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**BLENDING IRISH POETRY AND FOLKLORE IN THE EFL
CLASSROOM: A DIDACTIC UNIT ON W.B. YEATS' "*THE
STOLEN CHILD*".**

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Abstract

Interculturality in nowadays world is more than a reality. By teaching English as a foreign language, students are offered a unique opportunity to learn about other ways of seeing the world. This paper presents a didactic unit based on Irish folklore and W.B. Yeats' poem *The Stolen Child* (1886), with the aim of fostering intercultural awareness in 2nd year of E.S.O. students. Through poetry, pupils are invited to reflect on the emotions, symbols and values belonging to Irish traditions. This unit turns the classroom into a space for emotional expression and cultural curiosity. Drawing on the author's experience of living in Sligo, Ireland, the materials used in this innovative proposal offer the student an authentic and meaningful contact that brings the classroom to the green fields of Ireland.

Key words: English as a Foreign Language (EFL), Interculturality, Irish folklore, *The Stolen Child*, personal enrichment.

Resumen

La interculturalidad en el mundo hoy en día está más que arraigada. Desde la enseñanza del inglés como lengua extranjera, se ofrece a los estudiantes una oportunidad única para conocer otras formas de ver el mundo. Este trabajo presenta una unidad didáctica construida en base al folclore irlandés y al poema de W.B. Yeats *The Stolen Child* (1886), con el objetivo de fomentar la interculturalidad en los alumnos de 2º de E.S.O. A través de la poesía, se invita a los alumnos a reflexionar sobre las emociones, los símbolos y los valores pertenecientes a las tradiciones irlandesas. Dicha unidad convierte el aula en un espacio para la expresión emocional y la curiosidad cultural. A partir de la experiencia del autor viviendo en Sligo, Irlanda, los materiales utilizados en esta innovadora propuesta ofrecen al alumno un contacto tan auténtico y significativo que transporte el aula a los verdes campos de Irlanda.

Palabras clave: Inglés como Lengua Extranjera (ILE), interculturalidad, folclore irlandés, *El Niño Robado*, enriquecimiento personal.

TABLE OF CONTENTS

1. Introduction.	6
2. Objectives.	7
3. Theoretical framework.	8
3.1. Concept of culture and interculturality.	8
3.2. The role of culture in foreign language teaching.	11
3.3. Folklore as a way to embody culture.	13
3.4. Irish folklore and the poetry of William Butler Yeats.	14
4. Contextualization of the didactic unit.	16
4.1. Student profile.	17
4.2 <i>The Stolen Child</i> (1886) poem and its adaptation.	17
4.3. Justification of the didactic unit.	18
4.3.1 Curricular justification.	18
4.3.2 Methodological justification.	19
4.3.3 Didactic justification.	20
5. Foreign languages methodologies.	21
5.1 Methodological principles.	21
5.1.1. Communicative approach.	21
5.1.2. Cooperative learning.	21
5.1.3. Task-based approach.	22
5.2 Head, Heart & Hands model.	23
5.3 Literature-based approach: Lazar's model.	23
5.4 Grammar through inductive and contextualised methods.	24
5.5. Cultural integration through personal and authentic experiences.	25
5.5.1. Personal immersion in Sligo, Ireland as a source of cultural authenticity.	25
5.5.2. Enriching teaching practice through lived experience.	25
5.6. Use of authentic audiovisual materials.	26
5.6.1 Self-produced videos filmed in key locations in Sligo and their impact on students' cultural competence.	26
5.6.2. Native speaker recording of the adaptation of <i>The Stolen Child</i> : Linguistic and cultural benefits.	27
5.7. Attention to diversity.	27

6. Didactic unit.	30
6.1. General organization.	30
6.1.1. Session 1.	31
6.1.2. Session 2.	34
6.1.3. Session 3.	36
6.1.4. Session 4.	38
6.1.5. Session 5.	42
6.1.6. Session 6.	44
6.1.7. Session 7.	45
6.2. Assessment criteria.	47
7. Conclusions.	47
8. Bibliography.	49
8.1 General references.	50
8.2 Legal references.	52
9. Appendix.	53

For the world's more full of weeping than you can understand

W.B. Yeats, *The Stolen Child*

1. Introduction.

In a world where contemporary classrooms have become a meeting point for languages, cultures and emotions, the teaching of foreign languages has also evolved. It now goes beyond the transmission of grammatical structures or vocabulary. It involves building bridges towards understanding each other, encouraging critical thinking and holding *hand in hand* every student in their personal and emotional development as individuals. It is from this idea that this master's final dissertation is born. It aims to demonstrate that English can be taught and transmitted not only as a way of communicating, but also as a means of connecting with oneself, with others and with the world.

This work revolves around an innovative proposal in the shape of a didactic unit designed for 2nd year of Compulsory Secondary Education (E.S.O.) students and built around the poem *The Stolen Child* (1886), by the Irish poet William Butler Yeats. Through folklore and poetry, it seeks to integrate language learning with cultural and emotional exploration, inviting students to immerse themselves in Irish literature and myth, while developing their communicative competence in a creative, meaningful, and reflective way.

This didactic proposal is based on current pedagogical principles such as Universal Design for Learning (UDL) (LOMLOE, 2020), Gardner's theory of multiple intelligences (1983), and Singleton's Head, Heart & Hands model (2015), which places emotions as the core of the teaching-learning process. Likewise, the cultural and symbolic richness of the poem allows for in-depth work on intercultural competence.

This proposal also arises from my own life experience, having lived for two years in Sligo, the place where Yeats grew up and where *The Stolen Child* (1886) is set. Walking through Slish Wood, listening to the roar of the Glencar waterfall, and immersing myself in different traditions, another language, local legends and eating foods that awaken things very different from what I am used to. This allowed me not only to understand Irish culture, but also to embrace it and feel it as if it was now part of myself. This personal experience has become a source of pedagogical inspiration, which can be seen in every bit of this unit.

In line with the principles of the LOMLOE (2020), the Common European Framework of Reference for Languages (CEFR) (Council of Europe, 2001), and the UN's 2030 Agenda, this project promotes inclusive and quality education, where students can grow, reflect and express themselves as citizens of the world. In short, this didactic proposal argues that teaching

English can become a poetic journey, where learning is transformed into an experience, and language becomes an emotion.

2. Objectives.

The main objective of this Master's Final Project is to design an innovative, inclusive, and emotionally meaningful didactic unit for the EFL classroom in the 2nd year of Compulsory Secondary Education (E.S.O.), with the poem *The Stolen Child* (1886) by W.B. Yeats as the central element. Through Irish folklore and Irish poetry, the aim is to integrate the linguistic, cultural, and emotional aspects while attending to diversity. This will promote not only the students' communicative competence but also their personal enrichment, their intercultural awareness, and their development of critical thinking. Moreover, this didactic unit has specific objectives:

1. Develop students' communicative competence in English as a foreign language through contextualised and meaningful oral and written tasks that deal with real communicative situations.
2. Foster intercultural competence through symbolic, literary, and audiovisual analysis of Irish folklore, promoting respect for other cultural realities, empathy and understanding of the values underlying deep culture.
3. Promote the personal and emotional enrichment of students by offering them spaces to express feelings, connect with their own life experiences and develop intrapersonal skills through being exposed to poetry, music, and the Irish context.
4. Develop students' literary competence through active reading, adapted poetic analysis and creative rewriting of a 19th-century poem, connecting the literature and its historical context with the interests of contemporary students.
5. Work with grammar from an inductive approach, starting from the literary text and its cultural products to ease grammatical awareness and encourage deeper and prolonged learning.
6. Foster cooperative work, creativity, and interpersonal skills through collaborative tasks such as role-plays, the creation of podcasts or poetic rewriting, promoting cooperative learning, emotionally connected and motivating, where students build knowledge in

interaction with their peers, thus activating processes of negotiation, empathy, and shared responsibility.

7. Attend to diversity and guarantee educational inclusion through flexible, accessible, and personalised proposals so that the different rhythms, styles, and abilities of students are respected, especially through active methodologies of the UDL (LOMLOE, 2020), and activities based on Gardner's multiple intelligences (1983).

3. Theoretical framework.

3.1. Concept of culture and interculturality.

The concept of culture goes beyond a mere set of customs or traditions. Edward B. Tylor (1871) defined it as “that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society”. Years later, in 1994, John H. Bodley shortened Tylor's definition to “what people think, make, and do.” Culture can be understood as the invisible veil that sustains human identity: our beliefs about what is right and wrong, the way we love, the way we raise our children, the way we work, and the way we view life or death.

Jerold Frank (2013) explains that to be able to teach any language, it is not enough to know its grammar or pronunciation. We must also understand the culture that breathes life into that language. One of the most powerful models to understand this is the Cultural Iceberg, proposed by Edward T. Hall (1976). In his metaphor, culture is compared to an iceberg: the visible tip represents surface culture, the easily recognisable elements such as food, traditional clothing, festivals, and art. In contrast, the much larger, submerged section represents deep culture: the invisible rules, values, beliefs about family, power, time, courtesy, and success, which unconsciously guide individual's behaviour. This metaphor says that what we initially perceive from another culture is only a superficial and small part; its true essence lies hidden beneath the surface, and to discover it, one must be willing to dive deeper.

To explore this further, Cohen et al. (2003) identify the internal components of culture as beliefs, values, customs, products, and communication styles. The National Standards in Foreign Language Education Project (NSFLEP, 1999) builds on this basis by proposing the 3P

model, a wider framework that classifies the aforementioned elements. This model divides the cultural aspects in three aspects: the perspectives of a culture, which refer to what people think, feel, and value within a culture; practices, which describe how people interact and communicate within a culture; and products, which include both tangible and intangible aspects such as art, technology, literature, cuisine, and festivities.

While products can often be experienced through the senses, because they can be seen, touched, heard, or tasted, perspectives and practices are more unconscious elements, which are therefore less approachable for foreign people. Brooks (1997) goes even further, and he distinguishes between formal culture, which involves visible manifestations such as literature, fine arts, and history, and deep culture, which involves patterns of social interactions, values, and attitudes. Understanding all these elements is key to seeing how complex the concept of culture is, while avoiding stereotypes.

However, due to migration, international travel, and the increasing use of social media, cultures are now more interconnected than ever before. This new reality leads us to reflect deeper into how cultures coexist and influence one another, which brings us directly to the concept of interculturality. According to UNESCO (2005):

“Interculturality refers to the existence and equitable interaction of diverse cultures and the possibility of generating shared cultural expressions through dialogue and mutual respect”.

