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Cristóbal Hornillos, Rubén
Universidad de Zaragoza

Villanueva Roa, Juan de Dios
Universidad de Granada



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Cristóbal Hornillos, Rubén

Universidad de Zaragoza

Villanueva Roa, Juan de Dios

Universidad de Granada

Contacto:

rcristob@unizar.es

jvillanueva@ugr.es

Abstract:

This article presents a review of *literary topoi* in current music that come from classical Spanish authors and that, therefore, can be exploited didactically with the aim of bringing students closer to literature. The songs that young people listen to are a "powerful hook" with the literary tradition since they allow them to identify these recurring motifs and connect them with classic literary works. From a theoretical point of view, we begin by delving into the links between literature and music, we by addressing the concept of literary topoi, and we conclude by connecting some current songs with classic literary works through some topics or catchwords. These approaches were subjected to classroom action research that was initiated in the framework of a doctoral dissertation and implemented in a Warsaw secondary school in Poland mainly during the 2013/2014 academic year. It was subsequently adapted for interactive use within an innovation project of the University of Zaragoza in the 2017/18 academic year and finally applied in an innovation project of the Government of Aragon with 3rd ESO students of the IES Ramón Pignatelli (Spain) during the 2018/19 academic year. Finally, we analyzed the results of the practical applications, which showed an increase in both student motivation and understanding of literary content.

Keywords:

educational action research; literary *topoi*; literary education; motivation; songs

Resumen:

Este artículo presenta una revisión de tópicos literarios en la música actual que proceden de autores clásicos españoles y que, por tanto, pueden explotarse didácticamente con el objetivo de acercar a los alumnos a la literatura. Las canciones que escuchan los jóvenes son un "potente enganche" con la tradición literaria ya que permiten identificar estos motivos recurrentes y conectarlos con obras literarias clásicas. Desde un punto de vista teórico, empezamos adentrándonos en los vínculos entre la literatura y la música, continuamos abordando el concepto de tópico literario, y concluimos conectando algunas canciones actuales con obras literarias clásicas a través de algunos tópicos literarios. Estos planteamientos se sometieron a una investigación-acción previa en el aula que se inició en el marco de una tesis doctoral y que se aplicó en un centro de secundaria de Varsovia (Polonia) principalmente durante el curso 2013/2014. Posteriormente fue adaptado para su uso interactivo dentro de un proyecto de innovación de la Universidad de Zaragoza en el curso 2017/18 y finalmente aplicado en un proyecto de innovación del Gobierno de Aragón con alumnos de 3º de la ESO del IES Ramón Pignatelli (España) durante el curso 2018/19. Para terminar, analizamos los resultados de las aplicaciones prácticas, que mostraron un aumento tanto de la motivación del alumnado como de la comprensión de los contenidos literarios.

Palabras claves:

canciones; educación literaria; investigación-acción educativa; motivación; tópicos literarios

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1. Introduction

This article makes a historical review of the repetition and adaptation of the most well-known literary *topoi* in Western culture such as *tempus fugit*, *ubi sunt*, *vanitas vanitatis*, *contemptu mundi*, *carpe diem*, *collige virgo rosas*, *donna angelicata*, *descriptio puellae*, *beatus ille*, *secretum iter* and *amor post mortem* in the songs and music videos of recent years. This review is developed with a more pedagogical than philological sense, specifically to make young people aware of the presence of these topics or catchwords in much of the music they listen to and to connect them with the literary tradition from which they come.

Therefore, we first identified these recurring motifs in some current songs and then we proposed their connection with classic literary works. Thus, these catchwords allowed us to connect rap singers, such as Nach; pop music singers, such as Macaco, Dani Martín or Enrique Iglesias, and reggaeton singers, such as Wisin and Ozuna; with works by classical authors from the Middle Ages to the Baroque period, such as Jorge Manrique, Garcilaso de la Vega, Fray Luis de León, San Juan de la Cruz, Góngora and Quevedo. In this way we intend to take advantage of the songs that young people listen to as a “powerful hook” with the literary tradition.

The research was initially developed within the framework of a doctoral thesis (Cristóbal, 2017) developed at the José Martín high school in Warsaw (Poland) during the academic year 2013/2014 mainly. It was subsequently adapted for interactive use within an innovation project of the University of Zaragoza in the 2017/18 academic year (extract in Annex A), which is available openly (ocw.unizar.es). Finally, it was applied in an innovation project of the Government of Aragon with students of the IES Ramón Pignatelli (Spain) during the 2018/19 academic year.

In this article we are going to carry out a particularly theoretical approach, in which we will begin with an approach to the links between literature and music and we will continue connecting some current songs with classic works through literary topics, to conclude with the presentation and analysis of an interdisciplinary didactic application.

An interdisciplinary didactic application consists of linking contents from different disciplines based on the contiguity of the relationships they maintain (Mendoza, 2006). In the case of this proposal, the objective is to introduce literary texts through the literary *topoi* and intertextuality that they share with the songs to verify if this didactic approach favors the motivation, understanding and learning of the students.

