

## ***SITUACIÓN DE APRENDIZAJE PARA LA SEGUNDA LENGUA EXTRANJERA: "ADOPTA UN POETA. SÉ EL POETA"***

## **LEARNING SITUATION FOR SECOND FOREIGN LANGUAGE: "ADOPT A POET. BE THE POET"**

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### **Abstract**

A relevant aspect of the new LOMLOE educational law is the introduction of a new pedagogical approach focused on the personalization of learning. The concept of "learning situation" proposes to apply a dynamic based on "reasoning, action and error as a lesson" and in which not only a specific moment is evaluated, but the student's performance throughout the process. It pursues the development of competences and, in the case of foreign language teaching, the communicative competence, especially the multilingual one where the

intercultural dimension is present. The learning situation presented here was carried out in a French high school, with Spanish as the second foreign language. It has a particularity: poetry has been used as an instrument of creativity and expression.

**Keywords:** Secondary education, learning situation, foreign language, French, poetry, assessment criteria, language assistant.

## 1. INTRODUCTION

There is no doubt that the pandemic has affected the social skills and motivation of learners; and technology has affected the creativity and immediacy in which things are expected to be done and, therefore, the learner expects to learn in the same way. However, acquiring skills and competencies requires much more time.

One of the purposes of learning situations is to change the dynamics and roles in the classroom. The teacher is no longer the center of attention, becoming a guide or "enabler" and the student is no longer treated as an impassive agent—a role they played especially during the pandemic, being behind the cameras and not interacting in the same way with their classmates and teachers—but as the protagonist of the show. In other words, the student abandons passive learning, such as listening or reading, and adopts a kinesthetic one: arguing, demonstrating, practicing, and teaching others.

We talk about using active methodologies that focus on student participation for the acquisition of skills and knowledge and take into consideration their interests or are designed in a close context to arouse their curiosity.

However, designing learning situations that provide answers to the problems of the educational environment in the 21st century, with an increasingly demanding, less curious, and often disinterested in learning (Graciela, 2010), is a real challenge. In the case of second foreign languages, the fact that it is an optional subject is added to this challenge. This implies, on the part of the teacher, a greater dynamization and search for content to keep the student "hooked" so that he/she chooses the subject the following year.

Thus, the teacher is no longer just a "source of knowledge", but also a content creator, as we would now say. For while the textbook is beneficial (though sometimes rigid) and the inclusion of technologies is necessary for these times, new flexible teaching approaches are demanded that adapt to a different dynamic that may require a more elaborate tailoring of the materials themselves.

But don't worry, you can breathe. Today, thanks to digitalization, there are education platforms, resources, applications, tools, and blogs, and we can even find teachers of Literature, Mathematics, etc., who share their experiences on Instagram or other social networks and have developed Drives with innovative materials (templates, games, etc.) that are closer and more realistic, from which we can draw inspiration.

Until now, methodological proposals have generally been based on written communication skills and not on those that can facilitate and enable effective communication between a group of people. Even in the formulation of questions, it is usually the teacher and rarely the students who have the initiative, resulting strange that the student asks questions and then have difficulties in formulating them (in the foreign language) because they are not used to it.

With these learning situations, interaction is enhanced and, therefore, oral expression, which aims to increase the communicative competence that is so necessary to improve in the learning of foreign languages in order to be able to exchange ideas/opinions or share experiences.

On the other hand, languages cultivate qualities such as critical thinking and creativity, which is not learned, it is developed, it is worked on. Creativity is

also an essential aptitude, and not only from an artistic point of view, but as an adjective: it is the ability to solve problems with tools, knowledge, or data at one's disposal.

Likewise, poetry is a stimulant at a cognitive and maturity level, it fosters creativity, imagination and understanding (each person will attribute a meaning to it and interpret it in a different way), enriches language, develops communicative skills, enhances the expression of emotions and feelings. It is worth mentioning that the learning situation should not use very long poems or excessive rhetorical figures (for example, using comparison and rhetorical questions) and use a simple vocabulary to understand the content.

