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SCOTTISH CULTURE IN THE EFL CLASSROOM: A DIDACTIC PROPOSAL

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ABSTRACT

Culture plays a significant role in our daily lives. Consequently, this should be worked at schools, more specifically in the EFL classroom since language and culture are closely interrelated. With this in mind, this Master's Thesis presents a didactic proposal that aims to introduce Scottish culture in schools. The proposal covers various aspects of Scottish culture: stereotypes, language, history, emblematic places of the capital, food, and festivities. Thanks to this, students will gain a deeper understanding and appreciation of Scottish culture while learning English. This will lead to a final task that consists of a recreation of the Burns Night festivity in which students will have to present a poem or story that deals with the Scottish culture they have learnt in the sessions.

Keywords: culture, EFL teaching, Scottish culture, Compulsory Secondary Education (ESO), intercultural communicative competence (ICC), communicative approach, task-based approach.

RESUMEN

La cultura desempeña un papel importante en nuestra vida cotidiana. Por ello, es necesario trabajarla en la escuela, y más concretamente en el aula de inglés como lengua extranjera (ILE), ya que lengua y cultura están estrechamente interrelacionadas. Teniendo esto en cuenta, este Trabajo de Fin de Máster presenta una propuesta didáctica que pretende introducir la cultura escocesa en los institutos. Esta abarca diversos aspectos de la cultura escocesa: estereotipos, lengua, historia, lugares emblemáticos de la capital, comida y festividades. Gracias a ello, los alumnos conocerán y apreciarán mejor la cultura escocesa mientras aprenden inglés. Todo ello conducirá a una tarea final que consistirá en una recreación de la festividad de la Noche de Burns en la que los alumnos tendrán que presentar un poema o relato que trate sobre la cultura escocesa que han aprendido en las sesiones.

Palabras clave: cultura, enseñanza de inglés como lengua extranjera (ILE), cultura escocesa, Educación Secundaria Obligatoria (ESO), competencia comunicativa intercultural , enfoque comunicativo, enfoque por tareas.

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1. INTRODUCTION

Nowadays, people are travelling more than ever. Apart from many other reasons, this is partly thanks to advances in technology and transportation, but also because of the increasing curiosity of exploring new places and customs. During these journeys, people not only have the opportunity to visit different cities and their landmarks, but also immerse in their gastronomy or interact with locals who often speak different languages. This involves exposure to different traditions, ways of life, and even linguistic variations; in other words, different cultures. Furthermore, when talking about culture, language should also be commented on. Culture is connected to language since it explains, among other things, why accents and lexical and grammatical differences vary from place to place, or how to greet or address others. Thus, it is not strange to think that, when learning a foreign language, culture must also be borne in mind or that culture must be taught equally likewise and together with the foreign language. This leads to the conclusion that culture should be worked on at schools and more specifically when dealing with languages.

Considering the importance of learning and teaching culture, this Master's Thesis seeks to introduce culture in the EFL (English as a foreign language) classroom. For this purpose, a didactic proposal about culture has been created. This didactic proposal, which aims to be implemented at schools, is designed to make students reflect on cultures that differ from their own and, in consequence, understand each other's traditions, linguistic variations and to break down stereotypes. The focus of this dissertation is to introduce Scottish culture in the EFL classroom and in order to achieve that, an overview of some of its cultural aspects (stereotypes, language, history, emblematic places of the capital, food, and festivities) is worked on. It must be said that the didactic proposal presented in this paper is targeted to students of Castilla y León, more specifically to 3rd year of Compulsory Secondary Education (ESO), but it can be modified to implement it to other courses and autonomous communities. This is because it is intended that with this didactic unit the teaching of culture in the EFL classroom is promoted.

1.1. Aims of the dissertation

As previously stated, in this Master's Thesis a didactic proposal that aims to introduce Scottish culture in the EFL (English as a foreign language) classroom is presented. Consequently, there are three main objectives in this dissertation: (1) to explore the relevance of culture in foreign language teaching, (2) to examine the ways by which culture —more

specifically Scottish culture— can be introduced in schools to make students aware of the importance of learning culture and reflecting upon different ones; and as a result, (3) design a didactic proposal to introduce Scottish culture in an EFL classroom. For these purposes, and in order to illustrate the proposal, it is explained how to approach culture in the classroom as well as the curriculum and legal framework on which the proposal is based.

1.2. Justification

Currently, knowing at least one foreign language is crucial. Languages allow people to communicate with others and explore new experiences that would be more difficult to live without knowledge of a L2 (second language) language. This explains why learning a foreign language, especially English as it is the *lingua franca* (a concept explained in more detail in 2.2.1.), has been encouraged and promoted in schools. However, many times people do not feel motivated to learn a new language. This is usually due to the fact that they do not see the practical usefulness of it or because the contents are limited to learning grammar and vocabulary by heart. Therefore, this didactic proposal aims to work on the English language in a real context and in an entertaining and playful way while learning in the process. What is more, culture is the main focus of this didactic proposal. Culture is essential when learning a language, since it not only enriches people and allows them to communicate and learn from others, but also promotes respect, reflection and critical thinking. Moreover, culture is closely related to language, since one needs the other for effective teaching. Thus, with this in mind, this Master's Thesis aims to teach English language to students to help them communicate globally and foster their understanding of different cultures, in addition to the fact that teaching culture is necessary to teach English effectively.

This dissertation is motivated by both academic and personal reasons. On the one hand, from an academic perspective and as commented above, English is essential to be learnt as it favours communication but also because currently it is almost compulsory to master the language to get a job and even to get into university. Additionally, learning about different cultures is crucial, and it is better to introduce such learning at an early age. This is because the earlier one starts learning about different cultures, the more cultures and in greater depth one will learn. Furthermore, by learning about different cultures, students are able to explore and appreciate new ones and thus, ideas, and to compare and reflect on differences among people. For that, as schools are where teaching and learning takes place directly, culture must be introduced in them. On the other hand, on a personal level, it must

be said that I wanted to work in a culture that students are less familiar with. Very often, the focus when teaching culture in the EFL classroom is on the United Kingdom or the United States of America, neglecting other English-speaking countries. Consequently, I aimed to introduce a culture that was not commonly taught in classrooms. Among the wide range of options, my choice was in Scotland; nevertheless, that was not arbitrary but a deliberate selection. Firstly, I chose to work with Scotland due to the fact that I had the opportunity to spend a whole year in that country thanks to my Erasmus K103 program, more specifically in Edinburgh. That year I had the privilege of immersing myself in the country's culture and getting to know its people; and that resulted in me falling in love with this English-speaking country. It saddened me to realize that Scotland was often overlooked in the EFL classroom and barely associated with English language learning. Thus, I wanted to convey to students my admiration for Scotland and increase their knowledge about the country and, if possible, ultimately encourage them to increase their interest in visiting it. Apart from this reason, I found it very important to learn about Scottish culture since it uses words that are not taught in schools but are used all throughout Scotland. Without being familiar with these linguistic variations, understanding Scottish people's speech can become challenging and frustrating. Therefore, my objective is to help students understand and know these words in order for them to communicate effectively with Scottish individuals. In summary, this dissertation tries to make students recognize the value of cultural education while learning the English language. It also aims to broaden students' horizons by exposing them to Scotland and its culture. As a result, students would be able to improve their knowledge about a different English-speaking country while learning the English language.

Lastly, it is also noteworthy to say that there is an intention of putting this didactic proposal into practice in my near future. That is because, apart from being crucial for teaching culture in schools, I believe that dealing with real life and entertaining topics enhances students' motivation and active participation in learning a new language, in this instance English. Therefore, my aim is to combine my knowledge about Scottish culture with my aspirations of becoming a teacher; therefore, to produce a valuable and efficient learning experience in which the focus is placed on Scotland.

2. THEORETICAL FRAMEWORK

As previously mentioned, this Master's Thesis presents a didactic proposal whose main objective is to introduce Scottish culture in the English as a foreign language (EFL) classroom. The reason that supports this is that many times not only culture is left apart, but also, exclusively the cultural background of the United States of America and the United Kingdom is contemplated. Thus, there is no room for other Anglophone cultures that are important too. Nevertheless, before focusing on the didactic proposal and in order to understand its content, it is necessary to address some basic information about the teaching of culture in the EFL classroom as well as about Scotland itself.

2.1. Culture in the English as a Foreign Language Classroom

It is widely known that learning about culture is essential to understand a society and its language. That is, through culture, people can not only understand different societies and ways of life, but also respect others and learn from them. What is more, as for language itself, it helps comprehend why different societies that share the same language use different grammar, vocabulary or accent. These, among many other ideas, support that culture is an important aspect that should be dealt with and taught at schools. Numerous scholars have pointed out the usefulness and necessity of learning culture in the EFL classrooms since they affirm that learning about culture is an "instructional objective equally as important as communication" (Moore, 2006, p.4 as cited in Dema & Moeller, 2012). However, it was not until the 1970s that it was recognised and began to play a major role in language courses. This is because never before linguists and cultural anthropologists highlighted that language and culture were interconnected and could not be separated (Kitao, 1991). As a result, culture began to be taught and being considered relevant in the EFL classrooms from then on.

There are many reasons that advocate for the necessity of teaching culture at the EFL classroom. Added to what Kitao mentioned, Purba (2011) also declares that language and culture are inseparable entities because each language reflects the cultural values of its society. Moreover, she states that linguistic competence alone is not enough when speaking a language. Important cultural aspects such as greetings, behaviours, intonation, agreements, etc. should be considered in order to communicate correctly. Thus, language learning is a cultural learning. As we can see, in addition to many more reasons, culture is very important in order not only to master a language, but also to understand some linguistic aspects that should be considered when speaking a non-native language. Another reason that supports this

claim is that culture helps people to understand not only the language and its behaviour, but also its history and traditions. This is helpful both when traveling to a country where that language is spoken and when communicating with the other native or non-native speakers, as it helps to understand why they act the way they do. Nonetheless, despite this, culture is barely worked on in classrooms. This is many times due to the fact that teachers have to stick to the curriculum and because of the spare time they have in their lessons. Likewise, it is worth mentioning that many times it is not introduced effectively. This is because, as I will comment further in 2.1.2., it is not adequately integrated with the contents, but is studied as something independent (Dema & Moeller, 2012). Due to all this, in this section of the paper, I will argue about what culture is and how culture is approached in the EFL classroom.

2.1.1. What is culture?

The word *culture* is a commonly used term whose exact meaning seems ambiguous or elusive. This may be due to the fact that society is constantly evolving and developing and so do many things such as culture and its meaning. Another reason for this is that culture involves many elements, such as traditions and history, but also literature, art, food, and a never-ending list of them. Hence, it is very difficult to give a concrete definition of culture that comprises everything it concerns. However, in this section I will try to include as many interpretations as I can in order to illustrate the full sense of the term.

When we think about culture, one of the first things that may come to our minds is history and consequently heritage. The universal specialized agency that deals with heritage and with a global mandate on culture is UNESCO (the United Nations Educational, Scientific and Cultural Organization). This institution, among other things, fights for the continued existence of the heritage and its maintenance and education in order to preserve it for our future generations. UNESCO has provided a definition of culture that is "the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, that encompasses, not only art and literature, but lifestyles, ways of living together, value systems, traditions, and beliefs" (UNESCO, 2001, p.3). As we can see, this definition encompasses the material and immaterial forms of society. Notwithstanding, this definition may not be completely convenient as it lacks other important aspects. If we search the same term in the *Oxford English Dictionary* (henceforth OED), there are several entries that try to summarize the concept. OED defines culture as a "cultivation or development of the mind, faculties, manners, etc.; improvement by education and training", and as a "[r]efinement of mind, taste,

and manners; artistic and intellectual development". With these two meanings we infer that culture has to do with the improvement and development of our knowledge and behaviours. It also includes another definition that agrees more with what this thesis is concerned with. This is "[t]he distinctive ideas, customs, social behaviour, products, or way of life of a particular nation, society, people or period (...) a society or group characterized by such customs, etc.". This definition is disaggregated in other entries that talk about a way of life or social environment that characterises a specified quality or thing, and of philosophy, practices, and attitudes held by an institution or other organisations (OED, n.d.). As we can see, even though there is no single definition that covers all that this term involves, now we have an idea of what this word comprises. Nonetheless, throughout this paper, we will consider culture as understood by UNESCO and the last definition by OED, as the purpose of the didactic proposal is to teach the English language focusing on a society where this language is spoken, more specifically, the Scottish society.

In this same sense, it should be mentioned that culture can be separated into two different classifications: *Culture* with capital C (highbrow culture) and *culture* in lower case (lowbrow culture). Lowbrow *culture* refers to customs, habits and folklore, as well as beliefs and ways of life; whereas, in contrast, *Culture* with capital C implies historical and geographical information of a social community about its literature, arts and similar aspects (Brdarić, 2016), which may include other elements such as cinema, music, television, or social media. The last elements are relatively new and have appeared because of evolution and digitalization. Hence, this explains why some scholars have not yet labelled them in any category. But going back to the classification of culture, despite having clearly distinguished these two categories, they both need to be taught equally as one complements the other. This is due to the fact that *Culture* focuses on providing the students with knowledge about events and lists writers, artists, or cities, and consequently, learners would know about these but miss other important aspects. On the contrary, *culture* connects the target culture with the learners' and, in consequence, encourages cross-cultural reflection. For ages, the type of culture that has been worked on the most in the EFL classroom is *Culture*. Nevertheless, as stated by Brdarić (2016), teachers should also approach the teaching of *culture* because it provides a deeper understanding of different ways of living and thinking, and this is the key to cross-cultural awareness (Brdarić, 2016).

2.1.2. Teaching culture in the EFL classroom: The curriculum

In Spain, the contents to be taught in the classrooms are enacted by the national government, more specifically, by the *Ministerio de Educación y Formación Profesional* (the Ministry of Education and Vocational Training). Currently, education in Spain follows the LOMLOE law (*Ley Orgánica 3/2020, de 29 de diciembre, por la que se modifica la Ley Orgánica 2/2006, de 3 de mayo, de Educación*), which provides the general guidelines on how teaching is organized. This law amends the LOE (*Ley Orgánica 2/2006, de 3 de mayo, de Educación*) and revokes the LOMCE (*Ley Orgánica 8/2013, de 9 de diciembre, para la mejora de la calidad educativa*), which was also an amendment to LOE, and Spain as a whole follows it. Among the modifications introduced by this new legislation, we find the term "learning situations", which refers to situations and activities based on the specific and key competences. Additionally, in this legislation, eight key competences instead of the seven that were in the previous law are included. As a result, LOMLOE has added the plurilingual competence (the use of several languages to appropriately and effectively learn and communicate). However, in relation to culture, LOMLOE does not specifically have a section dealing with culture, but it does include some competences that indirectly explore it. In this part of the essay I will comment on the law and the curriculum derived from it that deal with culture.

First of all, it must be said that after LOMLOE, two official documents have been issued: *REAL DECRETO 217/2022, de 29 de marzo, por el que se establece la ordenación y las enseñanzas mínimas de la Educación Secundaria Obligatoria*, and *REAL DECRETO 243/2022, de 5 de abril, por el que se establecen la ordenación y las enseñanzas mínimas del Bachillerato*. Each of them specifically indicates the instructions to consider when teaching in Compulsory Secondary Education (ESO) and in Bachillerato, respectively. Moreover, as Spain is divided into autonomous communities, each community publishes its own documents (always following the national ones). In consequence, each autonomous community has its own official documents on education and specifies curricular elements in each subject. As my didactic proposal is addressed to Castilla y León, in this sense, there are two documents that have been approved by this region: *DECRETO 39/2022, de 29 de septiembre, por el que se establece la ordenación y el currículo de la educación secundaria obligatoria en la Comunidad de Castilla y León* (which enacts the organization and curriculum of ESO in the community); and *DECRETO 40/2022, de 29 de septiembre, por el que se establece la ordenación y el currículo del bachillerato en la Comunidad de Castilla y*

León (which promulgates the organization and curriculum of Bachillerato in Castilla y León). Therefore, in this community, schools must follow these documents (depending on whether they teach in ESO or Bachillerato).

In each of the documents issued by the autonomous communities, we find the curriculum which, according to LOMLOE, refers to the set of objectives, competences, contents, pedagogical methods and assessment criteria regulated under the current law. Continuing with the curriculum but delving into the purpose of the didactic proposal, which is the teaching of culture in the foreign language subject, there are some references to its importance. In DECRETO 39/2022, when it begins to depict the instructions for the foreign language, the first thing that is mentioned is not only the importance of learning a L2 (second language), but also how culture is acquired through language and how culture and sociocultural background are needed nowadays:

> [l]a sociedad actual está inmersa en un mundo globalizado donde el uso de las lenguas extranjeras facilita la comunicación entre individuos de diferentes países, facilitando un enriquecimiento sociocultural que conlleva una amplia visión del mundo cultural, científico y tecnológico. La comunicación en distintas lenguas es clave en el desarrollo de una cultura democrática en la realidad contemporánea cada vez más global, intercultural y plurilingüe en la que nos encontramos. Los procesos democráticos requieren del diálogo intercultural y, por lo tanto, la comunicación en más de una lengua evita que la educación y la formación se vean obstaculizadas por las fronteras, favorece la internacionalización y la movilidad, y permite el descubrimiento de otras culturas, ampliando las perspectivas del alumnado (pp. 49245-49246).

Furthermore, when it talks about the contributions of the subject, it affirms that learning a new language promotes the development of empathy and curiosity towards different social and cultural realities, added to the fact that it helps to develop the intercultural communicative competence by promoting respectful, tolerant and supportive interactions with speakers of different languages, and their customs and culture. As we can see, there are direct references to how culture enriches students both on a personal and social level as it encourages communication with others. Another aspect in which the importance of culture is highlighted is in the key competences. The ones that promote working with the culture are the plurilingual, the citizenship, and the cultural awareness and expression competences. The first one enhances the ability to use several languages to learn and communicate with others. In this sense, it also integrates the historical and intercultural dimensions to know, value and respect different linguistic and cultural diversities. The second competency discussed deals

with the ability to act as a responsible citizen in a society and encourages reflection and debate on ethical issues through the appreciation of linguistic, cultural and artistic diversity. It also points out the importance of respecting different cultures and beliefs and rejecting prejudices and stereotypes. The last one, the cultural awareness and expression competence, promotes the respect for different ways of thinking expressed and communicated across cultures, arts and other cultural manifestations that contribute directly to the intercultural enhancement. It also emphasizes the need to understand, develop and express not only one's own ideas, but also the sense of belonging to a society.

Finally, the curriculum also indicates several contents that need to be worked on in the classroom. These contents are divided into three categories: communication, multilingualism, and interculturality. The last focuses on the teaching of a L2 as a means not only of personal enrichment, but also of international communication with foreigners, of learning different sociocultural and sociolinguistic aspects (way of life, courtesy aspects, culture, customs, values, etc.), and of learning new information about the society and culture of the L2. As we can see, the curriculum is aware of the importance of grappling with culture to become truly competent in the L2 and to respect and understand others.

2.1.3. Approaches to cultural competence

But how is culture introduced in the classrooms? As indicated above, it is necessary to teach culture in the classroom because without it, there are only "meaningless symbols or symbols to which students attached the wrong meanings" (Kitao, 1991, p.11). However, many times the teaching of culture does not have a good approach since it is studied as independent from the contents and hence, it is not integrated in the process of learning a foreign language —and even sometimes the teaching of culture only serves to promote stereotypes. Added to this issue, many times the activities are neither contextualized nor attached to real life situations. This is completely unhelpful and demotivating for students, as they do not learn to use the foreign language, nor see the practical usefulness of the topics they study. Teaching culture in the EFL classroom enriches the student as it broadens his or her ways of thinking, behaving, and living in the L2 community (Dema & Moeller, 2012). Thus, it is essential to find effective ways to integrate culture into the EFL classroom. In this regard, Piątkowska (2015) listed four approaches to implement culture in the classroom. Those are: knowledge-based, contrastive, communicative language, and intercultural communicative competence (ICC) approaches. In order to understand these approaches in depth, in this section of the

dissertation I will explain them as they help to develop and create activities to work with the cultural competence.