To understand this, Claire Kramsch (1993) proposes the idea of a “third place”, a symbolic space where individuals move between diverse cultural worlds. They do not alternate between two cultural frameworks. Instead, they build new space based on mutual recognition and meaning negotiation. In this third place, individuals question and relativise their own cultural frameworks, develop hybrid cultural identities capable of integrating complexity, and engage in intercultural dialogues that have a truly transformative character.

Interculturality, then, does not imply merely adapting to others, but being able to act as a cultural mediator, always keeping a critical awareness. However, for this “third place” to be built effectively, individuals must develop core competences that allow them to act in diverse cultural contexts. Michael Byram (1997) finds these competences as: an attitude of curiosity and openness towards the other culture along with the disposition of willingness to stop instant judgement in the face of different behaviour or beliefs; knowledge of social practices, historical

contexts, and cultural products both their own and those of others; interpretative and relational skills, meaning the ability to interpret cultural documents, practices or events and relate them to one's own culture; discovery and interaction skills, which involve getting new cultural knowledge and to act appropriately in intercultural interactions; and finally, critical cultural awareness, the ability to critically evaluate both one's own and others' cultural practices.

Intercultural competence, therefore, is not only about getting information about other cultures, but also about developing emotional sensitivity, deep empathy, and an ethical ability to manage differences respectfully and reflectively. To fully grasp this, it is important to distinguish interculturality from a similar yet fundamentally different concept: multiculturalism.

According to Catherine Walsh (2005), multiculturalism typically refers to the multiplicity of cultures coexisting within a given space, be it local, regional, national or international, without necessarily interacting or influencing one another. It is based on mutual respect, but not on dialogue.

By contrast, interculturality goes a step further: it implies not only coexistence, but also critical and respectful interaction, mutual learning, and collective transformation. It invites individuals and societies to engage with difference not from a place of mere tolerance, but from a desire to build new shared meanings.

The relevance of interculturality can also be reflected in Spanish legislation. *Ley Orgánica 3/2020* promotes an inclusive and intercultural educational approach that promotes the integral development of students. While this law does not establish specific competences per subject, the official curricula at both national and regional levels do. At the national level, *Real Decreto 217/2022*, which establishes the minimum curriculum for Compulsory Secondary Education (E.S.O.), explicitly includes intercultural competence within Specific competence 7 for the subject of Foreign Language. This competence asks students to “interact respectfully and appropriately, recognising and valuing cultural diversity in multilingual and multicultural contexts”.

In *Castilla y León*, this intercultural vision is included in the official curriculum for Compulsory Secondary Education (E.S.O.), (*Decreto 39/2022* of 29 September), where the subject of Foreign Language is structured into six specific competences. Among them,

Competence 6 directly addresses intercultural education, pointing out that students should “critically assess and adapt to linguistic, cultural and artistic diversity from the foreign language, identifying and sharing similarities and differences between languages and cultures, to act empathetically and respectfully in intercultural situations”.

This inclusion reflects a growing awareness that learning a language is also important for learning to live together. Teaching a language, therefore, involves developing the ability to inhabit that “third place” of which Kramersch (1993) referred to.

To conclude, in both national and regional curricula, the development of intercultural competence is not considered a secondary or optional component, but an essential aspect for training autonomous, critical, empathetic citizens who are committed to the plural and global reality that surrounds them.

3.2. The role of culture in foreign language teaching.

The relationship between a language and its culture is essential. Language is not something neutral; it is within the cultural practices, beliefs, and values of a community. As Kramersch (1993) describes, culture as an element in the background of all subjects. It composes a “fifth skill” that should be along with the traditional four language skills that we already know from the first day you start learning a language. Normally, culture differs from language, but culture would not be known if language did not exist at the same time as language; without culture would be like a tree without roots (Sun, 2013).

There are diverse ways of working with culture in the classroom, but specifically, literature serves as an effective vehicle for cultural transmission within the foreign language classroom. Arabati Pradeep Kumar (2023) argues that literature not only gives authentic examples of real language but also opens windows to cultural values, social norms, and diverse ways of thinking. Furthermore, Collie and Slater (1990) defended that there are four main reasons why a language teacher would use literature in the classroom: it is an authentic material, it has cultural enrichment, language enrichment and personal involvement. In other words, literature brings the learner into the language in a lively and lively way.

This is also supported by Gillian Lazar (1993). He proposes three different approaches to blend literature in the foreign language classroom. In first place would be the language-based approach. In other words, studying the language of the literary text itself. Then, it would be the literature as content, which involves considering the background of the literary text. And finally, the personal enrichment approach; very important for students, as they are diving into their own personal experiences, feelings, and opinions. Paran (2008) reinforces this idea emphasizing that the learner's responses to literature pieces are attached to the type of approach or tasks used in class. Therefore, choosing the right methodology is essential to fully engage the students and wring out the literary texts' emotional and pedagogical potential.

However, for this emotional transmission to be truly meaningful, it is essential to move beyond isolated facts or folklore. Instead of focusing only on "Big C culture" (such as history, geography, or art), teachers should immerse students in experiences that they can interpret, feel, and discuss. This involves fostering an understanding of the "little c culture", which refers to the everyday ways of acting, thoughts and emotions that shape humans. (Lázár 2007, as cited in Salih, 2017).

Within this framework of experiential learning, poetry stands out as one of the most effective literary genres for teaching culture. According to Arabati Pradeep Kumar (2023), literary texts such as poetry have proved to be authentic sources that not only help students to understand culture and society, but also allow them to enjoy the rhythm, intonation, and musicality of the language, while being exposed to emotions, images, and deeply embedded cultural values. Likewise, Salih (2017) highlights that literature, including poetry, can foster intercultural awareness by promoting empathy, openness, intercultural awareness, and critical thinking in a meaningful and emotionally engaging way.

Collie and Slater (1990) reinforce this perspective by underlining the pedagogical value of poetry in the EFL classroom. It relieves students of the rigid structures of the written language standards, encouraging them to express themselves creatively. Furthermore, they maintain that poetry can foster a personal and meaningful engagement with the target language, motivating learners to explore literature beyond the classroom. They emphasise how important it is to select poems that are appropriate to the learners' linguistic and emotional development.

3.3. Folklore as a way to embody culture.

Alan Dundes (2007), one of the most influential academic experts in the field, argued that literature allows access to culture's voice while folklore offers its living memory. It is here where folklore turns not only into cultural content but also into a privileged way of knowing the symbolism of a community from the inside.

Far from being merely something from the past, folklore is a key educational and cultural tool. He defined folklore as "autobiographical ethnography", which means collective auto-description in contrast with the external representations that anthropologists, sociologists, or educators would make. In other words, folklore offers a direct view of how the peoples understand themselves, how they describe their values, fears, dreams, conflicts...

Dundes (2007) also advocates for its inclusion in the classroom, encouraging teachers to develop a way of teaching more connected with the students' real lives, especially through narratives that come from their social context. Not only did he criticise that some teachers would launder or sweeten the folklore content to educational canons, but he also defended the usage of genuine oral production as a pedagogic tool.

One of the main aims of folklore is to fight against ethnocentrism, a human tendency that leads us to think that "what is ours" is the only normal or valid. Dundes in *The Meaning of Folklore* (2007) cites Herodotus:

"If one were to offer men to choose out of all the customs in the world such as seemed to them the best, they would examine the whole number, and end by preferring their own; so convinced are they that their own usages surpass those of all others".

This means that the peoples, after examining the world's customs, end up preferring their own ones out of sheer familiarity. But, in contrast to this natural bias, the comparative study of folklore helps to put that into perspective and find common ground between cultures remarkably different.

In the educational area, the narrative pedagogy based on folklore, whether by tales, legends, or fables, has proven to be effective in encouraging motivation, abstract thinking, and students' active participation. The called folklore-based learning uses narrative resources to

make complex concepts comprehensible through cultural and meaningful metaphors and analogies. (Humpherys & Babb, 2020).

According to the narrative theory, stories activate mechanisms of transportation and identification that allow the student to emotionally dive into the different contents, easing the learning and the retention of the information (Green & Brock, 2000; Fisher, 1984, as cited in Humpherys & Babb, 2020). Folklore not only lives in oral tales, but it also lives in popular poetry. Dundes (2007) asks himself why not teach children what poetry really is by starting with the type of poems they already know from their own everyday life experiences. For instance, nursery rhymes, jump rope songs, hand clapping games, lullabies, etc. The important issue here is that any method used to analyse literature (in this case, poetry) can also be used with folklore; the central idea is that folklore connects learning with real life.

This connection between folklore and poetry is more than clear in W.B. Yeats, an Irish poet who compiled and transformed Irish tales and legends in poems full of national, mystic, and spiritual symbolism (National Library of Ireland, n.d.).

3.4. Irish folklore and William Butler Yeats.

Indeed, Yeats' poetry is deeply rooted in the traditional Irish folklore, especially in his well-known poem *The Stolen Child*, published for the first time in 1866 in *The Irish Monthly*. This poem soon showed Yeats as a remarkable poet within the Irish folklore context due to combining folk narrative elements with deep meanings. (Lockerd, 2002).

When Yeats began to write, he was influenced by the Late Romantic writing style, distinct from his later Early Modern style, as his height. *The Stolen Child* clearly reflects this early influence, standing out for an aesthetic full of magical and enchanting imagery that transforms an originally rough folktale into a sophisticated and visually rich poetic narrative, aimed especially at children's audiences. The author was fascinated by legends and fantastic Irish creatures from his childhood in Sligo, where he heard many traditional tales that would later influence his work. The Stolen Child's scenery is precisely a poetic evocation of his childhood landscapes in Sligo; *Sleuth Wood* and *Rosses Point*, places known for their connection with the supernatural and legends about fairies' abductions (Zhenqi, 2018).

“There is here a little point of rocks where, if any one falls asleep, there is danger of their waking silly, the fairies having carried off their souls”. (Yeats, 1892, as cited in Zhenqi, 2018).

Yeats is not only creating a fantastic fairyland; he is telling an Irish story that happened in an Irish place, but transforming it into poetry. A recurrent topic of the author is how magical creatures kidnap human beings to take them to another world, as in Celtic mythology. In his collection *The Celtic Twilight*, Yeats records a story in which night creatures come through a door in Sligo, captivating and carrying off newborns and young brides, with little chance of returning to the human world. This myth of abduction by fairies forms the narrative basis for *The Stolen Child* (Zhenqi, 2018).

