



Universidad de Valladolid

Facultad de Filosofía y Letras
Máster en Profesor de Educación Secundaria Obligatoria y
Bachillerato, Formación Profesional y Enseñanzas de
Idiomas

Especialidad: Estudios Ingleses

TRABAJO DE FIN DE MÁSTER

Poetry as a didactic tool in English lessons

Mikaela Ilkova Grozdanova

Tutor: Marta Revilla Rivas

2024-2025

ABSTRACT

The objective of this paper is designing a didactic proposal to develop the benefits of using poetry as a teaching tool in classes of English as a foreign language. With a view of demonstrating this, a variety of poems containing different topics have been selected for students to work with in the classroom. In this way, a variety of moral values will be transmitted to the students through the poems, while at the same time, they will learn vocabulary, literature and history, and improve the 4 language skills: reading, writing, listening and speaking.

In addition, the designed activities will contribute to students' motivation to participate in class and to explore literature in depth.

Keywords: poetry, teaching tool, English, foreign language, moral values, motivation

RESUMEN

El objetivo de este proyecto es diseñar una propuesta didáctica para desarrollar los beneficios que tiene utilizar la poesía como una herramienta de enseñanza en las clases de inglés como lengua extranjera. Con el fin de demostrar esto, se han seleccionado una variedad de poemas que contienen diferentes temáticas para que los estudiantes trabajen con ello en el aula. De este modo, se transmitirán una variedad de valores morales a los estudiantes a través de los poemas, mientras que al mismo tiempo, ellos aprenderán vocabulario, literatura e historia, y mejorarán las 4 habilidades del lenguaje: lectura, escritura, escucha y habla.

Además, las actividades diseñadas contribuirán a la motivación de los estudiantes para participar en el aula y para explorar en profundidad la literatura.

Palabras clave: poesía, instrumento de enseñanza, inglés, lengua extranjera, valores morales, motivación

TABLE OF CONTENTS

1. Introduction.....	5
2. Theoretical framework.....	8
2.1 Approaches to literature in language teaching.....	8
2.2 Previous studies on the use of literature in language teaching.....	11
2.3 Problems when teaching literature in class.....	14
2.4 The reasons to use literature in the EFL classroom.....	16
2.5 Benefits of teaching each genre of literature.....	18
2.6 Research about the use of poetry as an educational tool.....	21
2.7 Previous studies about developing emotional intelligence (EI) in students.....	23
2.8 Previous studies about developing critical thinking in students.....	24
3. Introduction to the didactic proposal.....	26
3.1 Justification.....	27
3.2 Context and temporalization.....	29
3.3 Objectives of the proposal.....	30
3.4 Legal framework and curricular justification.....	31
3.5 Didactic methodologies.....	33
3.6 Sessions and activities.....	34
3.7 Assessment and evaluation.....	47
4. Conclusion.....	48
5. Bibliography.....	49
6. Appendices.....	54

“There is nothing which can better deserve your patronage, than the promotion of science and literature. Knowledge is in every country the surest basis of public happiness.”

George Washington

“Literature adds to reality, it does not simply describe it. It enriches the necessary competencies that daily life requires and provides; and in this respect, it irrigates the deserts that our lives have already become.”

C. S. Lewis

1. Introduction

According to the British Council, almost a third of the world's population speaks English. And, there are many different and effective ways of teaching this language. However, the use of literature is not a common educational instrument in schools, although it is a highly appropriate tool, since students can learn a variety of information belonging to different domains: grammar, vocabulary, syntactics, phonetics, literary devices, moral values, emotion management, interpersonal relationships, other uses of language, etc... These are some examples, but in fact, this enumeration may be quite longer if literature is put to use in the correct ways. One of the roles of a teacher is to explain that we have all the sources of information that we need on the Internet and the books, and most of them are available for everyone. So, we can easily find all the tools required to educate ourselves in many areas of knowledge, and one of them is literature. Having said this, students can easily search for the information that they need, but they have to be prepared to distinguish which sources of information are original and authentic, and which sites should not be used as a reliable source. However, the teacher is the person who should guide and help students to do this, and be a facilitator by establishing a connection between students and literature. Literary texts, if correctly selected and used in class, can help to increase students' intrinsic motivation towards learning.

Literature can be used as a tool to teach different ideas, concepts, facts and values due to the extension and variety of the contents; while at the same time, showing the students the importance of reading different forms of literature. Nevertheless, we do not easily find literature as being part of the curriculum set for English as a Foreign Language. The idea of this project is to design an inclusion program of poetry into a class of fourth year of Compulsory Secondary Education. It is widely known that much of the students' interest and motivation for learning depends on the teacher, and he is an important component of their extrinsic motivation. And, there is an intrinsic motivation which depends on the student himself. But, it is important to take into account that the role of the teacher is crucial and decisive during the period in which a person goes from being a child to being an adult; that is adolescence. This concept englobes the teenage years, and therefore, the stage of Secondary Education.

Having said this, literature is a field that could be used for many different purposes, and the teacher has to present it as a part of the lesson in which students should feel free to express their ideas and opinions regarding the selected poems. One of the aims of a teacher is to encourage his students to participate, and in order to do that, we have to make sure that there is a positive energy in the class, and everyone's opinion matters. Through poetry, we can work on many different topics and values, such as feelings and emotions, theoretical background regarding the author of the poem, the historical period in which a poem was written, the reasons why a poem is remarkable, grammatical structures, phonetics and vocabulary. And, we can create a variety of activities to practice each one of the 4 skills: speaking, reading, writing and listening. So, the idea is to promote ethics and morals regarding real-life situations that we are all familiar with; while at the same time, teaching more practical and theoretical information.

Taking these aspects into account, the objective of this paper is to prove and demonstrate the usefulness of incorporating poetry in English lessons to both acquire knowledge in academic fields such as literature or history, and personal integrity and morals.

With a view of doing so, it is key to enumerate some of the main goals of this project:

1. To show that there are a variety of additional tools and sources of information that are valid and reliable, apart from the book that teachers and students follow throughout the academic year. Some of these are videos, audios, songs, magazines, newspapers, etc... But, the one that we will be focusing on is literature, and in particular, poetry.
2. To demonstrate the benefits of exploring literature, which is not very attractive for most of the students, as they usually believe that it is “boring”.
3. To explore varied ways in which a poem could be used in an English lesson to teach several things, depending on the teacher's objectives.
4. To present an innovative proposal that differs from the usual contents that English lessons include, showing interesting and functional ways of using poetry in the classroom, which will increase students' knowledge regarding different domains.
5. To prove that the Secondary School program can include activities in which students can work on more fields apart from the purely theoretical and educational subjects, since teachers should be educators as well, and transmit positive values and moral codes to their students.

With the intention of achieving this, this project will include different sections. To begin with, the first section is the theoretical framework to better understand the application of literature in English classes, the advantages of doing this and how to properly determine the type of texts that a teacher can use in class. Here, information regarding some previous studies on the use of literature in language teaching will also be provided. The next part includes the details concerning the didactic proposal itself, that is: the selection of the poems, contextualization, objectives of the proposal, the legal framework and curricular justification, methodology to be followed, the sessions and activities, and the evaluation process. After that, there will be a section about the conclusions that have been reached after doing this paper, along with some suggestions and outlook for further research. And, the last two parts of this investigation include the bibliography that has been used, and the appendices for the didactic unit.

1. Theoretical framework

This part of the project will include the theoretical background that has been studied and considered to develop my didactic proposal, and it will be divided in different subsections. First, I will include and comment on some of the most significant articles about the different approaches to literature in language teaching. After that, there will be an examination of previous studies on the use of literature in language teaching. Another important subsection of the theoretical framework is related to explaining the problems that an educator may encounter when teaching literature in class. The fourth point will be dedicated to explore the numerous reasons for which teachers should use literature in the EFL classroom. Following, the fifth subsection includes the benefits of teaching each genre of literature, excluding poetry which will be included in subsection 2.6. Section 2.6 includes information regarding research about the use of poetry as an educational tool. Since emotional intelligence plays a crucial role in this didactic proposal, point 2.7 will be about previous studies about developing emotional intelligence (EI) in students. And, finally, the last part of the theoretical framework includes a review of previous studies about developing critical thinking in students.

2.1 Approaches to literature in language teaching

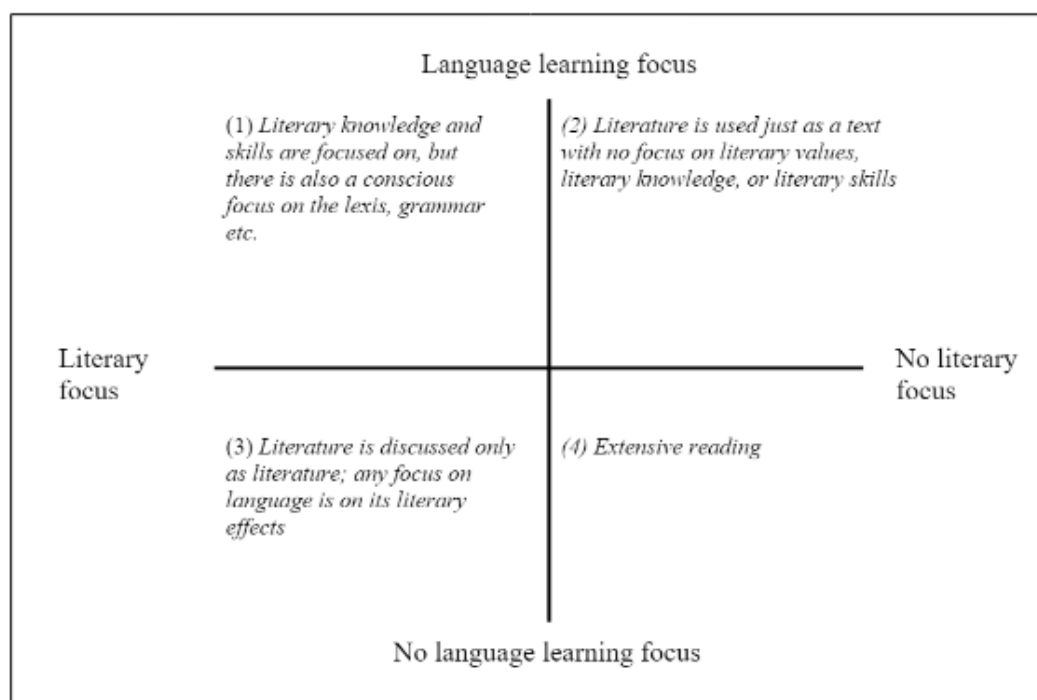
The first key aspect to clarify in this theoretical framework is the definition of “literature” in order to clearly establish the meaning of this concept. It is important to show the different perspectives towards literature, since this word will be constantly referred to in this project.

According to Cambridge Dictionary, literature is “written artistic works, especially those with a high and lasting artistic value.” The 11th edition of Merriam-Webster’s Collegiate Dictionary considers literature to be “writings having excellence of form or expression and expressing ideas of permanent or universal interest.” On the other hand, Rexroth (2025) in Encyclopedia Britannica affirms that: “deriving from the Latin *littera*, a letter of the alphabet, literature is first and foremost humankind’s entire body of writing; after that it is the body of writing belonging to a given language or people; then it is individual pieces of writing.”

Another author which should be taken into consideration while defining literature is McRae (1991), who makes a distinction between literature with a capital “L” and literature with small “l”. This author's work focuses on the contexts of teaching English as a foreign language (EFL) or/and as a second language (ESL). Thus, an explanation of McRae's distinction will be the following:

- Literature with a capital “L” (Literature): it refers to the traditional canon of literary texts. That is to say, classic works which are considered to be elite. These usually have a formal tone and register, showing a complexity of vocabulary and style.
- literature with a small “l” (literature): this term englobes a broader range of texts, including, among others, short stories, song lyrics, film scripts... In this sense, literature is related to authentic texts and language that is used in everyday life.

The author clarifies this difference with a view to promote introducing literature with a small “l” into language lessons, since real and authentic material links deeper with readers' personal experiences, emotions and concerns. Besides, it establishes a relation between language and culture.