The first approach to comment on is the knowledge-based approach. This, which has prevailed in the FL teaching for years, refers to teaching culture as a set of events that need to be learnt (facts about institutions, literature, the arts, customs, habits, folklore, etc.). In this approach, culture and language are treated as two different entities and the focus is on the accumulation of information rather than on how that knowledge may contribute to a more effective communication. The main limitations of this approach are that it does not consider culture and language as interconnected entities, and it does not analyze or evaluate the cultural values and beliefs.

The second approach to be discussed is the contrastive approach. This also considers culture as independent from language and focuses on imparting cultural knowledge to students while overlooking the understanding and reflection upon cultural meanings, values, and beliefs. This approach focuses on the comparison (similarities and differences) between the learner's and the target language culture, neglecting intercultural interaction and, what is worse, perpetuating stereotypes and polarization.

As for the communicative language approach, it emerged between the late 1960s and 1980s when scholars realized the importance of learning culture and language together to communicate. Consequently, this approach supports the idea that culture and language are closely connected and highlights the importance of knowing pragmatic and sociocultural competences. Through this, it encourages the development of cultural awareness and fosters open mindedness, empathy, and tolerance towards other cultures.

Finally, the last approach is the intercultural communicative competence (ICC). Like the communicative language approach, the ICC understands culture and language as inseparable entities that intertwine with each other. This idea stems from the conception of English as a *lingua franca* and, in consequence, the language that enables communication to almost everyone regardless of their first language (the idea of English as a *lingua franca* is explored further in 2.2.1.). This implies that the main goal of this approach is to engage with individuals whose cultures we acknowledge as different from our own. Accordingly, the focus of this approach is to prepare learners to communicate across cultures and to negotiate cultural meanings, solve cross-cultural problems and mediate between cultures. In other words, what differentiates this approach from others is that ICC makes students reflect upon

cultural meanings that they recognise as different. From the challenge of incorporating culture into the EFL classroom using ICC, in addition to Piątkowska's recommendation on using new technologies to connect with others from the target culture, Purba (2011) suggests other materials to achieve so. First of all, Purba proposes the use of authentic materials or *realia*. This means using real objects such as magazines, photos, restaurant menus, or bills as well as virtual materials such as films, TV shows, or even virtual tours. The aim of their use is to help learners see culture in real-life situations and contexts, and, in consequence, facilitate language learning. Purba also suggests other resources and activities: the use of proverbs to compare cultures and learn the target historical and cultural background but trying to break down stereotypes and prejudices; the representation of role plays to simulate real-life communications in which learners must bear in mind the appropriate social and cultural features of the target language; culture capsules for learners to research elements of the target culture; ethnographic scenarios whereby learners are forced to delve deeper into the target culture by conducting interviews with native speakers; and finally literature or literary works. When it comes to the didactic proposal developed in this paper, this follows all the above-mentioned approaches. Nonetheless, particular emphasis will be placed on the ICC since it understands language and culture as inseparable, and it encourages intercultural communication and, consequently, facilitates cultural reflection.

2.2. Scottish culture: A great forgotten one

It is well known that the study of English as a foreign language (L2), usually focuses on standard British English (RP-English accent) and General American. Other accents, language varieties and regional variations are entirely disregarded. That is, when it comes to British English, other accents such as Mancunian (the Manchester accent), Liverpool English, the Cockney accent, the Yorkshire dialect, are rarely mentioned. Something similar happens with different English regionalisms of the United States of America and those from the Commonwealth or Black English, Kiwi, South African, Irish English, Singlish, and so on. In general, no one pays attention to them, and it seems as if they do not exist. Added to this, often when talking about the United Kingdom, people tend to think that England is the United Kingdom and that only this country is part of it. As a result, people are unaware of the existence of Scotland, Northern Ireland and Wales, much less that they belong to the United Kingdom. In this essay, the main focus is the teaching of Scottish culture. As we can see, Scotland is rarely worked on or relevant in the teaching of English as a L2 even though it is a country in the United Kingdom and English is spoken there. In this section of the paper I will

both explore the reasons behind the exclusive value placed on standard British English (BrE) and General American accents and comment on Scotland and the relevance of knowing about it for learners of English as a foreign language.

2.2.1. BrE and General American: Why do we only know about them?

As we all know, universal communication is essential nowadays, and considering the vast array of languages that are spoken worldwide, there is a need for a common language. The chosen language to solve this problem is English and, in consequence, English is the *lingua franca* (also known as universal language). According to Oxford Learner's Dictionary (n.d), this term refers to a "shared language of communication used between people whose main languages are different". Due to the global prevalence of English, there are several accents and dialects of this language that Kachru (1985) classified into three different categories in his *three concentric circles model*. The first, where countries such as the UK, the USA, Australia, New Zealand, Canada, South Africa, etc. can be found, is the "inner circle" or ENL (English as a native language). This comprises countries where English is their first and/or official language (they are native English speakers). Thus, the norms for learning English have been based on them. The second group corresponds to the "outer circle" or ESL (English as a second language), where English is used as an official or an important language, but alongside others. This group includes countries that have been directly or indirectly colonized by English-speaking powers such as Ghana, India, Kenya, Philippines, and Tanzania, among others. Finally, the third category Kachru identified is the "expanding circle" or EFL (English as a foreign language) and it includes countries that use English as a means of communication with the international community, but they have learnt it as a foreign language (that is, English is not their first nor official language and it is not an independent recognized variety). In this circle we find countries such as Germany, Spain, China, Indonesia, or Argentina. As it can be seen, there are many countries (if not all) that speak English. Thus, how is it that basically only BrE and General American are taught and declared as valid in the EFL classroom?

In order to answer this question, we can consider two approaches based on globalization. On the one hand, it is for all known that the United States and the United Kingdom are two major powers since these countries, among others, are essential from a commercial, economic or political point of view. Because of this, people from different countries are constantly communicating with them and are therefore exposed to their dialects.

On the other hand, a significant amount of not only literary works, but also of the media, most of the time are created and performed by American and British individuals. In other words, people are constantly surrounded by the American and British industry and learning from them (Erling, 2004). Moreover, added to the two ideas presented above, imperialism and colonization may as well answer this question as the United Kingdom and America began to establish colonies all around the world, and thus, to impose their language and culture in many countries (Baugh, 2005). As it can be observed, there are many reasons that support the claim that BrE and General American are the predominant accents all over the world and, in consequence, the chosen varieties to work in in the EFL classrooms. As a consequence, only these two cultures are taught —if taught at all— whilst other cultures that are equally relevant and valuable, are disregarded and sidelined.

2.2.2. Scottish culture: Stereotypes and language

As I have been stating throughout this paper, despite being Scotland a country known by many, it is not yet on a par with the knowledge of the United Kingdom or the United States of America. Although these two countries play a major role around the world, Scotland —and other English-speaking countries— should be taught equally in the EFL classroom, as this country also explains the English language and helps to master it. What is more, many times this country is stereotyped and summarized as the country 'where men wear skirts'; however, Scotland is not reduced to that. Added to this issue, the English spoken in Scotland differs from BrE in terms of not only accent, but also grammar and vocabulary. This last statement is really important since this issue complicates communication between people from this culture and impedes the complete proficiency of the English language. Bearing all this in mind, and in order to introduce my didactic proposal as its main aim is to avoid stereotypes and help students learn and understand Scottish culture, but also to facilitate the communication between cultures, in this part of the essay I will comment on Scottish stereotypes and language.

On the one hand, it is crucial that people learn not only about Scottish culture, but about the culture of as many countries as possible, to break down stereotypes. Nonetheless, in order to understand this statement, first we may know what a stereotype is. According to Rinehart (1963), a stereotype refers to a set of opinions, usually generalizations, that individuals hold about members of different groups and even about their own. However, many times, these beliefs do not correspond with reality and are not objective. He also stated

that stereotypes foster hatred and false ideas and perceptions of different societies; even sometimes they perpetuate prejudice and discrimination. Therefore, they should be ended. Without stereotypes, respect, equality and empathy would be developed, and people would understand and learn from others. Putting the spotlight on Scotland, this country has many stereotypes that I will briefly mention. First, they are known for their "skirts" —kilts— and the *tartan* design they have. Moreover, when referring to Scotland, many mention whisky, since Scotland is one of the world's leading whisky exporters, and the bagpipes, as this is the instrument heard on Scottish streets. Nevertheless, Scotland is not limited to this and that, added to helping students understand the Scottish culture, is what I will explore in my didactic proposal.

On the other hand, Scotland is also known because people have trouble understanding their English. This is not only because of their accent, but also because they use different words and grammar. An explanation for this is because in Scotland, three languages are spoken —Scots, Scottish Gaelic and English— and for centuries these languages have coexisted. That results in Scots and Scottish Gaelic influencing the Scottish English (ScStE), which explains why, when in a Scottish speech, Scottish people use Scots words like *wee* (meaning "little") or *firth* (which stands for "[a]n arm of the sea, often constituted by the broad estuary of a river" (DSL, n.d.)). Finally, it is worth commenting that most Scottish people are generally proud of their nation and display this pride whenever they have the opportunity, and, an interesting manifestation of Scottishness or Scottish national identity is through language expressions and lexicons, as noted by Aitken (1979). Because Scottish English uses words that are not recurrent in BrE, it is necessary to know these differences to communicate adequately with Scottish people and favour a better understanding of their English. Moreover, as when teaching culture, this should also be considered since it is an important aspect that conditions the learning of Scottishness or Scottish culture.

3. DIDACTIC PROPOSAL

Having presented all the aforementioned aspects of the theoretical framework, this chapter of the thesis focuses on the didactic proposal that aims to introduce Scottish culture in the EFL classroom. The main purpose of this didactic proposal, as previously stated, is to teach some aspects of Scottish culture bearing in mind that culture is interrelated with language and is necessary in the learning of a foreign language. Apart from the sessions themselves, in order to understand this proposal, the context, objectives, legal framework, methodology and assessment of the proposal will be described in the subsequent sections.

3.1. Context and temporalization

The present didactic proposal is called "*Fàilte gu Alba*" and the name is derived from its translation from Scottish Gaelic into English as it means "Welcome to Scotland" (the aforementioned title's sentence can be seen on many signs throughout Scotland as Gaelic is currently used on traffic signs and posters across the country). The reason that supports this name is because the whole unit is aimed at introducing Scottish culture in schools. This proposal, which corresponds to the foreign language (English) subject, is addressed to students in the 3ʳᵈ year of Compulsory Secondary Education (ESO) of Castilla y León, which means that most of the students are between 14 and 15 years old. Hence, and according to The Common European Framework of Reference for Languages (CEFR, 2020), these students have an A2 level of English. However, it is important to note that this didactic proposal can be adjusted to other levels of students. In terms of linguistic content, as recommended by the curriculum, the previous content of the subject will be reinforced. This can be explained because in order to learn English effectively, previous knowledge of the language must be taken as a starting point. Nonetheless, particular emphasis will be placed on the passive voice, as this is the content reviewed in these sessions. This grammatical content will be taught through input both written and oral.

As for where this didactic proposal is to be implemented, there is no concrete school chosen for this question, since all schools can apply it. This is because it is essential that as many teaching centers as possible teach culture. In consequence, any educational center that wishes to teach culture effectively in its EFL classroom can adopt it. In this same sense, concerning those students with special needs, no adaptation has been considered as the didactic proposal is not targeted to any specific center. Nevertheless, the unit can be shaped to any student who demands attention to diversity. It must be said that those schools that decide

to use this proposal must have access to the Internet as well as provide students with tablets or computers in order to conduct the activities. What is more, the center must be accustomed to working in groups, since most of the activities encourage cooperation and teamwork. Group work serves as a good tool to promote a low affective filter, since the shyer students will feel more comfortable sharing their ideas and being listened to since the groups are limited. Moreover, it promotes the communicative approach as it facilitates the interaction and negotiation of meaning among students. To accomplish all that has been mentioned, the teacher will organize the class in groups of four, and these groups will be maintained throughout the development of the entire didactic proposal.

When it comes to the timing when this proposal is aimed, the intention is for the final task to coincide with January 25, as that is when Burns Night is celebrated. As further explained, Burns Night is a Scottish festivity in which the Scottish people commemorate the birth of their renowned national poet: Robert Burns (Morton, 2023). To this end, the sessions will be held in the second term of the course. Moreover, given that the 3rd year of ESO students have 3 lessons of foreign language (English) per week according to DECRETO 39/2022 (*ANEXO V: Organización de materias y distribución del horario semanal*, pp. 49541), the unit should ideally begin around after the Christmas holidays, as the activities will be developed during eight sessions of 50 minutes each. For the last session, which is devoted to the final task, students are expected to present a story or poem that deals with cultural contents learnt all over the sessions (they will be provided with some instructions to be followed). For that, students will have the previous session —the 7th— to achieve this task, and they will create it in their group works. Thus, in the final session, what they will have to do is to read their writing aloud in front of their classmates and explain why they have chosen to write about that topic. What is more, the teacher will create a festive atmosphere by decorating the classroom with Scottish flags (*saltire*) and tartan designs, and by placing typical Scottish snacks such as shortbread or Irn-Bru on each group's table (a signed paper by the students' parents will be requested beforehand to know the allergies and ask parents for permission to give students food and refreshments).

3.2. Objectives of the proposal

The creation of this proposal has one clear aim: to **introduce Scottish culture into the EFL classroom**. Based on what I have explained in section 2 of this thesis, learning culture is vital when learning a foreign language as language and culture are inseparable. Furthermore,

culture helps to communicate effectively, since gestures, expressions and even intonation are crucial when speaking. Consequently, learners must know how to address other people whose culture they do not share. When it comes to Scottish culture, it is rarely taught in schools, but it is as essential a culture as any other. As a result, this didactic proposal aims to show students another English-speaking culture that they are not used to learning. In this same sense, it also seeks to foster in students a greater feeling of tolerance and respect towards other cultures different from their own. However, this didactic proposal has other objectives as important as this one and that is what I expose in this part of the dissertation.

Firstly, this didactic proposal endeavours to **present culture accurately and fully integrated in the teaching of the language**, as many times culture is poorly introduced in the EFL classroom. In other words, it is very common for culture to be taught independently of content, resulting in students not seeing the usefulness of what they are learning and hindering the retention of the knowledge they are acquiring. Therefore, this proposal works on the passive voice and constructions, while reinforcing and reviewing prior knowledge of the language. It is worth mentioning that in this unit, grammar is not introduced as it has been done until relatively recently: explaining grammar leaving students to memorize rules and do monotonous and boring exercises with no real context. On the contrary, in this unit grammar is taught through written and oral input. According to Krashen (1985), as cited in Ellis & He (1999), when learners are exposed to input with its linguistic forms, they learn the language better. Through the input, students are exposed to language in a real context and it facilitates the unconscious L2 learning since learners are constantly surrounded by and immersed in grammatical structures, vocabulary and expressions. Moreover, although the focus is on the passive voice, previous content is reinforced. This can be explained since in a speech, people employ several grammar tools —not only one— and as a result, students unconsciously learn multiple grammatical structures.

Furthermore, this unit also aims to **introduce students to the lexical and grammatical differences in Scottish English (ScStE) from standard English**. Each geographic region has its differences in English with respect to the others, as all places have been influenced by different social, territorial, historical, etc. events. Regarding Scotland, it has been influenced by the Scots and Gaelic languages, which explains the use of several words and grammatical structures from these languages in ScStE. This fact needs to be highlighted because in Scotland, when communicating, Scottish individuals use these distinct linguistic elements, even sometimes without realizing that they are only used in and specific

to Scotland. This can be explained by the fact that, for centuries, Scottishmen have used them as a way to declare their loyalty to Scotland since language is regarded by Scottish people as a way of flaunting their Scottish identity —Scottishness— and their national sense of national pride (Aitken, 1979). As a result, ScStE has incorporated these differences from standard English. Therefore, non-natives ScStE speakers must be aware of these lexical and grammatical differences in order to communicate with and understand Scottish people who employ these linguistic distinctions.

Finally, the last objective to be achieved with this didactic proposal is to **motivate students both to learn a foreign language, in this instance English, and to actively participate in linguistic contexts**. It is widely known that when individuals are interested or motivated in a subject, they pay more attention to it and, thus, get the information better. The same applies to language learning. Within this unit, a deliberate effort has been made to create activities appealing, captivating and entertaining for the students. This is intended to increase motivation, active participation and interest in the subject they are learning. Moreover, thanks to working in smaller groups, students will feel more comfortable giving their opinion, hence being heard, and they will feel more motivated by feeling part of a group (added to the fact that teamwork is promoted). What is more, all four skills —speaking, listening, writing, and reading— are addressed in this unit so as to ensure that students are competent in all communicative contexts.

3.3. Legal framework: The curriculum

Based on what I have previously commented in 2.1.2., this didactic proposal is designed after the current educational law LOMLOE (*Ley Orgánica 3/2020, de 29 de diciembre, por la que se modifica la Ley Orgánica 2/2006, de 3 de mayo, de Educación*); and considering that it is addressed to students in the 3rd year of ESO, *REAL DECRETO 217/2022, de 29 de marzo, por el que se establece la ordenación y las enseñanzas mínimas de la Educación Secundaria Obligatoria* has be borne in mind. Moreover, regarding the curricular specifications followed in the creation of this unit, given that the proposal is addressed to students in Castilla y León, they are those established by *DECRETO 39/2022, de 29 de septiembre, por el que se establece la ordenación y el currículo de la educación secundaria obligatoria en la Comunidad de Castilla y León*. Therefore, all the proposed sessions have been developed attending to these documents. In the following paragraphs, the stage objectives, key competences, contents, specific competences, and assessment criteria that activities pursue

will be highlighted.

Firstly, REAL DECRETO 217/2022 (pp. 8-9) outlines several stage objectives that ESO students are expected to achieve. As for the unit proposed in this thesis, the stage objectives identified are displayed hereunder:

b) To develop and consolidate habits of discipline, study and individual and teamwork as a necessary condition for an efficient completion of learning tasks and as a means of personal development.

g) To develop the entrepreneurial spirit and self-confidence, participation, critical thinking, personal initiative and the ability to learn how to learn, plan, make decisions and assume responsibilities.

i) To understand and express themselves in one or more foreign languages in an appropriate manner.

j) To know, value and respect the fundamental aspects of one's own and other people's culture and history, as well as the artistic and cultural heritage.

Furthermore, in this didactic proposal, some key competences are promoted. These are developed in DECRETO 39/2022 (pp. 49247-49249), and the ones fostered through the activities are presented below:

a) Linguistic communication competence

b) Plurilingual competence

d) Digital competence

e) Personal, social and learning to learn competence

f) Citizenship competence

g) Entrepreneurial competence

h) Cultural awareness and expression competence

In the same law, three contents —communication, multilingualism, and interculturality— are also listed, which, in turn, are divided into other more specific ones (pp. 49277-49279). Each of the contents reflect the learning that is necessary to work with

students in each subject and are to be achieved in the classroom. Consecutively, I will mention the contents of the activities of the didactic proposal.

First, regarding communication:

A11 - Conventions and conversational strategies commonly used in synchronous or asynchronous formats, to initiate, maintain and conclude communication, take turns speaking, ask for and give clarifications and explanations, rephrase, compare and contrast, summarize, collaborate, debate, suggest, etc.

