

GARCÍA LORCA: POETIC TEXT AND LANGUAGE TEACHING

GARCÍA LORCA: O TEXTO POÉTICO E O ENSINO DE LÍNGUAS

GARCÍA LORCA: EL TEXTO POÉTICO Y LA ENSEÑANZA DE LENGUAS

Alexandre Silveira CAMPOS¹

ABSTRACT: This paper has as its main purpose to discuss the various ways of using the poetry in the context of foreign language teaching practices. To this end, an activity will be presented that focuses on the literature and biography of the poet Federico García Lorca, directed to a class of Brazilian students of Spanish as a foreign language. From the idea that the mythical figure of the Grenadian poet attracts the student's attention and establishes the natural process of interest in the Spanish language and culture, some meaningful learning activity sequences can be developed. Thus, the student can build his own learning path, because at the same time that, through pedagogical activities, he reads, observes and analyzes the text (language) and the context (culture) of the poems, he has to - according to the intention of each activity - to be critically and ideologically positioned in the acquisition of a second language.

KEYWORDS: Pedagogical practices. Literature. Foreign language teaching.

RESUMO: *O presente trabalho tem como proposta principal discutir as várias formas de utilização da poesia no âmbito das práticas de ensino de língua estrangeira. Para tanto, se apresentará uma atividade que tem como centro a obra e a biografia do poeta Federico García Lorca, direcionada para uma turma de ELE (Espanhol como Língua Estrangeira) de alunos brasileiros. A partir da ideia de que a figura mítica do poeta granadino atrai a atenção do aluno e instaura o processo natural de interesse pela língua e pela cultura espanhola, podem ser desenvolvidas algumas sequências de atividades de aprendizagem significativa. Assim, o aluno pode construir seu próprio caminho de aprendizagem, pois ao mesmo tempo que, através das atividades pedagógicas, lê, observa e analisa o texto (língua) e o contexto (cultura) dos poemas, tem que – de acordo com a intenção de cada atividade – posicionar-se crítica e ideologicamente frente à aquisição de uma segunda língua.*

PALAVRAS-CHAVE: *Práticas pedagógicas. Literatura. Ensino de língua estrangeira.*

RESUMEN: *Este trabajo tiene como propuesta principal discutir las variadas formas de utilización de la poesía en el contexto de las prácticas de enseñanza de lengua extranjera. Para eso se presentará una actividad que tiene como central la obra y de la biografía del poeta Federico García Lorca, direcionada a una clase de ELE de alumnos brasileños. A partir de la idea de que la figura mítica del poeta granadino atrae la atención del alumno e instaura el proceso natural de interés por la lengua y por la cultura española, pueden ser desarrolladas*

¹ São Paulo State University (UNESP), Araraquara – SP – Brazil. Professor at the Department of Modern Languages. PhD in Literary Studies (UNESP). ORCID: <https://orcid.org/0000-0001-6819-6159>. E-mail: campos.profalexandre@gmail.com

algunas secuencias de actividades de aprendizaje significativo. Así, el alumno puede construir su propio camino de aprendizaje, pues al mismo tiempo que a través de las actividades pedagógicas lee, observa y analiza el texto (lengua) y el contexto (cultura) de los poemas, tiene que – de acuerdo con la intención de cada actividad – posicionarse crítica e ideológicamente frente a la adquisición de una segunda lengua.

PALABRAS CLAVE: *Prácticas pedagógicas. Literatura. Enseñanza de lengua extranjera.*

Introduction

For this work proposal, we started, as an example and counterpoint, the perspective of the didactic model for language teaching of the Common European Framework of Reference for Languages: teaching, learning and assessment (2001), which sets an ambitious horizon, the which functioned for a long time as guidance for models of foreign language courses, both within and outside the context of the European Union - the scope for which it was exclusively thought - and which deals in its fundamental aspects with the construction of multilingual and multicultural competence. This macro-competence comprised the knowledge and skills that foreign language students should aspire to be, in turn, social agents, intercultural mediators and autonomous learners. Culture, in the broadest sense of the term, within these new programmatic parameters, ceased to be a decorative and subordinate element in language learning, to become a substantial part of the acquisition process. In this methodological and pragmatic perspective, culture is the context in which messages are produced, decoded and interpreted. It is the destiny and origin of the utterances of a language, in this case not native, often indecipherable for those who do not have sufficient knowledge of the cultural keys of that language.