### 1.1 The new term and its context

Learning situations are defined in article 2 of the Royal Decrees of minimum teachings, specifically in Royal Decree 217/2022, of March 29, which establishes the organization and minimum teachings of compulsory secondary education, as "the set of situations and activities that involve the deployment, by students, of actions associated with key competencies and specific competencies, and that contribute to the acquisition and development of these competencies". In other words, they are the set of contextualized activities that enhance cognitive and emotional processes, in which these competencies are developed and that allow them to be solved with autonomy and arouse curiosity.

In the annexes of the Royal Decrees of minimum teaching for Early Childhood, Primary, ESO and Baccaureate and in the corresponding regional

curriculum decrees, learning situations are mentioned in their articles and annexes. However, none of them provides a specific model or exemplification.

It is not a matter of teaching isolated concepts or units, but of creating a proactive and multifaceted environment in the classroom where students can construct and activate their knowledge in contextualized situations. For this purpose, methods such as the following are used: game-based learning, cooperative work, cooperative, adaptive, and contextualized learning are used.

However, designing a learning situation in which students can acquire basic knowledge, specific competences, and key competences, which is attractive and meaningful for them in a given context, can be complex if we do not have varied resources and if we do not know the concerns and motivations of the students.

The teacher-student relationship, as an educational and communicative link, has to be based on respect and trust to create a pleasant environment that invites them to express themselves, participate and unfold in the development of their learning. It is an element that generates social and intellectual skills, as long as there is not a critical eye and gives rise to fear, since we will receive the opposite effect and they will feel intimidated. The motto "error as learning" should be reflected, with the aim of transmitting security and encouraging learning, stimulating perception, attention and reasoning.

However, creating this bond can be complicated, especially if it is the first time with a group of students, as is the case in the example given in this article. It is important to take the time to get to know what they like and what concerns them; to create a safe space for them to express their opinions about other methods and experiences and to be able to take them into account when

preparing and developing learning situations.

So, before carrying out this learning situation, the students were asked what they thought about poetry, if they were interested in it, if they knew any poet, if they had had the opportunity to read any poem, if they had a favorite one... The response, to my surprise, was quite positive and having observed during other activities, especially in the creation of some contextualized dialogues, the stimulus it caused, and as a *lletraferida*<sup>1</sup>, I decided to adventure myself.

I must confess that, although there was no Lorca or Hernández in the class, the students enjoyed the process and its staging; moreover, it allowed me to get to know them and themselves better, since poetry is also a tool for self-reflection.

Another particularity of this learning situation is that it took place at the French high school *Lycée Brizeux* (in Quimper, Brittany), where the author of this article was a native Spanish teacher. This was possible thanks to the conversation assistant program of the French Ministry of Education and Vocational Training, also known as language assistant. This program allows students from the host country to deepen their knowledge of the culture and civilization (for example, through current affairs), reinforce oral skills by practicing the language vividly and work on pronunciation, among other things. A linguistic immersion that few schools ask for, but which offers new didactic perspectives and is full of benefits for both the student and the teacher.

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<sup>1</sup> Person who takes pleasure in books and the written word.

Finally, it should be mentioned that, although it was carried out in France, it was based on the European Framework of Reference for Languages, which provides, in the words of the Cervantes Institute, a "common basis for the development of language programs, curricular guidelines, exams, manuals, etc., throughout Europe".

## 2. LEARNING SITUATION

The learning situation presented below is presented in two blocks that could be carried out independently, as each has its own project (the first an exhibition and the second a poetic composition), and both can culminate in the Versoralidad poetry festival that is planned to be held at the institute. This is a poetry recital open to the public where students from other foreign languages can be invited to participate. It would thus consist of five classroom sessions, one of which takes place in the computer room or the *médiathèque*.