Yeats’ interest in fairies is neither mundane nor decorative. In traditional Irish folklore, fairies, known as *Sidhe* in Gaelic, were not portrayed as attractive or childish figures but as beautiful and mighty creatures with the power to inflict fearful power on humans. That is why Yeats preferred the terms *Sidhe* or gentry (small people) over fairies, since the latter evokes sweet images that do not correspond with Irish folklore’s depth. For this reason, he often used the spelling *faery* (Lockerd, 2022).

Besides gathering the Irish folklore together, he also carefully adapts it. The story’s original version about kidnapping children is dark and disturbing. However, in *The Stolen Child*, Yeats softens these elements, creating seductive and attractive images for the children’s audience: public leafy infant islands, ripe cherries, playful streams, and magical creatures whispering to sleeping fish. By doing this, Yeats laid the foundations for a gentler children’s literature (Zhenqi, 2018).

Martin Lockerd (2002) also notes that this poem reflects the author’s sorrow from the trauma of his younger brother’s death. Through folklore, the reader gains a poetic insight into loss and mourning. According to Chumarova et al. (2020), the use of folkloric elements in literature holds a significant pedagogical value, as it develops children’s cognitive engagement with culture’s roots and identity (in this case, Irish culture) starting from simple concepts and progressing to more complex ones. Humpherys & Babb (2020) support this, since folklore aids the understanding of abstract ideas through visually appealing metaphors and narratives.

Yeats’ cultural appropriation of folklore may also be understood as his personal pursuit of a real Irish identity. As Creed (2017) explains, the poet did not use poetry only as an aesthetic

inspiration. Rather, it can be seen as a strategic move to line up with the Irish peasantry and the nationalist movement. In doing so, he established a symbolic bridge between his Anglo-Irish origins and the deep mystical roots of Irish lore, affirming an Irishness that was beyond linguistics and religion.

That is why, Yeats' poetry cannot be fully understood unless we take into consideration the historical and political context of Ireland in the late 19th century. During this era, Ireland was under British rule, and many Irish scholars and artists tried to recover their cultural identity through the revival of native myths, folklore, and literary forms. This cultural movement, known as the Irish literary revival, attempted to resist cultural assimilation and reclaim a distinct Irish voice (Creed, 2017).

Yeats played a key role in this movement, using folklore not only as an aesthetic resource but as a symbolic way of establishing Irish identity. In *The Stolen Child* (1886), the fairies' invitation to the human child can be interpreted both as a tempting escape from the hard realities of colonial rule and as a metaphor for the loss of cultural innocence. Through the motif of abduction into the magical world, Yeats evokes themes of displacement, longing, and resistance to cultural domination (Creed, 2017). That is why Yeats' poetry confirms Irish folklore as a rich poetic narrative that blends myth, emotion, and identity.

4. Context of the didactic unit.

4.1. Student profile.

This didactic unit is aimed at students in the 2nd year of Compulsory Secondary Education (E.S.O.). The student's average age is around 13-14 years old, which means the students are in the Formal Operational Stage, where there is a noticeable development in abstract thinking, empathy, and the ability to analyse critically among students (Piaget, 1972). These characteristics make it especially useful to introduce cultural and emotional topics, such as folklore and poetry, which allow students to explore other realities, develop intercultural competence and develop their self-awareness.

Among these students, there are three students with high intellectual abilities, meaning that they have specific educational needs that require a differentiated, flexible, and stimulating approach. Regional regulations acknowledge attention to diversity as a fundamental principle of the education system (*Decreto 39/2022*, of 29 September, which establishes the organisation and curriculum of Compulsory Secondary Education (E.S.O.) in the region of *Castilla y León*). For this reason, this unit provides inclusive methodological strategies, which are detailed in section 5.7.

4.2. *The Stolen Child* poem and its adaptation.

As previously mentioned, the poem *The Stolen Child* (1886) is a work charged with symbolism, musicality, and melancholy beauty. Set in a world of fairies and nature, it combines Irish folklore with a deep reflection on the loss of innocence. However, its old language, poetic structure and cultural references may be too challenging for students in the 2nd year of Compulsory Secondary Education (E.S.O.).

I therefore chose to adapt the poem into a narrative poem in my own words, preserving the poetic spirit and the central message of the poem, but keeping a simple language by simplifying it, lowering the language density, and clarifying the more abstract images. This adaptation is not meant to be a replacement for the original text, but to act as a bridge between the students' world and Yeats' literary power, helping to understand and stimulate an interest in Irish literature and culture.

The poem, even in its adapted version, keeps its poetic power and its ability to move and provoke reflection, allowing students to connect with universal concepts such as childhood, nature, and nostalgia. Both the original version of *The Stolen Child* (1886) by W. B. Yeats and the adapted version created specifically for this didactic unit can be found in the Appendix.

4.3. Justification of the didactic unit.

The didactic unit presented in this Final Master's Dissertation is titled "*The magical Emerald Isle*." It has been designed as a pedagogical and intercultural proposal composed of eight 50-minute sessions. For that, the unit has been carefully tailored to cater for the curricular, methodological, and didactic needs of the students. The unit is intended for a 2nd year of Compulsory Secondary Education (E.S.O.) group where students are estimated to have an A2 level of English proficiency according to the CEFR (Council of Europe, 2001).

4.3.1. Curricular justification.

Regarding curricular aspects, this didactic unit has been designed in accordance with the current Spanish educational legislation, specifically the *Ley Orgánica 3/2020* of 29 December, which amends the *Ley Orgánica 2/2006, of 3 May*, on Education (LOMLOE), and the *Real Decreto 217/2022* of 29 March, which regulates the organization and minimum teaching requirements of Compulsory Secondary Education (E.S.O.). Additionally, the *Real Decreto 310/2016*, of 29 July, which regulates the final assessments of Compulsory Secondary Education (E.S.O.) and *Bachillerato*, has also been considered to ensure coherence with national assessment frameworks. At the regional level, this didactic unit follows *Decreto 39/2022*, of 29 September, which enacts the ordination and curriculum of Compulsory Secondary Education (E.S.O.) in the region of *Castilla y León*. Furthermore, the CEFR (Council of Europe, 2001) has also been taken into consideration.

Regarding the key competences established in the official curriculum, this didactic unit aims at the development of literacy competence, multilingual competence, digital competence, personal and learning to learn competence, civic competence and competence in cultural awareness and expression. As for the specific competences, this didactic unit is aligned with all six competences established in the official curriculum for the subject of English as a Foreign Language. The contents are distributed in the three core areas established in *Decreto 39/2022*: Communication, and all aspects related to comprehension, production, and interaction with the foreign language. Plurilingualism involves raising language awareness and promoting the transfer of knowledge between languages. And finally, Interculturality, which includes values, attitudes, empathy, identity, and cultural openness.

The assessment criteria dealt with in this didactic unit are broad and balanced, evaluating communicative competence, cultural understanding, and the ability to participate actively and respectfully in different social and cultural contexts. These assessment criteria are aligned with the principles of the LOMLOE (2020) and the action-oriented approach of the CEFR (Council of Europe, 2023), ensuring a holistic and integrative assessment of the students' progress.

In addition, in line with the LOMLOE's commitment to the UN 2030 Agenda, this didactic unit also integrates transversal elements linked to the Sustainable Development Goals (SDGs). Through **SDG 3: Good Health and Well-Being**, the unit fosters free emotional expression and encourages students to connect with their own emotional world. Since they are naming, identifying, and regulating their emotions, the students are guided towards emotional and psychological well-being. Likewise, **SDG 4: Quality Education** promotes an inclusive, equitable and emotional education in which students develop intercultural awareness, poetry sensitivity and creativity. Through **SDG 5: Gender Equality**, this didactic unit promotes respectful dialogue and ensures equal participation in collaborative tasks, regardless of gender. Finally, **SDG 10: Reduce inequalities** is seen in the promotion of empathy, acceptance of cultural diversity and a welcoming attitude towards migratory experiences, helping students to recognise and connect with different cultures and human realities. (United Nations, n.d.).

4.3.2. Methodological justification.

The methodological basis of this didactic unit is built on an inclusive, communicative, and emotional approach, in line with the LOMLOE (2020), the CEFR (2001), and relevant pedagogical research. Language is addressed as a means of self-expression, cultural identity, and social interaction, in line with the principles of task-based learning and consciousness-raising grammar. These approaches are reflected in the didactic unit's structure, which fosters collaboration and meaningful tasks. It also prioritises emotional and intercultural learning, where the emotional becomes the central part of the learning experience. Adapted literary texts such as *The Stolen Child* (1886) provide the aesthetic and symbolic context for developing critical thinking, empathy, and intercultural awareness. Finally, the unit includes a set of personal enrichment strategies designed to be beneficial for all learners, while offering further

challenges for highly able students. Tasks such as creative writing, cross-cultural reflection, and emotional thinking activities promote personal growth, creativity, and deeper engagement. These elements are consistent with the UDL, supported by LOMLOE (2020), which aims to respect diversity and foster the fullest potential of each learner.

4.3.3. Didactic justification.

Through the course of this didactic unit, the teacher provides students with a safe learning environment where they can express themselves in the foreign language with confidence. To achieve this, it is essential to create a positive classroom climate, based on respect, empathy and assertive teaching. In this context, attention to diversity plays a key role. Having in mind that among the students, there are three with high abilities, it is essential to ensure an inclusive atmosphere where all students feel equally valued and capable. At the same time, it is important to ensure highly able students remain engaged and stimulated to prevent boredom and demotivation.

This is achieved through principles such as meaningful learning, which allows students to transfer the knowledge acquired to their real-life context, thus favouring a natural assimilation according to their learning pace. Likewise, through cooperative learning, students interact through teamwork.

Moreover, something very beneficial, considering the presence of highly able students in the classroom, is that the learning is structured around the zone of proximal development (Vygotsky, 1978), making learning easier through interaction between peers. To this end, working groups have been strategically formed by the teacher, ensuring that in each team there are both students with a greater proficiency in the content, or in this case, students with high abilities, as well as those who need more support. This allows for effective and enriching collaboration in which less competent students can develop skills with the help of their more able peers.

5. Methodology.

5.1. Foreign language methodologies.

The methodology of this didactic unit is broadly based on a combination of several didactic approaches, these being the communicative approach, cooperative learning, and the task-based approach. All of them are integrated in an alternating way and are enhanced by the cultural and meaningful dimension, which fosters critical thinking, empathy, and intercultural sensitivity of the students.