In this sense, literature or literary text did not always occupy a leading role in foreign language learning processes, and this was often due to prejudices, such as: an alleged distance from students' interests; the lack of contact with the socio-cultural reality; and even an inaccuracy or violation of the cultured linguistic norm that is supposed to be perpetrated in literary practices.

In contrast to this type of reductionist conception of the role of literature in the teaching of foreign languages that has just been mentioned, there is an urgent importance of presenting another perspective, in which literary texts constitute a means for the construction of lexical competence - grammar, discursive competence, sociocultural, cultural and intercultural competence; and, above all, for the development of reading comprehension and written expression activities that could not be feasible from texts without the relief and connotative density that characterizes literary texts.

On the other hand, we do not intend to insist here on the possibility of teaching grammar or another science of the text through the literary fragment, since this is still an option as feasible as that of teaching grammar through an excerpt of dialogue between two friends. It seems to us more beneficial to bring the didactic objectives of the foreign language student closer to the pragmatic objectives with which a native normally reads a literary text: the conformation of cultural, sociocultural and intercultural knowledge and the enjoyment of the act of reading itself.

In this way, literature is understood as a meeting place between the knowledge of everyday culture, approached from an anthropological and sociological perspective, and culture as art or prestigious institutionalized knowledge, the entire historical, political, aesthetic, scientific and properly literary. Therefore, the literature offers examples of cultural atavisms, behaviors and traditions that are projected in the communicative rituals and common interactions of the language precisely with which a non-native speaker aspires to become familiar.

Pedagogical practice proposal

In line with the above, this paper intends to present a proposal of pedagogical practice carried out in order to contemplate some possibilities of the use of literature in foreign language classes, in this case, in the teaching of Spanish language to Portuguese speaking students in Brazil. Thus, it is proposed to discuss some ways of using the work and biography of the poet Federico García Lorca in the SFL (Spanish with a Foreign Language) class for Brazilian university students. Based on the idea that the mythical figure of the Grenadian poet attracts the student's attention and produces a type of natural process of interest in the Spanish language and culture, several sequences of meaningful learning activities can be developed, in which the student is the active protagonist of that process. Thus, using Lorca's work and life as a gateway to the universe of Spanish culture, it is intended that the students can build their own learning path, because at the same time that, through pedagogical activities, they read, observe and analyze the text (linguistic dimension) and the context of poems (cultural dimension) they must - according to the proposal of each activity - position themselves critically and ideologically in relation to what proposes the knowledge of the work (literary dimension) and Lorca's life (historical dimension).

As already stated, one of the main objectives of the didactic sequence to be presented is to investigate how literary and biographical texts can facilitate the process of learning Spanish

as a foreign language, for students within the scope of Brazilian universities. For this purpose, we describe here some procedures already used at UNESP in Araraquara / SP (Brazil) and the results obtained with students who developed activities of listening comprehension, reading, analysis, oral and written production from texts (written and audiovisual) of the poet Federico García Lorca and about his life. The pragmatic objectives of this proposal are to develop discursive competence, which we understand here through the practice of producing coherent and functional discourses in the communication process, reading competence, understood here by valuing the textual connotative aspect and the didactic potential of literary figures, the linguistic competence, understood through the study and analysis of the lexicon and the syntax of the text and, finally, the cultural competence, understood in the scope of this activity of highlighting Lorca's influence in the context of universal culture so that it opens up the possibility of discussing issues such as gender and identity, for example.

The work presented as a demonstration of functionality and rediscussion of the proposal was carried out with students of the first semester of the Spanish language discipline, which presupposes students of level A2. However, as commonly happens, the group was quite heterogeneous as to the level of knowledge of the Spanish language, since part of the students, more or less twenty-five percent of the group, already had previous and formal knowledge of the language, considered level C1 students. The average age and educational level was very close, with all university students between nineteen and twenty-five years old.

Description of the didactic sequence

The first stage was a listening comprehension activity in which all students listened without any kind of prior presentation or comment to the reading, performed by the teacher, of the poem *Romance Sonámbulo*, published by Lorca in 1928. Then, the students divided into groups, chosen at first by themselves, to respond to the following questioning sequence: Do you know this text? Do you know who its author is? What was it like to learn the meaning of the text in a first hearing? Could you share the feelings that were raised when you heard this poem?