The first block, *Adopt a poet*, consists of getting to know a Spanish poet, his/her poetry, curiosities about his/her work and life. To do this, the class will be divided into groups of three and after reading some poems, distributed by the teacher, and exchanging impressions with classmates, they will choose a poet and "adopt" him/her. They will also research by groups using technological resources to later present it to the class and culminating this exhibition with a brief recital in which each student will read a poem (minimum), paying attention to the pronunciation and interpretation of the poem. We can leave room for creativity and let them present it, for example, as if it were an interview or in a theatrical way.



As for the second block, *Be the poet*, it culminates with the composition of a short poem, also in groups of 3, on a topic that is chosen among all through brainstorming. The implementation is simple, it begins with a short introduction to poetry that allows to know its main characteristics, what we have called poetry workshop. They use the poems they recited in the exhibition to get ideas, use vocabulary, and observe the literary figures they already know (comparison, rhetorical questions, etc.).

As can be seen, different methodological techniques are used, such as dialogue and discussion, shared work, brainstorming, research, representation, and exposition.

In the sessions, generally, the teacher plays, on the one hand, a supervisory role, leaving autonomy to the students to leave room for creativity, interaction and the expression and exchange of opinions. On the other hand, the teacher plays a dynamic role, encouraging the students to read and work in teams, guiding them in their literary choices and answering their questions, among other things.

In this learning situation, we will consider the linguistic competences established in the European Framework of Reference for Languages and the key competences and other elements of the curriculum established in the Royal Decree 127/2022, of minimum teachings of ESO: operational descriptors (DO), specific competences (CE), evaluation criteria, basic knowledge, and stage objectives. The chosen grade is *Seconde*, equivalent to 3rd year of ESO in Spain.

Regarding MERL, in terms of sociocultural and sociolinguistic competence, the sessions avoid distortions due to stereotypes and share sociocultural knowledge about daily life, values and beliefs, personal

relationships, social conventions, behavior, among others. Likewise, the plurilingual and pluricultural competence, defined by the Cervantes Institute, which "refers to the ability to use languages for communicative purposes and to participate in an intercultural relationship in which a person, as a social agent, masters several languages to varying degrees and has experience of several cultures", is also carried out by the student by using and involving different languages (French and Spanish).

The eight key competences of the minimum teaching are shown in the following figure, together with the other elements that make up the learning situation:

Figure 1. Learning situation. Own elaboration.

LEARNING SITUATION				
<b>Title:</b> <i>Adopt a poet. Be the poet.</i>	<b>Field:</b> Foreign language (Spanish).	<b>Context:</b> 3rd year of ESO (Secondary Education), in a group with 22 French students.		
<b>Contextualization:</b> This learning situation aims to make students aware of Hispanic literature (and not only Spanish) to work the language in different contexts and from different parts of the world as a source of cultural richness and appreciation of diversity. It has been carried out in the second trimester as a final project, in order to put into practice the knowledge and skills acquired throughout the course. The sessions have been planned taking into account the operative descriptors and involving different methodologies.				
Fundamentación curricular				
Specific competencies	Evaluation criteria	Indicators of achievement	Operational descriptors	Objectives of stage
CE.1 <i>Understand and interpret the general meaning and the most</i>	<i>1.1 Extract and analyze the overall meaning and main ideas, and select relevant information from oral, written, and multimodal</i>	1.1.1 Recognizes key and secondary ideas in spoken and written texts.	CCL2, CCL3, CP1, CP2, STEM1,	- Know, analyze, and value aspects of the culture and values of the Spanish-speaking community as a source