A14 - Common analog and digital tools for comprehension, oral, written and multimodal production and co-production; and virtual platforms for interaction, cooperation, and educational collaboration (virtual classrooms, videoconferences, collaborative digital tools, etc.) for learning, communication, and project development with speakers or learners of the foreign language.

Secondly, as for multilingualism:

B1 - Strategies and techniques to respond effectively and with increasing levels of fluency, appropriateness, and correctness to a specific communicative need despite the limitations derived from the level of proficiency in the foreign language and other languages in one's linguistic repertoire.

Finally, when it comes to interculturality:

C1 - The foreign language as a means of interpersonal and international communication, as a source of information, and as a tool for social participation and personal enrichment.

C3 - Sociocultural and sociolinguistic aspects of everyday life, living conditions and interpersonal relationships; commonly used social conventions; nonverbal language, linguistic politeness, and digital etiquette; culture, norms, attitudes, customs and values specific to countries where the foreign language is spoken.

Moreover, the curriculum enacts specific competences for each of the subjects and, in the case of the foreign language (English), six are established (pp. 49252-49255). Concerning the proposal presented in this thesis, here below are listed the ones used:

1. To understand and interpret the general meaning and most 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.

2. To produce original texts, of medium length, that are simple and clearly organized, using strategies such as planning, compensating or self-repairing, to express relevant messages in a creative, appropriate and coherent manner, and to respond to specific communicative purposes.

3. To interact with others with increasing autonomy, using cooperative strategies and employing analog and digital resources, to respond to specific communicative purposes in respectful exchanges adhering to rules of courtesy.

6. To critically evaluate and adapt to linguistic, cultural and artistic diversity through the foreign language, identifying and sharing similarities and differences between languages and cultures, to act in an empathetic and respectful way in intercultural situations.

Subsequent to these specific competences, some assessment criteria are developed (pp. 49275-49277). These are created to assess the student's learning and the degree of acquisition of each of the competences. In relation to the assessment criteria borne in mind in the proposal, they are listed down below:

1.1 To extract and analyze the overall meaning and main ideas, and select information from oral, written and multimodal texts on everyday topics, of personal relevance close to the student's experience, expressed clearly and in the standard language through different media.

2.4 To describe facts and express thoughts, opinions, or feelings clearly, orally or in writing, in analog and digital contexts, exchanging information appropriate to different everyday contexts of their personal, social, and educational environment.

3.2 To select, organize and use appropriate strategies to initiate, maintain and, conclude communication, take turns speaking, request and formulate clarifications and explanations, compare and contrast, summarize, collaborate, and solve problems.

3.4 To perform guided projects of low complexity, using digital tools or virtual platforms, and working collaboratively in safe digital environments with an open,

respectful, and responsible attitude.

6.1 To act appropriately, empathetically, and respectfully in intercultural situations, building connections between different languages and cultures, rejecting any kind of discrimination, prejudice, and stereotype in everyday communicative contexts.

After these assessment criteria, teachers must create their own indicators of achievement, which are those aspects that will be evaluated in the student. Hereafter are listed those created specifically for this didactic proposal; however, it must be mentioned that added to these indicators of achievement, in regards to the evaluation of this unit, continuous evaluation will also be applied through the observation of performance, participation and completion of tasks by students:

1.1.1 Extracts the main ideas and overall meaning from oral, written and multimodal texts on topics related to Scotland and its culture.

1.1.2 Extracts the main ideas and overall meaning from oral, written and multimodal texts that use the passive voice.

2.4.1 Expresses his/her thoughts, opinions, and feelings both orally and in writing about Scottish stereotypes and Scotland itself.

2.4.2 Describes facts and expresses thoughts, opinions, and feelings clearly, both orally and in writing, that have been achieved through reflection on Scottish culture.

3.2.1 Uses appropriate strategies to have a discussion or conversation: listens, does not interrupt, takes turns, and argues his/her ideas in a clear and coherent way.

3.2.2 Uses appropriate strategies to cooperate and participate in a discussion or conversation.

3.4.1 Works collaboratively with digital tools to carry out projects or activities in a structured way.

3.4.2 Uses in a prudent and responsible way the digital platforms to carry out activities.

6.1.1 Compares his/her culture with the Scottish from a perspective of respect, empathizing and neglecting stereotypes.

6.1.2 Respects Scottish culture by avoiding stereotypes, discrimination and prejudice.

6.1.3 Understands and reflects on Scottish culture building connections between cultures.

3.4. Methodology

In relation to the methods employed in this didactic proposal, all of them revolve around encouraging participation, promoting communication, and presenting real-life situations so that students recognize the meaningfulness and practical application of what they learn. What is more, the primary focus of learning is on the students, since they are the main participants in the learning process, while the teacher assumes the role of monitor. Teamwork is also fostered so as to prepare students for their future, and it teaches them to respect others' opinions, reach agreements, engage in thoughtful discussions and be open to different views. In order to explain these ideas better, in the following paragraphs of this section, the different methods followed will be explained.

First of all, it must be said that the main objective of this didactic proposal is to facilitate communication. This is due to the fact that the ultimate goal of language learning is to enable individuals to communicate effectively with others and negotiate meaning. To achieve this, the communicative approach is employed; with this, language is used as a means of communication, as it primarily prioritizes communication and the exchange of information by encouraging persuasion, discussion, sharing of ideas, reaching agreements, etc. It is worth highlighting that each session begins with a discussion or speaking activity so as to promote the communicative approach. By this, it implicitly conveys the sense that communication is crucial and underscores its significance in foreign language learning. Added to this, most of the activities are designed to portray real learning situations and activities to stimulate communication in English. This can be explained by the fact that when students see the real usefulness of what they learn, they are more motivated as they feel that they learn with a reason.

Furthermore, this unit is based on the task-based approach. With this approach, students are aware of what they are learning and what they have previously learnt. They also work cooperatively together with their classmates to complete a final task that not only uses the contents that have been worked on throughout the unit, but also allows learners to see the practical usefulness of what they have learnt. Thanks to this, students know at every moment

the final objective, the purpose of each activity and decision-making, initiative and autonomy are encouraged. In consequence, two main approaches have been followed: the task-based language teaching (TBLT) in which students have to create a final task by recalling the contents learnt throughout the sessions; and communicative language teaching in which students need to communicate and use the English language to work in groups and carry out the tasks successfully. In line with this, it is important to say that at the beginning of each session, the teacher will provide a brief overview of the class, and all the activities will be explained beforehand so that students know what to do at every moment.

The importance of digital competence is, as well, taken into account in this proposal. Many activities require the use of tablets or computers, and an Internet connection so as to foster the use of technology and electronic devices. Due to the rapid technological advances and the increasing digitalization, it is essential for students to acquire the skills to use them responsibly, and with an open attitude. Additionally, the use of gamification has been considered, as it is perceived as an effective tool to motivate and boost students to participate. This can be explained because games are widely perceived as entertaining and fun, and thus, increase students' interest in participating and encourage them to repeat activities to improve their performance. Something similar happens with realia or the use of authentic materials, which is contemplated in this proposal. Thanks to them, students are exposed to real life objects and may understand the genuine purpose of what they are learning as they connect contents with reality. In consequence, they feel more motivated to learn and comprehend the practical application of their knowledge. Finally, besides what has been already mentioned, the promotion of the four language skills —reading, writing, listening and speaking— is also supported. However, special emphasis on speaking will be placed. This can be explained since not only, as previously commented, the communicative approach is the primary goal of the unit, but also because interaction with others is highlighted. Moreover, it helps to enhance the ICC approach, since students share ideas, reflect on the target culture, and explain their thoughts to others. Hence, regarding the approaches listed by Piątkowska (2011), all of them —knowledge-based, contrastive, communicative language, and ICC— will be used, with particular focus on ICC as it considers English as the *lingua franca*. Consequently, it enables individuals to communicate regardless of their culture, and therefore, indirectly teaches how to communicate effectively and respectfully with others.

3.5. Proposal development: Sessions and activities

The didactic proposal presented below comprises a total of eight sessions, being the seventh devoted entirely to the creation of the final task and the eighth to its presentation. As discussed extensively throughout the whole thesis, this unit aims to introduce Scottish culture. To this end, each session will focus on a specific aspect of Scottish culture. It is noteworthy that since the topics of each session are too broad, only a brief overview of each topic covered will be provided. With this, the intention is to expose students to as much content as possible, allowing them to later investigate and increase their knowledge on those areas that have captured their interest. The following table illustrates how the didactic proposal is divided. In this table it can be seen the topics covered in each session, as well as their learning situations. As mentioned previously (2.1.2.) and as indicated in REAL DECRETO 39/2022, a learning situation refers to moments, situations, dispositions and scenarios that align with the key competences and with the specific competences related to them. These situations require students to solve activities that support the acquisition and development of competences (p. 48862):

<table>
<tr><td colspan="4" align="center">FÀILTE GU ALBA</td></tr>
<tr><th>SESSION</th><th>TITLE</th><th>MAIN THEME(S)</th><th>LEARNING SITUATION(S)</th></tr>
<tr><td>Session 1</td><td>It's tartanstic!</td><td>Scottish stereotypes and clan system</td><td>Being part of a clan (group) and creating their tartan (distinctive design)</td></tr>
<tr><td>Session 2</td><td>Och aye the noo!</td><td>Scottish English accent and words</td><td>Trying to understand Scottish people and texts with their Scottish accent and Scottish words</td></tr>
<tr><td>Session 3</td><td>Over the sea to Skye</td><td>History of Scotland</td><td>Discovering the history of Scotland and writing a letter to a Scottish person</td></tr>
<tr><td>Session 4</td><td>Oh no. I'm lost!</td><td>Sightseeing in Edinburgh</td><td>Being a tourist in Edinburgh and visiting the National</td></tr>
</table>

			Museum of Scotland
Session 5	Excuse me! A haggis, please	Scottish typical food	Taking part in a role-play in which they are in a restaurant in Scotland
Session 6	Let's celebrate!	Scottish festivities	Learning about Scottish festivities and how to celebrate them
Session 7	Words, Pencils, Action!	Creation of the final task: Review of the previous sessions	Elaborating a poem or story about Scotland
Session 8	Auld Lang Celebration	Presentation of the final task: Review of the previous sessions	Celebrating Burns Night and explaining and reading aloud their final task to their classmates

Regarding classroom management, all activities will be developed in the classroom. Moreover, since teamwork is promoted and most of the activities are created to be done in groups, pupils should be seated in pairs and they need to be able to turn their desk to form groups of four. It should be highlighted that groups will be formed in the first session when students create the name and the tartan design for their clans, and these groups will remain the same until the end of the didactic unit. In addition, students must have access to an Internet connection and must be provided with tablets or computers.

Furthermore, it must be said that at the beginning of each session, the teacher must give a brief insight of the topic that is going to be covered in class, as well as explain before each activity clear instructions of what the students have to do and what its purpose is. As for the final task, a brief overview on it will be provided at the beginning of the didactic proposal, and it will be further developed in the third activity of the sixth session. The final task consists of writing a story or a poem that deals with Scottish cultural aspects. That is, each clan (group) will be required to write a poem or a story that incorporates at least one Scottish aspect covered in the previous sessions. The main aim of this final task is to simulate the celebration of Burns Night, one of Scotland's most important festivities. In this event, families and friends gather to commemorate the birth of Robert Burns, Scotland's most

renowned poet. People reunite in the evening to recite his poems —very often *Auld Lang Syne* is read as it is one of Burns' most famous poems— while enjoying a shared supper with Scottish typical dishes (Morton, 2023). The teacher will randomly assign each group a topic related to Scottish culture, selected from those discussed in class, that must be incorporated into their writing, but they are allowed to add other topics if desired. The writing must be a minimum of 100 words and a maximum of 120 words. In this writing, students are required to use at least three passive constructions and at least two Scottish words they have learnt. What is more, students must submit their final draft to the educational platform used by the school before the eighth session so the teacher can assess it. During the eighth session, students will read their writing aloud to their classmates and explain the rationale of what they have written. It is compulsory that every student participates. After the students read their writing, their classmates can provide feedback and share their opinions of what they have heard. As for the classroom setup, the teacher must create a festive Scottish atmosphere. To do this, the classroom will be decorated with Scottish flags, commonly known as *saltires*, different tartan designs, and Celtic and bagpipes background music will be played. Additionally, on each clan's table there will be Scottish food and beverages (excluding tables where students are not allowed to eat them) so that learners can try some Scottish snacks and refreshments.

Having explained all this, here below I will now provide an example of a linguistic input in which the didactic proposal is introduced. In this instance, the linguistic input will explain the information given before the beginning of the first activity of the first session; that is, the teacher will explain to the students about their new didactic unit and what they will do on the next eight lessons:

Good morning, guys! How are you doing today?

So, as you all know, today we are starting a new unit. It will last a total of eight lessons and you will work in groups of four for most of the activities. For that, the groups will be formed by the classmates you have sitting next to you in class. Therefore, this will be one group (the teacher points at and indicates the group of four), and this will be another group (the teacher points at and indicates another group of four. The teacher will indicate as many groups of four as needed for the unit). This new unit has to do with the culture of a country and we are going to learn about its stereotypes, accent, history, capital city, food, and

festivities. We will work on one cultural aspect in each session. However, I am not yet going to mention the country we will be focusing on in the next sessions. You will discover it in the first activity. Also, the grammatical content that you will be working on in this unit will be the passive voice and passive constructions. Don't panic because I am sure you all know how to use the passive voice. For this unit, as you all know, you will have a final task that will be developed in the groups of four that I have just mentioned. You will have a whole session to complete the final task here in class. In this final task, we will celebrate a national festivity of the country we are working on its culture. For this, you will have to write a poem or story of a minimum of 100 words and a maximum of 120 words and read it aloud in front of your classmates together with a brief explanation of the justification for your writing. Don't worry because I will upload and further explain the instructions for the final task, and I will explain it in more detail in another session. It's just for you to know. You have to pay attention to all the lessons because the topics covered will be asked for the final task. Most of the activities are designed in an entertaining way so that you enjoy learning about the culture of this exciting country. Any questions so far? Are you excited? Aren't you wondering what secret country you are going to learn about? What country do you think it is? (The teacher waits for the students' answers) Mmmm, I see. Maybe you're right, maybe you're not. Let's check it out!

So, without further ado, let's start the unit whose name is: *Fàilte gu Alba*! Let's begin!

In today's session we are going to work on stereotypes and at the end of the session you will have to work in groups to create a name and a distinctive design. Don't stress because I will repeat it and explain in more detail what you will have to do. First of all, let's guess which mysterious country you are going to learn about.

After the teacher reproduces the aforementioned input, the development of the activities begins. Accordingly, hereunder each session and each of the activities in each session will be described. First a brief explanation of what the session is about will be given, and afterwards the description of the activities will be explained together with the timing, the class management and the resources needed for each activity.

SESSION 1 (50 minutes): It's tartanstic!

In this session, the aim is to introduce the topic of Scotland by asking students what they

know about this country; and to break down stereotypes by getting students to reflect on them. Moreover, at the end of the session, students will read about clans and tartans and will have to create, in groups, a name for their clan and a pattern design for their tartan in Canva. This last activity is very important since clans, as explained below, symbolize a sense of group and group membership. In consequence, the intention is to convey to the students that the group they will be working with throughout the unit is very important, as they function as a "family" that has to work together for their common good. Therefore, it indirectly emphasizes the importance of teamwork rather than individual work and underscores its importance to complete tasks effectively.

Activity 1: What is the mysterious country? (5 minutes)

Classroom management: Students will be seated in pairs, but the activity will be done individually.

Resources: Presentation with images of Scotland and some aspects of its culture: [https://www.canva.com/design/DAFlR3qPohQ/eL0vbhZsG_LjEXn0UgiufA/view?utm_conte](https://www.canva.com/design/DAFlR3qPohQ/eL0vbhZsG_LjEXn0UgiufA/view?utm_content=DAFlR3qPohQ&utm_campaign=designshare&utm_medium=link&utm_source=publishsharelink)[nt=DAFlR3qPohQ&utm_campaign=designshare&utm_medium=link&utm_source=publishs](https://www.canva.com/design/DAFlR3qPohQ/eL0vbhZsG_LjEXn0UgiufA/view?utm_content=DAFlR3qPohQ&utm_campaign=designshare&utm_medium=link&utm_source=publishsharelink)[harelink](https://www.canva.com/design/DAFlR3qPohQ/eL0vbhZsG_LjEXn0UgiufA/view?utm_content=DAFlR3qPohQ&utm_campaign=designshare&utm_medium=link&utm_source=publishsharelink), computer, projector, digital screen.

Explanation: To begin the didactic unit, students will have to guess which country they will be working on in the following sessions. To do this, the teacher will project a slideshow showing some images of Scotland, such as castles, lochs, the Highlands, etc., and some cultural elements like the flag, haggis, Walter Scott, etc. Its purpose is to provide clues for the students to make guesses and assumptions. In order to participate, students will have to raise their hand and the teacher will point to the students to let them say their ideas out loud. Once they have guessed the country, the teacher will encourage them to brainstorm and share their ideas and knowledge about Scotland. Thanks to this, the learners will enlighten those who know nothing about it. The teacher will leave the presentation visible to inspire the students and make it easier for them to share their ideas about the country.

Activity 2: Flip the stereotype (5 minutes)

Classroom management: Students will be seated in pairs. They will work with the student seated next to them.

Resources: One deck of cards per pair. Some cards will have stereotypes of Scotland and

others invented stereotypes. There will be 15 cards in total per pair (8 of them with true Scottish stereotypes and 7 with invented ones) (annex 1).

Explanation: In this activity, students will try to guess what are the stereotypes of Scotland. For that, in pairs, they will be given a deck of cards that they will have to place on their tables. The cards have two sides: one with an image and a brief explanation of a stereotype, and the other with a cross, if what the card indicates is not a stereotype, or with a tick, if what the card depicts is a stereotype. The students will have to place the image of the supposed stereotype face up, and what they will have to do is to flip over those cards that they think are Scottish stereotypes. Before flipping a card over, students will have to give a brief explanation of why they think those are Scottish stereotypes and their partner will be able to refute their opinion. The partner has to try to convince them whether to turn the card over or not, always keeping in mind that it is a game and they must win. Then, when they flip the card, they will check whether they were right or not. There will be a total of 15 cards, 7 with made-up Scottish stereotypes and 8 with real ones. The aim of the game is to flip all the true Scottish stereotypes: the student who wins will be the one who finds the highest number of Scottish stereotypes. As for the stereotypes presented on the cards, they are: (1) Scottish people are ginger or red haired with freckles, (2) Scottish people play and listen to bagpipes all day, (3) Scottish people are always drunk because they drink whisky all day, (4) all Scottishmen wear kilts (skirts) at all time, (5) most of the Scottish people live in castles or in ancient stone cottages, (6) every Scottish person believes in Nessie, the Loch Ness monster, (7) all Scottish people hate Englishmen and England, and (8) it is always raining in Scotland and its climate is similar to the Arctic circle (most of this ideas are retrieved from Forever Amber (2015)).

Activity 3: Are Scottish stereotypes true? (10 minutes)

Classroom management: Students will be seated in pairs, but the activity will be done individually.

Resources: The student pairs will continue with the cards from the previous exercise.

