discussions on poems' topics, or even by creating their own texts. Secondly, and related to the above, we use language to communicate emotions, which are abstract and sometimes complex concepts. Therefore, being able to transform them into words not only enhances the understanding of the language, but also contributes to self-knowledge and awareness of oneself. In an attempt to integrate these two elements, we have designed activities that adopt the gamification methodology, transforming the content into dynamic and ludic activities, which are more likely to increase the motivation and engagement of the students.

With respect to the approaches mentioned by Lazar (1993), all of them are used, although the most relevant is the Language-based approach, since the aim is that students use the foreign language, in this case English, for communicative purposes. However, we also use the Literature as content approach, since the texts and contents taught in the activities are either literary texts (poems) or activities based on other poems or on the lives of major literary figures. Finally, Literature for personal enrichment is also included because we want to make students see that poetry is another way to express how we feel, to free ourselves from some of our burdens or to realize that others have gone through the same things we have.

Lastly, it has also been considered Krashen's $i+1$ hypothesis, by which students are offered knowledge that contains linguistic elements or structures slightly above their current level of proficiency (Krashen, 1982). That is, these are new concepts, but the learner is able to understand them thanks to the prior knowledge they have. The i is the information they already have, and the $+1$ is the new concepts they are going to be taught.

2.6. Sessions

Educational stage: Bachillerato		Grade: 2nd	Timing: 6 sessions of 50'
Key competences	Specific competences	Grading criteria	Contents
CCL, CPSAA, CC, CE, CCEC	1,2,3,4	1.1.,1.3.,2.2.,2.3.,2.4.,3.2.,4.1.	A, B
Learning situations		Educational stage objectives	
1. Poetic judges 2. Embodying an apology Final task. Creating a poem		b, d, f, l	
Activities per session			
1. Poetic judges	Session 1	1. Brainstorming 2. Pablo Neruda Jigsaw 3. Types of poems 4. Creating an acrostic 5. Vote for your favorite poem	
	Session 2	1. The Road Not Taken 2. Mirror and reverse poems 3. Dead Poets Society comparison 4. Carpe Diem!	
2. Embodying an apology	Session3	1. Rap Battle SNL 2. Look inwards 3. Dear past me 4. Rising from the ashes	
	Session 4	1. Cultural shocks 2. Forgiveness poems 3. Someone else's shoes 4. Anonymous Apologize	
	Session 5	1. Spontaneous writing 2. Murder mystery 3. Exquisite corpse 4. Kahoot	
Final task. Creating a poem	Session 6	1. Relaxing activity 2. Chained words 3. Writing a poem 4. Self-evaluation and co-evaluation	
Measures for treating diversity			
<p>For those students who have some difficulty working independently in English, we have designed group activities, in which the members of their team can explain the tasks to the students and support them in those areas that are more difficult for them.</p> <p>In addition, the theme of this unit is poetry, so the student's ability to express themselves will be more important than the correctness with which they do it. For this reason, the activities can be carried out orally, in written form or by using different materials, so that different forms of <u>expression are encouraged</u>.</p>			

Session 1	
Specific competences	Can do statements
1,2,3,4	1.3.1. The student understands the teacher's oral instructions correctly 2.2.1. The student creates a written acrostic with the letters of their name. 2.4.1. The student rates the rest of the groups' work expressing their opinion and justifying their choices. 3.2.1. The student interacts with their group members to answer the teacher's questions. 4.1.1. The student summarizes the text explaining the main ideas to the rest of the group.
Subject Contents	
A : <ul style="list-style-type: none"> - 4. Communicative functions appropriate to the communicative domain and context: expressing argumentation, and summarizing. - 9. Common and specialized lexis of interest to learners relating to time and space; history, and culture. B : <ul style="list-style-type: none"> - 3. Strategies and tools, individual and cooperative, for self-assessment and co-assessment. 	Activities/ tasks
	Brainstorming 3.2.1
	Pablo Neruda Jigsaw 4.1.1
Syntactic-discursive structures:	Types of poems 1.3.1
2. Describing events: <ul style="list-style-type: none"> - Expressions of time: meanwhile, once in a while, etc. 8. Expressing possibility and probability <ul style="list-style-type: none"> - Modals such as must/can't, may/might, must/have to, can/could, should, would. I wish/if only. - Modal perfects: must have + past participle, should have + past participle, could have + past participle, etc. 	Creating an acrostic 2.2.1
Transversal contents: techniques and strategies of public speaking that provide students with self-confidence and management of their emotions.	Vote for your favourite poem 2.4.1