2. Theoretical Framework

Before focusing on the use of literary *topoi* present in current music as a cognitive and emotional bridge between students and literary works, we will identify as a theoretical framework the link between current music and classical literature, as well as the potential it offers in the classroom. Songs are, to a large extent, made of literature. They are literary compositions and, as such, they are composed of literary elements: rhyme and meter, or semantic, grammatical and phonic rhetorical resources; and of course, topics; all of them elements of the so-called literary or poetic language. Likewise, songs are also intertextual nodes and are part of the chain of cultural transmission between previous and subsequent texts.

Songs have a fundamental advantage for literary education: they are meaningful works for the student both from a cognitive and emotional point of view. This has been shown by authors such as Zamora (2000), Gómez (2009), Vicente-Yagüe (2013) and Lleida (2019), among others. On the other hand, modern music, such as pop, rock, rap, hip-hop, reggaeton, etc., has a great influence among young people, despite which it has hardly any place in official educational curricula, obviating in any case the analysis of its lyrics despite its literary nature.

In spite of the coincidences between literature and music, it is also evident the separation of both in the sociocultural context, especially in the academic environment, which makes it difficult for the student to identify the literary contents of these songs and to take advantage of the knowledge that each one provides. This situation causes a disconnection between what the student knows and what we want him to learn, something that according to Ausubel (2002) results in a lack of psychological meaning of the new information for the student, which is not only a barrier to achieve meaningful learning, but also a focus of disinterest for him.

Therefore, we make a proposal in which the literary topoi present in the songs work as previous organizers that rescue and put in value the knowledge that the student already has, that is, that knowledge that is already present in his cognitive structure, linking them later in the literary texts of the curriculum through a series of concrete connections.

This didactic proposal also assumes some approaches of critical meaningful learning to encourage students to build their own learning outside dichotomies and absolute truths of traditional teaching, thus stimulating their critical thinking. To this end, we have selected topics related to close and current issues from the chosen songs (social inequality, importance of the image, abuse, etc.) for students to reflect and discuss in an open way, contributing their opinions and points of view, while identifying and interpreting the topics, but also other motifs or resources that appeared in these works.

As Moreira (2005) proposes, students are thus encouraged to be part of their culture in a critical way without being subjugated by it and to work with uncertainty, relativity, non-causality, probability and the non-dichotomization of differences, favoring the idea that knowledge is a construction or personal invention of a world that we do not even grasp directly.

2.1. *The literariness of today's music*

Consumer songs, i.e. musical hits, are also part of the cultural tradition and, as such, also have their own discursive intertext, sometimes to integrate it and sometimes to reject or overcome it: "The pop-rock consumer song, in a significant sort of pendulum effect, is innocently attracted to conventional schemes at the same time that it exceeds them [own translation]", says Vicente (2010, p.19). And the same happens with other genres such as rap, hip-hop, heavy, reggaeton, blues, folk or flamenco, to cite a few examples.

Verdión (2010) asks rhetorically whether are modern popular songs literature, even in their most countercultural side (paragraph 7). As an example, he cites, along with Dylan himself, other Anglo-Saxon authors, such as Leonard Cohen, of whom he points out that he abandoned his writing

career to earn money with music; Jim Morrison and his group The Doors, named after a proverb of the English poet William Blake; and other singers such as John Lennon, Patti Smith and Lou Reed. As expected, he himself answers the question in the affirmative:

A literary text is one that is written in an artistic way and has some features that make it a deeply aesthetic material, some peculiar and distinctive intrinsic features that elevate it to the category of written art, of literature. So we are talking about what gives a text a literary character, the phenomenon of literariness and its various components: commonplaces, clichés, stylistic resources, intertextuality, self-reference, poetic function, rhyme, versification, multi-meaning capacity, estrangement, deviation... In conclusion, some essential traits of literariness that we can also find in modern popular song and that we propose to demonstrate by analyzing them very condensed in this limited, although sufficient, work. (paragraph 10) [own translation]

But Verdi3n (2010) also claims literary features in a list of Spanish groups and singers such as Joaqu3n Sabina, Joan Manuel Serrat, V3ctor Jara, *Amaral*, *Extremoduro*, *H3roes del Silencio*, *Manu Chao*, *M3rtires del comp3s*, *El 3ltimo de la fila*, *Los secretos*, *Duncan Dhu* or *Barricada*. A list to which we could add many other singer-songwriters, with a declared literary intention or who have combined both disciplines in their artistic career, such as Javier Krahe, Luis Eduardo Aute, Santiago Auser3n, Silvio Rodr3guez or Fito P3ez, to name but a few.

Verdi3n (2010) rescues, for example, themes and literary topics of which -he assures- "the modern popular song is realized giving them a more current sense, greater gifts of contemporaneity [own translation]" (paragraph 11); and rhetorical figures, which are exhaustively reproduced in the songs, as he demonstrates with several examples.