5.1.1. Communicative approach.

The communicative approach is essential in this didactic unit, as language is a tool for social interaction, the development of which should be oriented towards the development of significant communicative competences, through tasks which, although based on a fictional poetic text, are designed to generate authentic interaction. Activities such as discussions, role-plays, expressing opinions, writing text messages or creating a podcast allow students to use the language for a real purpose, linked to their interests and experiences. Language is used as a means of interpreting texts, expressing emotions, understanding other cultural realities and participating actively in the classroom. In this way, students build language knowledge in a meaningful way, acquire greater fluency, improve their fluency and broaden their ability to cope in real situations, both inside and outside the school context.

Overall, as it is highlighted in the CEFR (Council of Europe, 2001), human language is of great complexity, which means that we are dealing with psychological and pedagogical problems of a certain magnitude. Communication appeals to the human being but in a complex way, as it is part of the development of the unique personality of everyone.

5.1.2. Cooperative learning.

Cooperative learning is an essential methodological approach in this didactic unit. It encourages students to work in a structured way in pairs or small groups, with the aim of

fostering interaction, mutual help, and the collaborative construction of knowledge. This way of organisation makes it possible to activate cognitive and social processes that enhance individual learning through cooperation between peers. From a socio-constructivist perspective, cooperative learning activates the Zone of Proximal Development, defined by Vygotsky (1978) as the distance between what the students can do by themselves and what they can achieve with the help of others. The cooperative dynamics proposed in this unit, such as the reconstruction of a fragmented poem, the joint identification of emotions, the role-play in pairs, or the co-evaluation of podcasts are designed to facilitate this type of guided interaction in which students support each other and progress in their development.

In addition, cooperative learning fosters inclusion and attention to diversity, which will contribute to an enhanced classroom climate, the development of social skills and the strengthening of group cohesion.

5.1.3. Task-based approach.

This didactic unit is strictly aligned with the action-oriented approach promoted by the CEFR (Council of Europe, 2023). According to this perspective, students are not simply receptors of knowledge, but social agents who use the language to carry out meaningful tasks in real or simulated situations. Inside this action-oriented approach, the task-based approach plays a role in the unit, as it involves a final task where students must reinterpret the story of the poem *The Stolen Child* (1886) to a different historical context and its presentation in a podcast format. This final product involves the application of the cultural and emotional contents previously worked on beforehand. Likewise, before the final task, there are intermediate tasks such as analysis of the poem, identification of emotions, creative writing, etc., which contribute to the progressive acquisition of the necessary skills to successfully complete the final task. All of them are designed to encourage the use of language, critical thinking, and the personal and emotional involvement of students.

Moreover, this approach also promotes meaningful learning, as through these tasks, the learner develops not only communicative competence but also autonomy, motivation, and the transferability of what has been learnt to new contexts, both with and beyond the classroom.

5.2. Head, Heart & Hands model.

The design of this didactic unit has also been inspired by Julie Singleton's Head, Heart & Hands model (2015), a pedagogical proposal that is committed to an education that connects the mind (head), the heart (heart), and the hands (hands); in other words, reflection, emotion, and action. Throughout the proposal, the three components of this model are explored, although with an intentional and predominant emphasis on the HEART component, which constitutes the central axis of the unit: the emotional. The aim is not only the acquisition of content, but to provoke an inner connection with the poem, folklore, and the Irish symbolic universe, thus introducing the cultural and intercultural dimension, which also includes its landscapes and emotions.

The HEAD component manifests itself in cultural reflection, deep reading comprehension, text interpretation and critical thinking. Students are encouraged to ask questions, connect ideas, analyse meanings and search for personal and/or collective answers.

The HEART component is the most important and central. It can be seen through activities such as emotional writing, analysing feelings evoked by poetry and music, empathising with *The Stolen Child*'s character or expressing intimate farewells. Through all of these, the affective dimension of learning is explored, cultivating sensitivity, introspection, and the ability to empathize with other cultures and human realities.

Finally, the HANDS component is carried out through creative tasks such as role-plays, poetic rewriting, dramatization of characters or the use of digital tools to create a podcast. Through these, the student becomes the active agent and producer of his or her own learning. In short, and as previously alluded to, Kramsch (1993) reminds us that culture should not be treated as a secondary skill in language learning, but as the symbolic and emotional background from which the students, in this case, interpret the world.

5.3. Literature-based approach: Lazar's model.

Following this emotional and reflective foundation, this didactic unit also draws upon Gillian Lazar's (1993) trichotomy for integrating literature in the EFL classroom. First, the

language-based approach is reflected in the analysis of the adapted poem, where students work with the lexical, structural, and stylistic characteristics of the text. This helps the students to acquire a linguistic awareness and develop meaning.

Secondly, the background approach is worked through the historical, folkloric, and biographical contextualisation of W.B. Yeats and *The Stolen Child* (1886), allowing the students to understand literature and all that it entails.

Finally, the personal enrichment approach is embedded throughout the didactic unit, since students are encouraged to engage emotionally and creatively with the text. At the end of the unit, students will have explored their own reactions through literature, in this case, poetry. There is no better mirror for reflection and interculturality than one's own emotions.

5.4. Grammar teaching approach.

In this didactic unit, grammar is not presented through the traditional methods based on the mechanical and explicit repetition of rules. Instead, grammar is approached in an inductive and contextualised way (Rod Ellis, 2021).

According to Scott Thornbury (1999), the advantages of learning grammar inductively are that the learner is not a passive one, but is more involved in the learning process, which makes them more engaged and motivated. Similarly, the fact that learners discover things for themselves prepares them to be autonomous learners.

Rod Ellis (2021) proposes the path of grammatical awareness, also called 'consciousness-raising', the aim of which is for the learner to discover, analyse and understand how a grammatical structure works in context. This encourages the development of explicit knowledge away from immediate production but prepares the student for implicit acquisition in real communication situations over time.

In this case, through literary texts, communicative tasks such as role-plays, creative writing, and guided reflection, the student builds their grammatical knowledge in a meaningful way, based on real examples rather than abstract lists of rules. Furthermore, the text-based approach that this didactic unit follows requires observing language when it is "doing work",

for learners to be able to grasp grammatical rules, it is desirable to be exposed to their context of use, or in other words, to authentic texts (Thornbury, 1999).

5.5. Cultural integration through personal and authentic experiences.

5.5.1. Personal immersion in Sligo, Ireland as a source of cultural authenticity.

Living in Sligo for two years has provided me with an insight into the landscapes, folklore and social structure that shaped Yeats' *The Stolen Child* (1886) and other works. This experience allowed me to perceive Irish culture from within a unique and authentic perspective on Irish culture, not as an outsider, but as a participant.

According to Frank (2013), authentic cultural awareness in the EFL classroom involves going beyond the surface facts to engage with the deeper layers of culture. During this time, I experienced first-hand what Bodley (1994) has described as the interaction between what people think, make, and do, which includes both visible and invisible cultural elements (Hall, 1976). By attending local festivals and understanding subtle patterns of communication, I delved into both surface and deep culture (Brooks, 1997), enhancing my understanding of the cultural context in which English is spoken in Ireland.

This also links to Kramsch's concept *sphere of interculturality* (1993), which positions me as both cultural learner and mediator. By living within the Irish culture, I developed a deeply nuanced awareness of cultural values, perspectives and practices, a knowledge that cannot be fully transmitted through textbooks. My immersion, therefore, serves as a source of cultural authenticity, providing students with a real insight into authentic Irish life and cultural identity.

5.5.2. Enriching teaching practice through lived experience.

This cultural immersion in Irish culture has not only deepened my understanding of it but has also transformed my teaching practice. As Byram (1997) argues, developing intercultural communicative competence in the classroom involves promoting curiosity, being open to and thinking critically about our own culture as well as the target culture. Drawing

from my time in Sligo, I am confidently able to create learning opportunities that connect language to meaningful cultural contexts.

Living abroad also allowed me to work as a “cultural informant”, bringing authentic stories, anecdotes, and insights into the classroom. Through experiential insights, I can help students activate their “cultural antennas” (Frank, 2013) and connect them with English not just as a linguistic system, but as a cultural expression. This view aligns with Cohen et al.’s (2003) aims on the acquisition of strategies for cultural learning, by encouraging learners to go from passive receptors of cultural facts to active cultural explorers.

In addition, my experience in intercultural adaptation reflects Brown’s (1994) stages of acculturation, allowing me to empathise with students’ own intercultural experiences and prepare them for possible future cultural challenges. Finally, the integration of lived experience into my teaching fosters a dynamic, reflective and authentic learning atmosphere that bridges cultural distances and grows deeper understanding.

5.6. Use of authentic audiovisual materials.

5.6.1. Original footage filmed in key locations in Sligo and their impact on students’ cultural competence.

Building on this cultural immersion in Sligo, I created a set of self-produced audiovisual materials featuring the landscapes that appear in Yeats’ poem *The Stolen Child* (1886), such as Glencar Waterfall and Slish Wood. The aim is to bring poetic images to life for students. Rather than relying on generic images or pre-existing stock footage, I offer students a direct visual connection to the places that inspired Yeats, but in a filtered way through my own lens as someone who has walked those paths and breathed that air.

According to Jerold Frank (2013), one way to foster curiosity and openness to English-speaking cultures is to establish some sort of collection of cultural information in a variety of formats. By offering students the opportunity to see and hear “real” aspects of a different culture, they can move beyond abstract concepts and engage with ideas that help them to understand the reality of life in that culture. This unit aims to provide students with access to authentic cultural content that goes beyond mere texts or descriptions. In the case of this

didactic unit, by looking at real landscapes and their real sounds, students are stimulated to contextualise and connect emotionally with the world of the poem.

Therefore, the fact that I have filmed these videos myself has added authenticity, as the selection of materials has been made not only with pedagogical intent but also to foster cultural curiosity. This supports, again, Kramsch's (1993) concept of *sphere of interculturality*, as the students are active recipients of an intercultural view that would not exist if the material were artificial.

5.6.2. Native speaker recording of the adaptation of *The Stolen Child* (1886): linguistic and cultural benefits.

To support the aforementioned visual materials, a self-created audio recording of the poem's adaptation was included, read by a native Irish speaker. This recording aims to bring an authentic voice to the poem, allowing students to hear the natural rhythm, intonation and musicality of Irish English. Rather than using a default or unfamiliar accent, the choice of a native Irish speaker provides a direct connection to the cultural and geographical context of the poem.