1	Brainstorming	Description of the activity: In this activity, the teacher will briefly explain the development of the lesson plan and will mention the final task that students will have to do later on so that they know what is expected of them. Once the unit has been presented, there will be a chart on the digital screen with the groups chosen by the teacher, into which the class will be divided to complete the activities of this unit. When the students are gathered in their groups, the teacher will explain the first activity: brainstorming. For this activity, the groups will be asked to write on a piece of paper everything that reminds them or relates to poetry. Once they have finished, the teacher will request them to share the ideas they have discussed with their groups and the teacher will write them on the board so that all the groups have access to them.
		Type: Introductory
		Classroom management: The class was previously told on the prior session to sit next to their group (5 groups of 5 people and 1 group of 4 people)
	Time: 5 min	Resources: Blackboard
2	Pablo Neruda Jigsaw	Description of the activity: For this activity, the chart with the groups will be shown again. This time, the students will be divided into starter groups defined by the columns and not by the rows, unlike the previous activity. In these new groups, they will be given a piece of paper which contains a part of a story. The students should try to memorize as many details of the story as they can and return to their original group to tell their part of the story to each other. When all members of the group have told their story, they have to decide what the correct order is. In addition, the story is based on a poem by a famous Chilean poet (Pablo Neruda). The group that guesses who the poet is and/or what poem it is about will win more points.
		Type: Reinforcement
		Classroom management: Students will be seated in groups, a piece of paper with the same letter will be distributed to each group. They will then form groups again so that there is at least one different letter in each group.
	Time: 15 min	Resources: Jigsaw divided into letters (A, B, C, D)
3	Types of poems	Description of the activity: In this activity, students will be able to see and reflect on very different types of poems: in different languages, of various lengths, etc.
		Type: Reinforcement
		Classroom management: They will be working in pairs or groups of three
		Resources: Digital projector and the poems (King Alfred: https://archive.org/details/alfredapoem00fitcgoog/page/n18/mode/2up?view=theater And the Ghosts: https://www.poetryfoundation.org/poetrymagazine/poems/56430/and-the-ghosts All Too Well:

	Time: 8 min	https://www.youtube.com/watch?v=sRxrwjOtIag By John P. Read Friends are precious gifts Rare and hard to find Invisible when life is good Ever near when your sun doesn't shine Nothing is ever too much Distance never too far Standing by your side when your dreams have passed you by.)
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4	Creating an acrostic	Description of the activity: As they have learned in the previous activity what acrostics are, for this activity they will have to create one with the letters of their name. Those whose names are very long can make an acrostic with their nickname or shortened name. For this, they can use long sentences or just simple words that in some way represent them or relate to them. They can use dictionaries or help each other among the members of their group.
		Type: Reinforcement
		Classroom management: Individually, with the help of their group
	Time: 15 min	Resources: Dictionaries

5	Vote for your favourite poem	Description of the activity: Within their team members, students will have to read their acrostics and decide which one they liked the most, either for musicality, originality, the story behind it, etc. Once they have done this, the selected poem will be read aloud to the whole class, explaining why they have chosen it. In this moment the students will also be asked to give the teacher all the pieces of paper they have worked with in the session, writing down the names of the team members, from the brainstorming to the acrostic.
		Type: Closing
		Classroom management: In groups
	Time: 7 min	Resources: The acrostics from the previous activity