This author also devotes another section to the intertext, understood as a common place of universal literature to which poets and singers turn to create their works; and another to self-reference, such as the self-allusions to the rhythmic and lyrical sense of their texts, evidently literary and the consciousness of writers with art that many of the lyricists of our time have, to the point of considering music as a subsidiary matter of their poetry. At the end of this review of the literariness of current songs, Verdi3n (2010) invites us to ask ourselves rhetorically why are they still relegated to the periphery of philological studies and furthermore are they set aside from culture with capital letters".

While a book is silently dying on some forgotten shelf in the library that not everyone understands, the previously recorded song continues to play from each mp3 player, resurrects live, accompanies us inside the consumer establishment, channels one's own feelings or, even more, supports pieces of universal literature so that they do not perish with the dusty, cornered books, and flow lively in the ear of those who ignore or are afraid to read. Because songs, let's admit it, should be treated at least like our present literature, always melodic literature, one of the few literary formats, perhaps, that will resist in the future. (paragraph 24) [own translation]

2.2. The didactic exploitation of songs

The didactic exploitation of songs, especially musical adaptations of literary texts, is increasingly recurrent in literature classes and textbooks, and some even focus directly on them, especially in the field of foreign language teaching, as is the case with the work of Millares (2010) called *Al son de los poetas. Lengua y literatura a través de la música*, which collects twelve poems set to music by 20th century poets such as José Hierro, León Felipe, Federico García Lorca, Miguel Hernández and Pablo Neruda.

Other interdisciplinary projects such as that of Chacón and Molina (2004) propose strategies for musicalizing literary texts. The work is based on texts by Rafael Alberti, Federico García Lorca, Juan Ramón Jiménez, Gloria Fuertes, José de Espronceda, Gustavo Adolfo Bécquer, to work on different musical systems, from tonality to pentatonic, modal and other more contemporary variants.

However, in literature classes we find far fewer examples of didactic exploitation of current songs. Gómez (2009) attributes this lack of didactic proposals based on current songs to the scant academic interest that these compositions have aroused in Spain not only from a literary or aesthetic point of view, but also from a sociological one. In this sense, he points out that the first example of a sociological study of pop music in Spanish is the article by Puig (2002), which focuses on the supposed banality of pop music and its consideration as a consumer subculture. This is very different from what happens in the Anglo-Saxon world, where Hodge (1999) devotes a chapter to the song as a new literary genre and analyzes its discourse on an equal footing with that of other traditional literary genres such as narrative, poetry and theater. The awarding of the 2016 Nobel Prize in Literature to Bob Dylan "for having created a new poetic expression within the great American tradition of song," beyond the controversy over its acceptance or the debate between those who have applauded and criticized this decision, confirms this.

Gómez vindicates the literary character of pop-rock songs and their connection with medieval and Golden Age poems for pedagogical purposes. To do so, he starts from a previous work (Gómez Capuz, 2004), focused on rhetorical devices and the relationship with specific periods and styles, and extends it to other literary aspects such as intertextuality, literary genres, metrics and literary topics.

Gómez (2009) thus proposes the introduction of pop-rock songs in the secondary school classroom with the aim that students identify literary topics in these songs, but also poetic genres, metrics, rhetorical resources or preceding literary models, i.e., their intertext. The work includes lyrics by groups that triumphed in Spain in the last decades of the 20th century, such as *Radio Futura*, *Barón Rojo*, *Siniestro total*, *Gabinete Caligari*, *Hombres G*, *Mecano*, *Joan Manuel Serrat*, *Duncan Dhu*, *Cómplices*, *Joaquín Sabina*; but also at the beginning of the 21st century, such as *Alejandro Sanz*, *Violadores del verso*, *Amaral*, *La oreja de Van Gogh* or *Álex Ubago* with the purpose -in the author's words- of demonstrating that some pop and rock music lyrics "they can have a certain literary quality and can be used in teaching practice as examples to illustrate the various aspects of the poetic function. [own translation]" (Gómez, 2009, paragraph 4).

For this purpose, the work identifies, almost as an inventory, the intertextual relationships between some songs of these groups and the literary contents present in the curriculum of the last years of ESO, following this order: lyrical subgenres, literary topics, metrics, semantic resources and *imitatio*, the latter referring to the more direct and voluntary intertext to which we have alluded before.

Other proposals are those of Vicente (2003 and 2010), the first of which reviews the influences of Renaissance poets and literary topics on pop songs, and the second vindicates the didactic potential of this musical genre. "The song, as a genre of fiction and cultural object of mass consumption not yet canonized, deserves a semiotic analysis that helps to reflect on its didactic possibilities. [own translation]" (2010, p. 16). In this last work, the author identifies some key elements of poetic language in songs. On the one hand, metaphor, as a model of semantic resource and poetic language; and on the other, metrics and rhythm, in this case as a model of the form of that language. Vicente (2010) gives as an example the *Estopa* song *Tu calorro*, composed by David Muñoz, in which he detects intertexts from the romanceros and poems by Garcilaso, Quevedo or Góngora, but also from prose works, such as *La Celestina* by Fernando de Rojas.

