

Universidad de Oviedo

Facultad de Formación del Profesorado y Educación

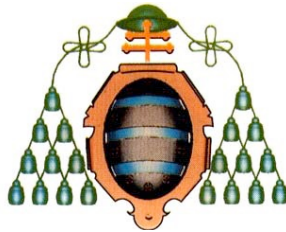
**Trabajo Fin del Máster en Enseñanza Integrada de la Lengua Inglesa y
Contenidos: Educación Infantil y Primaria**

Irish contemporary plays for children and CLIL: the use of Marina Carr's *Meat and Salt* to teach English language and Irish culture in Primary Education.

Ana Baniela Arias

Tutora: María del Mar González Chacón

Febrero 2021



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1. Introduction

With the purpose of including innovative materials that may help in the development of the English abilities acquisition, CLIL programmes can set the basis. CLIL has been implemented in our country, Spain, in the latest years, and materials, used with students who have joined these programmes in their schools, are usually provided by publishing houses which do not usually tailor them for concrete groups of students. This publishing houses produce books and other materials which are prepared to cover all curriculum requisites, although it does not mean that it covers all students' necessities.

The idea of using Irish contemporary plays for children in a CLIL scenario arises from this concern and is justified by three main aspects. First, it is an innovate mode of teaching a language; secondly, it sets the Irish culture closer to students and, finally, the possibility of development of the 4 Cs (Content, Cognition, Culture and Communication) by using plays is incremented.

For the elaboration of this final dissertation, information that supports the ideas that are going to be defended has been collected from different academic sources such as books, journals and academic websites. From these premises, the literary text will be presented as part of a CLIL proposal thought for Spanish students of the 4th course of Primary Education learning a foreign language, English. A reason for including a CLIL programme in a school teaching programme is based on the necessity that contemporary students have of knowing two other different languages than their own.

Choosing Marina Carr's plays is explained because of the prominent figure that nowadays this woman represents for the theatre of her island, Ireland. Her plays, as it is going to be explained in detail in the coming chapters, are a blend between real situations and myths. Also, characters in her theatre are usually outcasts who are not integrated in society and represent worldly ways of life; the characters that she depicts in her plays for children are also examples of dissenting voices who represent the diversity of the contemporary society and are then suitable to teach this diversity to children. In addition to this, another reason to employ plays written by an Irish writer is to contribute to the distinction between

different authors who belong to the anglophone world but cannot be included as part of the English literature without considering their difference.

1.1. Objectives

The main objectives of this dissertation are as follows:

- To offer a literature review that supports the use of the literary text in the CLIL session, highlighting the importance of culture and introducing the use of theatre texts to teach language and content.
- To present the play *Meat and Salt*, by Marina Carr, as a resource to be used in order to teach English language and Irish culture through the design of an innovation proposal that contains activities and exercises to achieve this in the context of Primary Education.
- To achieve some conclusions that confirm or question the acquisition of the above-mentioned objectives.

1.2. Structure

The organization of the chapters will help to create the basis to establish the main points of the work. Chapter 1 is presented as a literature review, in which several questions are addressed: the use of the literary text in the CLIL session, how it can be implemented; how culture can be taught through the use of literature, and specifically the use of Irish theatre for this; a revision of the theatre of this country with the presentation of some of the main authors and the inclusion of a revision of all the plays written for children since 2010 in Ireland.

In the second chapter, focused on the use of *Meat and Salt*, the theatre of Marina Carr is introduced in order to present an innovation proposal based on the use of the play named before to teach English through the Irish culture. It will include all the information needed to develop all the tasks and activities proposed, including a schedule, didactic resources, teaching materials and an evaluation system. Finally, the overall conclusions for the project and the whole dissertation will recap the main points and discern the objectives achieved. The bibliography or works cited and the annexes will conclude the study.

1.3. Methodology

Throughout this work, two different methodologies have been implemented. First, a bibliographic search in order to find materials that support the main ideas which are going to be defended. In order to get this information, online search engines as Academic Google, Dialnet and some documents from the University repository have been used. After obtaining the necessary information and analysing it, a chronological discussion was made. In some sections of the work, the progression of some concepts has been analysed. Also, with the aim of providing an updated research, the documents used are as recent as possible. Secondly, an innovation project has been created, applying the theoretical framework developed before by presenting tasks and an assessment proposal for students and teachers

2. Chapter 1: Literature Review

This first chapter shows the main information about the relevant literature or criticism in this dissertation, which is called *Irish contemporary plays for children and CLIL: the use of Marina Carr's Meat and Salt to teach English language and Irish culture*. It is divided into four different sections where literature as a medium of instruction will be established as the basis of this chapter. First, a review about how the literary text can be used in CLIL contexts, and how it can help to develop multilingualism abilities in students will be done. As a second step, the influence of culture in literature will be analysed, in order to see how intercultural learning can be developed in a CLIL context and specifically, the immersion of students in the Irish culture through the reading practice. Next, this chapter also contains data about the inclusion of theatre in the foreign language classroom. Finally, the idea of children learning, by using Irish plays as the main teaching resource, will be explored.