Session 2	
Specific competences 2,3	Can do statements 2.4.2. The student jumps on the table emulating the students in the video to express their reflection on the class. 3.2.1. The student interacts with their group members to answer the teacher's questions. 3.2.2. The student provides their opinion and also listens to the rest of the group to compare reverse poems. 3.2.3. The student provides their opinion and also listens to the rest of the group to compare the video with the reality.
Subject Contents	Activities/ tasks
<p>A :</p> <ul style="list-style-type: none"> - 4. Communicative functions appropriate to the communicative domain and context: expressing short-, medium- and long-term predictions; expressing possibility, probability, expressing hypothesis. - 9. Common and specialized lexis of interest to learners relating to time and space; and education, history, and culture. <p style="text-align: center;">Syntactic-discursive structures:</p> <p>2. Describing events:</p> <ul style="list-style-type: none"> - Use of expressions used in comparison - Expressions of time: meanwhile, once in a while, etc. <p>8. Expressing possibility and probability</p> <ul style="list-style-type: none"> - Modals such as must/can't, may/might, must/have to, can/could, should, would. I wish/if only. - Modal perfects: must have + past participle, should have + past participle, could have + past participle, etc. <p>Transversal contents: techniques and strategies of public speaking that provide students with self-confidence and management of their emotions.</p>	The Road Not Taken 3.2.1
	Mirror and reverse poems 3.2.2
	Dead Poets Society comparison 3.2.3
	Carpe Diem! 2.4.2

1	The Road Not Taken	Description of the activity: Students will be introduced to the poem “The Road Not Taken” by Robert Frost. For a long time, the interpretation of this poem has been considered positive, of overcoming. However, in more recent years it has been given another interpretation that implies quite the opposite. After the reading, each group will be asked to discuss what the author may have been referring to. They will write these suppositions on a piece of paper and then they will share them with the rest of the class.
		Type: Introductory
	Time: 15 min	Classroom management: Students will work in their groups. Resources: Worksheet with the poem “The Road Not Taken” by Robert Frost

2	Mirror and reverse poems	Description of the activity: For this activity, students will be divided into groups that are distanced from each other. In relation to taking different paths and seeing things from different perspectives, the teacher will ask them if they know the concepts of “mirror and reverse poems”. Prior to the activity, the teacher will have printed out the poems that will be given to the students (“Anorexia”) without the title. Half of the groups will receive the original poem and the other half will receive the “reverse” poem in such a way that the first verses are the last verses of the original poem and the last verses are the first verses of the original poem. Once the poems have been handed out, the teacher will ask them to reflect and write down what the author may have felt when she wrote this, what may be going on, and similar questions. When they have finished, they will present their ideas to the rest of the class. As there are groups with different poems, opposing ideas will arise, so the teacher will also ask the students, this time as a whole class, to figure out what might have happened. In this way, the explanation of “mirror and reverse poems” is introduced. If time allows, the teacher could also show the poem “Echo”, this time only as a sample.
		Type: Reinforcement
	Time: 15 min	Classroom management: Students will work in groups, with enough distance between them, so that they do not hear each other. Resources: Worksheet with reverse and mirror poems (“Anorexia” by Anonymous and “Echo” by Cameron Bradley)

3	Dead Poets Society comparison	Description of the activity: The teacher will introduce the following activity by talking about the perspectives from which things are viewed. For this, a video will be shown with selected scenes from the movie “Dead Poets Society”. Students will be asked to compare the differences between the lessons they attend and Mr. Keating's lessons, the relationship between the characters in the movie (student-student or teacher-teacher) and their own relationships and any other aspect they can think of. Once this is done, they will be asked to share their ideas with the rest of the class.
		Type: Reinforcement
		Classroom management: They will be working in groups
	Time: 15 min	Resources: Video of the Dead Poets Society (see Appendix) and digital board

4	Carpe Diem!	Description of the activity: In this activity, students will be asked to stand at the table to share their thoughts about the subject matter, the way the lessons are being taught, the poetry theme, working in groups, etc., from that perspective.
		Type: Closing
		Classroom management: Individually
	Time: 5 min	Resources: None