The presentation of the responses was made orally, all responded in Spanish as requested, on the condition of "if possible". It was concluded that in relation to the first two questions, which deal with a specific type of prior knowledge, only two students had already had any contact with the text and no one knew who the author was.

Here, we worked mainly with the concept of "Input +1" (KRASHEN, 1982), when the student comes into contact with the foreign language in a degree of difficulty a little higher than what he already has, but not so distant, so you can infer the meaning of the communication act.

In the following stage, the groups received the written text and, with the possibility of using the dictionary, the following proposal was made so that each group, composed at this point by five students: make a translation of a denotative nature into Portuguese.

At that time, the idea of "service translation" was worked on. It was explained to the students that this is a term used by professional translators to define a first stage of the translation process, which would be a kind of direct transposition of the so-called "base text", in order to obtain a denotative understanding of the most usual meanings in the language into which the text will be translated, also called "end text".

The suggestion, which was not made in this specific activity, is to discuss at that moment the use of translation in SFL classes, this being a topic that has always been much debated in all stages of the history of foreign language teaching.

To finish the second stage, the groups read their translations and there was a debate about the possibilities of choices of lexicon, vocabulary and syntactic constructions, both of the base text and of the texts produced in Portuguese.

In the third stage of the proposal, each group did a brief research on a specific theme related to Lorca (called specific themes), and each individual should contribute to the theme of their group by seeking between two to three pieces of information to compose a single presentation on each specific theme chosen. Such themes were previously defined as:

Specific Theme 1 - Life of Lorca;

Specific Theme 2 - Literary, poetic and narrative works, by Lorca;

Specific Theme 3 - Lorca's theater;

Specific Theme 4 - Death of Lorca, history and speculation.

This stage was developed with the concept of corporate work groups (FERNANDES, 1997). After a week of preparation, the presentation was made orally in Spanish by all participants in each group. Thus, the result of the final work of this stage depended on a combination of the individual efforts of each student and to seek, together, a better way to select and gather the information found for the realization of the final product, which would be presented to the class.

At the end of the presentation of the four groups, there was a general discussion about the various aspects of Lorca's life and work, in which all the students were able to contribute and help in the composition of a broader picture of what was the life and work of Grenadian poet.

The fourth stage consisted of the proposal for the concept of creative writing (CORREIA, 2019), in which the idea was to rewrite the poem *Romance Sonámbulo* under new themes. Taking advantage of the phrasal structure of the verses of the poem, the students created other poetic works, with other possible meanings, from the exchange of some lexicons or some simpler syntactic structures.

Here, we also worked with the idea of autonomous production (MORÁN, 2015) together with the concepts of cooperative groups and creative writing, since each topic of the rewriting products was based not only on investigations, but on all the conclusions made in the process of discussion on Lorca.

For further clarification of the process and observation of the quality of the activity, the results achieved in the specific case of this group of students are transcribed below.

- Example I

Libertad que te quiero libertad
Libertad roja. Libertad de palabras
Mi barco me lleva hasta mi tierra
Y allá me quedo preso
Intentando encontrarme
Pero yo ya no soy libre
Ni mi España es mi España
Libertad que te quiero libertad
Bajo la luna gitana
La libertad me está mirando
Pero yo ya no puedo mirarla

-Compadre quiero cambiar
Mi vida por la muerte
Porque al final yo estaré
Libre.
Libertad que te quiero libertad
Libertad roja. Libertad de palabras.

(Note: *Roja* is also what the Spaniards called homosexuals at that time)

- Example II

Vida que te quiero Vida.
Vida viento. Vida ramas.
El barco sobre la Vida
y la vida después de la muerte.

Con la sombra en la cintura
ella sueña en su baranda,
Vida carne, pelo Vida,
con ojos de fría plata.
Vida que te quiero Vida.
Bajo la luna gitana,
las cosas le están mirando
y ella no puede mirarlas.

¿Pero quién vendrá? ¿Y por dónde...?
¡Lorca! ¿Dónde está, dime?
¿Dónde está mi Vida amarga?
¡Cuántas veces te esperó!
¡Cuántas veces te esperara,
cara fresca, negro pelo,
en esta Vida!
Pero yo ya no soy yo,
ni mi casa es ya mi casa.
Vida, quiero morir
decentemente en mi cama.