<p><i>relevant details of texts expressed clearly and in the standard language, looking for reliable sources and making use of strategies such as the inference of meanings, in order to respond to specific communicative needs.</i></p>	<p><i>texts on everyday topics of personal relevance or of public interest close to the student's experience, expressed clearly and in the standard language through a variety of media.</i></p>	<p>1.1.2 Participates actively in oral and written comprehension activities.</p>	<p>CPSAA3, CPSAA5, CCEC1, CCEC2</p>	<p>of richness, diversity and opportunity for development.</p> <ul style="list-style-type: none"> <li>- Appreciate artistic creation and understand the language of the different artistic manifestations, using different means of expression and representation.</li> <li>- Develop basic skills in the use of information sources to acquire new knowledge.</li> <li>- Develop basic technological skills and advance in an ethical reflection on its operation and use.</li> <li>- Develop and consolidate habits of discipline, work and study, individually and in teams, as a necessity to effectively perform tasks and as a means of personal development.</li> <li>- Use basic strategies to plan, produce and understand oral, written and multimodal texts.</li> <li>- Apply techniques to extract and interpret main and secondary ideas in oral and written texts.</li> <li>- Understand and express themselves correctly, orally and in</li> </ul>
		<p>1.1.3 Identifies and recognizes sound, rhythmic, and intonation patterns that may be found in an oral text.</p>		
	<p>1.3 Select, organize, and apply the most appropriate strategies and knowledge in each communicative situation to understand the general meaning, essential information, and relevant details of texts; infer meaning and interpret nonverbal elements; and search for, select, and manage accurate information.</p>	<p>1.3.1. Understands and interprets the overall meaning of oral and written texts.</p>		
		<p>1.3.2. Uses pragmatic resources for correctness, coherence, cohesion, register, and to respond to specific communicative needs.</p>		
<p>CE.2</p> <p><i>Produce original texts, of medium length, simple and with a clear organization, using strategies such as</i></p>	<p>2.1 Orally express simple, structured, comprehensible, coherent, and coherent texts appropriate to the communicative situation on everyday matters, of personal relevance or of</p>	<p>2.1.1 Is able to express his or her point of view and respect the opinion of others.</p>	<p>CCL1, CP1, CP2, STEM1, CD1, CD2, CPSAA5, CE1, CE3, CCEC3,</p>	

<p><i>planning, compensation or self-repair, to express in a creative, adequate, and coherent way relevant messages and to respond to specific communicative purposes</i></p>	<p><i>public interest close to the student's experience, to describe, narrate, argue, and inform, in different media, using verbal and nonverbal resources, as well as planning, control, compensation, and cooperation strategies.</i></p>	<p>2.1.2 Reads and delivers the presentation in a clear and orderly manner, following a written script, paying attention to articulation and pronunciation.</p>	CCEC4	<p>writing, in the peninsular Spanish language.</p> <ul style="list-style-type: none"> <li>- Participate and interact in a group promoting collaboration based on respect.</li> <li>- Observe and apply sound, intonation, accentual and rhythmic patterns.</li> <li>- The error as an instrument.</li> <li>- The foreign language as a means of communication, social tool and personal enrichment.</li> <li>- Consolidate lexis, basic linguistic structures and verb tenses studied and worked on.</li> </ul>
	<p>2.3 Write and disseminate texts of medium length with acceptable clarity, coherence, cohesion, correctness, and appropriateness to the proposed communicative situation, to the textual typology and to the analog and digital tools used on everyday matters, of personal relevance or of public interest close to the student's experience, respecting intellectual property and avoiding plagiarism.</p>	<p>2.3.1 Creates an artistic textual support written correctly and adapted to its format.</p> <p>2.3.2 Autonomously elaborates a research work in different supports and sources.</p>		
<p>CE. 3</p> <p><i>Interact with others with increasing autonomy, using cooperative strategies, and employing analog and digital resources, to respond to concrete communicative purposes in exchanges respectful of the rules of politeness.</i></p>	<p>3.1 Plan, participate and collaborate actively, through various media, in interactive situations on everyday issues, of personal relevance or public interest close to the student's experience, showing initiative, empathy and respect for linguistic courtesy and digital etiquette, as well as for the different needs, ideas, concerns, initiatives and motivations of the interlocutors and interlocutors.</p>	<p>3.1.1 Participates actively in informal face-to-face conversations in which he/she establishes social contact and exchange of information and in the elaboration of written activities.</p> <p>3.1.2 Addresses the teacher in the foreign language.</p>	CCL5, CP1, CP2, STEM1, CPSAA3, CC3.	