Session 3	
Specific competences 1,2,4	Can do statements 1.1.1. The student extracts at least one main idea from the video projected by the teacher. 4.1.2. The student orally explains to the rest of their group the meaning of the material they have created. 1.2.2. The student briefly writes an apology to their past self for something they regret. 1.3.1. The student understands the teacher's oral instructions correctly.
Subject Contents	Activities/ tasks
A : - 4. Communicative functions appropriate to the communicative domain and context: expressing emotions; expressing opinion, - 9. Common and specialized lexis of interest to learners relating to time and space. Syntactic-discursive structures: 2. Describing events: - Expressions of time: meanwhile, once in a while, etc. 8. Expressing possibility and probability - Modals such as must/can't, may/might, must/have to, can/could, should, would. I wish/if only. - Modal perfects: must have + past participle, should have + past participle, could have + past participle, etc. Transversal contents: techniques and strategies of public speaking that provide students with self-confidence and management of their emotions.	Rap Battle SNL 1.1.1 Look inwards 4.1.2 Dear past me 2.2.2 Rising from the ashes 1.3.1

1	Rap Battle SNL	Description of the activity: In this activity, students will be shown the SNL sketch "representing" a battle rap. One of the main characters in the video is Bad Bunny and students will be asked to reflect and share with the partner next to them why they think Bad Bunny wins the battle.
		Type: Introductory
		Classroom management: In pairs
	Time: 5 min	Resources: Rap Battle SNL video (see Appendix) and digital board

2	Look inwards	Description of the activity: Once they have come to the conclusion that expressing feelings is important, they will focus on trying to express their own. To do this, the teacher will bring them cardboard, markers, magazines, scissors, and any other craft supplies. Students can also use any materials they can find to express their own ideas. The aim is for them to think of a time in their past when they were not kind to themselves and express those feelings visually through the materials. Once they have finished, they will explain to their group members what their creation means and why they have decided to represent that moment.
		Type: Reinforcement
		Classroom management: They will be working in groups
	Time: 15 min	Resources: Paper, coloured cardboard, markers, scissors, etc.

3	Dear past me	Description of the activity: In this activity they will have to write a poem to apologize. The sender will be their present self and the intended recipient of the poem will be their past self. Students will work in groups, as their classmates have heard their story and can help them capture their feelings on paper, in case someone gets stuck. The teacher will go around the groups checking that the students are doing the task and helping them, if necessary, without reading the poems in too much detail, thus respecting the privacy of the students.
		Type: Reinforcement
		Classroom management: In groups
	Time: 20 min	Resources: A piece of paper

4	Rising from the ashes	Description of the activity: For the final activity, students will be asked to take their apology poem and follow the teacher to the schoolyard. Once there, the teacher will light the incense in the thurible (if a thurible is not available, a container suitable for fire can be used) and the students will deposit their apologies, so that in this way they reach their past self.
		Type: Closing
		Classroom management: The activity will be carried out as a group in the schoolyard, although each student will burn the paper individually.
	Time: 10 min	Resources: Incense, lighter, thurible and papers from previous activity

Session 4	
Specific competences 2,3	Can do statements 1.2.3. The student anonymously sends a written apology to another classmate 3.2.1. The student interacts with their group members to answer the teacher's questions 3.2.4. The student follows typical conversational interactions using their role's indications.
Subject Contents	Activities/ tasks
A : - 4. Communicative functions appropriate to the communicative domain and context: expressing short-, medium- and long-term predictions; expressing emotions; expressing possibility, probability, expressing hypothesis. Syntactic-discursive structures: 8. Expressing possibility and probability - Modals such as must/can't, may/might, must/have to, can/could, should, would. I wish/if only. - Modal perfects: must have + past participle, should have + past participle, could have + past participle, etc. Transversal contents: techniques and strategies of public speaking that provide students with self-confidence and management of their emotions.	Cultural shocks 3.2.1 Forgiveness poems 3.2.1 Someone else's shoes 3.2.3 Anonymous apology 2.2.3