Explanation: The main aim of this activity is to make students reflect on Scottish stereotypes and to make them realize why stereotypes need to be broken down. For that, using what they have learnt in the previous activity, students will have to share their opinions about Scottish stereotypes and whether they think they are true or false statements. In order to conduct the

reflection, the teacher will ask questions such as: What do you think is a stereotype? Do you think these Scottish stereotypes define the most Scottish people? Have you ever thought of Scotland with these stereotypes? Do you think stereotypes damage the idea of a country? Students should raise their hand in order to speak and the teacher will give them a turn to speak. The teacher should ensure that as many students as possible participate, as the priority is for everyone to reflect on Scottish culture and realize that stereotypes are pejorative and harmful.

Activity 4: What the tartan is a clan? (15 minutes)

Classroom management: Students will be seated in pairs, but the activity will be done individually.

Resources: One sheet of paper per student with the text about clans and tartan (annex 2), one tablet or computer per student, Internet connection, link to Padlet: https://padlet.com/irisvioletagil4/clans-and-tartans-e38eg3xs8r14fl5v.

Explanation: With this activity, students will learn what clan and tartan are. The first mentioned refers to a social and political unit that shares a common name (derived from a supposed joint ancestor) that is widely used to refer to a group or family (DSL, n.d.). Clans were ruled under chiefs, and their members fought, farmed, lived and litigated for the benefit of their clan. Therefore, they were loyal to their clans simply because of their membership to them. Clans represented a form of government as they obeyed the chief's orders and worked for the common good of their clan (Clifford-Vaughan, 1974). Although clans currently no longer exist in the same way they did in the past, people still use their surnames to refer to clans and membership. As a curious fact about this issue, many of the surnames that begin with "Mc" and, less commonly, "Mac" (such as McDonald or MacKenzie) are actually the names of clans and hence families. That can be explained since "Mc" means "son of" in Gaelic (DSL, n.d.). For centuries, it has been believed that clans can be visually distinguished from each other because of the tartans. This last term refers to "a woollen cloth woven in stripes of varying width and colour repeated at regular intervals and crossing a similar set of stripes at right angles so as to form a pattern" (DSL, n.d.). People believed that each tartan design corresponded to a particular clan, but this notion is uncertain. It is true that members of the same clan wore the same tartan design, but that is due to the fact that in each region, people created the tartan patterns depending on the different available supplies they had there. Therefore, back in those days, tartan patterns were not associated with any clan nor had any

symbolic significance, but certain areas were more likely to have a specific tartan pattern than others. Despite this, in the 18th century, kilts and their tartan designs gained popularity again and standardized tartan designs and patterns were developed and assigned different names after clan surnames or cities in order to differentiate them. Nonetheless, it was not until the 19th century that the idea that each clan had its own tartan design arose. Consequently, many Scottish expatriates were asked about the design of their clan's tartan pattern. But since many of them had no idea of what those patterns looked like, they invented their own (Museum, n.d.).

After this illustration of these two terms, I will continue explaining what has to be done in this activity. The teacher will hand each student a sheet of paper with a text explaining these aspects and what the students have to do is to read them individually in order to learn about them. Once the reading is finished, they will have to reflect and answer briefly to two questions: Do you believe that belonging to a clan symbolizes Scottish pride? Do you think Scottish people wear tartans as a sense of belonging to a clan and, in consequence, to Scotland? Once the student has reflected on these questions, they should write down their ideas. For that, they will click on the Padlet link provided by the teacher so they can briefly answer these questions. If necessary, the teacher will briefly explain how to use this online platform. They will share in Padlet their thoughts, and afterwards the teacher will read all the answers and let the students comment on whether they agree or not on those statements.

Activity 5: We are clan-ily! (15 minutes)

Classroom management: Students will turn their tables and chairs so as to be in groups of four.

Resources: At least one tablet or computer per group, Internet connection, link to Canva https://www.canva.com/design/DAFkllo3-7U/yJtBQBcm0_YpYncEMmgXhg/edit?utm_content=DAFkllo3-7U&utm_campaign=designshare&utm_medium=link2&utm_source=sharebutton

Explanation: For the final activity of the first session, students will have to reunite in the groups of four created previously by the teacher to complete this task. In these groups of four, students will have to decide what they want their tartan design to look like and what their clan name will be. To do this, they will first have to discuss these aspects in groups and then they should log in on https://www.canva.com/ and follow the template provided by the

teacher. In this template, they will have to change the colour of the tartan pattern so as to be like the tartan design they have decided, and they will also have to write the name of their clan. Moreover, they will have to add a brief explanation of both the name of their clan and the colours of their tartan. This activity is essential because the name they have decided on will be their clan name for the consecutive sessions of this unit, and the tartan design they create will also be hung on their group tables for the remainder of the didactic unit. They will need to submit this template to the educational platform used by the school so that the teacher can print it out and hang it on the tables. The main objective of this activity is to make the students feel that they belong to a group and to emphasize the importance of working together as a team in the following sessions.

SESSION 2 (50 minutes): Och aye the noo!

In the second session of this didactic unit, the Scottish Standard English (ScStE) will be explored. That is, students will work on the Scottish accent and vocabulary that are chiefly Scottish and used by Scottish people. This session is crucial because, to communicate effectively with Scots and to understand what they say, people need to know and understand these linguistic variations. In consequence, this session will delve into the Scottish accent and how it is perceived by other English speakers. However, the focus is placed on familiarizing students with Scottish words used in colloquial and common Scottish speech. The main objective is for students to learn these terms and understand their meanings, thus in the future they can communicate properly with Scots.

Activity 1: Aye, that's as clear as mud! (10 minutes)

Classroom management: Students will be seated in pairs, but the activity will be done individually.

Resources: Computer, projector, digital screen, speakers, Internet connection, YouTube links (1) Scottish politician speaking: https://www.youtube.com/watch?v=1jHfY0dDZxA, (2) Wreck it Ralph 2- Princess Merida https://www.youtube.com/watch?v=41AL9YGKs_M

Explanation: In the first activity of the second session, students will be introduced to the ScStE accent. To begin, the teacher will project a video (1) of a Scottish politician speaking, and another politician struggling to understand what he says. The video will be played only

once, and then students will be asked to share what they have understood. For that, like in the previous activities, the students should raise their hand and the teacher will allow them to speak by pointing to them. Next, the video will be played a second time, but this time with subtitles in English. After students have watched the video, the teacher will ask again if they have understood anything and will ask them to highlight any aspect of pronunciation they have noticed. The teacher will also point out some ideas about the Scottish accent such as that the length of vowels is often conditioned by the immediate phonetic environment that follows —Scottish Vowel Length-Rule (SVLR) formulated by Aitken (1981)— or that Scottish people tend to pronounce every /h/ sound, thus there is no H-dropping (Wells, 1982). After this brief discussion and explanation, the teacher will play another video (2). This video is a short extract from the film Wreck-It Ralph 2, where Princess Merida, who is Scottish, speaks. As in the previous video, the other princesses struggle to understand her. This time the video will be played with subtitles in English, although the main focus is not on understanding what she says but rather to see how others —in this case the princesses— perceive ScStE. After watching the short video, the teacher will initiate another discussion by asking students how they think ScStE is perceived by other English speakers. The goal is to create a discussion in which students reflect on ScStE and discuss why they think some people tend to consider ScStE non-understandable.

Activity 2: Aye, wee lass! (20 minutes)

Classroom management: Students will be seated in pairs. They will work with the student seated next to them.

Resources: One sheet of paper per pair that contains the text to be worked on (annex 3), computer, projector, digital screen, Internet connection, at least one tablet or computer per pair, link to the Kahoot! game: https://create.kahoot.it/share/scottish-words/3b745e4a-22d6-4170-966a-0fb888e7862c

Explanation: This activity aims to introduce ScStE vocabulary to students. To do this, the teacher will provide each couple with a sheet of paper that contains a text about Scottish culture. However, the focus is not on the content but on trying to infer the meaning of the words highlighted in bold. These words are ScStE terms, and students have to, in pairs, try to guess their meanings. For that, students will have to discuss the words and their meanings in pairs. In order to help students, on the same sheet will be the definitions of each highlighted word; nevertheless, they will not know which definition corresponds to which word. After 15

minutes, the teacher will correct the activity by conducting a Kahoot! game which will allow students to check the meaning of the words; the students can play Kahoot! individually or in pairs. The ScStE words covered in this activity are: *cannae*, *ye*, *wee*, *aye*, *lass*, *peelie-wally*, *bonnie*, *dreich*, *blate*, *loch*, and *tattie*.

Activity 3: Halt!: A wee memorization (20 minutes)

Classroom management: First students will stand up and walk around the classroom. Afterwards, students will turn their tables and chairs so as to be in groups of four.

Resources: One piece of paper with a sentence per person, one piece of paper per group, one pen/pencil per group.

Explanation: This activity will be divided into two parts. Firstly, the teacher will hand different sheets of paper with different sentences to each student. Some examples of these sentences are: "the young lady isn't feeling well, she is pale", "you can't go there", or "he is a little beautiful kid". Once they have their sentence, they must stand up and mingle with their classmates; they have to interact and ask each other what sentence they have. What they will have to do is to memorize as many sentences as possible from their classmates because the more sentences they memorize, the better. They will have a total of 5 minutes to ask all their classmates and memorize the sentences. In the second part of the activity, students will regroup with their clan and collectively write down all the sentences they remember. Then, they will have to rephrase or rewrite the sentence using the Scottish words they have learnt in the previous activity. That is, following the previous example, they would have to rewrite them as "the lass isn't feeling well, she's peelie-wally", "ye cannae go there", "he is a wee bonnie kid". The group with the most correct sentences, that is, those that have been accurately paraphrased, will be the winners of the game. In order to determine the winning clan, once a group has rephrased all the sentences they remember, they have to shout: "Halt!" Thus, the other clan groups should then set aside their pen/pencils and will pass their sheet of paper to another group for correction. The teacher will give the correct answer for each of the sentences while the students check it simultaneously. The clan with the highest number of correct sentences will win the game.

SESSION 3 (50 minutes): Over the sea to Skye

The third session of the didactic unit will be devoted to learning about Scottish history. As it is a very broad topic, this session will only cover the story of Bonnie Prince Charlie and the subsequent banning of the Jacobite-related aspects such as kilts. To briefly illustrate this story, this dates back to the 17th and 18th centuries when the Stuart family and the Hanover family started their rivalry for the British throne. At that time, the Hanover family held the throne, but the Stuart family, supported by the Jacobites, wanted to reclaim the throne as they believed that it was God's will. This resulted in the Jacobite Rebellion, which culminated in the battle of Culloden in 1746. The Jacobite army, led by Bonnie Prince Charlie and which consisted of many Scottish soldiers, in an attempt to overthrow the Hanover family, was defeated. As a result, Bonnie Prince Charlie escaped to the Isle of Skye to further go into exile in France (Szechi, 2006). After this defeat, the Proscription Act was enacted and prohibited everything associated with the Jacobites. This included the Gaelic language, clans, kilts, etc. Kilts refer to the famous "skirts" that Scottishmen wear and are a part of the Highland dress. They are made of fabric, go from the waist to the knee and are "deeply plaited round the back and sides" (OED, n.d.). In 1782 the act that banned them was repealed since some influential people started taking interest in Scotland and its culture. Kilts were consequently introduced and became a Scottish icon that is currently associated with tartan designs (McCrone, Morris & Klely, 1995). This period of Scottish history was chosen for this session since it is one of the peak moments of the history of Scotland. Moreover, it helps students to understand the significance of some Scottish symbols and explains why many people proudly express their love and pride for Scotland.

Activity 1: I'm going to tell you a history story… (20 minutes)

Classroom management: Students will turn their tables and chairs so as to be in groups of four.

Resources: At least one tablet or computer per group, Internet connection, link to VoiceThread: https://voicethread.com/share/23060144/, computer, projector, digital screen, speakers.

Explanation: In the first activity of the third session, students will begin working with their clan. In this activity, students will try to infer about an episode in Scottish history, more specifically about Bonnie Prince Charlie and the Battle of Culloden. First, students will have to click on the link provided by the teacher and go to the VoiceThread online platform. On this platform, they will see some images displayed in the slideshow. These images are (1) two

rival kings, (2) two armies fighting which are the Jacobites and the Red Coats (supporters of the Hanover family), (3) the gravestone of the Culloden battlefield, (4) Bonnie Prince Charlie escaping of Scotland on a boat, and (5) a picture of Paris. The students will probably not be familiar with this historical episode, so they will have to invent a story according to the pictures they see. Therefore, students must discuss in their groups what they think the images represent. Once they have an idea of the story they want to tell, they must click on the mic and record themselves telling it. If necessary, the teacher will explain to students how to use this online platform. Every member of the group must participate and speak. The story must last a minimum of 1 minute and a maximum of 2 minutes. Once each clan has recorded their story and uploaded it to the platform, the teacher will play each recording so everybody can listen to the story their classmates have created. Students can comment on their classmates' stories.

Activity 2: What a disaster! (10 minutes)

Classroom management: Students will turn their tables and chairs so as to be in groups of four.

Resources: Four sheets of paper per group, each of them with different information, computer, projector, digital screen, document with the whole story in order (annex 4).

Explanation: This activity will serve as a way to correct the previous one. Therefore, this activity will work on the story of Bonnie Prince Charlie, as well as the Prescription Act and the banning of kilts. This is a jigsaw activity in which students will work in groups with their clan. First, the teacher will hand each member of the group with a piece of paper, each with different information, and the four of them together narrate the story of Bonnie Prince Charlie. The students will have to secretly read the information of their sheet of paper and try to memorize the main information given on each excerpt. They will have 3 minutes to do so. After this, the teacher will ask students to put aside their sheets of paper and what they will have to do is to explain to each of the members of their clan the information presented on their sheet. What they will have to do is, based on what each student tells about their given information, try to place and put in the correct order the story. After this, the teacher will ask clan by clan what they think the correct order is. In order to check it, the teacher will project the whole story on the digital screen.

Activity 3: Dear Scottish friend, (20 minutes)

Classroom management: Students will be seated in pairs, but the activity will be done individually.

Resources: One tablet of computer per student, Internet connection, Blogger.

Explanation: To conclude this session, according to what they have worked on in the previous activity, students should reflect on the use of the kilt as a symbol of Scottishness. For that, the teacher will ask them questions for them to reflect on, which are: Do you think Scottish people use kilts as a way of proclaiming their Scottishness? Do you believe that Scottish people consider kilts as an important aspect of their culture? Students must think about these questions and afterwards they will have to pretend to write an informal letter to a Scottish friend answering these questions and asking them for their opinion. This letter must be a minimum of 70 and a maximum of 90 words. If necessary, the teacher will review how to write an informal letter. They must write their letter in the class blog created at https://www.blogger.com/about/?hl=es and upload it there. As homework, students should comment on at least three of their classmates' posts, briefly replying to their letters.

SESSION 4 (50 minutes): Oh no. I'm lost!

The fourth session will be entirely devoted to the capital of Scotland: Edinburgh. That is, in this session the students will be introduced to some of the capital's monuments and places of interest, as well as they will explore the National Museum of Scotland. To achieve this, a gymkhana will be performed throughout the whole session. In the gymkhana, students will have to go from Princess Street, one of Edinburgh's most famous streets, to the Royal mile. Then, students will be provided by clues that will lead them to various places of interest and monuments along the way. That is, students will be given a map with a delimited perimeter and they will have to find what is depicted on the clues. Finally, students will virtually visit the National Museum of Scotland. Thus, the main aim of this activity is that students get an overview of Edinburgh and digitally discover the Museum of Scotland, and as a result, they realize the beauty of this city and that the museum exhibits important elements such as Dolly the sheep. Moreover, this session will enable students to develop their digital skills and promote their autonomy; this is, to increase their critical thinking skills and the ability to solve problems on their own.

Activity 1: What do you know about Edinburgh? (5 minutes)

Classroom management: Students will be seated in pairs, but the activity will be done individually.

Resources: No additional materials are needed for this activity.

Explanation: The session will begin with a short speaking activity in which students will have to say out loud what they know about the capital of Scotland, which is Edinburgh. Students should raise their hands whenever they want to speak and the teacher will let them speak by pointing to them. This activity serves as an introduction to the next activity.

Activity 2: Gymkhana: We're on a trip in Edinburgh! (45 minutes)

Classroom management: Students will turn their tables and chairs so as to be in groups of four.

Resources: At least one tablet or computer per group, Google Maps: https://www.google.es/maps/, one printed map of Edinburgh per group that indicates the delimited area to be worked on the activity, one printed document per group with the depictions and clues of the places of interest to be found, virtual tour on the National Museum of Scotland: https://www.nms.ac.uk/explore-our-collections/films/tour-the-national-museum-of-scotland-on-google-streetview/, one sheet of paper per group with information about Dolly the sheep and the Lewis chessmen, one printed map per group of the National Museum of Scotland (annex 5), pen/pencil, one sheet of paper per group.

Explanation: This activity will last basically the entire class time. This activity is a Gymkhana in which the winning group is the one who completes all the activities the fastest. To move from one task to another, students must give the teacher the solution to each task. If these are correct, the teacher will give them the next clue to continue the gymkhana game. In this activity, students will work with their clan groups and will mainly have to navigate on Google Maps. To begin this activity, the teacher will provide each group with a map of Scotland that has the delimited area to work on indicated. Then, they will need to search for Google Maps; the activity starts at the Scott monument in Princess Street, Edinburgh. Thanks to the given map and Google maps, students should go from this monument to St. Giles' Cathedral, on the Royal Mile. They will have to write down on a piece of paper the route they have followed and, therefore, the indications on how to get from one place to the other. Next they will have to give the solution to the teacher and, if it is correct, they will be given the

instructions for the next task. The instructions for the second task are given on a piece of paper in which depictions and clues about different places of interest of the city are described. What the students have to do is to look for these places and write down the name of what the clue indicates. What they should write is: the Mercat Cross, Heart of Midlothian Mosaic, Victoria Street, the Edinburgh Castle, the Elephant House, Greyfriar's Bobby Statue, and National Museum of Scotland. Once the teacher has checked that the clan has completed the task correctly, the students will receive instructions for the final task of the session. In this last task, students will have to navigate on the National Museum of Scotland website and click on its virtual tour. In the instructions, they will have two images with a brief explanation of each. Those are Dolly the sheep, and the Lewis chessmen. They will also be given a map of the museum, but are instructed to focus only on the 1st floor. What the students will have to do in this final task is to look for Dolly the sheep and the Lewis chessmen in the museum. In order to check that they have performed correctly, they will have to screenshot these two exhibits to show it to the teacher.

SESSION 5 (50 minutes): Excuse me! A haggis, please

In the fifth session of the didactic proposal, students will learn about typical Scottish food. The main goal of this session is to introduce students to typical Scottish dishes that they may have never heard of before. Students will be provided with a real Scottish menu card —realia— so as to promote real-life situations. However, it is noteworthy for the teacher to highlight that although these dishes are typical food, their diet is not restricted to them, but they eat more than that. Furthermore, students will participate in a role play in which they will pretend that they are in a Scottish restaurant and wish to order Scottish food and beverages. Finally, the session will conclude by comparing Spanish and Scottish typical dishes. This fosters reflection between cultures and appreciation and respect for other cultures.

Activity 1: What's for lunch today? (5 minutes)

Classroom management: Students will be seated in pairs, but the activity will be done individually.

Resources: No additional materials are needed for this activity.

Explanation: In the first activity of the fifth session, students will start with a brief discussion in which students must brainstorm and discuss what they think the typical dishes of Scotland are. Like in other activities, students raise their hand whenever they wish to share an idea, and the teacher will point to each student to let them speak.

Activity 2: What's the haggis? (5 minutes)

Classroom management: Students will be seated in pairs. They will work with the student seated next to them.

Resources: One sheet of paper per pair that contains a real Scottish menu card, one sheet of paper per pair that has photos of Scottish food (annex 6).