2.1. The use of the literary text in the CLIL session

With the aim of analysing the importance of the literary text in CLIL sessions with Primary Education students, a bibliographic revision will be made from a comparative and chronological perspective, analysing different texts by several authors in recent years, specifically from 2015 to 2020.

CLIL is a term that means Content and Language Integrated Learning; it was coined by David Marsh in 1994 and “irrupted with force in our educational centres at the turn of the new century” (González Davies, 2016:92). This approach is based in four C’s (Content, Cognition, Communication and Culture). It can be considered an umbrella which covers more educational approaches such as immersion, bilingual education or multilingual education (García, 2013:49). Nowadays this approach has been extended to many schools around the world and has become especially successful in Spain. It helps to learn content while learning a foreign language as “it is considered a useful methodology to develop language skills and content language (structures, functions and vocabulary) as well as cultural awareness” (García Esteban, 2015:50) being favourable to be applied with children

and adults. Also, “it is found to be an ideal site for fomenting awareness of the role of literacy across the curriculum” (Whittaker and Acevedo, 2016: 37).

Focusing on culture, there are several definitions to explain what it means. As it is defined in the last edition of the Oxford Learner’s Dictionaries (2020) it can be explained as: “the customs and beliefs, art, way of life and social organization of a particular country or group”, “a country, group, etc. with its own beliefs, etc”, “art, music, literature, etc., thought of as a group” and “the beliefs and attitudes about something that people in a particular group or organization share.”^{1*}

There are different ways to teach culture to students as this can be found in art, literature, traditions and customs, religion and beliefs, clothes, food, music, popular culture and language. Also, it has lots of benefits because each time culture is taught, cultural diversity, multilingualism, values and general respect to the others is developed. Culture is everywhere and a mode to teach it includes the use of literature by using short stories, fairy tales, drama, novels or poetry.

As this first piece of work is based on the inclusion of the literary text in the CLIL session, it is relevant to approach this concept and to highlight how both terms, literature and CLIL, cooperate to improve student’s skills.

Nowadays, there are students who attend CLIL programmes and those who are not enrolled in one of these. It is known that those who are in a CLIL programme outperform the non-CLIL group in fluency, accuracy, grammatical and lexical complexity measures of writing used (Llinares, A., Morton, T., Whittaker, R., 2017:181). The reason for these differences can be understood only by thinking about how difficult are reading and writing tasks in the mother tongue for learners. If the complexity of performing these tasks is linked to the use of a second language, the difficulty is aggravated. Understanding and creating are both difficult for students who are not familiar with authentic literature from countries where the language studied is used, basically, because these students usually do not have

¹ Culture: first four definitions from:
https://www.oxfordlearnersdictionaries.com/definition/english/culture_1?q=culture . Retrieved on 25 of September 2020.

interest in literature written in their mother tongue and less in those literary texts written in the second language.

García Esteban (2015:48) describes students today as “Gen-X, Millenials, Net Generation and digital natives,” the reason for these names is that they have grown up in a world of pervasive technologies and teaching through CLIL can help students to improve language acquisition and learn easily. The way in which a foreign language is taught, has been changing over the years and it is essential to adapt the methods used to teach and motivate students. Trying to make students interested in literature written in the foreign language can be useful to develop contents in CLIL sessions and to achieve this goal.

In spite of all goodness of using literary texts, the potential of using them to teach a second language was underestimated in the past, and nowadays methodologies have started to appreciate the advantages of using these materials to develop communicative abilities and also, cultural understanding (González and Borham, 2012: 108-109). A reason for this change may be that literary texts are authentic materials which help to discover culture-dependent benefits, opinions, habits and viewpoints (González and Borham, 2012: 109). The importance given to literature is that it is an authentic material that can be used for discovering different opinions, habits and viewpoints that may be different to the students. Also, the use of the literary text gives the opportunity to replace course-books for more representative materials that can be used as an example of the multilingual diversity of English language (Gonzalez and Borham, 2012). Non-adapted materials offer the opportunity to explore new visions of the new language taught.