1	Cultural shocks	Description of the activity: For this activity, students will be asked to relate an experience with a person from another culture that caused a cultural shock and how they apologized or how they would have apologized.
		Type: Introductory
		Classroom management: Individually
	Time: 2 min	Resources: None

2	Forgiveness poem	Description of the activity: For this activity, students will be given several poems that deal with the theme of apologies. In groups, students are asked to reflect on why the authors of that poems may have apologized, to whom, and other guesses.
		Type: Reinforcement
		Classroom management: In groups
	Time: 15 min	Resources: The poem “This Is Just To Say” by William Carlos Williams written on a sticky note and the poems “Apology” by Amy Lowell and “Sorry” by R.S. Thomas on separate pages, in that order.

3	Someone else's shoes	Description of the activity: For this activity, each student will be assigned, by groups, a different role. First, a conflict situation will be generated by the teacher, in which their characters will have to argue. When the teacher considers it, the discussion will be stopped and it will be explained to them that, following their character and the things they have said, they will have to apologize to the rest of their group mates. If time allows, several rounds could be carried out in the same way.
		Type: Reinforcement
		Classroom management: In groups
	Time: 25 min	Resources: Role papers and situation papers

4	Anonymous Apology	Description of the activity: For this activity, the teacher will ask students to individually write an apology to someone in the class (including the teacher). The teacher will explain that they do not have to write their names but that, at the end of the class, the apologies will be collected, so if there are blank papers or papers with other things but an apology, the whole class will be penalized. Once they finish writing, they will have to fold the paper and write the name of the person to whom the apology is addressed on the outside. When they have finished, the teacher will pass by with a box for them to deposit their apologies one by one. The teacher will check that all students have submitted an apology. Once the papers are in the box, the teacher will give each paper to the corresponding student. At the end of the class all the apologies will be collected again.
		Type: Closing
		Classroom management: Individually
	Time: 8 min	Resources: A piece of paper and a box.

Session 5	
Specific competences 2,3	Can do statements 2.2.4. The student reads the previous verse and writes the one after it so that the poem has cohesion and coherence. 2.4.3. The student redacts their thoughts in a continued way, prioritizing fluency over grammatical accuracy. 3.2.1. The student interacts with their group members to answer the teacher's questions. 3.2.5. The student shares their ideas and listens to the rest of the group's thoughts on what might have happened.
Subject Contents	Activities/ tasks
A : - 4. Communicative functions appropriate to the communicative domain and context: expressing short-, medium- and long-term predictions; expressing emotions; expressing possibility, probability, expressing hypothesis. - 9. Common and specialized lexis of interest to learners relating to history, and culture.	Spontaneous writing 2.4
Syntactic-discursive structures:	Murder mystery 3.2
8. Expressing possibility and probability - Modals such as must/can't, may/might, must/have to, can/could, should, would. I wish/if only. - Modal perfects: must have + past participle, should have + past participle, could have + past participle, etc.	Exquisite corpse 2.2
Transversal contents: techniques and strategies of public speaking that provide students with self-confidence and management of their emotions.	Kahoot 3.2

1	Spontaneous writing	Description of the activity: For this activity, students will be asked to write down anything that comes to their minds. There will be three songs playing in the background and the students will be asked to write while the music is playing. The piece of writing may be related to what the rhythms of the song suggest to them, to the lyrics, or it may not be really connected at all. It will be explained that it does not matter if they make spelling mistakes and that if they can't remember a particular word in English, they can write it in Spanish and continue in English. In this way, students are preparing to think in English, which will help them to write in the same language later on.
		Type: Introductory
		Classroom management: Individually
	Time: 5 min	Resources: A piece of paper, a music player (or a computer) and the selected part of the songs (see Appendix).