The intersection of literature and language teaching (Paran 2008, 467)

As Paran (2008) shows in this figure, this image represents an intersection of two axes which results in four quadrants.

1. In the first quadrant, we can see a situation in which both areas are focused on: language and literature
2. Quadrant 2 shows a situation where there is no distinction between what McRae (1991/2008) refers to as representational texts and referential texts. In this case, representational texts are used in the classroom or in research settings without focusing on their literary qualities.
3. Quadrant 3 shows a situation where literature is discussed only as literature, without focusing on language development. There is an assumption that the learner has reached the linguistic level required to discuss literature in the foreign language.
4. The fourth quadrant represents extensive reading in which there is no focus on the literary qualities of the content that a person is reading. Therefore, the material being read is non-fiction and there is no language learning work. In this case, there is no reference to what is being read but to reading or to books rather than literature.

Having explained this, it is beneficial to reflect on the shift of perspective towards literature in language teaching through the time. By doing so, it will be easier to comprehend why literary texts have been excluded for a period of time from language teaching programs. Furthermore, this will be helpful to understand the necessity to develop new methods and approaches to include literature in current programs.

Authors such as Albaladejo García (2007), Molina Gómez y Ferreira Loebens (2009) y Russo (2008), among others, explain that the traditional method used during the 19th and the 20th centuries was based on grammar and translation. The prestige which many classic authors had led to a teaching method that consisted in reading classical literary works, and students had to translate texts written in the target language to their L1. Therefore, the learning process, as well as the activities and tasks done in class revolved around literature. However, the main goal of this method was not teaching literature, but helping students develop the required skills to carry out a good translation of canonical literary texts from the L2 to their L1.

These authors affirm that the traditional teaching method was replaced in the 2nd half of the 20th century, when the attention shifted to the oral production rather than writing. And,

consequently, literature was excluded from the teaching program and replaced by other types of texts to reinforce oral production. This continued until the 90s, when literary texts were reintroduced for teaching purposes in language programs, due to the task-based approach. Quintana (1993) affirms: “If until the end of the 70s the general attitude was rejecting the inclusion of literary texts in syllabus, I believe that currently the pendulum is swinging in the other direction.”

Kramersch & Kramersch (2000) explain the shift from literature as an elitist learning of languages at the beginning of the 20th century to literature as a real source of language at the end of that century. Besides, Hall (2005) published a paper in the *ELT Journal*, in which he clarifies that there was a doubtful viewpoint regarding literature in the 1950s. However, there were efforts to include literary texts in communicative language teaching with the aim of replacing traditional methods by modern approaches. The author adds that there is an increasing tendency to perceive literary texts as having an important bridge between learners and culture.

Nowadays, in the Spanish teaching program, literature is used, but mostly to teach grammar and vocabulary. Nevertheless, authors such as Landero (1999) or Campillo (2007), affirm that teaching grammar does not mean that learners will be skilled speakers, since grammar does not develop communicative competences. However, learning grammatical rules is essential so that students comprehend the linguistic system and speak properly.

Lastly, Blázquez (1998) shares the idea that reading and implementing the use of literary texts implies and leads to learning a language. Literature is a cultural element which will be advantageous for learners to become more familiar, know and better understand the culture of the language that they are learning.

2.2 Previous studies on the use of literature in language teaching

It is crucial to introduce this section by remarking that, although literature has a big potential to develop the learning of a language, it is not usually used in foreign language lessons. It is observable that, usually, EFL curricula set the emphasis on communicative competences and the development of functional language instead of literature. The reasons for this are that it is widely believed that literary texts are complex in linguistic terms, there is

unfamiliarity with culture, and there are obstacles regarding assessment criteria. Nevertheless, it has been proved that literature provides possibilities to use critical thinking, expand interculturality and engage with language in several different ways. Besides these, the inclusion of literature in EFL teaching has numerous benefits which will be discussed further in another sub-section of the theoretical framework of this project.

Having said this, it should be remarked that the minor position of literature that we have commented on has been studied in depth by researchers such as Paran (2008), Maley (2001), and Hall (2005), among others. These authors underline the pedagogical utility and the potential of literary texts in foreign language classes. However, apart from these, there are many other studies regarding the use of literature in language teaching, and this section will be dedicated to reflect on them.

Daskalovska y Dimova (2012) published an article, "Why Should Literature Be Used in the Language Classroom?", about the integration of literature into language teaching, in which they included useful information about this topic. In this study, they also take into consideration several previous contributions made by other authors and articles regarding this same issue.

The paper starts with the idea that literature has not been included in the academic curricula, since it is widely believed to be difficult to understand for second language learning. And, this belief should be deeply discussed, especially due to the big influence of communicative approaches during the last 50 years, which encourage the usage of authentic materials in teaching. Thus, the authors defend the perspective that this rejection towards literature causes a limited vision of the instructional power of literary texts. And, they affirm that using literature has numerous benefits apart from improving linguistic competences, such as the activation of critical thinking, intercultural awareness and interpretative abilities, among others.

Daskalovska y Dimova (2012) confirm that literary texts engage students not only cognitively, but also emotionally as they connect with their imagination, previous happenings and life experiences, and their capacity to be empathetic. In addition, being in contact with literary texts makes it possible to learn new vocabulary items and grammatical structures, as well as observing a diversity of linguistic registers.

One of the objectives of this project is to accentuate the adaptability of literary texts as an instructional aid, since literature can be advantageous for developing both oral and written production, as well as the skills of reading and listening. That is to say, by incorporating this type of texts in the foreign language lessons, students will be working on the four linguistic skills at the same time: speaking, writing, reading and listening. “The skills obtained while studying literary texts will help learners become better, more aware readers of the world they live in” (McRae, 1991: 10). This is due to the different kinds of activities that can be done in the classroom with texts, depending on the specific areas which one wants to focus on more.

Additionally, literary texts are considered as an instrument to stimulate interdisciplinary work, since they can be used to transmit historical, cultural and philosophical knowledge. Therefore, this will result in an improvement of the students’ learning process by learning valuable information belonging to different areas of knowledge at the same time.

Carter (1997) affirms that giving foreign language learners opportunities for discussion, evaluation and understanding the meaning of words and phrases will make them more effective users of the language. Moreover, it will develop their interpretational and inferential skills, while helping them be reflective learners. Therefore, this author defends that working with literary texts in the classroom can contribute in different manners to the learning process of students who are studying a foreign language.

Another viewpoint to comment on is that, as literature is authentic texts, the activities used with literary texts “are genuine language activities, not ones contrived around a fabricated text” (Long, 1986: 58). It is important for advanced learners to be exposed to a wide variety of authentic literary texts accompanied by tasks and questions that resemble real-life approaches to such texts. The reason for this is that these texts do not only motivate students and offer opportunities for discussions and enjoyment “beyond the mere comprehension of information”. But, they assure learners that they are reading literary texts in their original form (Ur, 1996: 155), which increases their reading confidence and their ability to use language.

In a foreign language context, reading authentic texts is one of the best options for language improvement. Therefore, offering learners opportunities to develop the necessary

reading skills will equip them for autonomous and self-directed learning. In Barnett's words, "authentic texts are vital, they motivate students, offer a real context, transmit the target language culture, and prepare students to read outside the classroom." (Barnett, 1989). In addition to this, reading authentic texts can aid the process of language acquisition. As McRae (1991) points out, it constitutes a space in which creativity flourishes naturally, and mental energy is developed, as well as interaction and personality. The author adds that using literature in lessons fortifies a learning process which is more dynamic, since students are immersed actively and personally.

Spack (1985) reflects on how in a foreign language course whose reading content is literature, students tend to make deductions. They also learn to develop their own thoughts and inspect a text searching for evidence to reinforce the generalizations which they have made. Consequently, students/learners start to think critically, creatively and freely. And, this type of training is beneficial for them in subjects in which they have to use their critical thinking, logic, reasoning and a cautious analysis of a text.

2.3 Problems when teaching literature in class

It has been demonstrated that the inclusion of literature into language classes has numerous benefits in terms of increasing learners' linguistic proficiency, different types of skills and cultural awareness. The large number of advantages of incorporating literary texts as an instructive tool will be, however, commented on in the next section of this project. On the other hand, this section will be dedicated to exploring the problems that teachers may encounter when trying to use literature in the classroom.

As Hişmanoğlu (2005) highlights, besides English having a major role in the curricula of non-English speaking countries, there are some difficulties when teaching this language through literary texts. Educators face some obstacles in the process of integrating literary texts in foreign language classes, such as lack of student motivation and interest, the linguistic complexity and conceptual difficulty of literature, the limitation of time in language programs, etc... In order to solve these problems, teachers have to implement teaching strategies to promote students' engagement and obtain satisfactory academic outcomes.

As mentioned before, one of the main issues is “students’ low English language proficiency, which leads to difficulty understanding difficult vocabulary in literary texts” (Nawawi & Kamil, 2023). These authors affirm that learners have problems regarding the complex vocabulary and syntax of many literary works since their foreign language skills are insufficient. Thus, the consequence of this is a limited understanding of literary texts and lack of interest and motivation to work with literature.

Closely related to the previous point is the fact that “students lack confidence, interest, and motivation; and they do not find the topics and concepts compelling” (Nawawi & Kamil, 2023). This quote suggests that learners tend to consider some pieces of literature as irrelevant in cases when they cannot establish a connection between themselves and the content. This feeling of not identifying with the text may also occur when learners feel that the vocabulary of the text is difficult to understand. In these cases, students lose enthusiasm for literary texts.

Another reason for failure when teaching literature may be the teacher's lack of preparation in this area, since educators are not usually prepared enough to work with literary texts in foreign language classes. The consequences of this inadequate training are the teacher's fear and anxiety to not be good enough, and absence of creativity and imagination in lesson planning. According to Hişmanoğlu (2005), there should be more pedagogically-designed materials which are appropriate when teaching English in EFL classes. The author affirms that literature is not a domain in which educational institutions and educators have centered; therefore, there is insufficient training and progress in this field. Otherwise stated, many teachers have the intention of incorporating literature in EFL lessons, but they lack the proper and needed preparation to do so.

Having said this, we should also accentuate the difficulty of managing distinct students' educational needs. This is the case in heterogeneous classrooms and groups in which there is a large number of students, or their language proficiency levels are different. In these contexts, educators strive to adapt their lessons and activities to be apt to all students. Hence, varied and pertinent content, and clear instruction may be missing. For this reason, teachers have a complex mission when designing the lesson planning in EFL.

The last point to comment on is related to irrelevant or wrong selection of literary texts, which can be partially associated with time issues. Teachers have to incorporate texts

which are not linguistically complex or difficult to understand for students' language levels. (Nawawi & Kamil, 2023). Besides, the content of the texts is very important, along with the cultural and moral values that they represent. Accordingly, educators have to make use of meaningful and relevant pieces of literature which are not excessively complex. Other aspects such as the length and the genre of the literary works are key for the success of the choice, since long texts are not suitable for work in class. For instance, if the text is extremely long and the teacher wants to use it, he should select fragments and only do activities around them and not the whole piece of literature. The length of the text is directly linked to the time dedicated to EFL subjects in the academic curricula, since teachers have only three or four weekly hours of English in most of the cases. And, in this period of time, they have to teach vocabulary, grammar, syntax, and cover all the required curricular contents. Thus, they cannot dedicate much time to literature without this affecting the other areas. This fact reinforces the idea of selecting shorter texts or fragments of longer texts for time purposes.

As a conclusion of this section, it is convenient to highlight that educators may face several different obstacles when trying to include literature into their lessons. However, by taking all the factors mentioned above into consideration, students will be motivated to work with literary texts and teachers will be prepared to use them as a tool. The correct selection of the texts and planification of the activities included in the lessons are two determining points to guarantee the success of the literary texts.

2.4 The reasons to use literature in the EFL classroom

This section of the theoretical framework will be oriented towards studies, articles and investigations whose main objectives revolve around the reasons for introducing and using literature in the foreign language teaching classroom. In addition, this part will contain valuable information regarding the correct form of working with literary texts in class.