- Example III

Lorca que te quiero Lorca
Es la sangre, la rosa, el toro
El poeta vuelve a España
Y la revoluciona
Lorca que te quiero Lorca
Con sus obras en las manos
La palabra quiere hacerse humana
Fuiste Farsas, Comedias, Dramas
Lorca que te quiero Lorca

La verdad en sus entrañas
La misticidad en sus ojos
El drama en su corazón
La poesía en su vida
Lorca que te quiero Lorca
Las mujeres son tragedia
Los hombres son pasionaria
Y de pasión muere el poeta
Lorca que te quiero Lorca

- Example IV

Incógnita que te quiero incógnita
Incógnita vida. Incógnita muerte.
El cuerpo bajo el polvo
y el pueblo por detrás del gatillo.

Con la palabra en la cintura
el sueña en su zanja

roja carne, pelo rojo,
con ojos de fría muerte
Bajo la luna impasible,
las cosas le están mirando
y él no puede mirarlas.

The fifth stage of the didactic sequence was the oral recording of the groups' creative rewrites. Each group elected two students who recited the collective poems, which were recorded and heard again by the class. The proposal with this step is, at first, to evaluate the phonetic difficulties in the pronunciation process of each student, observing what are the problems found in all or most, and which difficulties can be qualified as a consequence of the interference of the Portuguese strand spoken in Brazil. In a second step, relate the individual errors, those that present themselves in just a few or in a single student, and then make a survey of the possible causes of each individual error.

Another possibility of continuing the proposal of this stage would be to make a continuous process of recordings of the same text, made by the same students in periods that can vary from months to years. Thus, one could obtain a broader view of the individual evolution of each student in their phonetic competence and, by extension, in their communicative competence in the language.

The last stage of the sequence was an assessment made by the students about their teaching activity in general and about each stage of it. Each group produced an opinionated text together, written in Spanish, about how this sequence of activities was important for their learning process, what content and skills they were able to learn, from their point of view, and what were the biggest difficulties they had in the entire process. They were also asked to point out what were the positive and negative aspects, from the student's learning perspective, and what suggestions for other steps that could be added to the sequence. Here it was intended to develop the student's critical sense in relation to their own learning process and to stimulate the SFL professor's self-assessment practice, since this sequence was carried out in an undergraduate class.

From the point of view of the concepts of active methodologies (MORÁN, 2015), it is understood that criticism, discussion with students about ways of “teaching” and self-criticism are the most effective means for the evolution of the learning and teaching process. It is necessary to point out that the great majority of participating students declared that they never did anything in this sense, that is, they never had the opportunity to express their opinion in a

systematic way and directly to the teacher about the activities done in class or about the didactic procedures to which they are submitted.

Also, for a better visualization of the process and its results, below there is a summary of the evaluations made by the students about the activity performed (the texts are here in their original language and form):

- Group I

Discussion a) “A nosotros nos gustó esta actividad porque en la parte de la traducción pudimos comprender el poema con más profundidad y después en la investigación de la muerte de Lorca pudimos comprender los orígenes del poema y de su vida. Y también hemos aprendido más sobre el vocabulario de la lengua española”.

Discussion b) “Los puntos negativos son cuando los otros grupos hablaron sus temas. las informaciones estuvieron sueltas y no pudimos entender mucho por cuenta de la rapidez”.

Discussion c): “Como respuesta al punto negativo sugerimos que en las próximas actividades sea presentado un texto base sobre los temas buscados y sea presentado para toda la clase. Y también debería haber el análisis de otros poemas de Lorca y otros poetas de su generación de modo que pudiéramos aprender y tener más inspiración para la creación”.

- Group II

Discussion a) [positive aspects] “Conocer más el poeta; hacer la investigación de su vida; trabajar en grupo”.

Discussion b) [negative aspects] “La fragmentación de la actividad en varios días”.

Discussion c) [suggestions] “hacer la actividad en uno o dos días”.

- Grupo III

Discussion a) “Los aspectos positivos de la actividad son: la adquisición de vocabulario, la interacción con la literatura, el conocimiento de vida del autor, la escrita”.

Discussion b) [negative aspects] “Una evaluación más crítica del poema, una mejor interacción de los grupos”.