2	Murder mystery	Description of the activity: To encourage this thinking in English, the next activity will consist of solving a mystery based on the life of Sylvia Plath. To do this, they will be given a brief summary of a “police case” and they will be given some hints. In groups, they will have to try to solve what could have happened. Once they have discussed it, they must all agree and give a single version of what may have happened to the rest of the class.
		Type: Reinforcement
		Classroom management: In groups
	Time: 25 min	Resources: The mystery sheet and the hints.

3	Exquisite corpse	Description of the activity: Having practiced both writing and thinking in English, they will move on to the next activity. In this one, in groups, the students will have to take a piece of paper each and write the beginning of a poem. Once they have done this, they have to pass the piece of paper to the person on their right, who will have to continue with the poem, maintaining the rhyme of the last word of the verse. When they have finished, they will fold the piece of paper in such a way that only the verse they have written can be read, and pass it to the person on their right, who will repeat the process. When the piece of paper is returned to the person who started the poem, all the poems will be read aloud in the group.
		Type: Reinforcement
		Classroom management: In groups
	Time: 15 min	Resources: A piece of paper

4	Kahoot	Description of the activity: As this is the last activity before the final assignment, students will be asked to enter, individually or in pairs, with their cell phones, the Kahoot. Once there, they will have to answer the questions related to the whole Lesson Plan.
		Type: Closing
		Classroom management: Individually or in pairs
	Time: 5 min	Resources: A mobile phone, Internet access, Kahoot

Session 6	
<p>Specific competences 1,2,3</p>	<p style="text-align: center;">Can do statements</p> <p>1.3.1. The student understands the teacher’s oral instructions correctly 2.2.5. The student writes a poetic composition with a respective justification of at least 100 words. 2.3.1. The student identifies with clarity the structure of their poem (division into stanzas, metrics, type of verses, etc.). 2.4.1. The student rates the rest of the groups’ work as well as reflecting on their own expressing their opinion and justifying their choice. 2.4.2. The student incorporates modals, perfect modals or “had better” structures into the composition. 2.4.3. The student applies the vocabulary covered in class, either related to a poem discussed in class, vocabulary related to the time, or expressions of apologies. 3.2.6. The student respects their turn to say at least one rhyming word in each round.</p>
Subject Contents	
<p>A :</p> <ul style="list-style-type: none"> - 4. Communicative functions appropriate to the communicative domain and context: expressing short-, medium- and long-term predictions; expressing emotions; expressing opinion, possibility, probability, expressing argumentation; summarizing; expressing hypothesis. - 9. Common and specialized lexis of interest to learners relating to time and space; and education, history, and culture. <p>B :</p> <ul style="list-style-type: none"> - 3. Strategies and tools, individual and cooperative, for self-assessment and co-assessment. 	<p style="text-align: center;">Activities/ tasks</p> <p style="text-align: center;">Relaxing activity 1.3</p> <p style="text-align: center;">Chained words 3.2</p>
Syntactic-discursive structures:	
<p>2. Describing events:</p> <ul style="list-style-type: none"> - Use of expressions used in comparison - Expressions of time: meanwhile, once in a while, etc. <p>8. Expressing possibility and probability</p> <ul style="list-style-type: none"> - Modals such as must/can't, may/might, must/have to, can/could, should, would. I wish/if only. - Modal perfects: must have + past participle, should have + past participle, could have + past participle, etc. 	<p style="text-align: center;">Writing a poem 2.2, 2.3, 2.4</p> <p style="text-align: center;">Self-evaluation and co-evaluation 2.4</p>
<p>Transversal contents: techniques and strategies of public speaking that provide students with self-confidence and management of their emotions.</p>	

1	Relaxing activity	Description of the activity: For this activity, students will be asked to imitate the movements made by the teacher. The teacher will start doing relaxing exercises to prevent the students from getting nervous.
		Type: Introductory
		Classroom management: Individually
	Time: 3 min	Resources: None

2	Chained words	Description of the activity: Students will be given an initial word (e.g., "cap") and from that word they will have to say rhyming words one by one (e.g., "cup," "cut," "hat"). When they can't think of any more words or when one of the words they have said is repeated, they can move on to the next initial word. If they finish with all the papers, they can suggest the initial word themselves.
		Type: Reinforcement
		Classroom management: In groups
	Time: 10 min	Resources: Papers with the initial word.