Nuttall (1982) shares the belief that there are some requirements so that students can start perceiving reading as an activity which can bring them pleasure and satisfaction. These include a good selection of the books that they will be working with, and the capacity of teachers to share their love of reading with their students. In this way, students will develop good reading strategies and skills. Carter and Long (1991) add that, using literature as a source gives teachers the chance to connect language learning activities with materials that

will generate a stronger involvement of students. And, the authors affirm that, in this way, the students' level of motivation will be higher than if they were working with non-literary texts.

Sinclair (1996: 142) argues that, when teaching a language, the teacher has some roles, such as helping students to progressively acquire the competence of selecting English depending on their personal preferences. Another task of the teacher is to assist them to better understand the language, form and style of those texts that students are working with.

Having said this, it is relevant to mention the 3 types of justification for using literary texts: linguistic, methodological and motivational; which Duff and Maley (1990: 6) highlight. The authors say that, linguistically, literature provides genuine examples of an extensive range of styles, registers and types of texts which belong to different degrees of difficulty. Methodologically, these texts create opportunities for authentic communication between learners of a foreign language due to their receptiveness to multitudinal interpretations. And, motivationally, literary texts cover topics and matters which tend to engage students in a personal reaction from their own happenings.

According to Collie and Slater (1990: 3), there are 4 main reasons which lead a language teacher to use literature in the classroom: "valuable authentic material, cultural enrichment, language enrichment and personal involvement." As it can be seen, there are many benefits of introducing literary texts in English lessons. However, apart from these main reasons, there are others, among which the authors mention universality, personal relevance, interest...

It is important to reflect on the different criteria that the teacher has to follow when selecting the literary texts to be used in language classes. Some of these include: students' needs, motivation, interests, cultural background, language level, etc... Doing this is crucial if we want the students to work with motivation and interest towards the language subject. As Hişmanoğlu (2005) points out, "Reading a literary text is more likely to have a long-term and valuable effect upon the learners' knowledge when it is meaningful and amusing." Therefore, the main objective has to be selecting and using books which are relevant to the real-life experiences and emotions of students.

Hişmanoğlu (2005) defends the idea that one of the objectives which a language teacher has is to teach the four basic language skills. But, he has to teach them in an integrated way when using literature in class, not in isolation. With a view of doing so, the

teacher has to follow an approach which is oriented towards dynamism and students' interests, and not much on analyzing a concrete piece of literature.

2.5 Benefits of teaching each genre of literature

This section will consist of showing the benefits of teaching each genre of literature in a foreign language classroom, and more specifically, we will be focusing on short stories, drama, and novels. A whole section of this paper will be dedicated to studying the advantages of introducing poetry in a foreign language lesson, in deeper detail. For this reason, this genre has been excluded from this section.

Having specified that, and to start with, the first genre to comment on is short fiction. As Sage (1987) says, short stories are a leading resource to analyze language and life, since the characters in short fiction represent the authenticity of daily life. That is to say, their actions, relationships and behaviours resemble those of a normal person in his everyday reality. Additionally, these characters may show the existence of varied registers and tones. The author, in this way, defends the belief that short fiction portrays a world which has the function of a mirror of human lives.

Some of the numerous profits that can be enumerated if working with short stories in EFL classes are, according to Arioğul (2001):

1. Easing the reading process of learners on account of the shorter length of this genre in comparison with the rest of them.
2. Opening the perspectives of readers regarding new and unconventional cultures or groups of people.
3. Offering texts which are innovative and stimulating since they involve an individual introspection with the aid of previous knowledge.
4. Inspiring students to have a desire for reading since the text will be authentic material.
5. Displaying a story in which mystery and surprise are present.
6. Allowing learners the opportunity to develop their skills of imagination and creativity.
7. Encouraging students to use their critical and analytical reasoning.
8. Promoting the understanding and spreading of different cultures and lifestyles.
9. Favoring the exploration of hidden meaning and messages of the text which cannot be easily understood without a deeper analysis.

10. Allowing students to transfer the knowledge that they get from reading to their personal situations and reality.

Taking into consideration this list of benefits, it can be affirmed that short stories are an advantageous instrument to be included in EFL lessons. The short length of the texts makes them appealing to the readers and eases the reading process. In addition, it is worth mentioning that short fiction is universal, since each reader can view himself or a close person in the stories and characters. Finally, short fiction helps with the improvement of analytical skills and cognitive abilities, as some other genres of literature also do. (Sage 1987).

If we move to a different genre, in the case of drama, the first idea to highlight is that it is a pertinent tool to gain knowledge regarding grammatical structures. Besides, students will learn the proper ways of exploiting language to express ideas, control and inform. Drama is usually viewed more as an instrument rather than an end when teaching a language, as it promotes cultural awareness. Therefore, the goal is to increase the curiosity towards the process of mastering the new language, turning it into an enriching and amusing activity.

Sarıçoban (2004) defends that drama has to be used to encourage the understanding of everyday life experiences, the analysis of concrete happenings and the exploration of the extralinguistic world. After saying this, it is important to reflect on the academic profits of using drama, according to (Mengü, 2002), are:

1. Including authentic materials as part of the language curricula.
2. Introducing to the readers some facts about the foreign culture, including problems that are happening in that society.
3. Promoting the use of creativity, originality and the development of sensitivity.
4. Acquiring notions of emotional stability and moral attitudes.
5. Expanding the basic communicative skills and gaining fluency in the foreign language.
6. Working on the appreciation of literary texts
7. Helping students to feel free to create and share new understandings and perspectives about certain contexts.
8. Showing learners that there are different ways of learning which deviate from the traditional methods and can be more appealing.

In conclusion, the inclusion of texts belonging to the dramatic genre have proven to be successful when teaching a foreign language. The most relevant aspect to highlight is that these texts constitute authentic material, which is key to develop the comprehension in the foreign language. This comprehension makes reference both to verbal and non-verbal aspects. Drama helps students to work on their personality and attitudes due to the connection between real happenings and dramatic texts. The teachers who decide to use drama in class have the objective to make lessons a motivational and engaging task.

Moving to the use of novels in EFL teaching, these are convenient for developing the linguistic competences, and also to reflect on life in relation to the foreign language. This is because, in novels, the characters resemble daily human lives and experiences. According to Hişmanoğlu (2005), the academic benefits of using novels as a tool to teach a new language are, among others:

1. Expanding students' knowledge about other cultures and civilizations.
2. Motivating learners to read the text since it is authentic material.
3. Portraying real life situations and happenings in a natural way.
4. Offering learners the chance to develop their imagination and creativity.
5. Developing abilities such as critical thinking, logical reasoning and analysis.
6. Allowing learners to search for hidden messages and reflect on meanings which are implicit in the text.

Having mentioned these benefits, the author affirms that, the principal criteria when a teacher selects novels to be used in class, he should choose a text with an intriguing story. The reason for that is to increase students' interest and motivation to read that text, and his attention to the subject, in general. In addition, the novel has to be rich in content, themes and settings so that learners' imagination and creativity can be actively involved. The plot of the novel has to be impactful, dynamic and captivating; and the characters should be significant. In other words, the novel's content has to stimulate learners' cognitive, analytical and emotional abilities; thus, the topics have to be chosen correctly.

In summary, working with novels in EFL lessons could be very advantageous, motivating and appealing for students if the texts have been correctly selected. It is well-known that implementing novels as a teacher can be a difficult task. However, there are certain ways to do so and eliminate the idea of literature being boring for students. If the

correct tasks and activities are put into action in class, novels can develop learners' comprehension and reading skills while at the same time, acquiring new vocabulary. Besides, these types of texts contribute to interculturality by growing the communicative competences between cultures and discovering new perspectives. In this way, students will also be using their critical thinking skills.

2.6 Research about the use of poetry as an educational tool

Shifting the attention to poetry, it has been proved that having poetry as an educative instrument in EFL lessons has different advantages apart from the benefits in the linguistic level. Research indicates that working with poems in language classes can expand students' motivation, interest and critical thinking skills (Rajanayagam, 2016). Other investigations prove that engaging with poems leads to vocabulary expansion, better pronunciation, and the development of affective skills. (Kırkgöz, 2009).

In addition, Sage (1987) affirms that poetry is a practical tool to spread culture, since poems encompass a variety of cultural constituents that cannot always be translated into another language. Some of these include allusions, idioms, vocabulary terms or tone. In this way, the author adds: "Poetry is one of the most effective and powerful transmitters of culture" (Sage, 1987)

Çubukçu (2001) states that poetry is a rewarding experience when studying rhyming and rhythm. These two concepts express "love and appreciation for the sound and power of language." Therefore, when students work with poetry, they learn about stress, pitch, intonation and juncture. Saraç (2003) adds that poems aid readers to acquire knowledge about figures of speech which people tend to use in their daily lives, such as metaphors, personification, irony and similes.

An important study done by Saraç (2003) concludes that poetry eases the acquisition and development of the basic language skills. The author explains the instructional advantages of using poetry as a tool in the foreign language classroom:

1. Allowing readers to view and understand more perspectives of language use by exploring further the known usages of grammar, syntax and vocabulary.

2. Helping learners who show a lack of motivation to be more broad-minded to explorations and diverse interpretations.
3. Evoking feelings, emotions and thoughts in heart and in mind.
4. Making learners familiar with figures of speech due to their versatility.

Pushpa and Savaedi (2014) carried out an investigation in which they affirm that, normally, when teaching poetry in foreign language classes, this genre is used as a way to prepare learners for an exam. However, in EFL lessons, it is rare to see a critical outlook to poetry with the purpose of reinforcing students' creativity, curiosity, engagement and critical reflection. A main reason for this is that teachers had been taught poetry using traditional approaches. These consist in students listening to their educators while they are speaking, and trying to memorize certain aspects without encouraging learners' own critical reflection and thinking. Thence, the problem comes from the way in which the teachers themselves were taught, and many of them repeat the pattern with their students. So, the first thing that has to change is the way of instruction, and techniques and methods used.

The emotional constituent that we find in poetry usually stimulates readers' curiosity and motivation. Thus, when the appropriate methods and approaches have been followed in poetry teaching, learners will communicate successfully regarding those matters which they feel identified with. And, this will result in a satisfactory language learning. In order to achieve this, it is key to change from traditional methods and approaches to more innovative, practical and engaging lessons which will develop students' critical and reflective skills.

Some researchers such as Povey (1979) and Brumfit & Carter (1987) agree on the idea that poetry is an appropriate type of literary text to create a EFL class atmosphere which is captivating and stimulating for students. Moreover, Tomlinson (1989) affirms that poetry is beneficial for the development of linguistic skills in real-life situations. Focusing on human emotions and feelings, it can be appreciated that these are usually present in poems, provoking curiosity even in those students who lack motivation for learning. Hess (2003) adds that poetry evokes learners' engagement and involvement more than any other type of text, since students learn by recognizing and sharing personal experiences.

Regarding cultural enrichment, poetry shows students a variety of cultural patterns and lifestyles, helping them to gain knowledge regarding other cultures. So, poetry contributes to cultural awareness and interculturality, besides reinforcing the connection

between students and their own culture. Lazar (1996) says that poetry, by spreading cross-cultural awareness, aids students to achieve fluency in the foreign language.

The correct way of teaching poetry is substituting traditional methods by a more dynamic methodology that strengthens learners' involvement, reflection and output. (Arthur, 1968). The materials have to be selected taking into consideration learners' needs and language level.

Students' autonomy should be a major goal, since it is strongly connected to motivational elements (Gracia & Pintrich, 1996), making improvements in learners' attitude towards learning (Dörnyei, 2003).

As a conclusion, it has been demonstrated that poetry has a great number of academic benefits if taught correctly and following the proper methods.

2.7 Previous studies about developing emotional intelligence (EI) in students

One of the most important aspects of this didactic proposal is developing emotional intelligence (EI) and thinking of the students in class. There is evidence that EI has a major function not only in people's academic performance, but in each aspect of their social, professional and emotional experiences in life. (Banks, 2024) Therefore, it is crucial to work on reinforcing emotional skills with foreign language students during lessons.