This approach is also aligned with Alex Gilmore's position for authentic materials in foreign language learning. In his article *Authentic materials and authenticity in foreign language learning* (2007), Gilmore argues that "the language presented to students in textbooks is a poor representation of the real thing". Therefore, this didactic unit has been created with the idea of not only cultural purposes but also to expose students to the type of input they are likely to face outside of the classroom.

5.7. Attention to diversity.

As it has already been mentioned, the 2nd year group of Compulsory Secondary Education (E.S.O.) to which this didactic unit is addressed has three students with high intellectual abilities. That is why, a tailor-made, flexible and stimulating attention to their needs it is required. That is why, following the guidelines of *Decreto 39/2022*, of 29 September which

enacts the ordination and curriculum of Compulsory Secondary Education (E.S.O.) in the region of *Castilla y León*, this didactic unit has been created directly with the measures of curricular enrichment so that there is no modification of objectives or contents.

This has been done considering two key approaches: the Universal Design for Learning (UDL) (LOMLOE, 2020), and Gardner's theory of multiple intelligences (1983), which makes this didactic unit tailored but at the same time inclusive for all students, as it is respectful of the rhythms and learning styles of all students equally, not only of students with high abilities.

As proposed by the UDL in *Ley Orgánica 3/2020* amending the *Ley Orgánica 2/2006* on Education, this didactic unit offers multiple forms of representation of the learning content, as different formats and media are used for students to access the educational content. There is a combination of literary texts, presentations using digital tools such as Canva to visually support explanations, own audiovisual materials, audios of native speakers, etc. At the same time, multiple opportunities for action and expression are offered through narrative writing in the form of an adapted narrative poem, design and recording of a literary podcast, emotional analysis of the text, dramatization of characters, etc. Finally, the participation and engagement of all students is encouraged through meaningful activities with an emotional component, something that immerses students in topics they are not normally exposed to, making the learning environment positive and motivating, but above all inclusive, as every opinion is valid.

In the same way, if we consider Howard Gardner (1983), this didactic unit is based on his theory of multiple intelligences, which states that each person has a different way of understanding, processing, and expressing knowledge. In the case of the classroom where this didactic unit is going to be implemented, different learning styles, rhythms, etc. coexist, so the proposed activities are reflected in six of the eight main types of intelligence according to Gardner. Linguistic-verbal intelligence is addressed through the adapted vs. original poem, the production of creative texts, and the creation of podcasts. Musical intelligence is present in the emotional analysis of the musical version of *The Stolen Child* (The Waterboys, 2006), the use of Celtic music in the background for several activities, and the possibility of adding music to the podcast. Spatial intelligence is stimulated through videos filmed in Sligo, and cultural schemas such as the cultural iceberg model. Intrapersonal intelligence is fostered through reflection on emotions, identification with the stolen child, and the personal farewell writing in the form of a *WhatsApp* message. Interpersonal intelligence comes into play in groups or paired activities, role plays, character interviews, and ethical debates. Finally, naturalistic intelligence

is engaged through the landscapes of Sligo, which are present in the poem and essential for the poem's comprehension.

With this wide variety of tasks, each student can fully express themselves from their point of view or opinion. In other words, every student is exploiting their full potential with no one needing to be left behind and no one feeling that they are falling short.

6. Didactic Unit

6.1. General organisation.

Stage: E.S.O		Level/Year: 2º	Timing: 7 sessions (50 minutes each)
Stage aims: a, c, e, f, g, i, j, l.			
Key competences - Literacy competence. - Multilingual competence. - Digital competence. - Personal, social, and learning to learn competence. - Civic competence. - Competence in cultural awareness and expression. - Entrepreneurial competence.		Specific competences 1, 2, 3, 4, 5, 6	
Contents A (1), (2), (4), (5), (6), (7), (8), (9), (10), (11), (12). B (1), (2), (3), (5).		Assessment criteria 1.1, 1.2, 2.1, 2.2, 2.3, 2.4, 2.5, 3.1, 3.2, 3.3, 4.1, 4.2, 4.3, 5.1, 5.2, 5.3, 6.1, 6.2, 6.3	

C (1), (2), (3), (4), (5), (6).						
Learning situations and activities						
Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7
“Welcome to Ireland”	“The Stolen Child”	“Emotions, poetry and perspectives”	“Who’s The Stolen Child?”	“Getting ready”	“Reimagining The Stolen Child”	“Alea iacta est”.
• Exploring the concept of culture. • An overview of the Cultural Iceberg. • Discovering Ireland through its history. • Ireland’s Cultural Iceberg.	• W.B. Yeats and Sligo. • Scrambled of <i>The Stolen Child</i>. • The fairy dilemma. • <i>The Stolen Child</i> from ear to soul.	• I’m getting emotional. • Be the Sherlock of your emotions. • Which team are you?	• I’m The Stolen Child. • Who is who? • A goodbye WhatsApp.	• Ready... • Steady... • Food for thought.	• GO! What if...?	• Welcome to my podcast! ◦ Peer-evaluation.

6.1.1. Session 1

Session 1: “Welcome to Ireland”.	
Specific competences 1, 4, 6	Indicators of achievement Differentiate the concepts Surface Culture from Deep Culture within the Cultural Iceberg model. Demonstrate knowledge of Irish history. Recognise both surface and deep Irish cultural elements.
Subject content and cross curricular A (1), (5), (10), (11). B (5). C (1), (3), (5).	Activities / Tasks
	Exploring the concept of culture.
	An overview of the Cultural Iceberg.
	Discovering Ireland through its history.
	Ireland’s Cultural Iceberg.

<u>Activity/Task:</u> 1 <u>Session number:</u> 1		
Title: Exploring the concept of culture.	Type: Warm-up and introductory activity.	Timing: 10 minutes.
Classroom management: Individual. It is individual because the aim is to activate each student’s prior knowledge about culture.		Resources: - Whiteboard / blackboard. - Whiteboard markers / chalk.
Description of the activity: To introduce the students into the concept of culture, the teacher starts by asking a thought-provoking question: “ <i>What do you think culture is?</i> ” Since this is an open question, the students brainstorm some ideas while the teacher organises them in two columns on the board: Surface culture and Deep culture . The students are not meant to know why that is for, they will know for the next activity.		

<u>Activity/Task: 2</u>		<u>Session number: 1</u>
Title: An overview of the Cultural Iceberg.	Type: Visual, meaningful, and cultural awareness activity.	Timing: 10 minutes.
Classroom management: Individual. It is individual because the students need to set a base on culture to be able to follow the upcoming sessions. The students actively listen to process information.		Resources: - Smart TV / Projector. - Interactive pen for the Smart TV or Projector. - Blank Cultural Iceberg model.
Description of the activity: The teacher shows the students a blank Cultural Iceberg model projected on the screen. The teacher then explains the iceberg metaphor with examples from Spain, as the students are more familiar with it. This metaphor says that only a small part of culture is visible at first glance, while a much larger and significant part remains hidden under water. The tip of the iceberg is recognisable elements such as flags, music, food, festivals, monuments.... While in the submerged part of the iceberg we can find unconscious elements such as values, beliefs, emotions, spirituality, identity, etc. (<i>The teacher places each element in its appropriate place on the iceberg</i>). Once the students have understood this, the teacher poses this question to the students: “ <i>What part of culture do you think we are going to explore in this unit?</i> ”, guiding them to know that the focus will be on the deep part of culture, but from Ireland. With its folklore, emotions, symbols, poetry, etc.		

<u>Activity/Task: 3</u>		<u>Session number: 1</u>
Title: Discovering Ireland through its history.	Type: Informative, cultural, visual, multisensory.	Timing: 10 minutes.
Classroom management: Individual It is individual because the students need to set a base on culture to be able to follow the upcoming sessions. The students actively listen to process information.		Resources: - Smart TV / Projector. - Canva presentation on Irish history. - Traditional Irish music.
Description of the activity: To give students an early understanding of Irish culture, the teacher briefly tells the students the history of Ireland supported by a Canva presentation with visuals about Irish history. Starting from ancient times, when Ireland was known for its myths and storytelling. Even after the Viking and Norman invasions, Irish traditions stayed strong. From the 16th century onwards, British domination began. The Irish maintained their culture through music, storytelling and the Irish language. Then came the Great Famine (1845-1852), a terrible time of hunger and emigration that left a deep mark on the country. In 1916, the Easter Rising tried to win freedom. Although it failed, it became a symbol of hope. Ireland finally became independent in 1922 and a full republic in 1949. Until today, when Ireland is proud		

of its traditions, writers and magical spirit, and shares that rich culture with the world. *(As the teacher relates all this, traditional Irish music is played in the background to get the students more into the role).*

Activity/Task: 4		Session number: 1
Title: Ireland's Cultural Iceberg.	Type: Cultural, cognitive, reflective, lexical, collaborative.	Timing: 25 minutes.
Classroom management: Paired activity. It is a paired activity since the students need to work together to classify the cultural elements dialoguing and making decisions together.		Resources: - Blank Cultural Iceberg worksheet. - Traditional Irish music.
Description of the activity: Students work in pairs. Each pair is given a blank Cultural Iceberg worksheet, which contains a mixture of images of Irish cultural elements and their names (e.g. <i>Riverdance, leprechauns, The Great Famine, shamrocks, poetry, traditional music, Irish stew, Catholic faith, Claddagh ring, oral storytelling, green hills, St. Patrick's Day, Gaelic sports, myth and fairies, Guinness, Irish castles, Celtic symbols</i>). Their task is to classify each element, deciding if they belong to the visible part (Surface Culture) or the hidden part (Deep Culture) of the iceberg. <i>(As the students do this activity, traditional Irish music is played in the background to get the students more into the role).</i> Once completed (and only if time permits), pairs of students are invited to share what they have written on their cultural icebergs. To finish this session, the teacher tells the students that in this unit they will be dealing specifically with poetry, which belongs to the Deep Culture because of all that it entails.		

6.1.2. Session 2

Session 2: "The Stolen Child".	
Specific competences	Indicators of achievement
1, 2, 5	Recognise W.B. Yeats as a representative figure of Ireland and Irish folklore. Order fragments of an adapted poem coherently and cohesively cooperating with peers.

	Participate in a discussion, expressing their own opinions in a critical and respectful way. Identify emotions evoked by poetry and music, developing literary and cultural sensitivity.
Subject content and cross curricular A (1), (4), (5), (7), (8), (12). B (1), (2), (5). C (4), (5).	Activities / Tasks
	W.B. Yeats and Sligo.
	Scrambled of <i>The Stolen Child</i> .
	The fairy dilemma.
	<i>The Stolen Child</i> from ear to soul.