The importance given to the use of the literary text in the foreign language classroom has been changing over the years. The methodologies applied, specifically in the English classroom, have been different depending on what was considered to be better for students. Translation is considered the oldest component of each teaching method used in ancient Greece and Rome, and generally in the ancient world (Siregar, 2018:149). This is how the Grammar Translation Method arises, being a priority method to teach any language and concretely English. Siregar (2018) describes the steps to use it: first, students learn grammar rules of the second language and vocabulary lists in relation with topics developed in the lessons. The

teacher explains the main characteristics of the grammar tenses and the meanings of words without paying a lot of attention about how they are pronounced. After that, it is time to test if students have understood grammar and vocabulary, the tool used to be translation from L1 to L2 and from L2 to L1. Doing this type of exercises can make students think that grammatical structures are the same in every language, what may be a bit confusing. This method, which used literary texts too, stopped being attractive when some experts considered that old literary works were unappropriated for students because of the old-fashionable vocabulary and expressions used.

After this method, the audio-lingual method as a second-language teaching approach started to be used. This was a type of reaction to the method explained before and the main objective was to develop oral skills in the second language (Shenderuk, 2018: 169). During the 1980s, there were lots of arguments to remove literary texts from the second language classroom. One of them is the one proposed by McKay (1982) which deended that: "Literature has a great cultural component, which hinders more than it facilitates the understanding of the language and therefore of the language used" (531). Literature was considered as a handicap to teach a foreign language because of its out-of-style vocabulary, which did not prepare the student for a practical use of the language.

During the 1990s, a new communicative approach appeared, the Communicative Language Teaching, with authors such as Awadh Al Asmari (2015) who states that "it [their method] is based on theory of language as communication emphasising greatly on using the target language by the learners in a variety of contexts and on learning language functions" (976). This approach has two complementary points of view; Pacheco (2014: 363) describes them as the ability to produce conversations and dialogues between students in concrete situations and the use of materials and the space to motivate students and to create more interactive scenes. Definitely, at that time, being able to have a conversation was more important that knowing about grammatical structures, and the literary text gained importance

After explaining some approaches which tried to avoid the use of the literary text in the foreign language classroom, and others which favour it, it must be said

that there are some arguments which defend the inclusion of this material; first, “it provides an inexhaustible source of linguistic resources on topics that are close to the students” and, secondly, “the fact that the authenticity of the material provides students with an inexhaustible source of linguistic resources on topics that are close to them” (Pacheco, 2014:364). The idea of its complexity should not be seen as a handicap for students, instead it may be approached as an opportunity to develop creative learning processes and motivate students. Nasr (2001:347) wrote an article where he agreed with Pacheco about the necessity to include some literary texts in the English classroom and how this can favour students. He mentions that literary texts promote the consolidation of the four skills (reading, writing, oral production and oral comprehension), they promote the development of abilities and help students to develop these when reading and processing the texts. Literary texts strengthen students’ maturation and, finally, they help the student to feel empathy for the language that they are reading.

According to Pacheco (2014:364), there are three different previous models proposed by Carter and Long (1991) to explain the advantages of the implementation of literary texts. First, the cultural model, which defends that literary texts give information about the culture that represents or describes. The linguistic model would be the next, in which the student pays attention about how it is written, the type of vocabulary, register or syntax with the objective of learning the language. Finally, the personal growth model, with which the student uses literary texts to create their own opinions and to express feelings.

The main goal of this point was to select some recent articles to establish a relationship between CLIL and the literary text. The objective was to compare different definitions and to see how the vision of the use of the literary text in the English class has been changing. As a result, it can be said that the literary text gives lots of opportunities to develop the learning of a second language as it can be worked from different perspectives. The idea is not to ask students to read any literary text written in the foreign language; it must be the teacher’s competence to select a specific type of text and to prepare specific activities for specific students, as will be explained afterwards.

2.2. The teaching of culture through literature

Borhan and González (2012: 105) say: “New approaches for teaching English demonstrate that learning a language should not only mean acquiring language proficiency but should include intercultural competence”. This affirmation shows the importance of introducing the cultural competence in the foreign language teaching practice. Saif Abdulmughni (2015: 10) considers that: “the objective of teaching is to produce learning which is defined as the change that occurs in the learner’s behaviour or stock of knowledge and experience as a result of involving and interacting in the process of learning in a program”. An example of how a new language can be taught through different perspectives is using, as it was said in the first chapter, literary texts, as they give the opportunity to move our minds to other places, meet cultures and travel without the need to move to other places. When someone is learning a second or third language, besides knowing the appropriate linguistic code, authors as Graham-Marr (2015: 85) consider that it is important to develop the intercultural competence which also underlies the effective foreign language communication. The importance of using the language in intercultural contexts and deal with real-word experiences is a key element. In fact, there are several ways to introduce intercultural skills in the school context: the idea to get a general view about a concrete culture, developing information about what a specific population believe in, different types of life, artistic expressions and the organization of different societies are the main goals to get.