For the purpose of understanding the meaning of emotional intelligence, Banks (2024) explains that this concept includes recognizing, comprehending, and controlling emotions, both in oneself and those who surround us. EI is related to self-awareness and regulation, social consciousness, and relationship building. Accordingly, these skills are key for both personal and professional achievements, and have an influence in several areas of life, including academic success.

Brackett et al. (2006) affirm that research has proven an interconnection between emotional intelligence and academic performance. Results have shown that those learners who have further developed EI have more interest to learn, a better attitude during lessons, and higher marks in school. Hence, activities done in the classroom involving emotional thinking will derive in students' greater educational achievement.

When talking about emotional intelligence, one of the first concepts that we should focus on is self-awareness, as previously mentioned. With a view to strengthen students' self-awareness, it would be convenient to do journaling and self-reflection activities. By doing this, the teacher will be creating an atmosphere in class which motivates students to be more interested in academic matters. And, at the same time, students will be fortifying their emotional control skills.

Self-control and regulation is another major component of EI to highlight. Experts recommend incorporating self-regulation practices into the curricula to allow students to comprehend and manage their own personal experiences and situations. Some of the suggested practices would be exercises involving mindfulness or breathing techniques, among others.

Social awareness encouragement is also a strong point when referring to EI. According to Raver & Knitzer (2002), students should work on developing empathy and respect towards others in order to understand people's different emotions and viewpoints. This is beneficial for interpersonal relationships between students and for creating a favorable atmosphere in class.

Having explained this, EI would be developed in class by doing group discussions involving vocabulary related to emotions, as well as conflict resolution activities. And, as mentioned before, a supportive environment in class is essential to achieve this. There has to be a good relationship between educators and students so that respect, cooperation and empathy can be present. (Banks, 2024)

2.8 Previous studies about developing critical thinking in students

This section will be dedicated to explore some previous studies about developing critical thinking in students, as this is one of the main purposes of this didactic proposal. As Rimiene (2002) affirms, the development of critical thinking is crucial in education to aid students acquire knowledge and effective thinking.

The concept of critical thinking has been defined by Facione (1990) as “a cognitive process, a purposeful self-regulatory judgement that has two components: cognitive skills (interpretation, analysis, inference, evaluation, explanation and self-regulation), and a

motivational component (the disposition toward critical thinking).” In addition, researchers share that some of the abilities included in the definition of this concept are, among others:

1. Analyzing arguments, claims, and evidence. (Ennis, 1985; Facione, 1990; Halpern, 1998; Paul, 1992)
2. Making inferences using inductive and deductive reasoning (Ennis, 1985; Facione, 1990; Paul, 1992; Willingham, 2007)
3. Judging and evaluating (Case, 2005; Ennis, 1985; Facione, 1990; Lipman, 1988; Tindal & Nolet, 1995)
4. Making decisions and solving problems (Ennis, 1985; Halpern, 1998; Willingham, 2007)
5. Asking and answering questions for clarification (Ennis, 1985)
6. Defining terms (Ennis, 1985)
7. Interpreting and explaining (Facione, 1990)

Having mentioned these, the experts in this area affirm that critical thinking skills can be learned, and students’ disposition can be stimulated to grow. In close relation to this is the idea of reinforcing both horizontal (student-student) and vertical (student-teacher) interaction, along with group learning. (Entwhistle and Ramsden, 1983) In other words, educators and learners have to work together for the purpose of developing critical thinking skills, and there should be cooperation between both parties. According to Facione (1990), Halpern (1998); Paul (1992) and Abrami et al. (2008), explicitly teaching critical thinking skills to students has been proven to have a bigger impact than expecting them to develop these skills implicitly.

With the aim of growing self-efficacy and critical thinking of students, teachers should include reflective questions, implement problem-solving activities in class, carry out group discussions, and promote peer-teaching. Besides, it is advantageous to enforce both problem-based and inquiry-based learning at the same time during lessons. In this way, analytical and evaluative abilities will be practiced by doing active and real tasks in class. These will aid students to learn how to gather information, make suggestions, experiment and analyze possible solutions.

Learners have to be able to reflect on their learning process and increase their individual capacity for problem-solving in order to achieve self-regulation and self-assessment.

Apart from the individual effort and work that is required, students should also engage in group dialogues in which they will provide proper argumentation, and give feedback to their classmates. By doing this, they will reflect on and analyze different points of view and perspectives, promoting evidence-based reasoning and thinking.

By working with literature in the classroom, students will be cultivating their capacity of analysis, synthesis and reflection. Contextual learning makes literary texts' content linked to real-life happenings, making them meaningful and motivating for readers.

The concept of motivation is strongly associated with critical thinking, since the disposition to think critically has been defined as the "consistent internal motivation to engage problems and make decisions by using critical thinking" (Facione, 2000). Moreover, some of the investigations that have been done regarding motivation show that difficult and challenging tasks motivate learners more than simpler activities which can be solved easier (Turner, 1995). In order to achieve this, the introduction of challenging and interesting activities during lessons is a main objective to reach a high motivation, stimulating learners' effort and participation.

Similarly, creativity is another relevant component in this area. As Bailin (2002) affirms, "a certain amount of creativity is necessary for critical thought". Therefore, the activities and tasks done in foreign language class have to allow students to use their creative abilities to reflect on different topics.

3. Introduction to the didactic proposal

This section of the project will be dedicated to the didactic proposal that has been designed to be applied in an EFL classroom after examining in depth the different aspects included in the theoretical framework. This part of the project will be subdivided into 7 sections: justification of the selection of poems, the context in which this proposal would be implemented, the

objectives, legal framework and curricular justification, didactic methodologies that it follows, a description of the sessions and activities, and the assessment criteria and details.

3.1 Justification

In the present section, we will explain the most important aspects of the didactic proposal that has been designed for this project. One of the principal aims of this academic proposal was the introduction of literature in EFL lessons, and more concretely, the incorporation of poetry.

With the intention of implementing poetry as an instructional tool and receiving a positive response from students, the teacher has to achieve some requisites, such as students' motivation and interest towards poems. Learners have to feel identified with the content so that they engage with the topics and themes, and the designed activities.

In the theoretical framework, 2.1, approaches to literature in language teaching, we clarified the distinction between Literature with capital "L" and literature with a small "l". The poems that have been selected for this didactic proposal belong to the second category and are, therefore, functional and useful for EFL lessons. As it has been explained before, poetry, if correctly used in the classroom, can contribute to the development of the four language skills, emotional thinking and critical thinking, among other things.

The series of poems that will be used for this didactic proposal are 5 haikus in the first session, and one poem in each remaining session (5); that is, 10 poems in total. The 10 poems have been selected thoroughly according to their moral and ethical content. This is due to the objectives which this didactic proposal has, which are developing students' emotional intelligence, while reinforcing their four language skills and their critical thinking skills. For this reason, each poem that has been included in this proposal portrays different moral values and emotions which are important to analyze and comprehend by students. For instance, the main themes of the poem *If* by Rudyard Kipling are perseverance, humility and self-belief. On the other hand, the poem *A Poison Tree* written by William Blake portrays resentment, forgiveness, conflict resolution and management of emotions. Each poem is peculiar since it differs in content and emotional principles from the rest. Nonetheless, in a general sense, the topics and themes will be relevant to learners' lives, experiences and concerns due to the fact that they are part of everyday reality. This will contribute to a greater curiosity towards the text, and therefore, participation and involvement in the activities.

Another detail to take into consideration for the selection of the texts is that they are easily accessible. Although the teacher will share the poems on the screen in class, these can be found online so that learners can read them on their electronic devices in the classroom and at home.

The poems are diverse in terms of length, since we have included from haikus (three lines) to longer poems (43 lines). In relation to this, it is convenient to explain that one of the main reasons for choosing this genre and the concrete set of poems is their length. If we establish a comparison between poetry and texts belonging to other genres of literature, we can notice that poems are considerably shorter. By doing this, students will be able to work with the poems in class without having to dedicate more time to reading outside of the academic institution. Regarding the type of vocabulary that we can find in the poems, these have been carefully selected so that students understand the expressions and grammatical constructions. However, at the beginning of each session, there is a period of time designated to the explanation and clarification of those terms and expressions which may be difficult to understand for students. In this way, it will be guaranteed that all learners have comprehended the content of the poem before starting to work on the activities.

The proposed activities aim to create a positive atmosphere in class in which students feel stimulated to participate, share their opinions and reflect on the poems's messages. The proposal will be implemented in a 4th of ESO class, in which students are expected to have certain familiarity with the foreign language. More concretely, according to the Common European Framework of Reference for Languages (CEFR), the expected level for this academic year corresponds to A2+ or B1. In addition, in most of the sessions, learners will be given information regarding the poem's author and the poem itself to guarantee that they gain valuable literary and historical knowledge. This is beneficial as most of the poems' authors are very well-known and markable, and therefore, it is important to know details about their lives and literary production.

3.2 Context and temporalization

The specific situation and circumstances that influence the learning process vary considerably depending on the number of learners, the weekly teaching hours for the foreign language and the characteristics of the academic institution. It is, therefore, necessary to take all these into consideration when designing the didactic proposal and each one of the sessions. In this section, we will provide a suppositional context in which this didactic proposal would be applied.

The following lesson plan has been designed to be implemented in a public secondary school, IES Delicias, located in the neighborhood of “Las Delicias” in Valladolid. Most of the center's students live in the neighborhood itself or in La Cistérniga. In addition, it is important to mention that there is a high number of students from immigrant families settled in the neighborhood. Therefore, this results in a substantial percentage of students enrolled at the school who belong to diverse socioeconomic, ethnic and cultural backgrounds.

In Secondary Education, in the "First Foreign Language" subject, students can choose between English and French. The school also offers an English Bilingual Section (one hour of extension and preparation for certification tests from A2 to C1, an official Cambridge University examination center), and a Curricular Diversification Program. Besides, language assistants from English speaking countries assist some lessons to help students develop their proficiency levels

This didactic proposal has been designed for a group of students of 4th ESO class who do not belong to the bilingual program. It is a big group, since there are 30 students of 15 or 16 years of age. There are no students who have learning difficulties, and all of them speak Spanish fluently. The classroom in which the English lessons will be taught contains an interactive digital board, a blackboard and a computer, which are necessary to project the poems and share information. Additionally, learners can use their mobile phones and laptops in class activities when it is required.

This specific group was selected for this didactic proposal since it is a homogeneous group in which students do not show any difficulties with the target language. Learners have a good proficiency in English, which makes it possible to work with the poems without complications. Moreover, the number of students in class allows interactive and participative

group discussions and collaborative work. Students will be encouraged to share their ideas with their classmates, making them feel more motivated during the activities.

3.3 Objectives of the proposal

Regarding the stage objectives that will be included in this section of the project, we have selected those which are more relevant and appropriate for this didactic proposal. With the aim of doing so, we have taken into consideration the indications of the Royal Decree 217/2022 for the objectives of Secondary Education:

- b) Develop and consolidate habits of discipline, study, and individual and teamwork, as a necessary condition for the effective completion of learning tasks and as a means of personal development.
- g) Develop an entrepreneurial spirit and self-confidence, participation, critical thinking, personal initiative, and the ability to learn how to learn, plan, make decisions, and assume responsibilities.
- i) Comprehend and express oneself in one or more foreign languages appropriately.

Having specified this, it is crucial to clarify that some of the general aims of this proposal are:

- To show that there are a variety of additional tools and sources of information that are valid and reliable, apart from the book that teachers and students usually follow throughout the academic year. In this particular case, the focus is on poetry.
- To demonstrate the benefits of exploring poetry, which is not an appealing literary genre for most of the students, as they usually believe that it is “boring”.
- To explore varied ways in which a poem could be used in an English lesson to teach several things, depending on the teacher’s objectives.
- To present an innovative proposal that differs from the usual contents that English lessons include, showing interesting and functional ways of using poetry in the classroom.
- To prove that the Secondary School program can include activities in which students can work on more fields apart from the purely theoretical and educational subjects, since teachers should be educators as well, and transmit positive values and moral codes to their students.

- To develop students' critical and analytical thinking skills, and capacity for autonomous reflection.