Explanation: In the second activity of the session, students will work with realia. Working with authentic materials is very useful since it allows them to see the practical application of the contents they learn in real-life contexts, added to the fact that it increases the students' motivation towards learning the language. Hence, the teacher will provide each couple of students with a sheet of paper with a real Scottish menu card. Below the name of each dish, a brief explanation of their ingredients or how it is prepared will be given. Then, the teacher will hand them another sheet of paper with pictures of the dishes mentioned on the menu card. In pairs, students will have to discuss and determine which dish they believe corresponds to the given image. Then they will have to match the dish with the image they think is associated with the dish.

Activity 3: Hello, I would like to order (30 minutes)

Classroom management: Students will turn their tables and chairs so as to be in groups of four.

Resources: The students will continue with the sheet of paper that contains a real Scottish menu card, 2 role-play cards per group (one for the two waiters and another for the two diners) (annex 7), pen/pencil, one sheet of paper per group.

Explanation: In this activity, a role play will take place. In this role play, students with their clan group have to pretend that they are in a Scottish restaurant and would like to order some Scottish food. To do this, all four members of the clan must participate; as a result there will be two waiters and two diners. In order to help students, the teacher will give each clan two role-play cards, one for the diners and another for the waiters, with useful structures and

expressions that they can use in the role play. In addition, they will still have the menu card from the previous activity to have a guide to Scottish dishes. The students will have 15 minutes to prepare the role play (they can write down some ideas or the script of the role play in a piece of paper), and it should last a minimum of 2 minutes and a maximum of 3 minutes. The main objective of this role-playing game is to present students with a real-life situation in which they have to order in a restaurant and to make them review Scottish typical dishes.

Activity 4: Taste of two nations: Black pudding and morcilla (10 minutes)

Classroom management: Students will turn their tables and chairs so as to be in groups of four.

Resources: The students will continue with the sheet of paper that contains a real Scottish menu card, one piece of paper per group, pen/pencil, blackboard, chalk/whiteboard marker.

Explanation: For the last activity of the session, students will have to compare typical Scottish food with typical Spain dishes. For that, students will still have the sheet of paper with the real Scottish menu given on activity 2. What they will have to do is to discuss in their clan group the main similarities and differences between Scottish and Spanish food. They will have 3 minutes to brainstorm and share their ideas about it in the group. Afterwards, a discussion will be held in which each clan would have to expose their ideas on the topic and comment and discuss others' ideas. The teacher will note down on the board the ideas contributed by the students. The objective of this activity is to get the students to reflect on both cultures. What is more, the teacher should emphasize that although these countries have typical dishes, their diet is not limited to them.

SESSION 6 (50 minutes): Let's celebrate!

The sixth session, the last session in which aspects of Scotland will be taught, will be devoted to learning about Scottish festivities. This is due to the fact that in the last session of the didactic unit a simulation of Burns Night will be held. As a result, in this session, a detailed explanation of the final task will be commented on. Thus, they will first learn about two Scottish festivities, Hogmanay and Burns Night, and then they will delve deeper into Robert Burns and his poems. This last aspect is very important because not only will the students become familiar with Scotland's most famous poet and learn about some of the poems recited

on Burns Night, but also because they will see real samples —sample approach— of what they have to do for their final task.

Activity 1: It's party time! (5 minutes)

Classroom management: Students will be seated in pairs, but the activity will be done individually.

Resources: No additional materials are needed for this activity.

Explanation: This session, like the previous ones, will begin with a speaking activity in which students will be asked to share their ideas about what they know or what they think Scottish festivities are like. As in the other speaking activities, students should raise their hand whenever they want to speak, and the teacher will let them speak when they point to the student.

Activity 2: Happy New Year! (30 minutes)

Classroom management: Students will turn their tables and chairs so as to be in groups of four.

Resources: Internet connection, computer, projector, digital screen, YouTube link of Hogmanay: https://www.youtube.com/watch?v=xyMJ-S6ePWY, at least one tablet or computer per group.

Explanation: In this activity, students will first watch a YouTube video with subtitles in English explaining how the Scottish people celebrate Hogmanay, i.e., how they celebrate their New Year's Eve. After the video, the teacher will ask them to brainstorm what they have understood about this festivity. Once students have shared their ideas, the teacher will explain what they will have to do in their clan groups: compare the Scottish Hogmanay with the Spanish New Year's Eve. To further reinforce the students' ideas about Hogmanay, the teacher will play the video again for students to note down ideas and facts about this celebration. Then, in their clan group, they should log in https://www.canva.com/ and there create a poster comparing these two parties. They will have 15 minutes to do this and the poster should be a minimum of 30 words and a maximum of 50 words in length. Once the time has passed, they will present their poster to their classmates in a 2-minute long presentation. In this presentation, they must share what they have written, emphasizing the similarities and differences they have found between festivities. With this activity, students

will get an idea of how different countries, in this instance Scotland and Spain, celebrate the same festivity; thus, how their cultures differ.

Activity 3: Burns Night: A burning night (15 minutes)

Classroom management: Students will be seated in pairs, but the activity will be done individually.

Resources: Internet connection, computer, projector, digital screen, YouTube link of Burns Night: https://www.youtube.com/watch?v=IHKFKtgvfxk, Robert Burns' poems: *Auld Lang Syne*; *A Red, Red Rose* (annex 8).

Explanation: This activity serves as an introduction to the final task. Its purpose is to explain what Burns Night is, which is the festivity that will be simulated in the final task, and to show what Scottish people do on this night. In order to better understand this festivity, students will watch a video with subtitles in English in which the Burns Night is depicted. Subsequently, the teacher will ask students what they have understood about this celebration and hence create a brief discussion and brainstorming about this event. Afterwards, the teacher will explain in detail the final task (its prompts, length, what they should present and its requirements, the submission process, etc.), and will randomly assign each clan a topic related to the Scottish culture selected from the ones covered in class. Once this is done, the teacher will project some of Robert Burns' poems. Thanks to this the sample approach, which consists of providing students with real examples of writings, will be followed. Thus, students will be given real samples of what they have to follow in the final task. Added to this, they will also have the opportunity to learn about Robert Burns himself and two of his most renowned poems.

SESSION 7 (50 minutes): Words, Pencils, Action!

The seventh session will be devoted entirely to the creation of the poem or story for their final task. In consequence, no further content will be worked on, but rather students will review what they have learnt in the previous sessions. They will also work on peer-assessment and feedback; thus, encouraging critical thinking, positive feedback, learning from others' mistakes, and self-evaluation.

Activity 1: I'm writing my Scottish truth (50 minutes)

Classroom management: Students will turn their tables and chairs so as to be in groups of four.

Resources: At least one tablet or computer per group, Internet connection, blank sheet of paper, pen/pencil.

Explanation: The creation of the final task will be divided into three main parts: firstly, the brainstorming and writing of the first draft (25 minutes); secondly, peer-assessment and feedback (10 minutes); and lastly, the writing of the final draft (15 minutes). That is, first, students, in their clan groups, should think about the content they want to write in their story or poem. They should share and discuss their ideas. Then, they will write the first draft of their writing. Once the first draft is completed, the teacher will collect them all and randomly distribute them among the different clan groups. They will have to correct their classmates' writing and give feedback. During this peer assessment, students should both check the writing in terms of grammar, vocabulary, coherence and cohesion, but also should include positive feedback by including tips, advice and highlighting aspects that they have liked about the writing. After this is done, the teacher will collect the writings again and give them back to their writers so they can read the comments, suggestions and feedback and create the final version of the poem. Students should always bear in mind that their story or poem must cover at least the topic assigned in the previous session, that it must be a minimum of 100 words and a maximum of 120 words, and that they should include at least three passive constructions and at least two Scottish words. Whenever they believe they have their final draft, one member of each clan, the spokesperson, should submit the final version to the educational platform used by the school. They will have until the end of the day so that the teacher can read the writing before the eighth session.

SESSION 8 (50 minutes): Auld Lang Celebration

In this last session of the present didactic unit, students will have to present their story or poem in front of their classmates and explain why they have decided to write about the topics mentioned in the writing. As for the classroom, the teacher will have previously decorated it to create a Scottish atmosphere. This session concludes the didactic proposal that aims to introduce Scottish culture in the EFL classroom.

Activity 1: Burns Night: A day to celebrate (50 minutes)

Classroom management: Students will be seated in pairs and facing the blackboard so they can listen to their classmates' presentation. When they have to present their poem or story, the clan together should stand up and face their classmates.

Resources: Each clan's group document with the poem or story, decoration in the classroom to create a Scottish atmosphere (Scottish flags, different tartan designs; Celtic and bagpipes music and, in consequence, speakers, etc.), Scottish food and beverages (shortbread, tablet, black pudding, oatcakes, Irn-Bru, etc.).

Explanation: In this final session, students have to present their poems or stories to their classmates. For this, the teacher will randomly assign the order in which the clans will present. What the students have to do in the presentation is to read aloud their writing and explain the rationale of what they have written. There is no minimum or maximum length for the presentation, but students must explain their writings in detail. After each clan reads their poem or story, their classmates can make positive comments and feedback by highlighting what aspects they have liked the best and what has impressed them. During the session, students will be allowed to eat the Scottish snacks and drink the beverages (only students who have submitted a signed paper from their parents allowing them to eat and drink will be able to taste these products). Moreover, Scottish decorations will be hung at all times and the Celtic and bagpipe music will be played as background music. It would also be ideal for the teacher to dress in Scottish garments.

3.6. Assessment

To conclude this section of the thesis and in order to provide guidance on how this didactic proposal is to be evaluated, I will now explain how to assess students while it is implemented. In the assessment process there will be two main focuses that below are explained: the development of the sessions, and the final task. However, it must be highlighted that continuous evaluation is the key aspect when assessing students since it considers the students' daily progress and active participation in the L2 learning. In order to achieve this evaluation, the primary objective is the observation of the students' performance; that is, the teacher will observe and take note of the students' participation and their ability to complete tasks effectively and cooperatively.

On the one hand, the progress and development of the sessions will be examined. This evaluation is not only motivated by the continuous evaluation, which means that in order to

learn further contents the previous ones should be as well integrated, but also because participation, cooperation and daily learning need to be considered. This is because students should consistently give their best effort rather than just on specific days. Therefore, in order to facilitate this evaluation process, a rubric has been created, which is provided in the annexes (annex 9) and that is based on the indicators of achievement commented on 3.3. This rubric outlines each of the indicators of achievement which have been modified to provide a range from the lowest performance level (1) to the highest (4) in order to aid teachers evaluate students. In consequence, what the teacher needs to do is to observe the students in class and follow this rubric throughout the sessions to assess their progress.

On the other hand, the final task is evaluated independently of the sessions. For this purpose, a separated rubric from the previous one has been created (annex 10), and the aspects to be assessed have as well been modified so that they range from the lowest to the highest performance. In this rubric, both the poem or story and the oral presentation are evaluated as they both correspond to the final task, and how each clan has managed to portray what they have learnt throughout the development of the unit. The final task serves as a test to verify if students have understood and learnt in the sessions, as well as a tool to determine if this topic motivates and engages students when it comes to learning a L2. In the evaluation of the final task, the story or poem will be assessed together with the oral presentation and the students' ability to give comments and feedback to their classmates. This is an important aspect to consider since it promotes reasoning, cooperative learning and critical thinking.

Throughout the didactic unit, peer assessment also plays a significant role. Peer assessment is very useful as it allows students to provide feedback to their classmates rather than the teacher. This is completely helpful since on the one hand students may have different points of view than the teachers' and add personal experiences that help students to better understand the contents; but also, on the other hand, it helps the student who provides feedback to reinforce their knowledge, critical thinking and reflection. Furthermore, peer assessment makes students feel listened to, fostering tolerance and empathy within a peaceful and supportive environment. Added to these reasons, it also helps to portray the teacher as a helper and not an enemy, and in consequence, ensures that all students feel equally valued and important. In this same sense, although the teacher evaluates with rubrics the work and progress of the students, they themselves are the protagonist in the learning process, as the teacher only monitors, supervises and facilitates the learning process. This explains why most of the activities are designed for students to see and check for themselves whether they have

performed correctly or not and learn from their own mistakes (self-evaluation). But going back to peer assessment itself, students are encouraged to help their classmates improve through feedback. This feedback is positive and constructive, meaning that students should highlight what they have liked about their classmates' work and indicate specific areas for improvement. Nevertheless, students should always make their comments in a positive and respectful way. Similarly, the teacher must highlight to the students the aspects that need improvement, but always empashizing their strengths and issuing the comments in a positive and hopeful manner.

Finally, it must be said that the assessment of this didactic proposal plays a significant weight in the final grade of the term. That is, the percentage devoted to this didactic proposal is 20% of the overall grade of the second term. This percentage is subdivided in two: 40% for the development of the sessions, and 60% for the final task. The higher percentage is placed on the final task —the latter— since it is the most reliable tool to check whether students have understood and learnt in the unit or not, but also because it is the task in which cooperative work and communication are most encouraged. However, it is important to acknowledge that the development of the sessions also plays a crucial role in the overall assessment. This is explained by the fact that students must achieve at least a minimum grade of 5 in order to be evaluated in the final task. This ensures that students actively participate, pay attention and cooperate in the sessions.

4. CONCLUSION

Culture is an essential aspect in our daily life. This explains different ways of life, traditions, costumes, foods, and even languages. As it is a very important and present aspect in our daily life, it should be taught and incorporated into education. One effective way to teach culture is through the teaching of a L2, since language and culture are intimately interconnected and mutually dependent on each other for proper and effective learning. Therefore, culture needs to be taught in the EFL classroom. Moreover, by integrating culture into the L2 learning, apart from facilitating linguistic proficiency, respect, reflection and critical thinking are also fostered. As a result, it helps to break down stereotypes that are often pejorative and create a negative perception about the communities concerned. In consequence, the aim of this thesis is to explore and show how to introduce culture effectively in the EFL classroom, as many times it is not properly integrated with the contents and, thus, students do not see the practical usefulness or real application of what they learn. Furthermore, thanks to this, students may be motivated to learn English. As for which culture has been selected for this didactic proposal, the chosen one is Scottish culture. This decision stems from the reason that many times the focus of culture often remains only on British or American culture, disregarding the rest cultures and in consequence leaving them aside and not worked on.

For this purpose, this didactic proposal has been based in accordance with the guidelines outlined in REAL DECRETO 217/2022 and DECRETO 39/2022 since it is addressed to students in the 3rd year of ESO of the autonomous community of Castilla y León. Nevertheless, its content and level can be adjusted and modified in order to suit different levels and autonomous communities and, consequently, to be able to be worked by the largest possible number of students. This is because the main focus of this proposal is to introduce Scottish culture in schools. Added to these, through the proposal several approaches have been incorporated. Firstly, it encourages the communicative approach, as the main goal is to help students communicate with others; as well as the knowledge-based, contrastive, communicative language, and intercultural communicative competence (ICC) approaches. Nonetheless, added to the communicative approach, the main focus in this didactic proposal lies on the last one —ICC— since it fosters cross-cultural reflection, respect between cultures and appreciation of cultural diversity.

Additionally, this didactic proposal has been designed following the task-based approach. This is, all the sessions lead to a final task that reflects the contents covered

throughout all the sessions. To this end, the didactic unit consists of eight sessions, the seventh session being devoted entirely to the creation of the final task, and the eighth to its presentation. As for the rest of the sessions, several cultural aspects of Scottish culture have been worked on; that is, stereotypes, language, history, emblematic places of the capital, food, and festivities. When it comes to the final activity, this consists of the creation, in groups or the so-called clans, of a poem or story that portrays the knowledge of Scottish culture that they have learnt in the sessions. Therefore, in the final session the students will have to present their writings and explain to their classmates the rationale of their work. What is more, peer assessment is encouraged. This allows and intends for students to reflect on their classmates' work and give them positive and constructive comments and feedback. The emphasis is on highlighting the strengths of their classmates' work and offering suggestions for improvement, always with respect and congratulations.

To conclude this Master's Thesis, it is important to emphasize that teaching culture is a motivating and enriching way for students to learn a L2. Therefore, there is a need to introduce culture in the classrooms. By doing so, it helps students break down stereotypes, but also develop a basic knowledge of diverse cultures and therefore a better understanding of other countries and their people. As a result, this promotes reflection among cultures and facilitates connections between different ones. Although this didactic proposal specifically focuses on introducing Scottish culture, it is our responsibility as future teachers to continue to explore and immerse students in various cultures and their concepts. By cultivating a deep understanding of cultures in students, openness to diversity among them will be fostered and, ultimately, this will enable individuals to become citizens of the world in which they live and make them have the required skills and knowledge to thrive in their future endeavors.

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ANNEXES

Annex 1: Cards with Scottish stereotypes and invented ones elaborated by the author (session 1, activity 2).

Scottish people are ginger or red haired with freckles

Scottish people play and listen to bagpipes all day

Scottish people are always drunk because they drink whisky all day

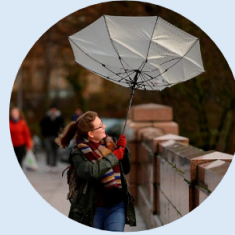All Scottishmen wear kilts (skirts) at all times

Most of the Scottish people live in castles or in ancient stone cottages

Every Scottish person believes in Nessie, the Loch Ness monster

All Scottish people hate Englishmen and England

It is always raining in Scotland and its climate is similar to the Arctic circle

No Scottish person cleans their house

All Scottish people eat fish and chips for dinner

All Scottish people know how to swim and swim in the lochs

Scottish people don't eat fruit

Scottish people don't wear yellow

It's dark all day long

Scottish people dress up as Vikings whenever they get the chance
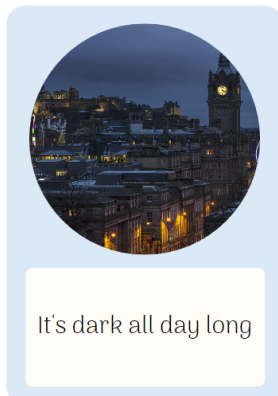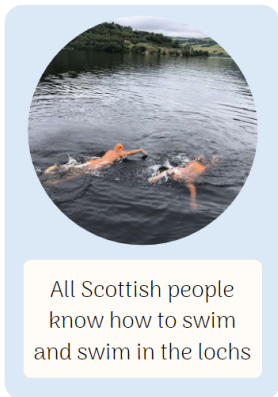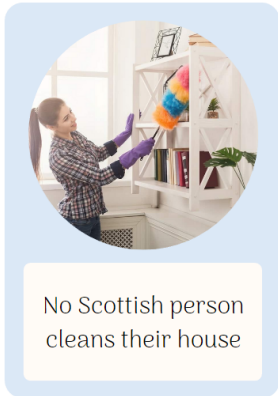
Source:

Forever Amber (2015). *11 Scottish stereotypes that are blatantly untrue*. Retrieved from https://foreveramber.co.uk/scottish-stereotypes/

Annex 2: Text about clans and tartan (session 1, activity 4).

Journey into Scotland: Scottish Tartans and Clans

Have you ever wondered why Scottish people wear different colors of kilts? Well, there's an interesting story behind it!

To begin with, let's talk about clans. A clan is a group or family that shares a common name and represents a social and political unit. In the past, clans played a significant role in Scottish society. They were ruled by chiefs, and their members fought, farmed, and lived together for the benefit of the clan. Loyalty to the clan was deeply ingrained in its members, and clans functioned as a form of government where everyone worked together for the common good. Many surnames that start with "Mc" or "Mac" actually represent the names of clans and families. This connection can be traced back to the Gaelic language, where "Mc" means "son of". Although clans no longer exist in the same way as they did in the past, it's fascinating to see how ancestral ties are still reflected in surnames today.