Thanks to this linkage, the author proposes to start from "reading intertext of our high school students, common contemplators of the scraps of artistic works that we usually offer them to improve their literary competence [own translation]" (p. 22). The songs of consumption, he concludes, allow students to enjoy their intertext and the literary contents they possess, as well as serving as a link with the works of more literary recognition: "the central and auratic canon plus the profane and the suburb [own translation]" (2010, p. 22).

One of the most interesting works in this line is that of Zamora (2000), who takes up the path opened by authors such as Bakhtin and Kristeva and vindicates the dialogical condition of literary texts, because of their "literary reminiscences, topics, quotes and a whole series of words and expressions [own translation]" (p. 22), but also because of the poetic and musical aesthetics they contain as a reflection of the period, poetic and musical current of the cultural community to which they belong.

The importance of the role that the song plays in the field of current culture, not only because it is a manifestation that acts in our lives, but also because through these songs literary patterns are transmitted, hummed and memorized by an audience, in times far removed from the world of literature. (Zamora, p. 303). [own translation]

This work reveals the intertextual flow coming from the literary tradition that flows into today's music, such as the themes and topics: *courtly love (amor cortés)*, *carpe diem*, *locus amoenus* and *neoplatonism* -many of which come from classical times and are consolidated in the Middle Ages and the Renaissance-; or the characterization of the prototypical characters, both male and female. As Zamora (2000) points out: "The cultural torrent is present in the song texts and the sung word is supported by distant subtexts, which gain renewed strength in the words of pop, rock and singer-songwriter songs. [own translation]" (p. 161).

In addition, the work analyzes the filiation of song with respect to music and poetry and gives as an example the constant presence of the "sung word" in the history of literature since ancient Greece, where "musical rhythm was closely related to poetic language [own translation]" (p. 231). Something that, as we have insisted before, also happens in Spanish literature:

Giving literary treatment to a musical theme is nothing new, because during our Middle Ages, troubadours, troubadours and minstrels created an art in which music and poetry were twinned, and some of them fully realized their musical talent, with an equally superior gift for poetry (p. 232). [own translation]

Equally interesting is the inventory of literary traits that Zamora (2000) identifies in pop, rock and singer-songwriter songs, beginning with verse and rhyme, and continuing with the organization of verse and rhetorical figures, with special interest in tropes such as metaphor and personification. Finally, the work exemplifies this dialogue in pairs of modern songs by Joaquín Sabina, *Radio Futura* and *Siniestro Total*, and literary works by classic authors such as Miguel de Cervantes, Luis de Góngora or Quevedo.

2.3. *Literary topoi as a bridge between songs and literature*

A literary *topos* is, as stated in the Dictionary of the Spanish Language, “a commonplace that ancient rhetoric turned into formulas or fixed clichés and admitted into formal or conceptual schemes that writers frequently used [own translation]”. Therefore, *clichés* have been in a constant loop throughout history and nothing else could be expected today, jumping from painting, sculpture and, above all, literature - specifically from writing, which was the traditional medium of reproduction, storage and reception in the case of literature - to the various analog and digital media that have been incorporated.

In order to analyze the recurrence of some classical literary topics in the music of recent years, we first chose some songs and musical groups among the musical preferences expressed by the students and traced the main literary topics present in these works. Thus, the catchwords collected were *tempus fugit*, *ubi sunt*, *vanitas vanitatis*, *contemptu mundi*, *carpe diem*, *collige virgo rosas*, *domina angelicata*, *descriptio puellae*, *beatus ille*, *secretum iter* and *amor post mortem*. Below we analyze in a more concrete way the appearance of these literary topics in these songs, relating them to other classical works commonly used in the subject of Spanish Language and Literature.

Let's review some of these connections between songs and classical texts throughout the 15 units that make up the didactic proposal of education through songs:

The song *Busco una mujer* (*I'm looking for a wife*), by Carlos Ponce, served to introduce *El libro de buen amor* (*The book of good love*), by Juan Ruiz, Arcipreste de Hita, through the *topoi* of the canon of beauty and the objectification of women, which are present both in current music and in traditional literature. The didactic proposal approaches these motifs from a critical perspective, placing each work in its temporal and social context, but also observing other catchwords shared by both texts, such as the *descriptio puellae*.

The literary topics related to death allowed us to connect Nach to Jorge Manrique. The rapper Nach brings us in *Mi propio cielo* (*My own heaven*) a current perspective on the theory of the three lives presented in the renowned work *Coplas a la muerte de su padre* (*Songs on the death of his father*). The earthly life, the life of fame and eternal life acquire a new meaning from a pagan conception.

This allowed us to review catchwords such as *tempus fugit, ubi sunt, vanitas vanitatis* or *contemptu mundi*, which characterize the medieval work.