3	Writing a poem	Description of the activity: For this activity, as it has been explained to them on several occasions, they will have to write a poem. Ideally, they should use the structures studied throughout the Lesson Plan and express their thoughts or feelings in the best possible way, as they have practiced in class. Students may use dictionaries or may ask the teacher questions throughout the activity. The poems should be handed in once the activity is over.
		Type: Reinforcement
		Classroom management: Individually, in pairs, in groups
	Time: 30 min	Resources: A piece of paper and dictionaries

4	Self-evaluation and co-evaluation	Description of the activity: For this activity, students will be given an Evaluation form, in which they will have to assess their work in the Lesson Plan, both in terms of performance and content acquired, as well as the work of their peers.
		Type: Closing
		Classroom management: Individually
	Time: 7 min	Resources: Evaluation form

2.7. Assessment

In relation to the assessment, throughout the Lesson Plan, it is expected an evaluation from the teacher to the students as well as from the students to their classmates and from the students to themselves. The tool used by the teacher will be direct observation, to check that students work as a team, that participation in the activities is active and that they have a positive attitude, among other things. Checklists will also be used to keep a record of the group's spokespersons, as students are asked to be spokespersons at least once during the lesson. If students who had not been spokespersons participate in public in a class, this will also be taken into account. Every day, the students will have to hand in the activities of the sessions on a piece of paper in which the group, the names of the members of the group and the spokesperson of the group will be reflected. The correctness of the answers will not be considered for the evaluation, but only their completion. However, it will be taken into account that the activities have been carried out with a previous reflection and not filled in so that they count as done. Finally, for the writing of the poem an automated rubric will be used (see Appendix), which will assess the written aptitude of the student at the level of structures and vocabulary, the adequacy with the given contents, the requested format and the corresponding justification.

Similarly, on the day of the final task, students will have an evaluation sheet in which they will have to assess their work in class, giving their opinion on what they know how to do fluently and what they need to practice more. On that same sheet, a section will be included in which they will be able to grade the work of their classmates, that is, the rest of the members of their group, justifying their answer.

To summarize, we could say that for the assessment we will consider group work, active participation in the activities, the intervention in class as spokesperson, the realization poem (with its respective evaluation) and the self- and co-evaluation.

2.8. Practical implementation

So as to verify the effectiveness of the didactic proposal, it was suggested to implement it in two 2nd Bachillerato classes, with 26 and 29 students respectively. However, due to the restricted schedule available because of the previous planning of the sessions to prepare them for the university access exam, it was not possible to implement the entire Lesson Plan, but only a selection of certain activities. For this reason, the results may not be the same as with the full implementation of the Lesson Plan, although they can be very useful

when adapting certain activities to make them more appealing or to reinforce certain linguistic aspects.

As a result, the number of sessions was reduced to three. For the presentation of the sessions, a PowerPoint was used as a visual aid, created with a very attractive aesthetic to capture the attention of the students and in which their names were included, to help lower the affective filter.

The first session was held without major difficulties. Although the Lesson Plan was adapted to the contents they were learning, we decided to spend a few minutes to explain to the students how the classes were going to work during that week, how they had to be divided into groups and also that the activities were designed for a longer duration of time, so it would be clear in case that the transition between activities might be confusing for them. Once this was done, we proceeded to start with the first activity, the Brainstorming, followed by the Jigsaw. The students felt a bit lost in this activity, so with the second group I tried to do a more thorough explanation, which produced better results. Finally, we ended with a brief explanation of the acrostics and their subsequent creation and reading.