3.4 Legal framework and curricular justification

The following didactic proposal has been designed according to the requirements for the curriculum of Secondary Education of Castilla y León. Considering that the class for which the proposal has been planned is 4th ESO, the following regulations, according to the LOMLOE, will be followed:

- Royal Decree 217/2022, of March 29, which establishes the regulation and curriculum of Secondary Education.
- Decree 39/2022, of September 29, which establishes the regulation and curriculum of Secondary Education in the Community of Castilla y León.

Regarding the specific competences included in the previously mentioned, this proposal aims to cover the following:

Specific Competence 1: Understand and interpret the general meaning and the most relevant details of texts expressed clearly and in standard language, searching for reliable sources and using strategies such as meaning inference to respond to specific communicative needs.

Specific Competence 2: Produce original texts of medium length, simple and clearly organized, using strategies such as planning, compensation or self-repair, to express relevant messages creatively, appropriately and coherently and respond to specific communicative purposes.

Specific Competence 3: Interact with other people with increasing autonomy, using cooperation strategies and employing analog and digital resources to respond to specific communicative purposes in exchanges that respect the rules of courtesy.

Specific Competence 4: Mediate in everyday situations between different languages, using simple strategies and knowledge aimed at explaining concepts or simplifying messages, to transmit information effectively, clearly, and responsibly.

Specific Competence 5: Expand and use personal linguistic repertoires across different languages, reflecting critically on how they work and becoming aware of one's own strategies and knowledge to improve the response to specific communication needs.

Specific Competence 6: Critically assess and adapt to linguistic, cultural, and artistic diversity in a foreign language, identifying and sharing the similarities and differences between languages and cultures, in order to act empathetically and respectfully in intercultural situations.

In addition, these specific competences contribute to acquire and improve key competences, such as:

- **Competence in linguistic communication (CCL).** Students will receive input, both in oral and written form, and will have to produce output in oral and written form. Besides, learners will be asked to communicate in class with their classmates and with their teacher using the target language. They will also have to produce short written texts using the foreign language, in which they will express their ideas and perspectives. Thus, students will learn how to express themselves in the foreign language with coherence, share information and opinions, cooperate with their classmates and have a respectful attitude. Students will be able to comprehend and interpret oral and written texts using their critical thinking.
- **Plurilingual competence (CP).** Students will effectively use the foreign language to communicate with others and share their ideas regarding personal, social and academic matters. They will learn new vocabulary terms and expressions, and expand their individual linguistic repertoire. Through the selected texts, they will be able to understand and respect the linguistic and cultural diversity present in society, integrating it into personal development.
- **Personal, social, and learning to learn competence (CPSAA).** Learners will be encouraged to work individually, in pairs and in groups using different materials. With the aim of doing so, they have to comprehend and respect other opinions and viewpoints. Furthermore, the designed activities require searching for reliable sources to validate, support and contrast information and to obtain relevant conclusions.
- **Civic competence (CC).** Students will be able to understand their own feelings and emotions, and those of others, showing respect, empathy and positive attitude.

- **Digital competence (CD).** Learners are able to investigate and search for different sources of information, select relevant data, and interpret the results. Students know how to use varied digital tools appropriate for each occasion, task and academic needs.

Shifting the focus to the contents, we have considered each one of them: (A) Communication, (B) Plurilingualism and (C) Interculturality. In more detail, according to the indications of Decree 40/2022, the following contents will be included:

- A3. Communicative functions appropriate to the communicative domain and context: describing phenomena and events; comparing situations; exchanging information on everyday matters; expressing interests, opinions and emotions; expressing simple arguments; expressing assumptions and deduction; reformulating, explaining and summarizing a discourse.
- A18. Graded readings of literary texts or topics appropriate to the students' age as a source of linguistic enrichment.
- B1. Strategies and techniques to respond effectively and with increasing levels of fluency, appropriateness and correctness to a specific communicative need, despite limitations regarding the proficiency level in the foreign language.
- C4. Graded readings specific to learning the foreign language or based on significant literary works that reflect the idiosyncrasies and culture of the countries and territories where it is spoken.

3.5 Didactic methodologies

This didactic proposal is composed of six sessions distributed throughout the academic year. The designed activities and tasks within this didactic proposal have been created according the following methodologies:

- **Collaborative learning.** Students will be encouraged to constantly work in pairs and in collaboration with the whole class. Therefore, their learning process will be enriched by group work and peer interaction. In addition, by doing this, learners will be developing their communicative skills.

- **Communicative Language Teaching (CLT).** This type of methodology prioritizes the use of the foreign language in real communicative contexts, instead of focusing on grammar or vocabulary learning in an isolated way. By doing oral whole-class discussions, answering different types of questions and interchanging their perspectives on a poem's content, students will be creating an authentic communicative context.
- **Task-Based Language Teaching (TBLT).** Students will have to complete a series of tasks throughout the different sessions in which they will have to use the foreign language. For instance, learners will be asked to write their own poems (haikus), answer some moral value questions using their critical thinking skills, write short essays and reflective paragraphs, among other things. Each one of these tasks has a tangible, non-linguistic objective that drives the language use. Furthermore, the focus of the activities is the interaction between learners. Consequently, pair work and whole-class guided discussions allow students to share ideas with a communicative purpose, which is the essence of task-based learning.

2. 6 Sessions and activities

During the designing process of this didactic proposal, the idea was to promote the critical thinking regarding the values, morals, emotions and the global message of the poems while, the same time, learning about literature, history, vocabulary, grammar and each one of the the things that may be discovered with each poem. Apart from this, there will be activities aiming to practice the four linguistic competences throughout the poems, and these are speaking, reading, writing and listening.

The idea is to place each session at the beginning of a new unit. In this way, students will be frequently in contact with poetry without long intervals, and they will associate literature with the idea of starting a new chapter and doing interesting activities.

- Session 1

This first session of this didactic proposal will be placed at the beginning of the academic year, during the last two weeks of September. The intention is to expose students to their first deeper contact with poetry in an English class, reinforcing their curiosity and motivation towards poetry. Besides, the most convenient plan to see how they start engaging with poems

is by giving them short and easy poems as a beginning, in this first lesson. So, we will be working with haikus, which are very interesting since due to their short length, the clarity of their content and the room for creativity that they create. This is because students will be asked to write their own haikus during this lesson, so originality and imagination are present in this session. In addition, they will learn about the historical background of haikus (history and literature), and that is because haikus have a Japanese origin. Therefore, it will be beneficial for students to gain knowledge about other cultures and historical periods. Here, we highlight the term “interculturality” (content).

Introduction activity Duration: 10 minutes Class organization: individually Resources: digital whiteboard and a PowerPoint presentation (Appendix 1)	Description: The teacher asks the students if they already know something about “haikus”, so that they can participate and share information with the class. The teacher asks about the origin of haikus, the historical period in which they appeared, the content that we can usually find in a haiku, if they know any famous author who has written haikus. So, in this first part of the class, we will have a brainstorming and we will see the previous knowledge of the class. After they speak, the teacher gives the student the theory regarding haikus through a PowerPoint presentation.
Reinforcement activity Duration: 25 minutes (5 minutes per each haiku) Class organization: individually Resources: digital whiteboard and a PowerPoint presentation (Appendix 2)	Description: The teacher shares with the class a PowerPoint presentation which includes 5 haikus, so that the students can share their perspectives about their content and the message that the authors may have wanted to transmit to the readers. Since each poem portrays different values and ideas, while analyzing them, students will reflect on important feelings and

	emotions that are part of each person's life. They will be encouraged to talk about their own vision related to the poems' topics and their relevance in society. Some of the questions that they will be reflecting on are: -What feelings and emotions does the author want to share by writing this poem? -What message do you get from the poem? -Do you identify with it? In what way? The teacher will take notes of each student's participation as part of their speaking skills. Students' participation will be graded taking into consideration content, grammatical precision, length of speech and speech fluency.
Final activity Duration: 15 minutes Class organization: in pairs Resources: a sheet of paper and a pen	Description: After they have seen different examples of haikus, the teacher will ask the students to write their own haiku in pairs. In order to do so. they will have to try to achieve the traditional 5-7-5 syllables structure. They will have 10 minutes to write their haikus, and during the final 5 minutes of the class, they will all share their haikus with the rest of the class. The teacher will collect the sheets of paper from all the pairs and their haikus will be graded as a way of checking their writing skills. The haikus will be graded regarding appropriate structure (5-7-5 syllables) and content/creativity.

- Session 2

The second session of the didactic unit will consist of working on the poem *If* written by Rudyard Kipling. The plan for this session is to first give students some interesting facts about the author of the poem, such as background information regarding the times in which he lived, the situation of England during that period of time, and why he is important and well-known. In order to do this, the teacher will be showing a PowerPoint presentation to the class using the interactive whiteboard. In this way, students will be learning new and interesting information about literature and history. After doing this introductory activity, we are going to comprehend the meaning and translate together the poem, which is composed of 4 stanzas, in order to understand complex words and the general meaning of the poem. The teacher will be using the same PowerPoint as in the introductory activity, in which he has included a translation of each stanza of the poem. Finally, the students will be asked to work in pairs to do some activities about the poem. They will be working on moral and personal values such as humility, perseverance, integrity and self-belief, since these are the main topics and themes of the poem. With these activities, students will be practicing their oral production skills (speaking) and their written comprehension of a poem, since they have to reflect on the poem's content.

Introduction activity Duration: 10 minutes Class organization: individually Resources: digital whiteboard and a PowerPoint presentation (Appendix 3)	Description: The teacher shares with the class a PowerPoint presentation about Rudyard Kipling and his well-known poem <i>If</i>. In this presentation, there is information about the author's background, since he lived during the Victorian Era in times of the British empire (historical context). Besides, the first slide of the presentation also shows the reasons for which Rudyard Kipling is an important author (literature facts). With this introductory activity, students can get the previous knowledge that they may need to understand and work
---	--

	on the poem in the next activity.
Reinforcement activity Duration: 20 minutes (5 minutes per each stanza of the poem) Class organization: individually Resources: digital whiteboard and a PowerPoint presentation (Appendix 3)	Description: The teacher divides the whole poem into 4 stanzas and goes stanza by stanza to check if the students understand what the poem says. He asks questions regarding the content of each stanza so that students participate and they can together reflect on the general ideas: -What message do you get from this stanza? -What do you think that the author wants to convey in these lines? -How does he feel? After the class has analyzed each stanza, the teacher shows a slide of the presentation that includes the translation of those 8 lines, and they move to the next stanza. This process should have a duration of 5-10 minutes per each stanza, so that students can get the main notions of each part of the poem. By doing this, the class will be working on vocabulary input.
Reinforcement and final activity Duration: 20 minutes Class organization: in pairs Resources: digital whiteboard and a PowerPoint presentation (Appendix 3)	Description: The teacher shows the last slide of the PowerPoint presentation, which includes 4 words: perseverance, humility, self-belief and integrity. These are the main themes and topics of the poem. So, in pairs and in 10 minutes, the students will have to briefly reflect on these 4 concepts and explain the relation between these 4 words and the message that they get about them while reading the poem (written comprehension of a poem). During the last

	10 minutes of the class, we will all share our conclusions and perspectives. In this way, students will be encouraged to practice their speaking skills (oral production). Finally, the teacher will ask the students to briefly write an answer to these questions for the next class (no more of one page): -What pieces of advice does the poem give for facing difficulties? -How can we apply these pieces of advice in our daily lives? By doing this, the teacher will be able to check the writing and mediation skills of the students.
--	--

- Session 3

The third session of the didactic unit will be included at the beginning of the third unit, and it will be oriented to the poem *A Poison Tree* written by William Blake. The activities included in this session will mainly focus on the poem itself, not on the author, since there is not much information regarding William Blake. The author was not very well-known and prominent during the times in which he lived, and the important details about his career and life can be explained to the students in class without creating a PowerPoint presentation. The part related to theoretical aspects of the author and his literary production will take place at the beginning of the class, as usual, and it will consist of a brief introduction of 10 minutes. By doing this, the students will be learning facts about literature. The remaining 40 minutes of the lesson will involve doing interactive activities concerning *A Poison Tree* and the notions of resentment, the importance of forgiveness, conflict resolution and management of emotions. In this part of the lesson, students will be working on management of their emotions, moral values and ethics, apart from receiving vocabulary input.