Now, let's dive into the world of tartans, those colorful patterns that are synonymous with Scottish tradition. Tartans are woven cloths with stripes of varying width and color, creating intricate designs. For a long time, it was believed that each tartan design represented a specific clan, serving as a visual symbol of clan affiliation. However, this notion is not entirely certain. While it is true that members of the same clan wore similar tartan designs, the creation of these patterns was influenced by regional factors and the available materials. Tartans were originally not associated with specific clans or held any symbolic meaning. Instead, certain areas were more likely to have their own distinct tartan patterns.

It was only during the 18th century that kilts and tartan designs regained popularity. Standardized tartan designs and patterns were developed, often named after clan surnames or cities, to differentiate them. Surprisingly, it wasn't until the 19th century that the idea of each clan having its own tartan design emerged. Scottish expatriates were often asked about their clan's tartan pattern, which led many of them to create their own designs since they were unaware of the traditional patterns.

Isn't it fascinating how Scottish history continues to be reflected in their traditions today? Exploring the world of clans and tartans opens a window into the rich cultural heritage of Scotland, where the past intertwines with the present. So, the next time you see someone wearing a kilt, you'll know that behind its colors lies a story of ancestry and tradition.

Source:

OpenAi. (2023, June 8). Create a text that deals with the following information for English students between 13 and 14 years old [Chat interaction]. Retrieved from https://openai.com/blog/chatgpt

Annex 3: Text about clans and tartan (session 2, activity 2).

Scotland: A Land of Rich Culture and History

Welcome, lads and **lasses**, to the captivating world of Scottish culture and history. Let's dive into the land of majestic **lochs**, breathtaking landscapes, and vibrant traditions. **Ye** will discover that Scotland is a place like nae other!

First, let's talk about the clans, which are an integral part of Scottish history. Clans are social groups that have existed for centuries, representing extended families united under a common name. Each clan has its own unique tartan, a plaid pattern woven into fabric. Tartans are like a visual fingerprint, identifying the clan's heritage and traditions. So, if **ye** ever spot someone wearing a kilt with their clan's tartan, **ye** can be sure they are proud of their ancestry.

Ah, the weather in Scotland! It can be a **wee** bit unpredictable. On the same day, all four seasons can occur. And **aye**, it rains a lot. But fear nae, the Scottish people embrace it with their resilient spirit and find beauty in the misty landscapes. They say that **dreich** days make the sunny ones all the more cherished. But don't stress! Don't turn **peelie-wally** and look like a ghost. It's all part of the Scottish charm!

When it comes to food, tatties play a significant role in Scottish cuisine. Tatties are a staple ingredient in many traditional dishes. From hearty stews to the famous "tattie scones". The Scottish people sure know how to make the most of this ingredient.

Now, if **ye** visit Scotland, make sure to explore its breathtaking **lochs**. **Ye**'ll find them scattered throughout the country. **Loch** Ness, known for its legendary **Loch** Ness Monster, is just one of the many enchanting **lochs** waiting to be discovered. So, keep yer eyes peeled for any mysterious sightings! Don't be a **blate lass**, **ye** will love it!

Scotland, with its rich heritage and captivating landscapes, offers a journey like nae other. So, embrace the spirit of adventure and explore this **bonnie** land where history comes alive. **Ye**'ll be captivated by the warmth of the people, the allure of the landscapes, and the magic that surrounds **ye** at every turn.

Enjoy yer Scottish adventure, and may **ye** discover the true essence of this remarkable country! **Ye cannae** miss it!

a word meaning "you"

a potato

a lake, a sheet of natural water, an arm of the sea

another word for "yes"

sickly, pallid, ill-looking

a girl in general; familiar or adult woman

modest, bashful, embarrassed, shy

small, tiny, little, restricted in size

"can't/cannot"

beautiful, pretty, handsome, attractive

wet, dark, unpleasant weather

Source:

OpenAi. (2023, June 8). Create a text about Scottish culture, history and information that contains these words (the text should be written in English and is for Spanish students of English) [Chat interaction]. Retrieved from https://openai.com/blog/chatgpt

Dictionaries of the Scots Language (DSL) (n.d.). In *Dictionaries of the Scots language*. Retrieved from https://dsl.ac.uk/

Annex 4: Story of Bonnie Prince Charles (session 3, activity 2).

In the beautiful land of Scotland, there lived a young prince named Bonnie Prince Charles. He was a brave and adventurous lad with a heart full of determination. Bonnie Prince Charles was born into the royal Stuart family, and he had a deep love for his country and its people. Scotland was going through a challenging time, as it was under the control of the English kingdom, under the Hanover family. One day, Bonnie Prince Charles decided to restore the rightful Scottish king to the throne: the Stuarts. He believed that he was the true heir to the Scottish crown, and he embarked on a grand mission to reclaim his kingdom.

With his loyal followers by his side, Bonnie Prince Charles travelled across the Scottish Highlands. Its mountains and crossed lochs were travelled by them and they faced many obstacles along the way. The prince's charisma and determination inspired many Scots to join his cause. His vision of an independent Scotland, free from English rule was believeed by many. Bonnie Prince Charles became a symbol of hope and resilience for his people. As they marched on, Bonnie Prince Charles and his supporters engaged in battles against the English forces. They fought with great bravery, but their path was not easy. The prince faced setbacks and challenges, yet he never lost hope.

One of the most famous battles in Bonnie Prince Charles's story is the Battle of Culloden, near Inverness in the Scottish Highlands. The Jacobites, who were the supporters of Bonnie Prince Charles and primarily composed of Highland clans, faced off against the British army, supporters of the prince who was in the throne. It was a decisive battle fought on the Scottish moorland. Despite their fierce efforts, the Jacobites were defeated by the well-equipped English soldiers. However, Bonnie Prince Charles' ultimate goal of reclaiming the Scottish throne was not achieved. The defeat at the Battle of Culloden marked the end of the Jacobite rebellion and the hopes of restoring the Stuart monarchy.

Bonnie Prince Charles himself managed to escape to France. The aftermath of the battle was harsh for the Highland clans. A series of repressive measures known as the Highland Clearances were implemented by The British goverment and they aimed at suppressing Scottish culture and traditions. The wearing of traditional Highland dress, including the tartan, was banned for a time. The Battle of Culloden remains a crucial moment in Scottish history, symbolizing the end of the Jacobite cause and the beginning of a new era of British dominance in Scotland. It is remembered as a tragic event, representing the loss of Scottish independence and the suppression of Highland culture.
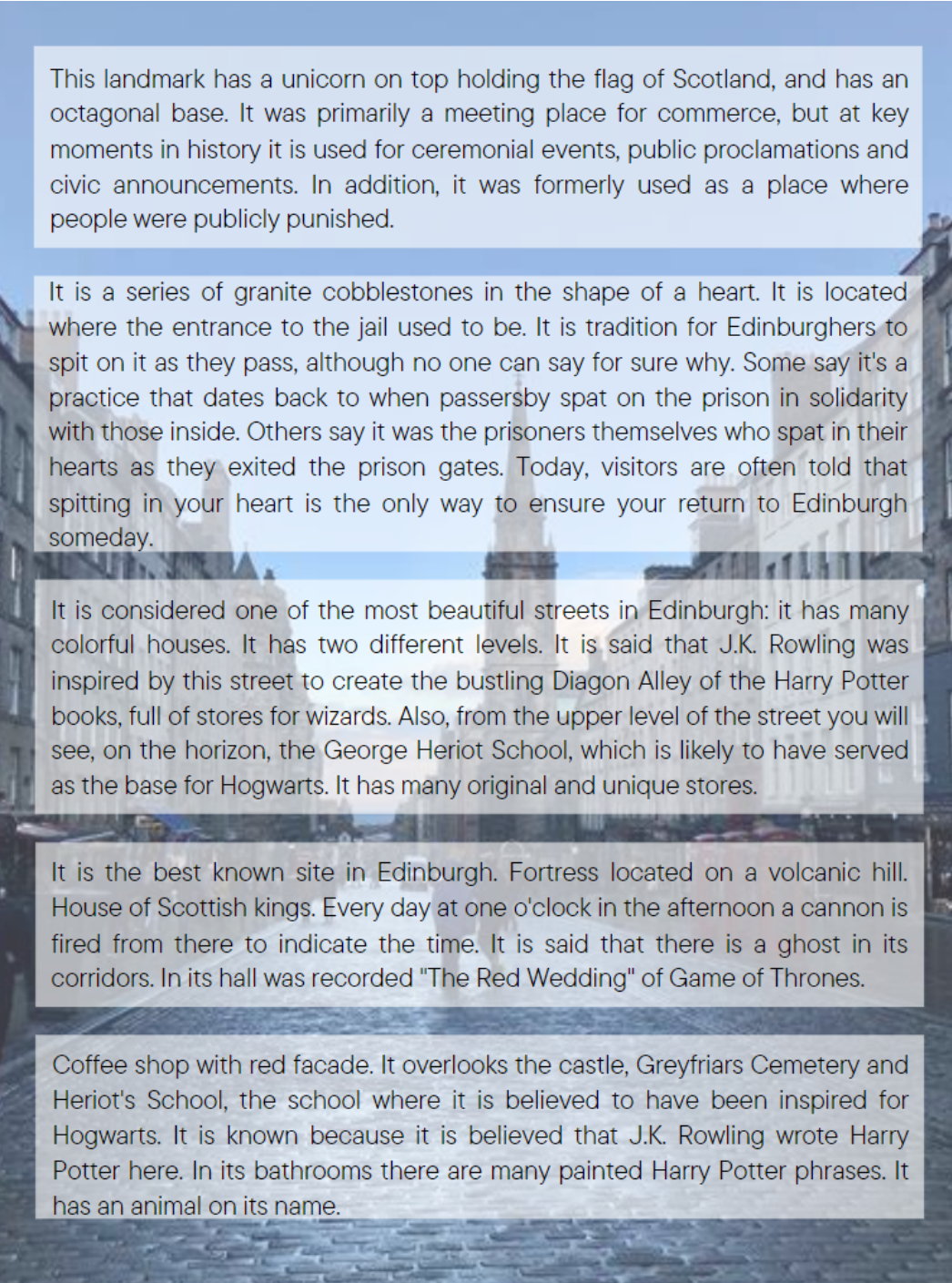
Source:

OpenAi. (2023, June 8). Story of Bonnie Prince Charles for kids [Chat interaction]. Retrieved from https://openai.com/blog/chatgpt

Annex 5: (session 4, activity 2).
Map of Edinburgh with delimited area.
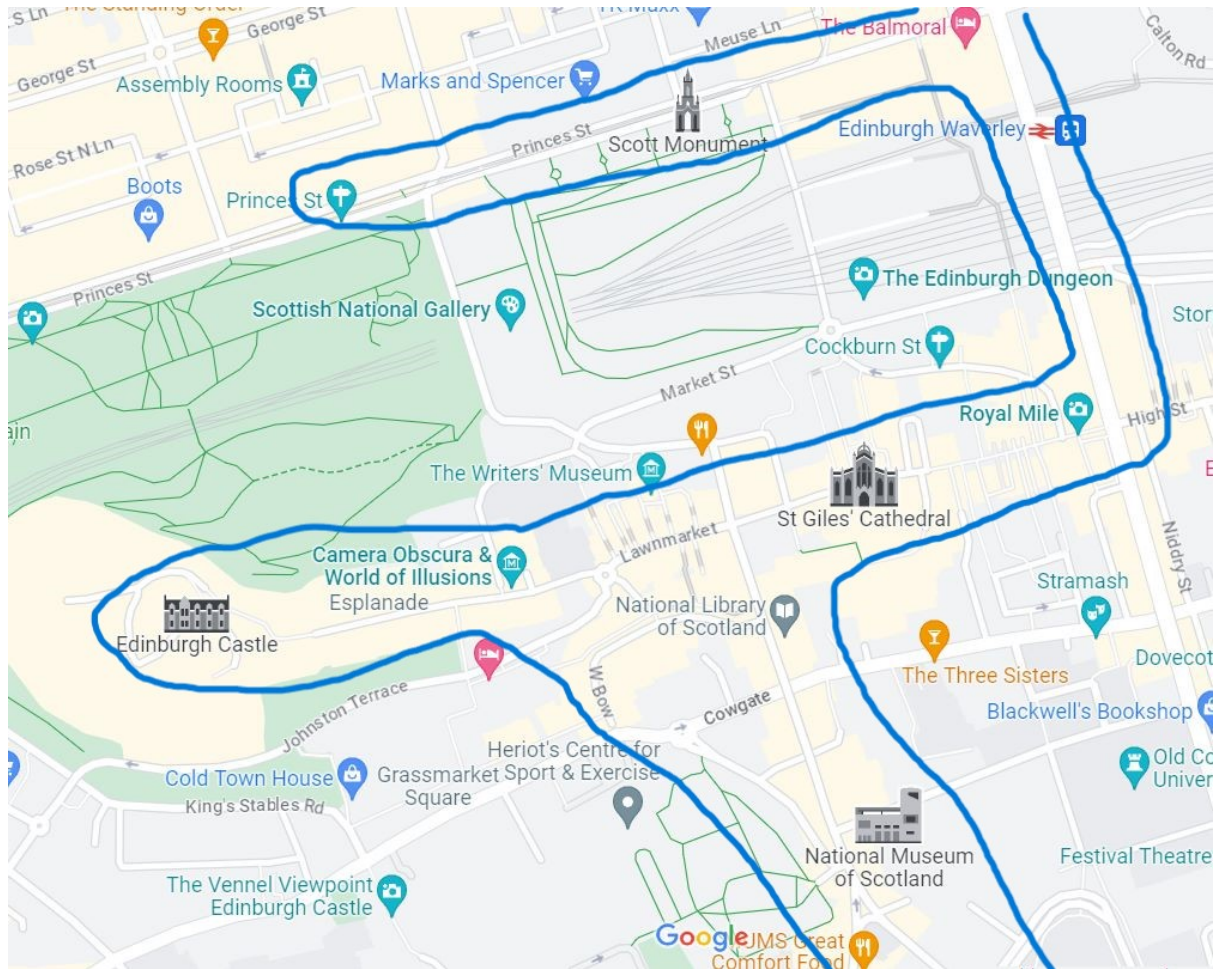
Depictions and clues of the places of interest to find.

This landmark has a unicorn on top holding the flag of Scotland, and has an octagonal base. It was primarily a meeting place for commerce, but at key moments in history it is used for ceremonial events, public proclamations and civic announcements. In addition, it was formerly used as a place where people were publicly punished.

It is a series of granite cobblestones in the shape of a heart. It is located where the entrance to the jail used to be. It is tradition for Edinburghers to spit on it as they pass, although no one can say for sure why. Some say it's a practice that dates back to when passersby spat on the prison in solidarity with those inside. Others say it was the prisoners themselves who spat in their hearts as they exited the prison gates. Today, visitors are often told that spitting in your heart is the only way to ensure your return to Edinburgh someday.

It is considered one of the most beautiful streets in Edinburgh: it has many colorful houses. It has two different levels. It is said that J.K. Rowling was inspired by this street to create the bustling Diagon Alley of the Harry Potter books, full of stores for wizards. Also, from the upper level of the street you will see, on the horizon, the George Heriot School, which is likely to have served as the base for Hogwarts. It has many original and unique stores.

It is the best known site in Edinburgh. Fortress located on a volcanic hill. House of Scottish kings. Every day at one o'clock in the afternoon a cannon is fired from there to indicate the time. It is said that there is a ghost in its corridors. In its hall was recorded "The Red Wedding" of Game of Thrones.

Coffee shop with red facade. It overlooks the castle, Greyfriars Cemetery and Heriot's School, the school where it is believed to have been inspired for Hogwarts. It is known because it is believed that J.K. Rowling wrote Harry Potter here. In its bathrooms there are many painted Harry Potter phrases. It has an animal on its name.

Statue of a dog next to a cemetery. Legend has it that you touch his nose for good luck, but this is a false legend and it angers the Edinburghers when tourists do it. The statue is in honor of a dog that was the cemetery guard's pet. His owner died, but Bobby, the dog, kept going to the cemetery. Bobby refused to leave his master's grave. This went on for weeks, months and years even in the worst weather conditions. Today, many people go to the cemetery because of this dog's story.

Modern building with a circular tower where there are many collections, usually historical, to learn in a playful and realistic way. It is one of the many museums in the city. Admission is free. It has 7 levels (plus 0 and -1) and has a terrace famous for its views of the city.
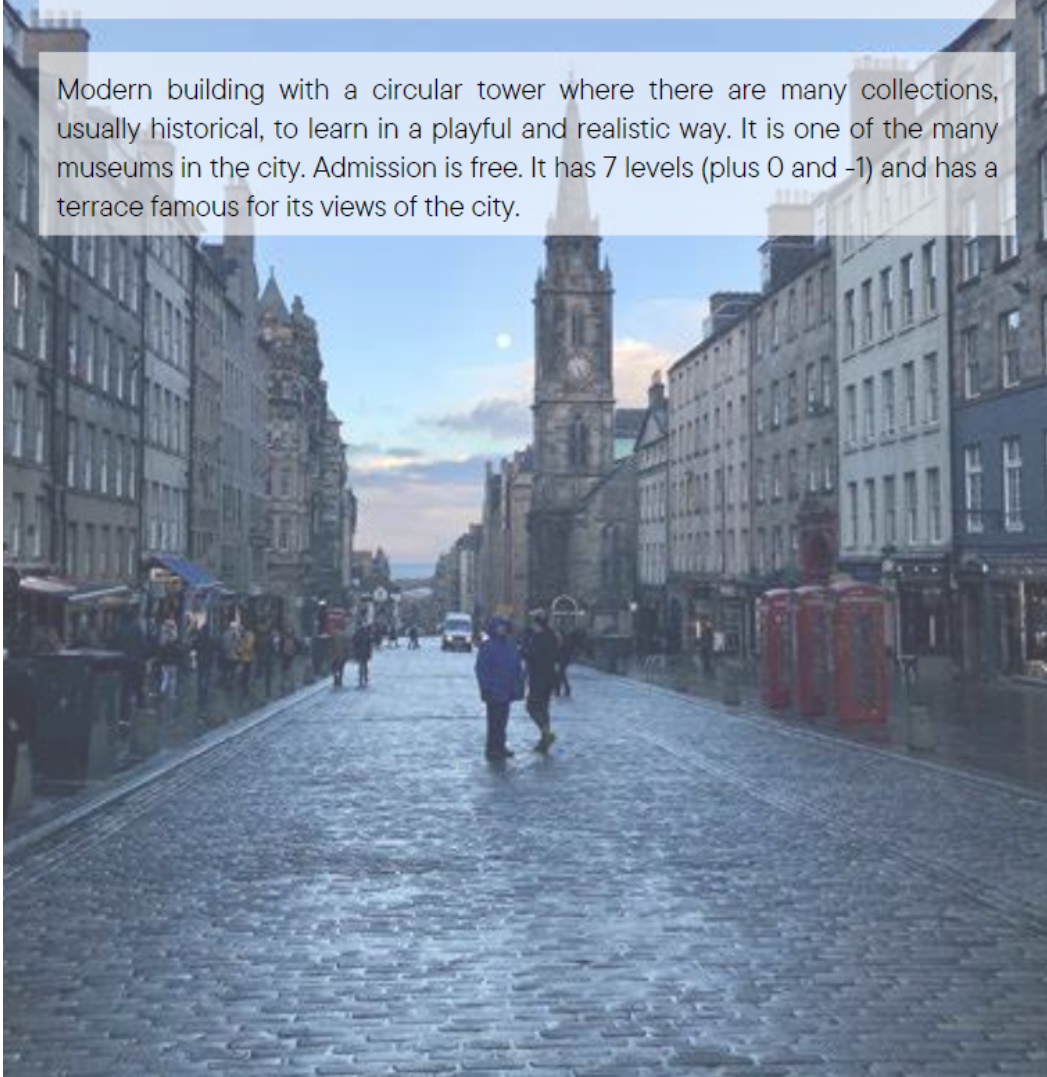
Source:
Angie (n.d.). *Más Edimburgo*. Retrieved from https://masedimburgo.com/
George, A. (2022, September 11). *Edinburgh's Mercat cross*. Historic environment Scotland. Retrieved from https://blog.historicenvironment.scot/2022/09/edinburghs-mercat-cross/
Grieve, G. (n.d.). *Travelling in Scotland. Greyfriars Bobby*. My Voyage Scotland. Retreieved from https://www.myvoyagescotland.com/greyfriars-bobby
Thedaddyofboom (2017, February 14). *The heart of Midlothian*. Atlas Obsccura. Retrieved from https://www.atlasobscura.com/places/the-heart-of-midlothian-edinburgh-scotland