The music video of the song *Puerto presente (Present port)*, by Macaco and Fito, introduces us to the passage of time, which has so concerned human beings, in an intertextual and multidisciplinary way, since there are aesthetic references to the painting of Dalí, before entering the well-known *Sonnet XXIII* by Garcilaso. We rescue from the song the catchwords *carpe diem* and *collige virgo rosas*, as an invitation not to forget that we live in the present (extract in Annex A).

Nihilism and the search for oneself are the main theme of the song *Nada (Nothing)*, by Canto del Loco, and *Oda a la vida retirada (Ode to retired life)*, by Fray Luis de León. Both works propose this inner search as an alternative to the intense noise generated by society that prevents us from realizing the value of all the things around us. A feeling that persists over the centuries. In this way we facilitate the understanding of resources and the updating of literary topics that seem so far away as *beatus ille, vanitas vanitatis, secretum iter* or *vivere secum*.

The carnal love is present in the theme of *Escápate conmigo (Get away with me)*, by Wisin and Ozuna, allowed us to ask the student to analyze in a critical way the reggaeton genre, one of the most followed nowadays by young people but also one of the most questioned; linking it with the erotic sense that already had the mystical poetry. In this way we review love topics, the sexual attraction, the amorous escape or the secret; which also appear in a symbolic way in *Noche oscura del alma* (Spanish poem called *Dark night of the soul*).

The topic of love post mortem, that is, love as an uncontrollable force that reaches beyond death, links the song *Nunca te olvidaré (I will never forget you)*, by Enrique Iglesias, with the classic sonnet *Más allá de la muerte (Beyond death)*, by Francisco de Quevedo. This idea of love as a universal theme that shows multiple faces, which is a central idea of both baroque conceptualism and pop music, allows us to analyze comparatively other literary topics related to love, such as *religio amoris, ignis amoris* or *furor amors*.

The blues *Azul sabina*, performed by Juanes and Joaquín Sabina, presents a series of original images, most of them related to the passage of time and the description of beauty, which allow us to approach the sonnet *Mientras por competir con tu belleza (While competing with your beauty)* from a modern approach. In this way, we saw the adaptation of literary topics such as *tempus fugit, carpe diem* or *descriptio puellae*, connecting them with classic authors such as Luis de Góngora and his famous sonnet.

The song *Dame tu amor (Give me your love)* by Alejandro Sanz describes the contradictions of love and the positive and negative symptoms it provokes in a way that surprisingly coincides with the description of love by Lope de Vega in his *Sonnet CXXVI*. From the hand of both authors, we update other literary topics related to love, such as *amor mixtus* or *signum amoris*.

The feminist song *Ella (She)*, by Bebe, helped us to analyze the evolution of gender roles from the present time to the present day, as well as other related issues such as abuse, discrimination, honor

and rebellion present in *Fuenteovejuna* to analyze with historical perspective the role of Laurencia in the work of Lope de Vega.

2.4. Antecedent research

During the 2013/14 academic year, it took place a mixed study (Cristóbal, 2017) that combined quantitative and qualitative techniques for data collection (Creswell, 2009; Hernández et al., 2010). It followed a model of pretest-posttest nonequivalent-groups design, a quasi-experiment was performed with 27 polish students from the José Martí Lyceum of Warsaw (Poland), aged between 17 and 18 years. Other qualitative tests, such as checklists, anecdotal records, rating questionnaires, and open questions were developed in parallel. This quasi-experiment allowed us to compare the impact of the alternative didactic proposal on students' literary competence and motivation with that of a conventional didactic proposal.

Triangulation of all the collected results revealed that the song-based didactic proposal improved the students' literary competence and motivation towards Spanish literature. Students in the experimental group improved their mean literary results 15.4% more than did students in the control group, while their demotivation was reduced by 16.7%, and their intrinsic motivation increased 21.5% more than that of the control group, revealing a relationship between the follow-up of the didactic proposal and the results in literary competence and motivation.

Furthermore, it was subsequently adapted for interactive use in a Spanish context within an innovation project of the University of Zaragoza (Spain) in the 2017/18 academic year (Cristóbal et al., 2019). This allowed its application during the following year at IES Ramón Pignatelli following a new action research cycle (Latorre, 2007), that has been the object of analysis of this article and that we will develop later. Although most of the connections between songs and literary works were maintained, some works were added to respond to the musical tastes of the students, including the regaeton genre and some more current pop songs.

3. Teaching Method

The methodology, called song-based literary education, consists of teaching literary content (meter, rhyme, themes, literary topics, vocabulary, and literary devices) through intertextual contents and the emotional dimension of music as a cognitive and emotional bridge to the literary classics in the syllabus. This theoretical perspective overcomes the historicist and textual approach of the conventional teaching of literature, which, as various relevant authors have pointed out, provoke boredom, anxiety, incomprehension, and distancing from literature in many students.