Discussion c) [suggestions] “Buscar otros textos de Lorca que tienen relación con los textos hechos por cada grupo u otros del autor”.

- Group IV

Discussion a) “Esta actividad nos ha ayudado a aumentar el sentido crítico. El desarrollo del análisis de la subjetividad y la evaluación oral nos han hecho aumentar el conocimiento sobre el autor, sobre el vocabulario y sobre el género poético”.

Discussion b) “Tuvimos dificultad en hacer la traducción tanto literal como poética”.

Discussion c) “Como sugerencia podríamos hacer una interpretación teatral”.

Final considerations

To conclude, it is necessary to point out that various methodological positions were carried out during the practical process, under which various learning activities were applied. Among those that stood out in this regard: focus on tasks, cooperative and autonomous work, creative writing, academic research procedures, text analysis, active methodologies and rewriting with variation of textual genre.

Therefore, it can be concluded that students have had an effective evolution in their language acquisition process through the use of literature and the handling of a poetic work along with the author's biography. Especially in this specific case of Lorca, in which, in addition to self-reflection on methodological procedures and concepts, they were able to confront current issues of literature, culture and gender.

REFERENCES

BALDIN, M. J. **O enfoque por tarefas no ELE**: reflexões teórico práticas. Orientador: Odair Luiz Nadin da Silva. 2013. Monografia (Trabalho de Conclusão do Curso de Letras) – Universidade Estadual Paulista, 2013.

BRUN, M. (Re)construção identitária no contexto da aprendizagem de línguas estrangeiras. In: MOTA, K.; SCHEYERL, D. (org.). **Recortes interculturais na sala de aula de línguas estrangeiras**. Salvador: EDUFBA, 2004.

CORREIA, A. F. C. **Escrita Criativa**: práticas para o desenvolvimento e competências da escrita no 2º CEB. Orientador: Prof. Doutor Pedro Balas Custódio. 2019. Dissertação (Mestrado em Ensino do 1º Ciclo do Ensino Básico e de Português e História e Geografia de Portugal do 2º Ciclo do Ensino Básico) – Escola Superior de Educação de Coimbra, 2019. Available: <http://hdl.handle.net/10400.26/28071>. Access: 15 Jan. 2020.

FERNANDES, E. O trabalho cooperativo num contexto de sala de aula. **Análise Psicológica** [online], Universidade da Madeira, v. 15, n. 4, p. 563-572, 1997.

GARCÍA LOPEZ, J. **História de la literatura española**. Barcelona: Ed. Vicens Vives, 1987.

GARCÍA LORCA, F. **Obra Poética Completa**. Trad. Willian Angel de Mello. 5. ed. São Paulo: Editora W Martins Fontes, 2012.

GARCÍA LORCA, F. **Romancero Gitano**. Madrid: Editora Austral. Col. Contemporánea, 2000.

GIBSON, I. **Vida, pasión y muerte de Federico García Lorca**. Madrid: Elboomeran, 2016.

MATIAS ALVES, J. **Quadro comum europeu de referência para as línguas: ensino, aprendizagem e avaliação**. Trad. Maria Joana Pimentel do Rosário. Lisboa: Edições ASA, 2001.

MORÁN, J. **Mudando a educação com metodologias ativas**. Coleção Mídias Contemporâneas. Convergências Midiáticas, Educação e Cidadania: aproximações jovens. Vol. II]. São Paulo: Proex/UEPG, 2015. v. 2.

PEÑA, J. G. La Generación del 27. **Boletín de la real academia de Córdoba, de ciencias, bellas letras y nobles artes**, Córdoba (Espanha), n. 154, p. 153-162, 2008.

TABASH, N. B. La Lectura creativa: propuestas para fortalecer la expresión escrita. **Revista Electrónica Educare**, Costa Rica, n. 2, p. 99-111, 2002.

How to reference this article

CAMPOS, A. S. García Lorca: poetic text and language teaching. **Rev. EntreLínguas**, Araraquara, v. 6, n. 2, p. 238-248, Jul./Dec., 2020. e-ISSN: 2447-3529. DOI: <https://doi.org/10.29051/el.v6i2.13013>

Submitted: 04/10/2019

Required revisions: 30/05/2020

Approved: 14/07/2020

Published: 30/09/2020