<p>CE. 4</p> <p><i>Mediate in everyday situations between different languages, using simple strategies and knowledge oriented to explain concepts or simplify messages, to transmit information in an effective, clear, and responsible way.</i></p>	<p><i>4.1 Infer and explain texts, concepts, and short and simple communications in situations in which diversity is considered, showing respect and empathy for the interlocutors and for the languages used and participating in the solution of problems of intercomprehension and understanding in the environment, relying on various resources and supports.</i></p>	<p>4.1.1 Paraphrase and summarize the essentials in the same language with accuracy, considering the elements of communication and pragmatic aspects.</p>	<p>CCL5, CP1, CP2, CP3, STEM1, CD1, CPSAA1, CPSAA3, CCEC1.</p>	
	<p><i>4.2. Apply strategies autonomously that help build bridges, facilitate communication, and serve to explain and simplify texts, concepts and messages, and that are appropriate to the communicative intentions, contextual characteristics and textual typology, using physical or digital resources and supports depending on the needs of each moment.</i></p>	<p>4.2.1 Use basic information-seeking resources and strategies in analog and digital tools for learning, communicating, and developing projects with foreign language learners.</p>		
<p>CE. 5</p> <p><i>Expand and use personal linguistic repertoires between different languages, reflecting critically on their functioning and becoming aware of one's own strategies and knowledge, to improve the response to specific communicative needs.</i></p>	<p><i>5.2 Creatively use strategies and knowledge to improve the ability to communicate and learn the foreign language with the support of other participants and analog and digital media.</i></p>	<p>5.2.1 Exchanges ideas about language, communication tools, and language comparisons.</p>	<p>CP2, STEM1, CPSAA1, CPSAA5, CD2, CD3.</p>	
<p>CE. 6</p> <p><i>Critically assess and adapt to linguistic, cultural, and artistic diversity from the</i></p>	<p><i>6.1 Act appropriately, empathetically, and respectfully in intercultural situations, building links between different</i></p>	<p>6.1.1 Knows some commonly used social conventions, cultural patterns, or linguistic and</p>	<p>CCL5, CP3, CPSAA1, CPSAA3, CC3, CCEC1.</p>	

<i>foreign language, identifying and sharing the similarities and differences between languages and cultures, to act empathetically and respectfully in intercultural situations.</i>	<i>languages and cultures, rejecting any kind of discrimination, prejudice and stereotypes in everyday communicative contexts and proposing solutions to those socio-cultural factors that hinder communication.</i>	nonlinguistic politeness.				
Subject content			Transversal contents			
<ul style="list-style-type: none"> <li>- Knowledge of the general characteristics of Spanish-speaking poets.</li> <li>- Appreciation of linguistic and cultural diversity as a source of wealth and an element of social cohesion.</li> <li>- Planning, writing, and editing in different media.</li> <li>- Comprehension and interpretation of the global meaning of the information being read or heard.</li> <li>- Pronunciation: articulation and intelligibility.</li> <li>- Interacting orally and in writing to exchange information, express opinions, and work in a team.</li> <li>- Mediation and making transfers between languages.</li> <li>- Establishing elementary linguistic aspects from observation.</li> <li>- Glossary building from words and expressions in context for vocabulary acquisition.</li> <li>- Use of dictionaries and digital tools as a source of consultation and information.</li> </ul>			<ul style="list-style-type: none"> <li>- Reading comprehension.</li> <li>- Oral and written expression.</li> <li>- Written production.</li> <li>- Digital competence. Ethical and responsible use of ICT.</li> <li>- Valuing other cultures.</li> <li>- Cooperation among equals and mutual respect.</li> <li>- Promotion of creativity and critical spirit.</li> <li>- Respect for the diversity of opinions and emotions.</li> <li>- Aesthetic education.</li> <li>- Interacting with autonomy and helping an active communication.</li> </ul>			
<b>Interdisciplinary learning:</b> Plastic and Visual Education (they will carry out artistic productions).						
Planning of activities and tasks						
BLOCK I: Adopt a poet						
Timing (sessions)	Task	Methodological techniques	Space	Grouping	Time	Material
Session 1 Reading of poems by Spanish-speaking authors.	Presentation of the activity and evaluation, reading the poem individually. Gather those who have the same poem to share opinions: what they liked, what they didn't like, what they interpreted, etc. Look up unknown vocabulary and create a glossary.	Dialogue and discussion.	Classroom.	Groups of 3.	½ session.	Photocopies: poems. Class notebook. Bilingual French-Spanish dictionary.