Song-based literary education is supported by a solid pedagogical current, constructivism, which proposes grounding the learning process on prior knowledge. This proposal came from the theory of meaningful learning and advanced organizers or cognitive bridges of David Ausubel (2002), which defines it as a reasonable and sensitive material that relates the student's prior knowledge with the new information.

The proposal is also based on the principles of literary education which connects literary works with other artistic expressions through the reader's intertext. Moreover, other current theories of emotio-

nal and creative education to bring the academic subjects closer to the students' inner world. So, we use the songs as advanced organizers or cognitive bridges of the literary contents.

Below we briefly describe the interdisciplinary intervention model on literature and music to facilitate its application for all teachers, even for anyone interested in Spanish music and literature who wants to develop it independently through the link (ocw.unizar.es). In each of the units we develop three phases:

- 1) Listening to the songs and, where appropriate, viewing the video clip and introducing the contents talking about the songs following the 'tell me' approach (Chambers, 2007) with questions about the first impressions and tastes of the students: What is the What do you like the most and the least about the song? What has surprised you? Or what connections do you find with other songs, literary works or your daily life?" Next, questions are posed to the student so that he can identify the themes and topics that he deals with in the songs.
- 2) Connection of the contents present in the song with its cultural referents so that the student can identify them in a more intertextual and significant way, reinterpret them and recreate their symbology, as well as their linguistic and cultural referents, in addition to relating them to those same referents in the classic works.
- 3) Deepening in those aspects that we consider most interesting through techniques of literary analysis and contextualization in relation to its author, current and literary period, although without forgetting the opening song either. In this way, we delve into the literary contents in a meaningful and authentic way for the student, to which we add the exploitation of the video clip through film and transmedia analysis techniques.

4. Research method

This research was developed during the 2018/19 academic year following a mainly quantitative methodology, although reinforced by participant observation in which the teacher had a teaching and researcher role at the same time.

This research is a second cycle of the study carried out at the José Martí Lyceum of Warsaw during the 2013/14 academic year adapted to the Spanish context, following what Latorre (2007) calls educational action research.

Educational action research has a cyclical nature, since both research and action must complement each other through different phases: planning, acting, observing and reflecting. This procedure is essential to improve educational practice. During this process, a flexible action plan is made with the objective of improving the educational practice that is being used, the plan is implemented, the actions are observed to collect information, and, finally, the registered action is evaluated.

4.1. Participants

The didactic proposal was fully administered to a total of 24 students, aged between 14 and 15 years, of the 3rd ESO course of the subject of Spanish Language and Literature at IES Ramón Pignatelli in Zaragoza. In addition, some units were also taught with the groups of 2nd ESO and 4th ESO, so that the proposal reached a total of 71 students from four groups of different levels of the subject of Spanish Language and Literature of the IES Ramón Pignatelli in Zaragoza (Spain).

4.2. Materials and tools

The main materials used to collect data for the research were a questionnaire, a checklist and anecdotal records. The questionnaire, which is included below, was built to assess the degree of adequacy of the didactic proposal based on songs to literary education, which was the main theoretical approach that guided the research. To do this, we started from several proposals exposed throughout the work: the theory of significant learning (Ausubel, 2002) and significant critical learning (Moreira, 2005); the reader's intertext (Mendoza, 2006 and 2011), the emotional dimension of literature (Sanjuán, 2014), literary education (González and Caro, 2009) and the use of songs to teach literature (Zamora, 2000; and Gómez, 2009, Vicente-Yagüe, 2013).

To interpret the results, we conceptualize them in this case as shown below:

- comprehension and interpretation of songs
- reflection on the ideas and situations of the songs
- comparison of ideas and contrast of ideas
- detection of other points of view on known topics
- personal opinion about ideas and situations
- creative thinking and doubt solving
- critical sense and confidence.
- identification of known topics and content
- intertext activation to remember contents
- relationship of contents between different works
- connection of the intertext between different disciplines and platforms
- understanding and appreciation of the multimedia material used

Secondarily, data was also obtained through systematic observation carried out in an "intentional, planned and structured, objective and registered way so that the information obtained is verifiable and has guarantees of scientificity [own translation]" (Martínez, 2007, p. 63). In our case, this consisted of collecting information from the students during the administration of the corresponding didactic proposal in order to examine it, interpret it and obtain conclusions about the instructional process. This focused on collecting evidence of the behavior and external behaviors of the students to analyze them later along with the questionnaire.

In this way, we recorded and compared some behaviors related to the interaction of the students, the questions and statements made, their participation in the activities, the time they maintained

concentration, the use of information and communication technologies used, the relevant information observed or the teaching and learning difficulties detected, among other data.