Introduction activity Duration: 10 minutes Class organization: individually Resources: digital whiteboard	Description: The teacher introduces the topic of this lesson by explaining that the class of that day will be focused on the poem titled <i>A Poison Tree</i>, written by William Blake. But, before going deeper into the poem itself, the teacher uses the first 10 minutes to give some background information about the author.
Introduction and reinforcement activity Duration: 10 minutes Class organization: individually Resources: digital whiteboard	Description: The teacher shows the poem to the class and, in 10 minutes, they read it together in order to see if the students have understood everything. There will probably be vocabulary items which need to be explained, such as: “wrath”, “foe”, “deceitful”, “sunned”, “bore”, “outstretched”, etc. So, the teacher makes sure that the whole class knows the meaning of these words, so that the general ideas of the poem are clear and transparent. By doing this, students will be working on vocabulary.
Reinforcement activity Duration: 20 minutes Class organization: in pairs Resources: the poem	Description: The teacher divides the students into pairs for the next activity, in which they will be discussing some questions regarding the poem. Some of these are: -What happens when the speaker talks about his anger? -What is the “poison tree” a metaphor for? -What message do you think the poet is

	trying to tell us?” -What happens when we do not solve a conflict with someone? Students will have 10 minutes to briefly talk about these questions, and they will do a whole-class reflection about the answers.
Final activity Duration: 10 minutes Class organization: individually Resources: a sheet of paper and a pen	Description: As a final activity, the students will be asked to individually write 5 lines answering the following question: “What did I learn from this poem about emotions or honesty?” They will have 10 minutes to do this. And, the teacher will be able to test their written comprehension skills regarding the poem, as well as their writing skills to produce a short essay. At the end of the class, the teacher will collect their writings.

- Session 4

The fourth session has been designed around the poem *Still I Rise* written by Maya Angelou. By working with this poem, we introduce new and different kinds of themes and topics to the students, such as prejudice, injustice and resilience in relation to racism and the black community. The previous poems and sessions were oriented towards other topics, so these ones are going to be innovative. The first important thing to do in this class is to give some information regarding oppression of black people in society, racism and inequality, among others. And, it is key to explain some key facts about the author of the poem: Maya Angelou, since there are many interesting details about her life and production. For instance, she had a key role as a civil rights activist and was a prolific poet. As it is usual, this content which is oriented to historical and literary data will be given at the beginning of the lesson, during the first 10-15 minutes. Subsequent to this, the poem itself will be presented to the students, and

it will be read aloud to make sure that the meaning, words and expressions are understood, explaining in detail those vocabulary items that students may not know, such as “bitter”, “trod”, “sassiness”, “bowed”, “haughtiness”, etc. By doing this, students will receive input to expand their vocabulary, and it will be useful to do the activities. After doing this, the teacher will ask the students to work on the questions and tasks that he has designed for that poem.

Introduction activity Duration: 10 minutes Class organization: individually Resources: digital whiteboard	Description: The teacher introduces the lesson by saying that they will be learning about Maya Angelou and her well-known poem <i>Still I Rise</i>. In order to do so, the teacher uses the digital whiteboard to show some images of the author and to write important details about her and her background: life, historical context, literary production, etc... This introduction activity is going to last around 10 minutes so that the students can get familiar with the situation and the content of the poem, which will be presented afterwards.
Introduction and reinforcement activity Duration: 10 minutes Class organization: individually Resources: digital whiteboard and the poem	Description: The teacher shows the poem to the class using the digital whiteboard, and in 10 minutes, they read the poem together to see if it is clearly understood by the students. The teacher explains the vocabulary items that students do not know, so that they can adequately work on the questions and activities afterwards.
Reinforcement activity Duration: 250 minutes Class organization: in pairs Resources: the poem	Description: The teacher asks the students to answer the following questions about the poem, in pairs: -What is the speaker proud of and why? -Who do you think the speaker is talking to?

	-Why does the speaker repeat “Still I rise”? -What does the poem teach us about self-respect and resilience? They will have 10 minutes to answer these questions, and after that, they will share their thoughts with the rest of the class in 10 minutes. This activity allows the teacher to analyze students’ written comprehension and critical thinking, as well as their oral production when sharing opinions with their classmates.
Final activity Duration: 10 minutes Class organization: individually Resources: a sheet of paper and a pen	Description: In this final activity, the students will be asked to write a very short essay (5 lines) making a reflection on what message they learnt by reading and analyzing this poem. This will be individual writing, and they will have 10 minutes to write it. After that, the teacher will collect the writings to check the writing skills of the students.

- Session 5

The fifth session of this didactic proposal will be centered on the poem *The More Loving One* written by W. H. Auden. Some of the themes and topics contained in this poem are selfless love and acceptance, generosity, respect, etc. Therefore, through this lesson, students will be developing their critical thinking while reflecting on these values. And, they will also be learning important facts about literature and the historical context in which this poem and the author are situated, and this will be happening during the first 10-15 minutes of the English lesson, as an introduction activity. As homework, the students will have to do a voice

recording speaking for 1-2 minutes and send it to the teacher or upload it on the Teams group that they have. In this way, the teacher will be able to inspect the speaking skills of the students.

Introduction activity Duration: 10 minutes Class organization: individually Resources: digital whiteboard	Description: The teacher explains to his students that, during the lesson of that day, they will be dealing with the poem <i>The More Loving One</i> written by W. H. Auden. The teacher shares the program for that day with the students, saying that the first 10 minutes, he will be telling them remarkable details about the author of the poem and the historical context in which he lived, since this background information is necessary for the next activities. In order to do that, the teacher uses the computer and the digital whiteboard to explain the previously mentioned things to the class.
Introduction and reinforcement activity Duration: 10 minutes Class organization: individually Resources: digital whiteboard and the poem	Description: The teacher shows the poem to the class and, in 10 minutes, they read it together, and he explains those words or expressions of vocabulary that students may have problems understanding, so that the whole poem's meaning and key ideas are clear.
Reinforcement activity Duration: 20 minutes Class organization: in pairs	Description: The teacher asks the students to create pairs and, in 10 minutes, to reflect on these questions:

Resources: the poem	-What is the message or idea that you infer from this poem? -How can we apply this poem to our personal relationships? -Do you think this poem can also refer to friendship? -What is the tone of this poem: sad, hopeful, wise...? Why? After that, in 10 minutes, they will all share their ideas and opinions with their classmates.
Final activity Duration: 10 minutes Class organization: individually Resources: a sheet of paper and a pen	Description: The teacher asks the students to individually write some lines on a paper expressing their perspectives about the content of this poem. To do this, they should probably take the following words into account: selfless love, acceptance, generosity, respect. The teacher gives the students 10 minutes to do this, and tells them that, as homework, they have to record a voice message in which they will be reading what they have written. This recording would last between 1 and 2 minutes, and they have to send it to the teacher, or upload it on their Teams Group.

- Session 6

During the last session of this didactic proposal, the sixth one, students will be activating their thinking and learning information through the poem *The Laughing Heart* written by Charles Bukowski. This poem's vocabulary and structure are easy to understand and to work with, so it will be a more relaxed lesson. Some of the concepts that students will be talking

about are personal freedom, life choices, self-awareness, resilience and embracing opportunities, among others. In the first 10-15 minutes of the session, the teacher will talk about the author and his literary production and importance. The next 10 minutes of the class will be intended for reading the poem and talking about the general ideas and meaning. And, after that, the students will be working in pairs, as usual, reflecting on some questions about the themes and moral values included in the poem, to develop their critical thinking.

Introduction activity Duration: 10 minutes Class organization: individually Resources: digital whiteboard	Description: The first 10 minutes of the session will constitute a brief introduction about the author of the poem and his literary career, so that students can have some background regarding Charles Bukowski. For this, the teacher will need the digital whiteboard to show them pictures of him and to project the important ideas about his life and written production.
Introduction and reinforcement activity Duration: 10 minutes Class organization: individually Resources: digital whiteboard and the poem	Description: During the following 10 minutes of the lesson, students will be working on the poem itself, its content and meaning, and vocabulary. The teacher will help students by reading the poem together and asking questions to see if they have some trouble with it, and if it is the case, he will guide them.
Reinforcement activity Duration: 20 minutes Class organization: in pairs Resources: the poem	Description: Students will be debating some questions about the poem in pairs. They will have 10 minutes to talk and another 10 minutes to share their thoughts with their classmates. Some of the questions

	that they will be reflecting on are the following: -What do you think that the message of the poem is? -What does “your life is your life” mean? -What is the “light” Bukowski talks about? -Who or what are the “gods” that want to defeat you? -What emotions do you feel when you read this poem?
Final activity Duration: 10 minutes Class organization: individually Resources: a sheet of paper and a pen	Description: The last 10 minutes of this hour will consist of brief writing in which students will have to briefly explain if they agree with the idea of the poem and why or why not. So, they have to share their perspectives in about 5 lines, and the teacher will take the sheets of paper to grade them according to written expression criteria.

2.7 Assessment and evaluation

Regarding the assessment, throughout the didactic proposal, the type of evaluation that will be done is from the teacher to the students. Therefore, auto-evaluation and co-evaluation will not be part of the proposal. Having specified this, it is important to explain those aspects for which the teacher will be using a direct observation. The educator will be observing the way in which students work in pairs and as a team. Additionally, he will be observing if the cooperation and participation through the proposed activities is active, and if learners have a positive and respectful attitude. On the other hand, checklists will be used as a tool to assess students' writing skills in the tasks involving short reflective essays and writing a haiku in Session 1. Checklists will be also used to assess students' speaking skills when doing a voice

message (Session 5). The sum of the activities regarding the poems will constitute 20% of the final mark of the subject. Both checklists will be included in the section of “Appendices”.

4. Conclusion

In conclusion, it can be affirmed that the principal objectives that this project aimed to cover have been accurately achieved. In the section of theoretical framework, we have explored the numerous advantages of the inclusion of literature as an instructional tool in EFL lessons. More precisely, we have focused on the benefits of implementing poetry and the ways in which it is helpful for students. In addition, we have highlighted the relevance of developing learners’ critical thinking skills and emotional intelligence (EI).

In the next session, we have created an innovative and engaging didactic proposal composed of activities which have been designed to work with poetry. The activities will help students to develop their linguistic and critical skills while reflecting on moral values and reinforcing management of emotions. Besides, the activities focus on cultural awareness. Having explained this, it is important to affirm that, besides the previously mentioned details, this proposal is creative and original since it includes the use of literature, and more specifically, poetry in English lessons. The activities have been created to motivate students and strengthen their interest and participation in class. They will be working individually, in pairs and sharing their perspectives with the whole class. Furthermore, it is relevant to highlight the versatility of the used literary contents and materials.

This project has focused on the course of 4th of ESO and on concrete authors and poems that have been proposed. However, this didactic proposal could be introduced with different levels and courses, and the authors and poems can be modified or expanded depending on the academic aims. Besides, students can work with these specific poems and authors and do different types of activities to develop other areas and methodologies which have not been considered in this paper. Alternatively, another possibility would be introducing texts belonging to other literary genres into EFL instruction, such as drama or short stories. This could be done with the intention of exploring the benefits of using other types of texts, and letting learners decide what texts they enjoy most.

5. Bibliography

Abrami, P. C., Bernard, R. M., Borokhovski, E., Wade, A., Surkes, M. A., Tamim, R., & Zhang, D. (2008). Instructional interventions affecting critical thinking skills and dispositions: A stage 1 meta-analysis. *Review of Educational Research*, 78(4), 1102–1134.

Albaladejo García, M. D. (2007). Cómo llevar la literatura al aula de ELE: de la teoría a la práctica. *marcoELE. Revista de Didáctica Español Lengua Extranjera*, (5), 1–51.
<https://www.redalyc.org/pdf/921/92152376003.pdf>

All Poetry. (n.d.). *Equality* by Maya Angelou.
<https://allpoetry.com/poem/14326542-Equality-by-Maya-Angelou>

All Poetry. (n.d.). *No Man Is an Island* by John Donne.
<https://allpoetry.com/No-man-is-an-island>

Arıoğlu, S. (2001). *The teaching of reading through short stories in advanced classes* (Unpublished M.A. thesis). Hacettepe University.