<u>Activity/Task: 1</u>		<u>Session number: 2</u>
Title: W.B. Yeats and Sligo.	Type: Cultural, affective, contextual.	Timing: 10 minutes.
Classroom management: Individual activity. This is an individual activity since the teacher directs the session in an expository and emotionally way to build a connection between the teacher's world and the student.		Resources: - Smart TV / projector. - W.B. Yeats' photograph. - Glencar Waterfall's photograph. - Glencar Waterfall's video. - Slish Wood's video.
Description of the activity: The teacher shows a photograph of W. B. Yeats to the students and briefly explains who he is and his relationship with Sligo, Ireland and Celtic folklore. She then shows a photograph and a video she took herself in Sligo, the place where the poem is set, and tells the students she had been living there for two years. As well, the teacher asks the students what the picture and the video evoke in them.		

<u>Activity/Task: 2</u>		<u>Session number: 2</u>
Title: Scrambled of <i>The Stolen Child</i> .	Type: Cognitive, collaborative.	Timing: 20 minutes.
Classroom management: Six groups of 3, and a pair.		Resources:

This is a group activity because the students need to debate to come up with the logic order of the fragments.

- Jumbled fragments of the adapted version of *The Stolen Child*.
- Handout with the coherent order of *The Stolen Child*.
- Audio of the poem being read by a native Irish speaker.
- Smart TV / projector to listen to the audio.

Description of the activity: Students are told that this poem is one of Yeats' most famous poems. Students are then given the adapted text in jumbled fragments. In groups of three students, they must reconstruct the original order in terms of meaning and coherence of the whole. Once the task has been completed, group by group, they share the order they have followed. Afterwards, the teacher gives each student a handout with the correct adapted version of the poem printed, and they listen to a version read by a native Irish speaker.

<u>Activity/Task:</u> 3		<u>Session number:</u> 2
Title: The fairy dilemma.	Type: Reflective, critical thinking, creative, affective, oral.	Timing: 15 minutes.
Classroom management: Six groups of 3, and a pair. This is a group activity because the interaction is key to developing the necessary critical thinking to answer these though-provoking questions.		Resources: - Canva presentations with the critical thinking questions.
Description of the activity: The teacher poses a series of questions to the group to generate a discussion for the students to use their critical thinking. For better understanding, the questions are always shown on the screen. • <i>If you had the chance to visit the fairies' world, would you go? Why or why not?</i> • <i>Do you think the boy made the right decision by leaving his home? Why or why not?</i> • <i>The fairies see their world as joyful and fun. What place makes you feel happy and peaceful? Why does it make you feel that way?</i> • <i>If you could talk to the boy before he left, what advice would you give him? Why?</i> • <i>The fairies whisper to the fish to give them sweet dreams. What is something kind you would say to comfort someone?</i> • <i>If fairies existed and could grant you one wish, what would you ask for? Why would you choose that wish?</i> After the students have discussed these critical thinking questions, the teacher explains the true meaning of the poem: Because of the troubles Ireland was going through at the time when W.B. Yeats wrote the poem, the fairies decide to take the child away as it is not fair for a child to live in such terrible conditions, thus sparing him suffering.		

Activity/Task: 4		Session number: 2
Title: <i>The Stolen Child</i> from ear to soul.	Type: Musical, affective, reflective.	Timing: 10 minutes.
Classroom management: Individual. This is an individual activity since each student must listen the song in a personal way to be able to reflect privately about the emotions the song evoked in them.		Resources: - Smart TV / projector. - Song's YouTube link. - Students' notebooks.
Description of the activity: The teacher explains the students that the poem they have read is an adapted version, designed to ease their understanding in 2 nd year of Compulsory Secondary Education (E.S.O.). They will then listen to the original version, turned into a song by the musical group <i>The Waterboys</i> (2006), which will allow the text to reach them in a more accessible and emotional way. As they listen, they should write down in their notebooks three words that describe the emotions that the music evokes in them. If time permits, the students can share some of these emotions, if they want to, and the session ends by telling them that poetry has different meanings and emotions for each person.		

6.1.3. Session 3

Session 3: “Emotions, poetry and perspectives”	
Specific competences 3, 4, 5	Indicators of achievement Relate the personal emotions evoked by the original poem in song form to fragments of the adapted poem. Work with a peer to justify feelings evoked from poetry. See and understand that poetry and emotions can have more than one meaning depending on the experience of the reader.
Subject content and cross curricular A (3), (9). B (2), (3).	Activities / Tasks
	I'm getting emotional.
	Be the Sherlock of your emotions.

C (2), (6).	Which team are you?
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Activity/Task: 1		Session number: 3
Title: I'm getting emotional.	Type: Lexical, reflective, affective, reading comprehension.	Timing: 15 minutes.
Classroom management: Individual. This is an individual activity since each student work autonomously with their own emotions. It is an intimate reflection. This will help the students to know themselves.		Resources: - Students' notebooks.
Description of the activity: Students open their notebooks and reread the three words they had written after listening to The Stolen Child song (Waterboys, 1988) in the previous class. Then they read again the adapted poem and find sentences or words in the text that match those feelings they wrote about the song. In each paragraph, the students underline the sentences or words that provoke that emotion and write the emotion under it. For example: <i>"a hidden island beside a quiet lake"</i> peaceful		

Activity/Task: 2		Session number: 3
Title: Be the Sherlock of your emotions!	Type: Collaborative, reflective, affective.	Timing: 20 minutes.
Classroom management: In pairs. This activity is done in pairs since the students share their emotions. This helps them to do the same outside the classroom, to learn that sharing emotions is healthy. At the same time, it is essential to work together to justify why they felt like that.		Resources: - Worksheet with the chart.
Description of the activity: Students then get into pairs and put their three emotions together, so that each pair has a total of six emotions. With them, and with what they underlined in the adapted poem, they will have to justify why it made them feel like that. For this, they will have to complete a chart like the one shown below that the teacher will hand out to them.		
Emotion	Line in the poem	Why it made me feel this

peaceful	“a hidden island beside a quiet lake”	I imagined calm water
sad	“sad and lonely boy”	I felt sorry for him

Afterwards, they will have to complete sentences with the answers on the chart and then read them out loud if they want to. Model sentences:

- “I felt _____ because of the line
“ _____ ”
- “That part is _____ because _____.”

<u>Activity/Task:</u> 3		<u>Session number:</u> 3
Title: Which team are you?	Type: Collaborative, critical thinking, affective, interpretative, oral.	Timing: 15 minutes
Classroom management: In pairs. This is an activity in pairs since each pair must negotiate to which world their emotions belong to. The key is that one student may not agree with the other, and that is perfectly fine. This is something that could happen in real life with different issues, and every opinion is valid.		Resources: - Whiteboard / blackboard - Whiteboard markers / chalks.
Description of the activity: When each pair has completed the previous activity, the teacher draws a table like this on the board:		
Fairy world (fantasy)		Human world (reality)
The students, using the words they wrote in the previous activity, propose which emotions are associated with each world (fairy world or human world), and the teacher writes them in the chart on the board. The key to this activity is that there is no correct answer, as it is an exercise in critical thinking. Each emotion is personal, so the answers will differ from one another.		

6.1.4. Session 4

Session 4: “Who’s The Stolen Child?”	
Specific competences	Indicators of achievement

1, 2, 6	Use the past simple tense in a natural and contextualised way to narrate past actions and express emotions or decisions, without the need for explicit grammatical explanation. Understand questions asked orally and respond with complete sentences, using the linguistic patterns proposed. Interprets the meaning of short sentences and attributes their authorship to literary characters (stolen child vs. fairies), using deduction and context. Participate in paired interaction, listening and answering respectfully and collaboratively. Understand and use Irish slang expressions in a creative communicative context. Write a short, coherent, and cohesive WhatsApp message using an appropriate informal register with elements of digital communication.
Subject content A (2), (4). B (5). C (1), (3), (5).	Activities / Tasks
	I'm The Stolen Child.
	Who is who?
	A goodbye <i>WhatsApp</i> .

<u>Activity/Task:</u> 1		<u>Session number:</u> 4
Title: I'm The Stolen Child.	Type: Oral, role-play, affective.	Timing: 10 minutes.
Classroom management: In pairs. This is a paired activity since it is key to develop communicative abilities, empathy, or emotional expression.		Resources: - Cards with prompts (questions and model sentences).

Description of the activity: In pairs, students role-play the boy in the poem and a friend, fairy or classmate who asks him about his decision. The student acting as the interviewer uses cards with prompts questions such as:

- “*Why did you follow the fairies?*”
- “*Are you happy in their world?*”
- “*Do you miss home?*”
- “*Would you do it again?*”

The student acting as the child answers using cards with the beginning of model sentences:

- “*I left because.....*”
- “*I felt.....*”
- “*I miss... but I also feel.....*”

* After 5 minutes, the students exchange the roles.

<u>Activity/Task:</u> 2		<u>Session number:</u> 4	
Title: Who is who?	Type: Creative writing, critical thinking, collaborative.		Timing: 15 minutes.
Classroom management: Individual and in pairs. This is a mixed activity in which the students both individually and in pairs foster deduction and creativity.		Resources: - Smart TV / projector. - Made-up sentences.	

Description of the activity: The teacher displays on the screen or projector a series of made-up sentences spoken by the stolen child or the fairies.

Examples of sentences said by The Stolen Child:

- *"I miss my mummy's food".*
- *"I want to play again with my toys".*
- *"This place is beautiful because I can eat a lot of sweets".*

Examples of sentences said by the fairies:

- *"Come with me to the forest and the river".*
- *"There is no sadness here, only fun and games".*
- *"Forget the world of adults, this place is better".*

The students must guess to whom each sentence belongs after the teacher asks them: *"Did the fairy say it or the stolen child?"*

Then, individually, each student must write down 4 sentences: 2 sentences that could have been said by the fairy, and 2 sentences that the stolen child could have said.

When the students finish this, in pairs, they read each other the sentences they have written without telling each other who said what. Each pair must guess which sentences belong to the fairy and which belong to the stolen child, justifying their choice.