Information about Dolly the Sheep and the Lewis chessmen.
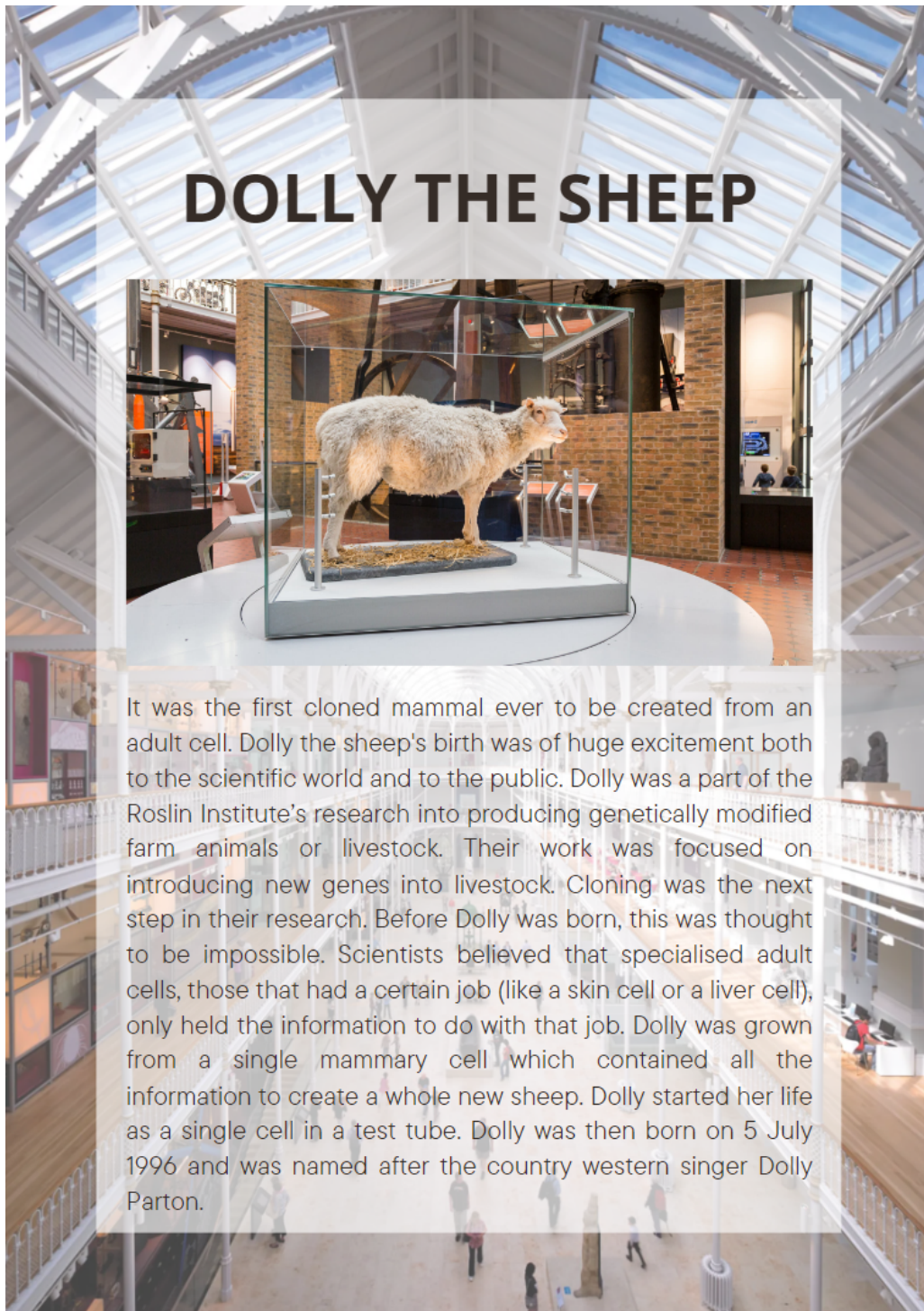
DOLLY THE SHEEP

It was the first cloned mammal ever to be created from an adult cell. Dolly the sheep's birth was of huge excitement both to the scientific world and to the public. Dolly was a part of the Roslin Institute's research into producing genetically modified farm animals or livestock. Their work was focused on introducing new genes into livestock. Cloning was the next step in their research. Before Dolly was born, this was thought to be impossible. Scientists believed that specialised adult cells, those that had a certain job (like a skin cell or a liver cell), only held the information to do with that job. Dolly was grown from a single mammary cell which contained all the information to create a whole new sheep. Dolly started her life as a single cell in a test tube. Dolly was then born on 5 July 1996 and was named after the country western singer Dolly Parton.

LEWIS CHESSMEN

These medieval chess pieces from the Scottish Isle of Lewis are one of the most famous items in the National Museum of Scotland. They give us fascinating insights into the international connections of western Scotland and the growing popularity of chess in medieval Europe. The eleven chess pieces on display in the Museum of Scotland were part of a large hoard buried on Lewis. The board contained 93 gaming pieces in total. The chess pieces were probably made in the late 12th or early 13th century in Norway. It is not known who buried the pieces or why. They may have been the property of a merchant, sailing from Scandinavia to Scotland, Ireland or the Isle of Man to sell these highly-prized playing sets. But given that Lewis was home to powerful people with close ties to Norway at this time, the playing pieces may instead have been the treasured possession of a local leader, a prince or bishop perhaps.
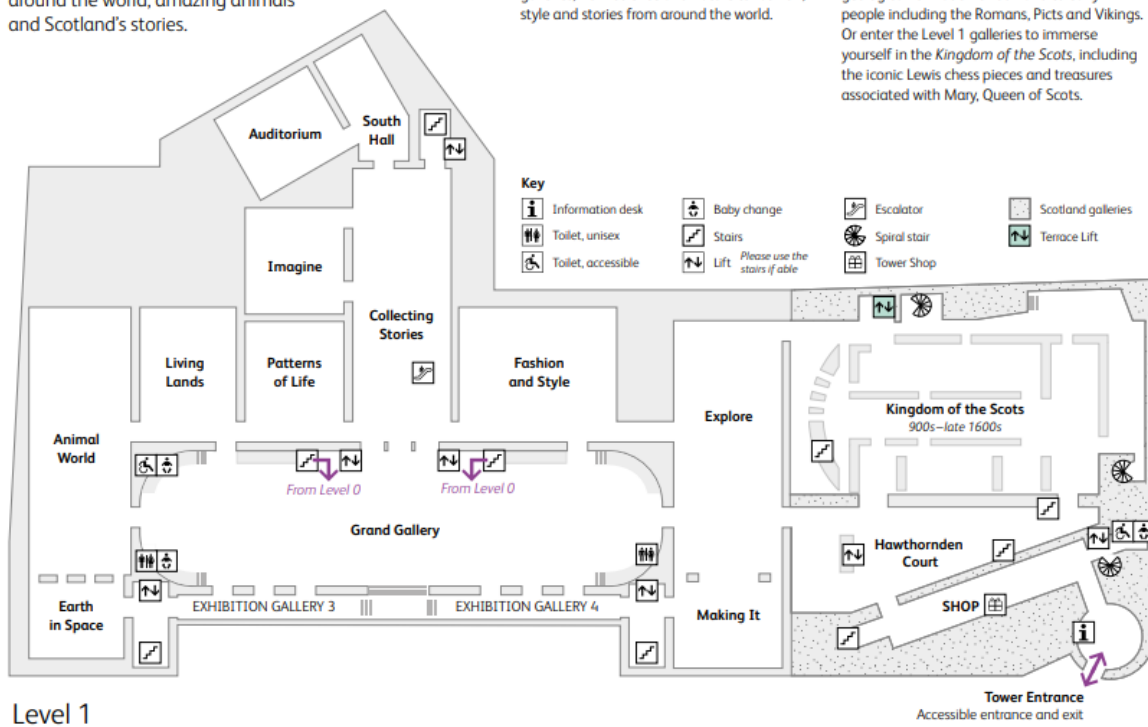
Source:

National Museums of Scotland (n.d.). *National Museum of Scotland*. Retrieved from https://www.nms.ac.uk/national-museum-of-scotland/

Map of the National museum of Scotland.

Explore our Level 1 galleries taking in high fashion, cultural wonders from around the world, amazing animals and Scotland's stories.

Start in the magnificent Grand Gallery, then explore diverse collections in the surrounding galleries, from science and nature to fashion, style and stories from around the world.

In the Scotland galleries head down to Level -1 to begin your journey from the geological formation of our land to early people including the Romans, Picts and Vikings. Or enter the Level 1 galleries to immerse yourself in the *Kingdom of the Scots*, including the iconic Lewis chess pieces and treasures associated with Mary, Queen of Scots.

Auditorium

South Hall

Imagine

Key
- Information desk
- Toilet, unisex
- Toilet, accessible
- Baby change
- Stairs
- Lift *Please use the stairs if able*
- Escalator
- Spiral stair
- Tower Shop
- Scotland galleries
- Terrace Lift

Collecting Stories

Living Lands

Patterns of Life

Fashion and Style

Explore

Kingdom of the Scots
900s–late 1600s

Animal World

Grand Gallery

From Level 0

From Level 0

Earth in Space

EXHIBITION GALLERY 3

EXHIBITION GALLERY 4

Making It

Hawthornden Court

SHOP

Tower Entrance
Accessible entrance and exit

Level 1

Source:

National Museums of Scotland (n.d.). *Museum map*. Retrieved from https://www.nms.ac.uk/national-museum-of-scotland/plan-your-visit/museum-map/

Annex 6: Scottish menu (session 5, activity 2).

NICHOLSON'S
ALE & GIN
ESTABLISHMENTS
SINCE 1873

150 YEARS OF ICONIC BRITISH PUBS

For 150 years, we've remained true to William Nicholson's ideals of what a great pub should be:
a warm and welcoming atmosphere, in beautiful buildings of character. Within our historic walls you'll find a superb range of cask ales –
including our Nicholson's Pale Ale – as well as our hand-crafted speciality pies and comforting pub classics.

OUR FAMOUS PIES

Our traditional Scottish dishes are marked with a thistle.
We pride ourselves on serving the very best traditional pies.
Our pies are served with creamy mash, topped with garlic-herb
crumb, steamed greens and roast carrots, unless otherwise stated.

WILD BOAR & CHORIZO PIE 17.50
With red pepper and baby onions in Fino sherry sauce and short
crust pastry. (1240kcal)

**BRITISH CHICKEN & PORTOBELLO
MUSHROOM PIE** 16.00
British chicken breast in a Portobello & porcini mushroom sauce,
with truffle oil, in short crust pastry. (1320kcal)

SWEET POTATO & GOATS CHEESE PIE* (V) 15.00
Topped with a herb and pumpkin seed crumb. (1153kcal)

**PUY LENTIL & VEGETABLE
COTTAGE PIE* (VE)** 14.00
Topped with carrot and sweet potato mash. Served with long
stem broccoli and roast carrots. (531kcal)

FISH PIE 16.00
Salmon & king prawns in a creamy white wine sauce, topped
with parsley & mature Cheddar mash. (871kcal)

STEAK & NICHOLSON'S PALE ALE PIE 16.50
Beef cooked in Nicholson's Pale Ale, encased in short crust
pastry. (1362kcal)
Awarded gold at the British Pie Awards.

CROFTER'S PIE* 15.00
Pulled lamb topped with haggis mash
with seasonal greens and roast carrots.
(864kcal)

MAIN DISHES

10oz CHARGRILLED RIBEYE STEAK 25.00
21-day-aged ribeye steak with vine cherry tomatoes, green salad and
chunky chips (1069kcal). With your choice of Béarnaise* (123kcal),
craft ale mushroom & bacon* (67kcal) or peppercorn* sauce. (812kcal)

STOVIES* 14.50
Traditional Scottish dish of tender beef, root vegetables and
potatoes, cooked in a rich gravy, with crusty bread, seasonal
greens and roast carrots. (929kcal)

NOURISH BOWL SALAD (VE) 12.00
Beluga lentil, kale, brown rice and quinoa salad, houmous and
grilled long stem broccoli, topped with pumpkin seeds. (534kcal)
Add Smoked Scottish Salmon (62kcal) for 3.50 | Add Grilled Halloumi (423kcal) for 2.50
Add Chargrilled Chicken Breast (211kcal) for 3.00

BALMORAL CHICKEN 15.00
Grilled chicken breast, haggis and smoked back bacon with
a whisky sauce, creamy mash topped with garlic-herb crumb,
seasonal greens and roast carrots. (927kcal)

HAGGIS, NEEPS & TATTIES 11.50
Traditional Scottish dish of lamb and hearty oatmeal with aromatic
mixed spices, with swede mash, potatoes and gravy. (950kcal)

GRILLED FILLET OF SALMON 19.50
On chargrilled peppers, pan-fried chorizo, vine cherry tomatoes,
baby potatoes and long stem broccoli. (972kcal)

Adults need around 2000kcal a day.

STARTERS & SHARERS

SMOKED SCOTTISH SALMON 9.00
With Scottish oatcakes with sour cream. (421kcal)

**SLOW ROAST CHERRY TOMATO
& SHALLOT TART (VE)** 7.00
Vine cherry tomatoes and roast shallots with a Yorkshire ale glaze
on a light pastry case. (236kcal)

CULLEN SKINK 6.00
Soft-flaked smoked haddock in a creamy velouté sauce with
potatoes and parsley. With farmhouse bread and butter. (438kcal)

VEGETABLE SCOTCH BROTH (V) 5.50
With farmhouse bread and butter. (352kcal)

HAGGIS, NEEPS & TATTIES 6.00
Traditional Scottish dish of mutton and hearty oatmeal with aromatic
mixed spices, with swede mash, potatoes and gravy. (488kcal)

NACHOS (V) 11.00
Hand-cut tortillas, cheese sauce, guacamole, salsa, sour cream and
jalapeños. (933kcal)
Add pulled beef brisket (152kcal) for 2.00

LANDLORD'S PLATTER 21.00
Balsamic glazed mini chorizos, sticky beef brisket croquettes,
boneless chicken pieces, Padrón peppers and halloumi fries, with a
selection of dips. *Recommended for two.* (1947kcal)

GARDEN PLATTER (V) 17.00
Oven-baked Padrón peppers, houmous, marinated olives, crispy
long stem broccoli, garlic sourdough flatbread and halloumi fries,
with a selection of dips. *Recommended for two.* (1748kcal)

FISH PLATTER* 18.00
Wholetail Scottish scampi, king prawns with Marie Rose sauce
and smoked Scottish salmon, beer-battered haddock goujons and
mini salmon & dill fishcakes with tartare sauce and lemon aioli.
Recommended for two. (1126kcal)

SAUSAGE & MASH 14.00
Pork & haggis sausages on a bed of creamy mash,
topped with rich caramelised onion gravy and crispy onions.
(991kcal) *Vegetarian serve available. (646kcal)*

GARLIC CHICKEN SCHNITZEL 15.50
Schnitzel smothered in garlic butter, with lemon aioli and skin-on
fries. (1421kcal)

BAKED MACARONI CHEESE (V) 12.00
Topped with a mature Cheddar crumb, served with garlic
flatbread. (1104kcal)

SALMON & DILL FISHCAKES* 12.00
With herb-glazed baby potatoes, house salad and lemon aioli. (553kcal)

NICHOLSON'S FISH & CHIPS 16.50
Hand-battered haddock in our Nicholson's Pale Ale, with chunky
chips, mushy peas and tartare sauce. (959kcal)
Large (1077kcal) for 18.00

OCEAN FISH & CHIPS* 19.00
A combination of hand-battered* haddock and
breaded wholetail Scottish scampi with chunky chips,
mushy peas and tartare sauce. (1223kcal) *50p from
each dish sold will be donated to Shelter.*

Proudly supporting
SHELTER

BURGERS

Our mouth-watering burgers come with lettuce, gherkins, tomato, mayonnaise and are served with BBQ salsa and skin-on fries, unless otherwise stated.

BEEF BRISKET BURGER 17.00
Chargrilled beef patty topped with hand-pulled BBQ beef brisket and cheese sauce. (1462kcal)

BUTTERMILK CHICKEN BURGER 16.50
Crispy chicken breast, smoked back bacon, avocado and smoked Cheddar cheese. (1457kcal)

CLASSIC BACON & CHEESE BURGER 15.50
Chargrilled beef patty, smoked back bacon and smoked Cheddar cheese. (1208kcal)

THE NICHOLSON'S BURGER 17.50
Double beef patty, cheese sauce, smoked back bacon, tobacco onions and a crushed hash brown. (1538kcal)

PLANT-BASED BURGER (VE) 16.50
Plant-based patty, pickled pink onions, vegan mature slice (made with coconut oil), jalapeños & tomato salsa, served with a house salad. (651kcal)

ADD ANY OF THE FOLLOWING TOPPINGS:
Pulled Beef Brisket (152kcal) 2.00
Smoked Cheddar Cheese (v) (166kcal) 1.50
Crispy Tobacco Onions (v) (107kcal) 1.00
Smoked Back Bacon (51kcal) 2.00
Jalapeños (ve) (8kcal) 1.00
Guacamole (ve) (97kcal) 1.00
BBQ Sauce (ve) (54kcal) 0.50

SIDES

HALLOUMI FRIES (V) (524kcal)	6.50
With a sweet chilli mayonnaise.	
SKIN-ON FRIES (V) (401kcal)	5.00
CHUNKY CHIPS (V) (423kcal)	5.00
LONG STEM BROCCOLI (VE) (57kcal)	4.00
HOUSE SALAD (VE) (33kcal)	3.50
GARLIC FLATBREAD (V) (329kcal)	4.00
STEAMED GREENS (VE) (90kcal)	3.50

DESSERTS

DOUBLE CHOCOLATE BROWNIE (V) 7.00
(627kcal). With a choice of bourbon vanilla ice cream (134kcal) or custard. (80kcal)

STICKY TOFFEE PUDDING (V) 7.00
(453kcal). With a choice of bourbon vanilla ice cream (134kcal) or custard. (80kcal)

CRANACHAN (V) 7.00
(1090kcal). Traditional Scottish dessert of smooth whipped cream, sweet honey, a dash of whisky, raspberries and golden toasted oats.

CARAMEL BISCUIT TORTE (V) 7.00
(692kcal). With salted caramel sauce.
Vegan serve available.

BRAMLEY APPLE PIE (V) 7.00
(473kcal). With your choice of bourbon vanilla ice cream (134kcal) or custard. (80kcal)
Vegan serve available.

ORANGE PROSECCO MERINGUE TART (V) 6.00
(619kcal). Light pastry case filled with an orange Prosecco curd, glazed with meringue, with mint & strawberry salsa and bourbon vanilla ice cream.