The second session was slightly more hectic. We began by reading acrostics from those who did not have time to finish them in the previous class, so that everyone had a chance to share theirs. We then watched selected scenes from the movie *Dead Poets Society*, with a subsequent comparison activity. The students were excellent at this task and, in fact, made comparisons that had not crossed my mind, from wardrobe to classroom elements. Once this was done, the mirror and reverse poems were presented. The activity was successful, and the students did the work correctly, however the groups were very close together and, when reading the poems, they could hear the order of the verses from the other groups, so they were aware of what was going on from the beginning. In the second group, although attempts were made to separate the groups further, the size and distribution of the classroom did not always allow for sufficient distance between the two groups. In any case, the students correctly made the relevant assumptions and comparisons. The session ended with what was intended to be a dynamic and relaxed activity, so that students could express themselves in a different way. However, the *Carpe Diem!* activity, in which the students would get up at the table, was not perceived as expected. In the first group they were reluctant, whether out of embarrassment or shyness or because the trust between teacher and student had not yet been built up. In the second group, which was much more outgoing

and more trustful towards the teacher, it was not so complicated to conduct it, although it was not as successful as expected. Ideally, it would be better to carry it out with a group with which they are already comfortable and in which there is a good classroom atmosphere.

Finally, the last session began with the Spontaneous Writing activity. The students were not quite certain how to perform it, so between songs I made minor clarifications. For this reason, in the second group I tried to explain better what the activity consisted of, still making small clarifications between songs. However, the result of the second group was much worse than that of the first. It is likely that this activity would have been more successful if it had been done in the corresponding session, as they would have been more familiar with the classroom methodology and with the activities performed in the foreign language. Next, we proceeded with the Murder Mystery activity. It was, without a doubt, the students' favorite activity. They worked as a team, asked questions, and requested more time to try to solve what had happened. This was definitely the activity that motivated them the most and, in fact, there was a small group of students who stayed with me for a while during recess so that I could tell them more about Sylvia Plath's life. Once this activity was over, we did a short Kahoot about the things we had learned in the Lesson Plan.

CONCLUSION

In conclusion, the objectives of this dissertation have been achieved correctly. First, in the theoretical framework, we have presented the benefits of using literature in the English as a Foreign Language classroom and possible activities that can include its implementation. Furthermore, we also have explained the potential advantages of poetry beyond the classroom, concluding that it is a fundamental component of society, in spite of its gradual rejection. Secondly, from a more pragmatic point of view, we have created an innovative didactic proposal that integrates communicative and collaborative activities for the correct acquisition of English by the students, incorporating the experience of working with poems.

It is also worth mentioning the versatility of these literary contents and materials. On the one hand, through reading and analyzing poetry, students can relate to the author's feelings. On the other hand, the creation of these poems allows them to organize their thoughts and express them in a moving way on paper, releasing an important emotional burden, at the same time that we enhance our linguistic knowledge.

Additionally, it can be observed that in the particular courses in which part of the Lesson Plan has been implemented, the students have shown a remarkable commitment and an increase in participation in certain activities, so we can therefore consider that the implementation of the entire didactic proposal could lead to an increase in classroom motivation, thus allowing the students to use the language to improve their communicative skills.

This paper has focused on a course in particular, as is the 2nd of Bachillerato year, with the use of a defined methodology that incorporates a selection of poems and authors. However, this study could be further explored from different points of view.

First, considering this specific didactic proposal, it would be possible to plan the same activities with other poems or authors. In this way we can observe the different reactions of the students to these types of pieces. Another possibility is the creation of completely different activities, depending on what our objective is, with the potential to explore new methodologies. Alternatively, we can try to incorporate not only poetry, but also narrative or drama, to understand how the students work best and give them the opportunity to decide what they like best, thanks to this feedback.

Another alternative is the implementation of a similar Lesson Plan but modified in order to be appropriate for different courses, changing certain activities and adapting the texts to the corresponding level, either in other courses of secondary education, or in adult education.

In line with this idea, it would also be possible to study the current situation of reading and/or writing poetry in Spanish society (focusing not only on poems written in Spanish but also on those written in English) and to evaluate what type of workshops could be created to promote its popularity among adults.

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APPENDIX

In the following link you can see the annexes of this [Lesson Plan](#).