<u>Activity/Task:</u> 3		<u>Session number:</u> 4
Title: A farewell <i>WhatsApp</i> .	Type: Creative writing, cultural awareness, lexical, reflective, affective.	Timing: 25 minutes.
Classroom management: Individual. This is an individual activity since the students are asked to step into the protagonist's shoes. It is meaningful because it fosters empathy, a skill that will benefit them outside the classroom. Additionally, by using Irish slang, students become more familiar with Irish English, helping them feel more prepared in case they travel abroad.		Resources: - Student's notebooks.

Description of the activity: To conclude the poem, the students need to imagine that The Stolen Child had a mobile phone and that he had the opportunity to send a farewell *WhatsApp* to someone important to him before he left with the fairies.

In their notebooks, in two or three lines, the students write this WhatsApp. They can use emojis, slang, and abbreviations, if they want.

Since the term slang is new for them, the teacher first explains what slang is, and all it entails. As this unit is focused on Ireland, it is worth mentioning that Irish slang differs from the slang used in England. At the same time, not all Irish people speak the same way either; each region has its own expressions. That is why, we will explore some slang from Sligo, for the students to dive deeper into Irish folklore and culture.

The slang that will be introduced is:

- *How are you getting on?*
- *What's the craic?*
- *You may as well.*
- *Fair play to ye.*
- *That's grand.*
- *It's lashing.*
- *Sound.*
- *I'm messing.*
- *Your man / Your wan.*

Once the students have understood both the meaning and the usage of these expressions, they will write the WhatsApp message using at least three of the slang terms.

6.1.5. Session 5

Session 5: "Getting ready".	
Specific competences	Indicators of achievement
2, 5, 6	Understand the narrative and poetic guidelines of the first part of the final task (traditional beginning, refrain, rhyme) and how to put them into practice. Recognise the characteristics of the podcast format (introduction, tone, structure) and apply them in a real recording for the second part of the final task.

	Brainstorm and select a different and appropriate historical context for the rewriting of the poem.
Subject content and cross curricular A (2), (3), (6). B (2), (3). C (4), (5).	Activities / Tasks
	Ready...
	Steady...
	Food for thought.

<u>Activity/Task: 1</u> <u>Session number: 5</u>		
Title: Ready...	Type: Explanatory, organisational, scaffolding, cross-curricular.	Timing: 20 minutes.
Classroom management: Individual. This is an individual activity since each student must listen actively the final task explanation.		Resources: - Canva presentation with guidelines explained.
Description of the activity: For the first part of the final task, students have to rewrite The Stolen Child's narrative adaptation but set in a different historical period from the original. That is why, during these 20 minutes, the teacher explains the students the guidelines they must follow to do it so. - Choose the historical period of their liking. - Use the traditional opening "<i>Once upon a time</i>": The classic way of starting a fairy tale. - Include a refrain: A repeated line that gives a poetic tone to the story. - Use some rhymes, either in couplets (AABB) or alternate rhyme (ABAB). (<i>The teacher gives examples and explains how to use both</i>). The teacher makes sure that the students understand everything, welcoming the students to ask any doubts they have.		

<u>Activity/Task: 2</u> <u>Session number: 5</u>		
Title: Steady...	Type: Explanatory, organisational, scaffolding.	Timing: 20 minutes.
Classroom management: Individual. This is an individual activity since each student must listen actively the final task explanation.		Resources: - Canva presentation with guidelines explained. - Examples of podcasts.

Description of the activity: For the second part of the final task, when students have finished rewriting the poem in their own words and within their chosen context, they must record it as if they were podcast presenters. The recording must be done at home and should be clear and audible. It is compulsory to follow a podcast format, meaning the final product should sound like a real episode, as if they were addressing a real audience.

The teacher shows the students some examples of what a podcast should sound and tells the students the guidelines they must follow for this part of the final task. This would include:

- Expressive intonation.
- A brief introduction like:
 - o *“Hi, I’m Andrea, and welcome to my podcast. Today I will be sharing my version of the poem “The Stolen Child”.*
- Optional background music, if it does not overpower the voice.
- The recording should be between 2 and 4 minutes long.

That day in class, the students will be divided into four groups of five. Each student will present their recording to their group, while their classmates complete a peer-assessment sheet. After all the presentations, each group will vote to choose the best recording within their group. The winner from each group will then play their recording in front of the whole class.

<u>Activity/Task:</u> 3		<u>Session number:</u> 5	
Title: Food for thought.	Type: Organisational, creative, preparatory.		Timing: 10 minutes.
Classroom management: Individual. This is an individual activity since each student brainstorm ideas that lead them to choose their historical context of their liking.		Resources: - None.	
Description of the activity: During the last 10 minutes of the class, the students will do an individual brainstorming to come up with possible historical settings they could choose for their final writing task. By the end of this session, each student must have chosen one already, so that on the day of the final task, they are ready to begin writing.			

6.1.6. Session 6

Session 6: “Reimagining The Stolen Child”.	
Specific competences 4, 5, 6	Indicators of achievement Write a personalized version of the poem adapted to a different historical context, showing understanding and creativity. Use narrative structures typical of the traditional fairy tales (traditional opening). Use poetic devices (refrain, rhyme) in a deliberate way to give rhythm and lyrical tone to their creation. Show autonomy, organisation, and perseverance during a creative writing task of long period of time.
Subject content and cross curricular A (3), (7), (9). B (1). C (5), (3).	Activities / Tasks GO! What if...?

<u>Activity/Task: 1</u>		<u>Session number: 6</u>
Title: GO! What if...?	Type: Reflective, affective, creative writing, critical thinking, evaluative.	Timing: 50 minutes.
Classroom management: Individual. This is an individual activity since each student work on their creative writing piece autonomously and creatively.		Resources: - Blank paper. - Smart TV / projector to show guidelines.
Description of the activity: The teacher gives the students a blank sheet of paper on which they have to write their version of the story of the poem “ <i>The Stolen Child</i> ” by W. B. Yeats, setting it in a different historical moment as they previously chosen. The students have the whole session to complete the task individually. Throughout the activity, the guidelines the students have to follow will be always shown on the screen. The guidelines were: - Use the traditional opening “ <i>Once upon a time</i> ”: The classic way of starting a fairy tale. - Include a refrain: A repeated line that gives a poetic tone to the story.		

- Use some rhymes, either in couplets (AABB) or alternate rhyme (ABAB). *(The teacher gives examples and explains how to use both).*

6.1.7. Session 7.

Session 7: “Alea iacta est”.	
Specific competences	Indicators of achievement Present a recorded podcast following the guidelines (a clear structure, expressive intonation, and register appropriate to the format). Evaluate the oral production of their peers with respect and objectivity. Collaborate in the group choice of the best podcast, justifying their decision through active listening and critical judgment.
Subject content and cross curricular A (6), (10). B (3), (5). C (5), (6).	Activities / Tasks
	Welcome to my podcast!
	Peer – assessment.

Activity/Task: 1		Session number: 7
Title: Welcome to my podcast!	Type: Evaluative, reflective, collaborative, oral.	Timing: 50 minutes.
Classroom management: In four groups of five people each. This activity is in groups since peer-interaction is key both to evaluate and to make decisions for choosing which is the best podcast.		Resources: - Chromebooks / phones / tablets... - Peer-assessment booklet.

Description of the activity: The teacher divides the students into four groups of five. Each student gets a booklet made of four peer-assessment sheets, which they will use it to evaluate their classmates' podcasts.

They have to listen and grade each podcast from 1 to 5 (1 = Needs improvement, 5 = Excellent) based on this:

- Voice and understanding.
- Podcast introduction.
- Structure and meaning.
- Creativity and adaptation.
- Sound and music.

When all the podcasts are heard and each peer-assessments are completed within the group, students will vote to choose the best podcast within in their group. The winner from each group will then play their recording in front of the whole class.

The teacher will collect all the booklets, since they will be considered for the final evaluation.

6.2. Assessment criteria.

Concerning the methodological and pedagogical principles of this didactic unit, assessment is not intended merely to mark students, but as a tool for the development of each student. To this end, an assessment system has been designed that not only considers the final product but also the process that the student has carried out to achieve it. Creativity, emotional involvement, collaboration, and critical thinking will be valued, respecting the different rhythms and forms of expression of the pupils, and encouraging a meaningful, motivating, and fair evaluation. The distribution of the percentages is established as follows:

- **Rewriting the poem:** 30%.
- **Final podcast:** 30%.
- **Farewell *WhatsApp*:** 10%.
- **Participation, attitude, and cooperative work:** 15%.
- **Peer assessment:** 15%.

To guarantee a clear, objective, and coherent evaluation with the criteria set out, specific rubrics have been drawn up for each of these sections, which can be consulted in the Appendix.

7. Conclusions.

The didactic unit that has been presented throughout this paper aims to step aside from the universal model of English classes to which we have been familiar for as long as we have been able to remember. Through the poetry of Yeats and *The Stolen Child*'s background, the activities proposed look for the unification of the new aspects such as the literary, the experiential and the emotional, with everything that has come before.

The expected results of its application in a classroom would not be limited to the learning of grammatical rules or the improvement of communicative competence, but also to the integral development of the students; sensitivity, empathy, critical thinking, and respect for other cultural realities gain relevance. To this end, incorporating authentic and self-created materials is a way of bringing the world into the classroom and, so, the classroom into the world.

The fact that this final dissertation has been created reinforces the possibility of teaching English from a poetic, emotional and intercultural perspective, committed to the principles of transformative education. Because teaching English is synonymous with teaching new ways of looking at, feeling, and living in this world.

Based on this proposal, it is possible to develop and expand it. A first idea for future projects would be to use other literary genres, such as Irish legends, while preserving the intercultural and personal enrichment approach. This would help to solidify the competences worked on and encourage students' creativity through new cultural voices.

It would also be interesting to design similar proposals adapted to other educational levels, adapting to the complexity of the texts and tasks, but keeping the emotional and symbolic focus that characterises this unit. This type of intervention would allow methodological continuity throughout the other stages.

Another possible direction would be the promotion of student exchanges abroad between students from diverse cultural backgrounds. Through this, students would not only further develop their communication skills but also their awareness of the cultural and linguistic diversity that surrounds them.

In short, this paper is not a closed proposal yet. For now, it is only a starting point towards a teaching practice that continues to explore innovations through emotions and culture in the teaching of English as a foreign language.