All these behaviors are external and directly observable by any person or observer who at that moment had to collect the information, which means that observation can count on the characteristic of objectivity to a greater extent than other techniques. (Martínez, 2007, p. 65)

These observable external behaviors were recorded through the process that this author calls operationalization, which in our case was developed using a checklist, in which the frequency of this type of behavior in each of these groups was measured and compared. The observation units that were chosen were:

- Individual critical reasoning
- Critical debate between two or more people
- Active participation of the group in a task
- Positive reaction to a task

Likewise, anecdotal records were designed as a complementary instrument to the checklist that allowed us to record those behaviors observed during the classes that, being relevant to the subject investigated, we did not include in the checklist. This information was collected through a description that was as brief and precise as possible of the manifestations observed, as indicated by Martínez (2007, p. 68).

4.3. Procedure

The checklist and the anecdotal records were used throughout the application of the didactic proposal during the 2018/19 academic year. The data entry mechanism was simplified to be compatible with the normal development of the class. All of these were analyzed later. In the case of the anecdotal records, an open instrument was developed in which only the anecdotes directly related to the didactics proposal and the main element of these, that is, the use of songs, were recorded briefly, without interrupting the normal rhythm of the class.

At the end of the application, the questionnaire was administered to the participating students to check the degree of agreement of the student with the statements presented using a Likert scale between 1 and 7, where 1 is "I totally disagree", 4 "I somewhat agree" and 7 "I totally agree".

Finally, the results of the questionnaire were contrasted with the data obtained through the checklist and the anecdotal records to check if they were consistent with each other.

5. Results

5.1. Likert results

The students who were submitted to the literary education proposal based on songs rated the methodology followed positively, above 5 (71,4%) out of 7 on a Likert scale. The question that received the most agreement, with 6.4 (91,4%) out of 7, was that they found the proposal more attractive than the reading of classic texts by presenting multimedia material, followed by 6.2 (88,6%) that the proposal allows them to connect artistic works that use different dissemination platforms. Next, with 6

(85%) out of 7, they valued that the aspects, themes and ideas worked on in the songs allowed them to relate them in an authentic way to the classical texts they analyzed afterwards. In fourth place, with 5.8 (82.8%) out of 7, they emphasized that the work with the songs helped them to draw conclusions, personal opinions and hypotheses about the situations seen.

5.2. Results of the checklist and anecdotal records

These data were triangulated with the results of the anecdotal records and the checklist that allowed us to verify that, indeed, the students felt especially attracted by the multimedia material with which the didactic proposal was presented, and that it favored the students making connections between different disciplines, content and platforms. The students especially valued positively the use of a multimedia and interactive proposal, in which, in addition to being able to see music clips, they could complete the activities in an interactive way (Annex A). Likewise, during the administration of the proposal we found numerous samples of reflection, debate, critical reasoning and personal points of view.

6. Discussion and conclusions

From the proposal to introduce classical literary works through the literary *topoi* present in current songs we can conclude that these are a significant intertext for students, because they have not acquired them by studying them in the classroom but from their idle exposure to music in different ways (cell phone, mp3 player, computer or karaoke) and in different places such as at home, the mall or a music club, among other public places.

As the quantitative and qualitative results show, students especially value the presentation of content through different genres, disciplines, and platforms. These results are consistent with other previous studies that had already focused on interdisciplinarity (Zamora, 2000, Gómez, 2009, Vicente-Yagüe, 2012 and 2014, Cristóbal et al., 2017). However, the multimedia and interactive nature of this proposal, which has been the most valued by the students, is not only novel, but also allows it to be connected with some technologies to which the student is exposed in their daily life.

Sanjuán (2011) points out that "the formation of a reader covers different areas such as the family, the social and the school [own translation]" (p. 86) and insists on the need to establish deep emotional links between the text and the reader (through ethical and social values, human situations, behavioral patterns, conflicts, close situations, etc.) that allow transforming the teaching of literature into a literary education, so that it contributes to the discovery of the reading experience and stimulates reading inside and outside the classroom (Sanjuán, 2014).

Mendoza (1993, 2008) considers necessary to seek more motivating approaches based on the intertextuality and interdisciplinarity of the student as a literary receiver. And that is precisely what we intend to achieve by introducing literary topics through songs that are part of the reader's intertext: to link those contents in a more meaningful way -both cognitively and emotionally- with the literary works of study. Thus, and following Mendoza, the use of the literary topics as a intertext allowed us to connect knowledge and concepts of different types, to develop favorable attitudes towards the literary fact in a generalized manner and, finally, to adopt criteria to evaluate diverse literary produc-

tions, according to the contiguity of relationships they maintain and according to the perspective from which they are perceived. As we have seen, the proposal takes advantage of the student's reading intertext to connect his or her previous knowledge with the new knowledge required to interpret the literary work.

According to Ausubel, this would therefore be learning by reception and propositional learning, since the student relates complex ideas as the literary topics more than simple words or concepts. For meaningful learning to take place, according to Ausubel, new content must be related to previous content in a substantial way -that is, relevant and not literal- and not arbitrary -in the sense that it is not capricious- so that the student is able to conceptualize and organize it according to his or her cognitive structure. And as Sanjuán (2011) points out, it is also necessary to consider, especially in the case of literature, "not only the cognitive processes, but also all the emotional processes involved in that exchange or transaction that occurs between a given text and an individual reader [own translation]" (p. 93).