Banks, A. (2024, April 23). Emotional Intelligence in the Classroom: Nurturing Students' Emotional Well-being for Academic Success. *Insights to Behavior*.
<https://insightstobehavior.com>

Barnett, A. M. (1989). *More than Meets the Eye: Foreign Language Reading*. Englewood Cliffs, NJ: Prentice Hall Regents.

Brackett, M. A., Rivers, S. E., Shiffman, S., Lerner, N., & Salovey, P. (2006). Relating emotional abilities to social functioning: A comparison of self-report and performance measures of emotional intelligence. *Journal of Personality and Social Psychology*, 91(4), 780–795.

Brumfit, C. J., & Carter, R. A. (1987). *Literature and language teaching*. Oxford: Oxford University Press.

Carter, R. (1997). *Investigating English Discourse*. London: Routledge.

Carter, R., & Long, M. N. (1991). *Teaching Literature*. Harlow: Longman.

- Case, R. (2005). Moving critical thinking to the main stage. *Education Canada*, 45(2), 45–49.
- Collie, J., & Slater, S. (1990). *Literature in the Language Classroom: A Resource Book of Ideas and Activities*. Cambridge: Cambridge University Press.
- Çubukçu, F. (2001). Use of Poetry for EFL Purposes. (Unpublished article). İzmir: Dokuz Eylül University.
- Daskalovska, N., & Dimova, V. (2012). Why should literature be used in the language classroom? *Procedia - Social and Behavioral Sciences*, 46, 1182–1186.
- Discovery. (n.d.). *I kill an ant* by Kato Shuson. <https://reedsy.com/discovery/blog/haiku-poem-examples>
- Discovery. (n.d.). *Losing its name* by John Sandbach. <https://reedsy.com/discovery/blog/haiku-poem-examples>
- Discovery. (n.d.). *The earth shakes* by Steve Sanfield. <https://reedsy.com/discovery/blog/haiku-poem-examples>
- Discovery. (n.d.). *The Old Pond* by Matsuo Bashō. <https://reedsy.com/discovery/blog/haiku-poem-examples>
- Duff, A., & Maley, A. (1990). *Literature*. Oxford: Oxford University Press.
- Dornyei, Z. (2003). *Attitudes, orientations, and motivations in language learning: Advances in theory, research, and applications*. Oxford: Blackwell.
- Editors of Encyclopaedia Britannica. (2025, April 21). Haiku. *Encyclopedia Britannica*. <https://www.britannica.com/art/haiku>
- Ennis, R. H. (1985). Critical Thinking and the Curriculum. *National Forum: Phi Kappa Phi Journal*, 65(1), 28–31.
- Facione, P. A. (1989). *Critical Thinking: A Statement of Expert Consensus for Purposes of Educational Assessment and Instruction. Research Findings and Recommendations*, 315.
- Facione, P. A. (2000). The disposition toward critical thinking: Its character, measurement, and relation to critical thinking skill. *Informal Logic*, 20(1), 61–84.

Hall, G. (2005). *Literature in Language Education*. Palgrave Macmillan.

Halpern, D. F. (1998). Teaching critical thinking for transfer across domains: Disposition, skills, structure training, and metacognitive monitoring. *American Psychologist*, 53(4), 449–455.

Helton, C. A., Asamani, J., & Thomas, E. D. (1998). A ‘Novel’ Approach to the Teaching of Reading. Tennessee State University. <http://www.nade.net/documents/SCP98/SCP98.19.pdf>

Hess, N. (2003). Real language through poetry: A formula for meaning making. *ELT Journal*, 57(1), 19–25.

Hişmanoğlu, M. (2005). Teaching English through literature. *Journal of Language and Linguistic Studies*, 1(1), 53–66.

Kırkgöz, Y. (2009). Students’ and lecturers’ perceptions of the effectiveness of foreign language instruction in an English-medium university in Turkey. *Procedia - Social and Behavioral Sciences*, 81–93.

Kramsch, C., & Kramsch, O. (2000). The avatars of literature in language study. *The Modern Language Journal*, 84(4), 553–573. <https://doi.org/10.1111/0026-7902.00088>

Lazar, G. (1996). Exploring literary texts with the language learner. *ELT Journal*, 4, 773–775.

Lenore, K. L. (1993). *The Creative Classroom: A Guide for Using Creative Drama in Classroom*. U.S.A.: Elsevier, Inc.

Lipman, M. (1988). Critical thinking—What can it be? *Educational Leadership*, 46(1), 38–43.

Long, M. N. (1986). A Feeling for Language: The Multiple Values of Teaching Literature. In Brumfit, C. J., & Carter, R. A. (Eds.), *Literature and Language Teaching*. Oxford: Oxford University Press.

Maley, A. (2001). Literature in the language classroom. In *The Cambridge Guide to Teaching English to Speakers of Other Languages* (pp. 180–185). Cambridge University Press.

McRae, J. (1991). *Literature with a Small “l”*. London: Macmillan.

Mengü, H. I. (2002). A Suggested Syllabus for the Drama Teaching Course in ELT Departments. (Unpublished M.A. Thesis). Ankara: Hacettepe University.

Molina Gómez, S., & Ferreira Loebens, J. (2009). Explotación didáctica de textos literarios en la enseñanza del español como lengua extranjera. En Barrientos Clavero, A., Martín Camacho, J. C., & R., V.

Paran, A. (2008). The role of literature in instructed foreign language learning and teaching: An evidence-based survey. *Language Teaching*, 41(4), 465–496.

Paul, R. (1992). *Critical Thinking: What Every Person Needs to Survive in a Rapidly Changing World*. Santa Rosa, CA: Foundation for Critical Thinking.

Poetry Foundation. (n.d.). *If* by Rudyard Kipling. <https://www.poetryfoundation.org/poems/46473/if>—

Poets.org. (n.d.). *A Poison Tree* by William Blake. <https://poets.org/poem/poison-tree>

Poets.org. (n.d.). *The More Loving One* by W. H. Auden. <https://poets.org/poem/more-loving-one>

Povey, J. F. (1979). The teaching of literature in advanced ESL classes. In Celce-Murcia, M., & McIntosh, L. (Eds.), *Teaching English as a Second or Foreign Language* (pp. 162–186). Rowley, MA: Newbury House.

Pushpa, V. K., & Savaedi, S. Y. (2014). Teaching Poetry in Autonomous ELT Classes. *Procedia - Social and Behavioral Sciences*, 98, 1919–1925.

Quintana, E. (1993). Literatura y enseñanza de ELE. In Montesa Peydró, S., & Garrido Moraga, A. (Eds.), *El español como lengua extranjera: de la teoría al aula* (pp. 89–92). Málaga: ASELE.

Raver, C. C., & Knitzer, J. (2002). *Ready to Enter: What Research Tells Policy Makers about Strategies to Promote Social and Emotional School Readiness among Three and Four-Year-Olds*. Washington, DC: National Center for Children in Poverty.

Rimienne, V. (2002). Assessing and Developing Students' Critical Thinking. *Psychology Learning & Teaching*, 2(1), 17–22.

Russo, G. (2008). Conceptos de pragmática literaria, estética de la recepción y teorías de la hiperficción y sus implicaciones en el tratamiento de la literatura en el aula de ELE. *Biblioteca virtual redELE*, 9, 1–244.

Sage, H. (1987). *Incorporating Literature in ESL Instruction*. New Jersey: Prentice-Hall, Inc.

Saraç, S. (2003). A Suggested Syllabus for the Teaching of Poetry Course in ELT Departments of Turkey. (Unpublished M.A Thesis). Ankara: Hacettepe University.

Sarıçoban, A. (2004). Using Drama in Teaching Turkish as a Foreign Language. *Eurasian Journal of Educational Research*, 14, 13–32.

Sequero Ventura Jorge, M. (2015). La literatura como recurso didáctico en la enseñanza del español como lengua extranjera. *Tejuelo: Didáctica de la Lengua y la Literatura*, (21), 30–53. https://dehesa.unex.es/bitstream/10662/4529/6/1988-8430_21_30.pdf

Simpson, P. (1996). *Language through Literature: An Introduction*. London: Routledge.

Sinclair, B. (1996). Learner Autonomy and Literature Teaching. In Carter, R., & McRae, J. (Eds.), *Language, Literature and the Learner: Creative Classroom Practice*. Harlow: Longman.

Spack, R. (1985). Literature, Reading, Writing, and ESL: Bridging the Gaps. *TESOL Quarterly*, 19. <https://doi.org/10.2307/3586672>

The Best American Poetry. (2008). *The Laughing Heart* by Charles Bukowski. https://thebestamericanpoetry.typepad.com/the_best_american_poetry/2008/11/the-laughing-he.html

Traducción al español. (2020, July 23). *If* by Rudyard Kipling. <https://caladahastalosversos.com/2020/07/23/si-if-un-poema-de-rudyard-kipling/>

Tomlinson, B. (1986). Using Poetry with Mixed Ability Language Classes. *ELT Journal*, 40, 33–41.

Ur, P. (1991). *A Course in Language Teaching*. Cambridge: Cambridge University Press.

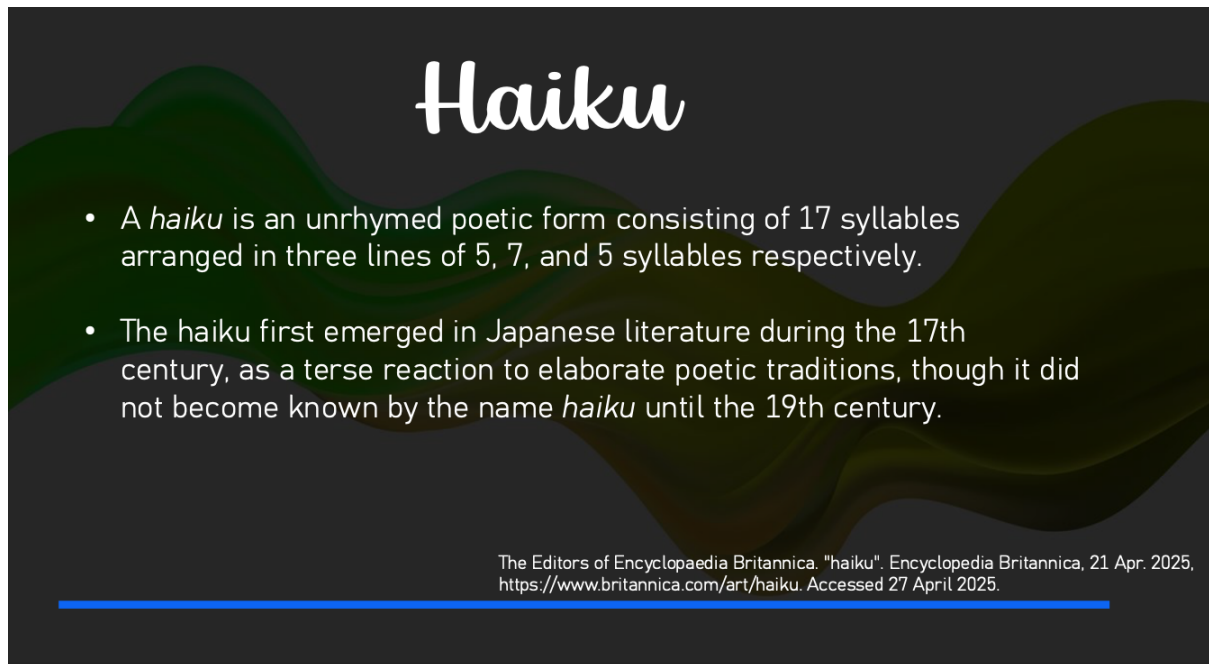
Willingham, D. T. (2007). Critical Thinking: Why Is It So Hard to Teach? *American Educator*, 31, 8–19.