Session 1 Table exchange: getting to know other poems.	Each group member will go to another table to read their poem and share impressions. At the end of the class, a poem is chosen.	Dialogue and discussion.	Classroom.	Groups of 3.	½ session.	Poems. Photocopies. Class notebook.
Session 2 Preparation of the exhibition.	Research the author of the poem. Look for other poems.	Research. Shared work.	Computer room and at home.	Groups of 3.	1 session.	Digital and analogical resources.
Session 3 Exhibition: who am I?	Brief presentation of the poet by groups (using digital media such as Canva, Genially, Prezi) and recital (each group member will recite one).	Exposition.	Classroom.	Whole class.	1 session.	Digital resources. Poems.
<b>BLOCK II: Be the poet</b>						
Timing (sessions)	Task	Methodological techniques	Space	Grouping	Time	Material
Session 4 Poetry workshop	Brief introduction to the concepts of poetry (infographics: stanza, verse, rhyme, literary resources). Exemplify with the poems of the 1st session.	Brainstroming.	Classroom.	Whole class.	25 minutes.	Infographics (outline with key and simple concepts). Class notebook.
Sesión 4 Hands on work	Selection of a theme for the poem: brainstorming.  Formation of groups and composition of the poem, with the help of the glossary (they are still working on it) and the dictionary.	Dialogue and discussion. Shared work.	In the classroom and at home.	Groups of 3.	35 minutes.	Class notebook. Bilingual dictionary (French-Spanish). Glossary.
Session 5 Versoralidad: poetry festival	Poetry recital.  Practicing the poem (improving pronunciation and intonation), decorating the room.	Representation.	Decorated teacher's lounge.	The two groups of 3rd ESO.	1 hour.	Photocopies. Poems.
<b>Student evaluation process</b>						
<b>Evaluation technique 1.</b> Classroom observation.						

Indicators of achievement	Rating		Agent	Session
	%	Tool		
1.1.1 Recognizes key ideas and secondary ideas in oral and written texts.	20%	Observation guide.	Heteroevaluation.	Session 1, 2 and 3.
1.1.2 Participates actively in oral and written comprehension activities.	20%	Observation guide.	Heteroevaluation.	Session 1, 2, 3 and 4.
1.1.4 Identifies and recognizes sound, rhythmic, and intonation patterns that may be found in an oral text.	20%	Observation guide.	Heteroevaluation.	Session 1, 3 and 5.
1.3.1 Understands and interprets the overall meaning of oral and written texts. 1.3.2.	20%	Observation guide.	Heteroevaluation.	Session 1, 2, 3 and 4.
1.3.2. Use pragmatic resources for correctness, coherence, cohesion, register, and to respond to specific communicative needs.	20%	Observation guide.	Heteroevaluation.	Session 1 and 3.
2.1.1 Is able to express his or her point of view and respect the opinion of others.	20%	Observation guide.	Heteroevaluation.	Session 1, 2, 3 and 4.
2.3.2 Autonomously elaborates a research work in different supports and sources.	20%	Observation guide.	Heteroevaluation.	Session 1 and 3.
3.1.1 Actively participates in informal face-to-face conversations in which he/she establishes social contact and exchange of information and in the elaboration of written activities.	30%	Observation guide. Students will also fill out the evaluation rubric.	Heteroevaluation and co-evaluation.	Session 1, 2, 3 and 4.
<b>Evaluation instrument 2. Performance technique</b>				
Indicators of achievement	Rating		Agent	Session
	%	Tool		
2.3.1 Creates an artistic textual support written correctly and adapted to its format.	50%	Written test. Correction of the poem following the evaluation rubric.	Heteroevaluation.	Session 4.
2.1.2 Reads and presents the presentation in a clear and orderly manner, following a written script.	50%	Oral test. Taking notes on the presentation and	Heteroevaluation and co-evaluation.	Session 3.