HOT DRINKS

LAVAZZA

Our 100% Arabica coffee offers a medium body & delicate taste. Containing beans from plantations in Nicaragua, this coffee is linked to a project which supports the sustainable wellbeing of 26 small scale coffee producing farms. All our hot drinks are served with a square of flap-jack. (69kcal)

ESPRESSO (11kcal) 2.95

AMERICANO (36kcal) 3.00

CAPPUCCINO (108kcal) 3.60

FLAT WHITE (72kcal) 3.60

MOCHA (132kcal) 3.60

LATTE (110kcal) 3.60

HOT CHOCOLATE (167kcal) 3.60

BREAKFAST TEA (39kcal) 3.00

EARL GREY (20kcal) 3.00

PEPPERMINT TEA (0kcal) 3.00

GREEN TEA (0kcal) 3.00

Allergen Information. Our easy to use allergen guide is available for you to use on the food section of our website or on our Glass Onion app. We keep it online so that it's always as up to date as possible and you can filter out dishes containing any of the 14 major allergens. If you can't access the internet, we will be happy to provide you with the information. Our food and drinks are prepared in food areas where cross contamination may occur and our menu descriptions do not include all ingredients. If you have any questions, allergies or intolerances, please let us know before ordering.

(V) = made with vegetarian ingredients, (VE) = made with vegan ingredients, however some of our preparation, cooking and serving methods could affect this. If you require more information, please ask your server. Fish dishes may contain small bones.
* = this dish contains alcohol. ^= contains nuts. Dishes containing game may contain shot. All items are subject to availability.
Weights stated are approximate uncooked weights. Adults need around 2000kcal a day. Nutrition information is accurate at time of print. Live nutrition information is available online.

Where table service is offered, a discretionary service charge of 10% may be added.

150 YEARS OF ICONIC BRITISH PUBS

WWW.NICHOLSONSPUBS.CO.UK | ✗ f ⊠ @NICHOLSONSPUBS

102962/NIC/MENU/BS

Source:
Deacon Brodies Tavern (n.d.). *Food menus*. Deacon Brodies Tavern. Retrieved from https://www.nicholsonspubs.co.uk/restaurants/scotlandandnorthernireland/deaconbrodiestavernroyalmileedinburgh/foodmenu#/

Scottish dishes pictures.

Annex 7: Scottish menu (session 5, activity 3).

Do you have any free tables?
A table for _ _ _ _ _ _, please
Could I see the menu, please?
What do you recommend?
I'm allergic to _ _ _ _ _
I'm a vegetarian
I'll have the _ _ _ _
Excuse me!
Thanks, that was delicious!
Could we have _ _ _ _ _?
Could we have the bill, please?
I pay by card/cash
Can we pay separately?

DINER

WAITER

For how many people?
Can I get you any drinks?
Are you ready to order?
I'm sorry, we're out of that
Would you like anything else?
Is that all?
Enjoy your meal!
Wold you like any coffee or dessert?
Was everything alright?
Would you like to pay by cash or by credit card?
Would you like the receipt?
Thank you so much!
What would you like to eat?

Source:
SpeakLanguages (n.d.). *At a restaurant*. SpeakLanguages. Retrieved from https://www.speaklanguages.com/english/phrases/at-a-restaurant

Annex 8: Robert Burns' poems (session 6, activity 3).

Auld Lang Syne

—Robert Burns

Should old acquaintance be forgot,
And never brought to mind?
Should old acquaintance be forgot,
And old lang syne?

For auld lang syne, my dear,
For auld lang syne,
We'll take a cup of kindness yet,
For auld lang syne.

And surely you'll buy your pint cup!
And surely I'll buy mine!
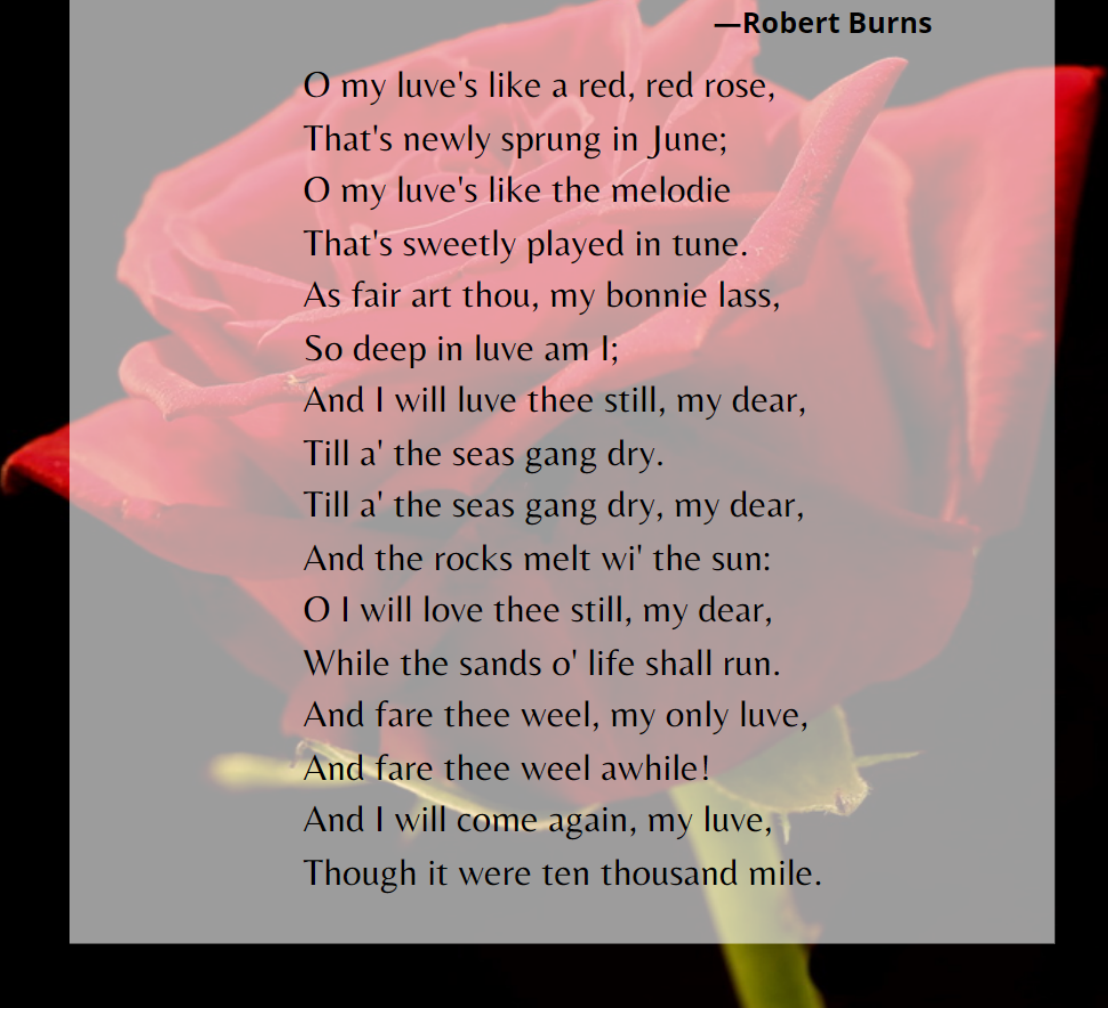And we'll take a cup o' kindness yet,
For auld lang syne.

We two have run about the slopes,
And picked the daisies fine;
But we've wandered many a weary foot,
Since auld lang syne.

We two have paddled in the stream,
From morning sun till dine;
But seas between us broad have roared
Since auld lang syne.

And there's a hand my trusty friend!
And give me a hand o' thine!
And we'll take a right good-will draught,
For auld lang syne.

A Red, Red Rose
—Robert Burns

O my luve's like a red, red rose,
That's newly sprung in June;
O my luve's like the melodie
That's sweetly played in tune.
As fair art thou, my bonnie lass,
So deep in luve am I;
And I will luve thee still, my dear,
Till a' the seas gang dry.
Till a' the seas gang dry, my dear,
And the rocks melt wi' the sun:
O I will love thee still, my dear,
While the sands o' life shall run.
And fare thee weel, my only luve,
And fare thee weel awhile!
And I will come again, my luve,
Though it were ten thousand mile.

Source:

Britannica (2023). *Auld lang syne*. Retrieved from https://www.britannica.com/topic/Auld-Lang-Syne
Poems.org (n.d.). *A red, red rose*. Retrieved from https://poets.org/poem/red-red-rose

Annex 9: Rubric for the development of the sessions.

Indicators of achievement	1	2	3	4
1.1.1 Extracts the main ideas and overall meaning from oral, written and multimodal texts on topics related to Scotland and its culture.	**Demonstrates limited ability** to extract the main ideas and overall meaning from oral, written, and multimodal texts on topics related to Scotland and its culture.	**Shows some ability** to extract the main ideas and overall meaning from oral, written, and multimodal texts on topics related to Scotland and its culture.	**Effectively** extracts the main ideas and overall meaning from oral, written, and multimodal texts on topics related to Scotland and its culture.	**Demonstrates a high level of ability** to extract the main ideas and overall meaning from oral, written, and multimodal texts on topics related to Scotland and its culture.
1.1.2 Extracts the main ideas and overall meaning from oral, written and multimodal texts that use the passive voice.	**Demonstrates limited ability** to extract the main ideas and overall meaning from oral, written, and multimodal texts that use the passive voice.	**Shows some ability** to extract the main ideas and overall meaning from oral, written, and multimodal texts that use the passive voice.	**Effectively** extracts the main ideas and overall meaning from oral, written, and multimodal texts that use the passive voice.	**Demonstrates a high level of ability** to extract the main ideas and overall meaning from oral, written, and multimodal texts that use the passive voice.
2.4.1 Expresses his/her thoughts, opinions, and feelings both orally and in writing about Scottish stereotypes and Scotland itself.	**Does not express** his/her thoughts, opinions, and feelings both orally and in writing about Scottish stereotypes and Scotland itself.	Expresses his/her thoughts, opinions, and feelings both orally and in writing about Scottish stereotypes and Scotland itself, **although occasional clarity**	Express his/her thoughts, opinions, and feelings both orally and in writing about Scottish stereotypes and Scotland itself **with relative ease and proper**	Expresses his/her thoughts, opinions, and feelings both orally and in writing about Scottish stereotypes and Scotland itself **in a clear, coherent, and effective**

		and coherence issues may arise.	**vocabulary and grammar**.	**manner**.
2.4.2 Describes facts and expresses thoughts, opinions, and feelings clearly, both orally and in writing, that have been achieved through reflection on Scottish culture.	**Struggles to provide clear** descriptions of facts and to express facts and express thoughts, opinions, and feelings, both orally and in writing, that have been achieved through reflection on Scottish culture.	Describes facts and expresses thoughts, opinions, and feelings, both orally and in writing, that have been achieved through reflection on Scottish culture **with difficulty**.	**Is able to** describe facts and express thoughts, opinions, and feelings, both orally and in writing, that have been achieved through reflection on Scottish culture.	Describes facts and expresses thoughts, opinions, and feelings **clearly with coherence and cohesion**, both orally and in writing, that have been achieved through reflection on Scottish culture.
3.2.1 Uses appropriate strategies to have a discussion or conversation: listens, does not interrupt, takes turns, and argues his/her ideas in a clear and coherent way.	**Does not** use **any** appropriate strategy to have a discussion or conversation.	Uses **some** appropriate strategies to have a discussion or conversation **but he/she is not able to fully engage in a discussion or conversation**.	Uses **some** strategies to have a discussion or conversation **but is able to engage in a discussion or conversation**.	Uses **all** strategies to have a discussion or conversation **and thus, he/she is able to fully engage in a discussion or conversation**: listens, does not interrupt, takes turns, and argues his/her ideas in a clear and coherent way.
3.2.2 Uses appropriate strategies to cooperate and	**Does not** use appropriate strategies to cooperate and	**Tries to** use appropriate strategies to cooperate and	**Actively** uses appropriate strategies to cooperate and	**Actively and constructively** uses appropriate strategies to

participate in a discussion or conversation.	participate in a discussion or conversation.	participate in a discussion or conversation, **but may require occasional prompting or encouragement**	participate in a discussion or conversation **by contributing ideas and opinions**.	cooperate and participate in a discussion or conversation: **shows cooperation skills, active listening, supports his/her classmates, refutes ideas, facilitates the exchange of information, etc**.
3.4.1 Works collaboratively with digital tools to carry out projects or activities in a structured way.	**Does not** work collaboratively with digital tools to carry out projects or activities in a structured way.	Works collaboratively with digital tools to carry out projects or activities in a structured way **but may require occasional assistance or guidance in order to complete the tasks**.	**Effectively** works collaboratively with digital tools to carry out projects or activities in a structured way.	**Exhibits an advanced ability to** work collaboratively with digital tools to carry out projects or activities in a structured way **and even explains to their classmates how to effectively use them**.
3.4.2 Uses in a prudent and responsible way the digital platforms to carry out activities.	**Shows behaviours that are careless, risky, or inappropriate when** using digital platforms to carry out activities.	Uses in a prudent and responsible way the digital platforms to carry out activities **but occasionally may receive reprimands to responsibly use these digital platforms**.	**In general** uses in a prudent and responsible way digital platforms to carry out activities.	**Shows a good understanding of responsible digital behaviour when** using digital platforms to carry out activities.

6.1.1 Compares his/her culture with the Scottish from a perspective of respect, empathizing and neglecting stereotypes.	**Does not** compare his/her culture with the Scottish from a perspective of respect, empathizing and neglecting stereotypes.	Compares his/her culture with the Scottish from a perspective of respect, **but fails to** empathize or neglect stereotypes.	Compares his/her culture with the Scottish from a perspective of respect, **and is able to** empathize and neglect stereotypes.	Compares his/her culture with the Scottish from a perspective of respect, empathizing and neglecting stereotypes, **thus breaking down stereotypes and finishing these pejorative ideas**.
6.1.2 Respects Scottish culture by avoiding stereotypes, discrimination and prejudice.	**Does not** respect Scottish culture.	**Makes an effort to avoid** stereotypes, discrimination and prejudice towards Scottish culture.	**Approaches Scottish culture with an open-minded and inclusive attitude so as to avoid** stereotypes, discrimination and prejudice.	**Approaches Scottish culture in a thoughtful and respectful manner, actively seeking to avoid** stereotypes, discrimination and prejudice.
6.1.3 Understands and reflects on Scottish culture building connections between cultures.	**Does not** understand or reflect on Scottish culture **and therefore struggle to build** connections between cultures.	**Demonstrates a basic understanding of** Scottish culture **to build** connections between cultures, **but does not reflect on it**.	**Demonstrates a solid understanding and reflects on** Scottish culture to build connections between cultures.	**Demonstrates an in-depth understanding and reflects and critical thinks on** Scottish culture **and thus** builds connections between cultures.

Annex 10: Rubric for the final task.

	1	2	3	4
Students follow the requested requirements in the creation of the poem or story: a minimum of 100 words and a maximum of 120, use at least three passive constructions, and use at least two Scottish words.	The students **do not follow any** of the requested requirements in the creation of the poem or story.	The students **only follow one** of the requested requirements in the creation of the poem or story.	The students **follow two** of the requested requirements in the creation of the poem or story.	The students follow **all** of the requested requirements in the creation of the poem or story: a minimum of 100 words and a maximum of 120, use at least three passive constructions, and use at least two Scottish words.
Students create an original and creative poem or story.	The students **do not** create an original and creative poem or story.	The students **demonstrate some effort in** creating an original and creative poem or story **but it ends up not being truly engaging or innventive**.	The students create an original and creative poem or story **since they have interesting ideas**.	The students **successfully** create an original and creative poem or story **since they use unique ideas.**
The poem or story perfectly conveys Scottish culture from a perspective of respect.	The poem or story **does not effectively** convey Scottish culture from a perspective of respect.	The poem or story **partly** conveys Scottish culture from a perspective of respect: **there are instances in which there is a lack of**	The poem or story **successfully** conveys Scottish culture from a perspective of respect: **there is no use of stereotypes and it shows a**	The poem or story **excellently** conveys Scottish culture from a perspective of respect: **it breaks down stereotypes and presents**

		understanding of Scottish culture and thus stereotypes are presented.	genuine respect for Scottish culture.	Scottish culture through critical thinking and reflection.
Students have understood and, in consequence, are able to portray Scottish culture in their poem or story.	Students have **a limited understanding** and, in consequence, portray Scottish culture in their poem or story **in a superficial way**.	Students **demonstrate a partial understanding** and, in consequence, **partially** portray Scottish culture in their poem or story.	Students **show a good understanding** and, in consequence, are able to portray Scottish culture in their poem or story: **they include cultural references appropriately**.	Students have **a thorough understanding** and, in consequence, are able to portray Scottish culture in their poem or story: **they show a deep knowledge of and reflection on Scottish culture**.
The poem or story shows some reflection and critical thinking about Scottish culture.	The poem or story **lacks reflection** and critical thinking about Scottish culture.	The poem or story shows some reflection and critical thinking about Scottish culture **but there are few instances that the analysis of Scottish culture is limited**.	The poem or story shows some reflection and critical thinking about Scottish culture: **it is able to provide some insights and connections between cultural elements**.	The poem or story shows some reflection and critical thinking about Scottish culture: **it provides a deep understanding and analysis of Scottish culture**.
Students have a grammatical mastery of the English language in the poem or story and thus, it is	Students have a **limited** grammatical mastery of the English language in the poem or story:	Students have a **partial** grammatical mastery of the English language in the poem or story:	Students have a **good** grammatical mastery of the English language in the poem or story and thus, it is	Students have an **excellent** grammatical mastery of the English language in the poem or story

comprehensible and coherent.	**it has several grammatical errors that hinder comprehension and coherence.**	**it has some grammatical errors that occasionally affect comprehension and coherence.**	comprehensible and coherent: **it has minor errors that do not significantly impact on the comprehension and coherence of the text.**	and thus, it is comprehensible and coherent: **it has a correct use of grammar and thus, the text is fully comprehensible and coherent.**
Students are able to properly explain and present their poem or story to their classmates.	Students are **not** able to properly explain and present their poem or story to their classmates.	Students are able to explain and present their poem or story to their classmates, **but it lacks clarity and coherence in their presentation**.	Students are able to properly explain and present their poem or story to their classmates **since they explain the main ideas in a clear and organized way**.	Students are able to **excellently** explain and present their poem or story to their classmates **by conveying the main ideas and illustrating students with them and being clear, organized, and with effective communicative skills**.
All students intervene in the explanation of the poem or story.	**Only one** student intervenes in the explanation of the poem or story.	**Some students but not all of them** intervene in the explanation of the poem or story.	All the students intervene in the explanation of the poem or story **but not equally in time**.	All the students intervene **as equally as the other members of the group** in the explanation of the poem or story.
Students give positive and constructive feedback to their	Students **do not** give positive and constructive feedback to their	Students give feedback to their classmates **but it is not positive or**	Students give positive and constructive feedback to their	Students give **effective** positive and constructive feedback to their

classmates.	classmates.	**constructive**.	classmates: **they highlight positive aspects and areas for improvement**.	classmates: **they highlight positive aspects by identifying their classmates' strengths and offer several ideas and suggestions to help them improve**.
Students are able to reflect on their classmates' work and their own.	Students are **not** able to reflect on their classmates' work and their own.	Students are **partially** able to reflect on their classmates' work and their own.	Students are able to reflect on their classmates' work and their own: **they identify the positive aspects and areas for improvement**.	Students are able to **effectively** reflect on their classmates' work and their own: **they demonstrate a high level of critical thinking and self-awareness, and analyze and seek strategies for improvement**.