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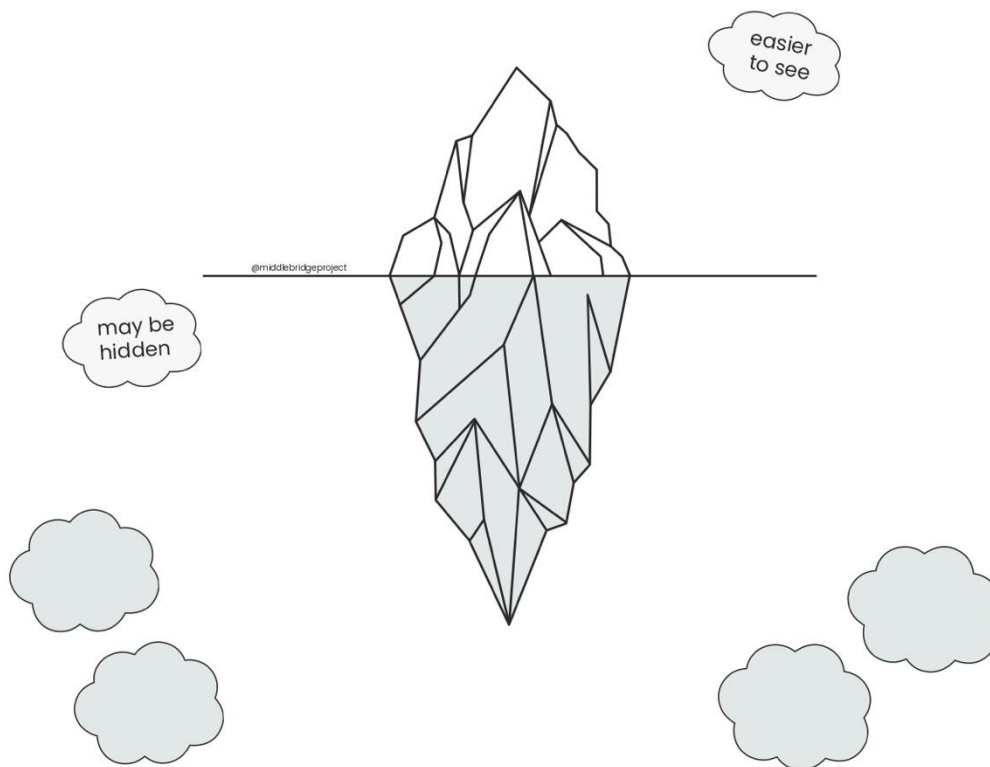
Real Decreto 310/2016, de 29 de julio, por el que se regulan las evaluaciones finales de Educación Secundaria Obligatoria y de Bachillerato.

9. Appendix.

- **Cultural Iceberg worksheet.**

Worksheet: Visual Reflective Tool

My Cultural Iceberg



www.themiddlebridgeproject.com

Source: Uncover & Embrace the Depths of Your Cultural Identity (The Middle Bridge Project, 2024).
Retrieved from www.themiddlebridgeproject.com

- **Original poem: *The Stolen Child* (1886) by W.B. Yeats.**

WHERE dips the rocky highland
 Of Sleuth Wood in the lake,
 There lies a leafy island
 Where flapping herons wake
 The drowsy water-rats.
 There we've hid our fairy vats
 Full of berries,
 And of reddest stolen cherries.
 Come away, O, human child!
 To the woods and waters wild
 With a fairy hand in hand,
 For the world's more full of weeping than
 you can understand.

Where the wave of moonlight glosses
 The dim grey sands with light,
 Far off by farthest Rosses
 We foot it all the night,
 Weaving olden dances,
 Mingling hands, and mingling glances,
 Till the moon has taken flight;
 To and fro we leap,
 And chase the frothy bubbles,
 While the world is full of troubles
 And is anxious in its sleep.
 Come away! O, human child!
 To the woods and waters wild,
 With a fairy hand in hand,
 For the world's more full of weeping than
 you can understand.

Where the wandering water gushes
 From the hills above Glen-Car,
 In pools among the rushes,
 That scarce could bathe a star,
 We seek for slumbering trout,
 And whispering in their ears;
 We give them evil dreams,
 Leaning softly out
 From ferns that drop their tears

Of dew on the young streams.
Come! O, human child!
To the woods and waters wild,
With a fairy hand in hand,
For the world's more full of weeping than
you can understand.

Away with us, he's going,
The solemn-eyed;
He'll hear no more the lowing
Of the calves on the warm hill-side.
Or the kettle on the hob
Sing peace into his breast;
Or see the brown mice bob
Round and round the oatmeal chest.
For he comes, the human child,
To the woods and waters wild,
With a fairy hand in hand,
For the world's more full of weeping than
he can understand.

Source: Yeats, W. B. (1886). The Stolen Child. The Irish Monthly, 14, 646–647.
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- **Personal adaptation of *The Stolen Child* (1886).**

Once upon a time, in a forest called Slish Wood, there was a hidden island beside a quiet lake. The island was full of trees, birds, and tiny animals. This was a magical place, since some fairies lived there, collecting sweet cherries and red berries while singing songs to the wind.

These fairies loved watching humans. They always waited for the right child to invite them to their magical world. “*Come with us, oh human child,*” they would whisper. “*Leave your worries behind. Come to the waters and the wild, where everything is fun.*”

At night, the fairies danced and danced under the stars. They laughed, jumped, and played splish-splash in the waves. Their world was jolly, while the human world was full of sadness and worry.

In the hills, the Glencar waterfall splashed onto the rocks. The fairies whispered to the fish, giving them sweet dreams. The plants and trees seemed to cry, but the fairies could only see the beauty of their fairyland.

One day, the fairies found a sad and lonely boy. *“Come with us, oh human child,”* they said. *“You don’t have to stay in this sad world. Our world is full of joy.”*

The boy thought about that for a moment, but holding the fairies hand in hand, he left his home, the fields, and even the little mouse that played in his mum’s kitchen. He followed the fairies into their magical domain, feeling happy for the first time.

The fairies’ world was full of light, magic, and love... something much better than the sadness of the human ground.

- **Rubric 1: Rewriting the poem.**

Criteria	Excellent (9 - 10)	Good (7 - 8)	Satisfactory (5 - 6)	Insufficient (0 - 4)
Traditional opening.	Starts with “Once upon a time” naturally and fluently.	Present but a bit forced.	Present but unclear.	Missing or incorrectly used.
Use of refrain.	Refrain that adds rhythm and coherence.	Refrain present and appropriate enough.	Present but repetitive or disconnected.	Missing or irrelevant.
Rhyme scheme.	Clear rhyme (AABB or ABAB).	Some rhymes present.	Attempt of a rhyme, but inconsistent.	No rhyme or incorrect pattern.
Creativity and originality.	Imaginative and unique historical setting, with vivid imagery.	Good effort and adaptation with some originality.	Conventional ideas, limited creativity.	Repetitive, lacks imagination.
Structure and cohesion.	Logical and engaging from beginning to end.	Mostly coherent.	Basic structure present but confusing.	Disorganised or unclear.
Emotional expression.	Deep emotional tone, connects with reader.	Emotionally expressive enough.	A hint of emotional content.	Lacks emotional depth.
Language accuracy.	Grammatically correct, rich vocabulary.	Few grammar/spelling mistakes.	Several grammar/spelling mistakes, still understandable.	Frequent mistakes that affect understanding.

- **Rubric 2: Podcast recording.**

Criteria	Excellent (9 - 10)	Good (7 - 8)	Satisfactory (5 - 6)	Insufficient (0 - 4)
Introduction.	Includes a fluent, natural intro (e.g., “Hi, I’m...”) and sets clear context.	The introduction is present, but somewhat awkward or incomplete.	Brief or forced intro; lacks engagement.	No real introduction or completely off-format.
Expressive intonation.	Clear, emotional, varied tone of voice; highly engaging.	Mostly expressive with minor flatness.	Some intonation, but robotic or monotonous.	Flat tone or difficult to follow.
Structure and narrative flow.	Coherent and well-structured (beginning, middle, end); easy to follow.	Logical order with small jumps or unclear moments.	Some structure is present, but it lacks flow.	Disorganised or hard to understand.
Sound and music.	Clear audio; optional background music enhances the experience.	Clear audio, music present, and does not interfere.	Audio is acceptable; music slightly distracts.	Audio unclear; music too loud or missing when needed.
Length (2–4 minutes).	Fully within the time range, natural pacing.	Slightly shorter/longer, pacing mostly appropriate.	Too fast or too slow, not well timed.	Too short/long or rushed/incoherent.
Creativity and personal touch.	Original version of the poem; context is clear and adapted with personality.	Some creativity and adaptation are present.	Adapted, but conventional or repetitive.	Lacks creativity or clear adaptation.

- **Rubric 3: Farewell WhatsApp message.**

Criteria	Excellent (9 - 10)	Good (7 - 8)	Satisfactory (5 - 6)	Insufficient (0 - 4)
Format and creativity.	Perfect <i>WhatsApp</i> format, highly creative.	Correct format, creative.	Adequate, basic.	Incorrect or uncreative.
Emotional tone.	Emotionally rich and expressive.	Clearly emotional.	Some emotional engagement.	Flat or disconnected.
Use of Irish slang.	At least three expressions used correctly.	Two expressions are used appropriately.	One expression is used, or expressions are awkwardly used.	None or incorrect use.
Language accuracy.	Accurate grammar and vocabulary.	Minor mistakes.	Several mistakes.	Serious mistakes.

- **Rubric 4: Participation, attitude, and cooperative work.**

Criteria	Excellent (9 - 10)	Good (7 - 8)	Satisfactory (5 - 6)	Insufficient (0 - 4)
Participation in individual tasks.	Actively involved in all tasks.	Regular participation.	Occasional participation.	Rarely participates.
Cooperative work and group contribution.	Helps peers and shares ideas meaningfully.	Good cooperation. Usually contributes.	Some cooperation with minimal contribution.	Disruptive or unhelpful with no relevant contribution.
Attitude and respect.	Always respectful and positive.	Generally respectful.	Sometimes inattentive.	Disrespectful or negative.

- **Rubric 5: Peer-assessment.**

Criteria	Hint	1	2	3	4	5
Voice and understanding.	Clear and expressive voice. Easy to understand.	☐	☐	☐	☐	☐
Podcast introduction.	Starts like a real podcast (e.g., “Hi, I’m... welcome to my podcast.”)	☐	☐	☐	☐	☐
Structure and meaning.	It is coherent and cohesive (Has a beginning, middle, and end). Easy to follow.	☐	☐	☐	☐	☐
Creativity and adaptation.	Original version. The historical context is clear.	☐	☐	☐	☐	☐
Sound and music.	Clear audio. Music (if used) supports the voice, not overpowers it.	☐	☐	☐	☐	☐