paying attention to articulation and pronunciation.		completing evaluation rubric.  Students will also complete an evaluation rubric.		
<b>Evaluation instrument 3. Performance analysis</b>				
2.3.2 Autonomously elaborate a research work in different supports and sources.	20%	Student's portfolio.	Heteroevaluation.	Session 1 and session 3.
<b>Learning situation evaluation mechanism</b>				
<b>Evaluation instrument</b>				
<b>Indicators of achievement</b>		<b>Agent</b>		<b>Time</b>
At least 90% of the group achieved a score higher than 5 in all the achievement indicators evaluated.		Self-evaluation.		At the end of each block.
A score higher than 7 is achieved in a student satisfaction survey.		Heteroevaluation.		At the end of the learning situation.
<b>Suggestions for improvement</b>				
Let each student decide the topic they prefer and not by majority, to maintain their own motivation, i.e., create groups according to the theme and brainstorming among them. Dedicate some more time to recite the poem individually and improve pronunciation and intonation, it is at the end of the sessions when they observe their results and begin to modulate and play with the voice, and that encourages them.				

### 3. DEVELOPMENT OF EVALUATIONS

To evaluate the presentation, the teamwork and the poem, different evaluation tools have been used. For the first two, we have used heteroevaluation and anonymous co-evaluation, which will be reviewed by the teacher following a rubric whose purpose is to evaluate based on indicators that allow us to locate the degree of development of knowledge and skills on a given scale. As for the second, it will be the teacher who will correct the composition also by means of rubrics or evaluation guides also based on these indicators associated with the evaluation criteria.

Co-evaluation was chosen for these activities because it fosters analytical skills, they learn the difficulty of carrying out an evaluation, to be aware of their own learning process and their collaborative attitudes, as well as their ability to communicate and take initiative. It allows them to have an active role and, being aware of it from the beginning, it is usually effective and they carry out the activities with greater interest and responsibility.

On the other hand, the poetry festival, being an activity in which other foreign language students were invited, will be evaluated as a "bonus" in which you will be able to improve the grade of your oral presentation up to 0.5. In case you already have the maximum, if you have applied the corrections of the poem made by the teacher, you will be able to raise it in the composition section. The purpose is to seek motivation and keep the student interested until the end of the project so that he/she can reap the fruits he/she has planted and can enjoy those results.

It is important to mention to the students that, it is not an exercise in rivalry, but where to work on collaboration, be tolerant and understand the different points of view of others and how they go through the difficulties, that is, to value the process and development. Having said this, the rubrics used to measure the above parameters will be shown below.

I. Speaking evaluation (criteria 2.1 in figure 1)

Numerical rubric for the oral presentation (poet's presentation) and recital (reading the poem with emphasis on its pronunciation). Since the presentation will be made by three students (with a minimum of one minute), the evaluation grid will be distributed to six people to score in pairs. That is, there will be a total of three papers per group, one evaluation from each member.

ORAL PRESENTATION				
Group:				
Student:	0,5	1		
Uses elaborate audiovisual support resources or other type of material/support.	0,5	1		
Looks at the audience and does not read the paper/slides.	0,5	1		
Hears well, is easily understood.	0,5	1	1,5	
Pronunciation is Frenchified/correct/Spanish.	0,5	1	1,5	
Content: the presentation is coherent and orderly. The information is timely.	0,5	1	1,5	2
Uses past tense sentences correctly.	0,5	1	1,5	2
Sentence formulation and syntax are correct.				
Other remarks:				

## II. Oral and written interaction evaluation (criteria 3.1 in figure 1)

Evaluation rubric with descriptive values related to the level of achievement reached: cooperative skills. The type of student profile the student has had throughout the activity (active, passive, or negative profile) should be noted. This evaluation will be carried out twice: both after finishing the *Adopt a poet* block and *Be the poet*, which will allow observing the student's progress and development.