The differential element of the proposal is that the intertextual subsumers in which we anchored the new information were not academic content that the student had to learn beforehand, but knowledge from his or her sociocultural context, so it was expected that they would have a higher degree of stability and emotional rooting in the student's cognitive structure.

In this way, the literary topics present in the songs served as previous organizers or cognitive bridges to activate the intertextual subsumers present in the student's cognitive structure and connect them, in a non-literal and non-arbitrary way, with the contents of the curriculum that appeared in the literary texts of the curriculum. In this way, the students recognized the catchwords that appeared in these songs that he followed and listened to because this allowed him to interpret them and discover the stories they told and moved him to later apply them in the literary works. Music enjoys excellent health in society, especially among young people, which gives it great educational potential, especially for teaching literature, of which the songs are largely composed.

This second cycle of research that we present in this article was limited by various circumstances. In the first place, unlike the first cycle, there was no contrast between the control groups and the experimental group, since the teacher only gave the complete proposal in a single group of 3rd ESO students. Nor was it possible to carry out a previous pilot, since this was the first year as a teacher in this educational center. In addition, the sample was limited by the teaching groups of this teacher and by the contents of the curriculum of each course, being completely coincident only in one of the levels, the 3rd year of ESO. Although the sample was also expanded to other courses, it was done partially. However, the results were consistent with those obtained in the first research cycle and with previous investigations, which opens the door to a very prosperous line of research and teaching, as can be seen in some studies carried out later that delve into this intertextual methodology between the music and literature (Lleida, 2021).

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Annex A. Extract of the didactic unit 5


Educación literaria basada en canciones

- Presentación
- + Unidad 1. El motivo del destierro. Del rock alternativo al Cantar del Cid
- + Unidad 2. La descripción de Granada. De Rosa López al romance de Abenámbar
- + Unidad 3. La búsqueda del buen amor. De Carlos Ponce al Arcipreste de Hita
- + Unidad 4. La vida y la muerte. De Nach a Jorge Manrique
- Unidad 5. El 'tempus fugit'. De Macaco y Fito a Garcilaso de la Vega
 - 1. Introducción de contenidos a partir de la canción**
 - 2. Conexión de la canción y el texto literario
 - 3. Profundización y contextualización
- + Unidad 6. El 'beatus ille'. Del Canto del Loco a Fray Luis de León
- + Unidad 7. El lamento vital. Del Kanka a Santa Teresa de Jesús
- + Unidad 8. El amor carnal. Del reggaeton a la poesía mística
- + Unidad 9. Los vicios humanos. De 'No sopor, no sopor' de Sabina a la picaresca
- + Unidad 10. El amor eterno. De Enrique Iglesias a Francisco de Quevedo
- + Unidad 11. El Carpe Diem. De Juanes a Luis de Góngora
- + Unidad 12. La descripción del amor. De Alejandro Sanz a Lope de Vega
- + Unidad 13. La violencia de género. De 'Ella', de Bebe, a 'Fuenteovejunta', de Lope
- + Unidad 14. La vida como sueño. De 'Soñaré', de la Oreja de Van Gogh, a Calderón
- + Unidad 15. El despecho y la discriminación. De Rozalén a Sor Juana Inés de la Cruz

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1. Introducción de contenidos a partir de la canción

**"PUERTO PRESENTE" ('PUERTO PRESENTE'),
MACACO Y FITO, REGGAE Y RUMBA, 2009**



[Cuenta oficial de youtube / MacacoOficial. Puerto presente, Macaco](#)

2. Ahora busca y explica un ejemplo de los siguientes tópicos literarios.

1. En tanto que de rosa y azucena
2. se muestra la color en vuestro gesto,
3. y que vuestro mirar ardiente, honesto,
4. con clara luz la tempestad serena;

5. y en tanto el cabello que en la vena
6. del oro se escogió, con vuelo presto
7. por el hermoso cuello blanco, enhiesto,
8. el viento mueve, esparce y desordena;

9. coged de vuestra alegre primavera
10. el dulce fruto antes de que el tiempo airado
11. cubra de nieve la hermosa cumbre.

12. Marchitará la rosa el viento helado,
13. todo lo mudará la edad ligera
14. por no hacer mudanza en su costumbre.

-Tempus fugit:

Solución


-Carpe Diem y Collige, virgo, rosas:

Solución


-Descriptio puellae:

Solución

6. Las flores tienen un gran simbolismo en nuestra sociedad desde hace siglos, como sucede con la 'rosa' y la 'azucena'. ¿Con qué flor crees que se relacionan estos conceptos?



INTEF. Rosa (CC BY-NC-SA)



INTEF/J.E.Meifrén. Azucena o lirio (CC BY-NC-SA)

Pasión: castidad: amor ardiente: honestidad: juventud: belleza: orgullo: frialdad:

vida: muerte:

Comprobar