6. Appendices

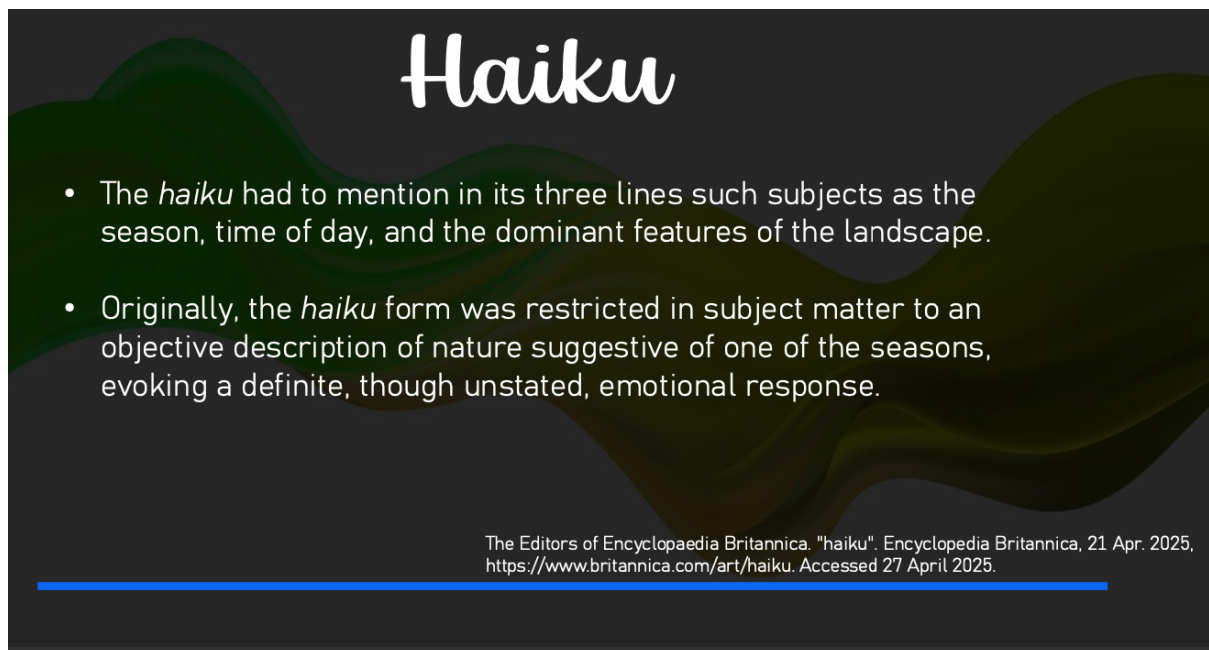
- **Session 1: Haikus**

Appendix 1: PowerPoint presentation

Image



Image



Appendix 2: PowerPoint presentation

Haiku 1 by Kim

The tree shape I blew
From a little drop of paint
Looks like a Dancer

Haiku 2 by Matsuo Bashō

An ancient pool
A frog jumps in
The sound of water

Haiku 3 by Steve Sanfield

The earth shakes
just enough
to remind us.

Haiku 4 by Kato Shuson

I kill an ant
and realize my three children
have been watching.

Haiku 5 by John Sandbach

losing its name
a river
enters the sea

- **Session 2: *If* by Rudyard Kipling**

If you can keep your head when all about you
Are losing theirs and blaming it on you,
If you can trust yourself when all men doubt you,
But make allowance for their doubting too;
If you can wait and not be tired by waiting,
Or being lied about, don't deal in lies,
Or being hated, don't give way to hating,
And yet don't look too good, nor talk too wise:

If you can dream—and not make dreams your master;
If you can think—and not make thoughts your aim;
If you can meet with Triumph and Disaster
And treat those two impostors just the same;
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build 'em up with worn-out tools:

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
And never breathe a word about your loss;
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: 'Hold on!'

If you can talk with crowds and keep your virtue,
Or walk with Kings—nor lose the common touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much;
If you can fill the unforgiving minute

With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And—which is more—you'll be a Man, my son!

Appendix 3: PowerPoint presentation

Image

— Rudyard Kipling

- Rudyard Kipling was one of the most famous poets of the late British Empire.
- He was born in Victorian times in India which inspired his work, but his parents were British and he later moved to Britain.
- He was a very prolific author: journalist, poet, novelist, short-story writer,
- He published *If* in his 1910 book *Rewards and Fairies*.
- *If* is poetry based on a conflict between England and the Deutch. The British were unsuccessful, so he wrote this poem to elevate the British morale.
- He was the first English writer to receive a Nobel Prize.
- He was a controversial author due to his imperialistic views.

Image

— *If* by Rudyard Kipling

If you can keep your head when all about you
Are losing theirs and blaming it on you,

If you can trust yourself when all men doubt you,
But make allowance for their doubting too;

If you can wait and not be tired by waiting,
Or being lied about, don't deal in lies,

Or being hated, don't give way to hating,
And yet don't look too good, nor talk too wise:

Si puedes mantener la cabeza en su sitio cuando todos a tu alrededor
La pierden y te culpan a ti.

Si puedes seguir creyendo en ti mismo cuando todos dudan de ti,
Pero también aceptas que tengan dudas.

Si puedes esperar y no cansarte de la espera;
O si, siendo engañado, no respondes con engaños,

O si, siendo odiado, no incurres en el odio.
Y aun así no te las das de bueno ni de sabio:

Source: <https://caladahastalosversos.com/2020/07/23/si-if-un-poema-de-rudyard-kipling/>

Image

If by Rudyard Kipling

If you can dream—and not make dreams your master;
If you can think—and not make thoughts your aim;

Si puedes soñar sin que los sueños te dominen;
Si puedes pensar sin hacer de tus pensamientos tu única meta;

If you can meet with Triumph and Disaster
And treat those two impostors just the same;

Si puedes encontrarte con el triunfo y el fracaso,
Y tratar a esos dos impostores de la misma manera.

If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,

Si puedes soportar oír la verdad que has dicho,
Tergiversada por villanos para engañar a los necios.

Or watch the things you gave your life to, broken,
And stoop and build 'em up with worn-out tools:

O ver cómo se destruye todo aquello por lo que has dado la vida,
Y remangarte para reconstruirlo con herramientas desgastadas:

Source: <https://caladahastalosversos.com/2020/07/23/si-if-un-poema-de-rudyard-kipling/>

Image

If by Rudyard Kipling

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,

Si puedes apilar todas tus ganancias
Y arriesgarlas a una sola jugada;

And lose, and start again at your beginnings
And never breathe a word about your loss;

Y perder, y empezar de nuevo desde el principio
Y nunca decir ni una palabra sobre tu pérdida.

If you can force your heart and nerve and sinew
To serve your turn long after they are gone,

Si puedes forzar tu corazón, tus nervios y tendones,
A cumplir con tus metas mucho después de que estén agotados,

And so hold on when there is nothing in you
Except the Will which says to them: 'Hold on!'

Y así resistir cuando ya no te queda nada
Salvo la Voluntad, que les dice: «¡Resistid!».

Source: <https://caladahastalosversos.com/2020/07/23/si-if-un-poema-de-rudyard-kipling/>

Image

— *If* by Rudyard Kipling

If you can talk with crowds and keep your virtue,
Or walk with Kings—nor lose the common touch,

If neither foes nor loving friends can hurt you,
If all men count with you, but none too much;

If you can fill the unforgiving minute
With sixty seconds' worth of distance run,

Yours is the Earth and everything that's in it,
And—which is more—you'll be a Man, my son!

Si puedes hablar a las masas y conservar tu virtud.
O caminar junto a reyes, sin menospreciar a la gente común.

Si ni amigos ni enemigos pueden herirte.
Si todos pueden contar contigo, pero ninguno demasiado.

Si puedes llenar el implacable minuto,
Con sesenta segundos de diligente labor

Tuya es la Tierra y todo lo que hay en ella,
Y—lo que es más—: ¡serás un Hombre, hijo mío!

Source: <https://caladahastalosversos.com/2020/07/23/si-if-un-poema-de-rudyard-kipling/>

Image

— *If* by Rudyard Kipling

Humility

Integrity

Perseverance

Self-belief

- **Session 3: *A Poison Tree* by William Blake**

Appendix 4: the poem

I was angry with my friend:
I told my wrath, my wrath did end.
I was angry with my foe:
I told it not, my wrath did grow.

And I watered it in fears
Night and morning with my tears,
And I sunned it with smiles
And with soft deceitful wiles.

And it grew both day and night,
Till it bore an apple bright,
And my foe beheld it shine,
And he knew that it was mine,--

And into my garden stole
When the night had veiled the pole;
In the morning, glad, I see
My foe outstretched beneath the tree.

- **Session 4: *Still I Rise* by Maya Angelou**

Appendix 5: the poem

You may write me down in history
With your bitter, twisted lies,
You may trod me in the very dirt
But still, like dust, I'll rise.

Does my sassiness upset you?
Why are you beset with gloom?

'Cause I walk like I've got oil wells
Pumping in my living room.

Just like moons and like suns,
With the certainty of tides,
Just like hopes springing high,
Still I'll rise.

Did you want to see me broken?
Bowed head and lowered eyes?
Shoulders falling down like teardrops,
Weakened by my soulful cries?

Does my haughtiness offend you?
Don't you take it awful hard
'Cause I laugh like I've got gold mines
Diggin' in my own backyard.

You may shoot me with your words,
You may cut me with your eyes,
You may kill me with your hatefulness,
But still, like air, I'll rise.

Does my sexiness upset you?
Does it come as a surprise
That I dance like I've got diamonds
At the meeting of my thighs?

Out of the huts of history's shame
I rise
Up from a past that's rooted in pain
I rise
I'm a black ocean, leaping and wide,
Welling and swelling I bear in the tide.

Leaving behind nights of terror and fear
I rise
Into a daybreak that's wondrously clear
I rise
Bringing the gifts that my ancestors gave,
I am the dream and the hope of the slave.
I rise
I rise
I rise.

- **Session 5: *The More Loving One* by W. H. Auden**

Appendix 6: the poem

Looking up at the stars, I know quite well
That, for all they care, I can go to hell,
But on earth indifference is the least
We have to dread from man or beast.

How should we like it were stars to burn
With a passion for us we could not return?
If equal affection cannot be,
Let the more loving one be me.

Admirer as I think I am
Of stars that do not give a damn,
I cannot, now I see them, say
I missed one terribly all day.

Were all stars to disappear or die,
I should learn to look at an empty sky
And feel its total dark sublime,
Though this might take me a little time.

- **Session 6: *The Laughing Heart* by Charles Bukowski**

Appendix 7: the poem

your life is your life
 don't let it be clubbed into dank submission.
 be on the watch.
 there are ways out.
 there is light somewhere.
 it may not be much light but
 it beats the darkness.
 be on the watch.
 the gods will offer you chances.
 know them.
 take them.
 you can't beat death but
 you can beat death in life, sometimes.
 and the more often you learn to do it,
 the more light there will be.
 your life is your life.
 know it while you have it.
 you are marvelous
 the gods wait to delight
 in you.

- **Voice Recording checklist (Session 5). Oral Production. Speaking**

Criterion	Score (1-5)	Evaluation criteria	Comments
Speech fluency	☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5	3.2 , 4.1	
Length of speech	☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5	2.1	
Grammatical accuracy	☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5	2.1, 3.1	
Content relevance	☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5	4.2	

- **Evaluation checklist. Written reflective essay (Sessions 2, 3, 4 and 6)**

Criterion	Score (1-5)	Evaluation criteria	Comments
Content relevance and reflection	☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5	2.3, 4.2	
Cohesion and coherence	☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5	2.2, 2.3	
Grammatical accuracy	☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5	2.1, 3.1	
Vocabulary	☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5	5.2	
Mediation of ideas or text	☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5	1.3, 4.1, 6.2	
Intercultural awareness	☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5	6.3	

- **Evaluation checklist: Writing a haiku (Session 1)**

Criterion	Score (1-5)	Evaluation criteria	Comments
Adequate format	☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5	2.1	
Creativity	☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5	5.2	
Grammatical accuracy	☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5	2.3	