COLLABORATIVE WORK	Group:		
	Students:		
	Active	Passive	Negative
	The student has a good predisposition, integrates into the	The student does not generate problems, but also	The student has a bad predisposition

<b>Willingness/ attitude</b>	group, collaborates, avoids problems and, if necessary, tries to solve them.	does not get involved in the group.	does not integrate or generates problems.
<b>Participation</b>	Active	Passive	Negative
	His/her participation is active throughout the process, offers solutions, is concerned about the development of the work.	Participates in the group without getting overly involved.	Does not participate in the group or if he/she does it is negatively affecting his/her classmates.
<b>Shared responsibility</b>	Active	Passive	Negative
	Assumes his/her own responsibilities and helps others to take care of theirs.	Partially assumes his/her responsibilities.	The student does not assume his/her responsibilities and does not take part in the work.
<b>Interaction</b>	Active	Passive	Negative
	Listens to peers and is tolerant and respectful, puts forward ideas and sometimes assumes the views and opinions of others.	Usually listens but does not always put forward his/her ideas for various reasons or is not willing to give in to negotiations.	Does not listen and/or does not expose their ideas or is intolerant and disrespectful.
<b>Foreign language use</b>	Active	Passive	Negative
	Speaks and addresses the teacher in Spanish. Works hard to correct and improve it.	Attempts to speak and address the teacher in Spanish, but does not keep him/her in the conversation.	He/she does not try to speak Spanish to the teacher or to his classmates. He does not try to understand others

			when they speak to him in Spanish.
Medium profile:			
Other remarks:			

### III. Written expression evaluation (criteria 2.3 of figure 1)

Rubric of numerical evaluation of the composition of the poem by groups. This is a heteroevaluation where the collective glossary that they have made throughout all the sessions will also be evaluated. As the glossary is not the main focus of the activity, but complementary —so that they adopt a habit of work and study, and that they can use in future activities—, the final work is scored to see if they have worked that vocabulary and have used it in context.

POETIC COMPOSITION				
Group:				
Focuses on the topic that has been asked.	0,5	1		
Has elaborated a glossary to use.	0,5	1	1,5	2
Has used the vocabulary of the glossary.	0,5	1		
No spelling mistakes (e.g., accents, calques).	0,5	1	1,5	2
No grammatical errors (e.g., gender and number consistency).	0,5	1	1,5	2
It is original (has not plagiarized the sample poems) and creative.	0,5	1		
Length and coherence.	0,5	1		
Total				
Other remarks:				

#### 4. CONCLUSIONS

A learning situation does not deal with a specific subject, nor does it consist of transmitting a single piece of knowledge, it produces a scenario where the student must find the answers to a problem posed or develop a project by him/herself, encouraging critical thinking and the active search for knowledge, thus reflecting his/her mastery of key competencies and the corresponding subject matter.

For the teacher, this implies more time of dedication in the planning of the activity, preparation, research, subsequent explanation, and correction. Likewise, during the class each student has a different work rhythm and it makes the level of individual attention more difficult. However, it increases the capacity for autonomy and tacit knowledge and, most importantly, the high level of satisfaction when performing the different activities and tasks. It certainly makes a difference. The question is: how much professional and personal time are we willing to spend in preparing this type of activities for each course and each class? Without a doubt, to be a teacher you really need a true vocation.

Nevertheless, we can conclude that the investment of time in this learning situation paid off and was successful among the students, in addition to consolidating knowledge of the subject, they showed interest in poetry and its composition and representation process.

Finally, in the case of foreign language teaching, schools have the option of requesting foreign language assistants for their students to complement bilingual education projects; in addition, it is a motivational tool, improves

students' fluency and comprehension, helps the regular teacher in the creation of materials from new perspectives, among others. It is a unique and beneficial opportunity for teachers and students that educational establishments should take advantage of.

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