The concept of interculturalism appeared after the II World War when there was a necessity of including minority groups in society. Gómez-Parra (2020: 43) considers that the term “intercultural education” has always been very controversial and other different prefixes as *multi*, *inter*, *pluri* and *trans* have been added to the word cultural. In Table 1 the differences between these words are shown.

Multicultural (almost the same as ‘pluricultural’) indicates that certain cultural groups live together within a particular society for one reason or another.

Transcultural	means the passage from one culture to another.
Intercultural	Refers to a dynamic process in which the individuals involve dare aware both of their interdependence and of how important it is to understand each other's cultural constructs so that true coexistence can be ensured.

Table 1: *Definitions for intercultural, transcultural and multicultural. Source: Gómez-Parra, M. E. (2020). Measuring Intercultural Learning through CLIL. Journal of New Approaches in Educational Research, 9(1), 43.*

Nowadays, countries where immigration has been increasing in the latest years, as the case of Spain, have less problems to establish an intercultural focus. The reason is that in most part of schools there are students from other countries, and this fact helps to understand cultural differences easily. It is not only important to know about other cultures in these new contexts, the idea is to develop children's own culture and also, learn about the culture of countries where the L2 is spoken. Borhan and González (2012) consider that CLIL contexts are perfect for this, to develop the use of authentic materials that foster the representation of authentic foreign perspectives that can be shown or taught to children. CLIL represents a perfect framework to develop intercultural competences and it gives the opportunity to teach from a foreign perspective. In fact, as Gómez-Parra (2020: 47) considers, language and culture teaching produces alternative conceptualisations of the world and contributes to the education in the individual in society.

Literature, or the literary text, promotes the developing of the critical thinking at any time of our life. In spite of all these benefits, there are some authors that have recently identified the difficulty involved in developing the use of literary texts in some contexts, such as Venugupalan (2019: 38), who states that: "Numerous studies show a disappointing decline in reading interest, reading comprehension, and critical thinking skills among U.S. college students". He also says that it would be necessary to go back some years to see young students immersed in a novel between classes or in their free time. This can be explained because of the daily use of technology as computers, smartphones and tablets that children have available nowadays. These devices are also a good resource to use for teaching culture, but they should not replace literature as a medium of instruction.

Another recent publication, written by the Bulgarian Teachers Association in 2015, describes how the cross-cultural competence for foreign languages, in the context of the European Framework, should be proposed. It must include, as the association concludes a process to learn about other cultures and their attitudes and perspectives. As explained here, students must develop contents about different ways of living in order to respect them and using literature as a medium of instruction is a good option to get this goal. Another important reason to choose culture as a content to teach is developing students' critical thinking as well as critical consciousness or awareness. In an article written in 2019 by Christa de Brun defends that the final objective is to put into practice students' freedom while they discover different ways to take part in the transformation of their world (p.1).

Turning back to the use of literature to teach culture, Bland (2018: 269) also considers using adult literature in the language-learning process to promote cognitive development as well as intercultural learning. As the most recent publication found for this topic, there is a collection of abstracts, published in 2020, which are entitled *Cultural-Historical Psychology: Interdisciplinary Research Perspectives & Social Practices*. In the first study, Plakitsi (2020) talks about social interactions and reflects Vygotsky studies about "social interactions and social relations as the basis of development" (p.11). When a child starts to learn about a certain culture, there is a change in his mind and the knowledge about different people and nations gets wider. The second abstract has been written by Rubtsov (2020) in this series emphasises the importance of the role of language in the learning process, defining it as "specific kind of language social activity" (p.53). The last one, written by Ramalho (2020: 118) defends the inclusion of literature to teach English to students as a way to promote the development of culture.

Defining children's literature is a bit complex because it is a genre that changes rapidly. Depending on the stage of students, different types of literature can be included. Some ideas developed to favour its use to teach culture include the multimodal format with the necessary characteristics to work with it. The concept "multimodality" as Wales (2011: 279) defines: "characterizes any kind of text which

draws from language, sound, music, images or other graphic elements in various combinations”. It may also include all type of online texts such as films or TV series that children can watch out-of-school.

More recent literature on the issue adds to the picture. For instance, Janice Bland (2018) presents different formats of children’s literature and examples. First, she mentions three different types of multimodal formats: Picture books, Graphic novels and Story apps. Secondly, she refers to three types of performative formats: Playground and nursery rhymes, oral storytelling and plays. Finally, two formats of children’s literature for fluent readers: chapter books and graded readers and verse novels, young adult novels and crossover novels. A brief definition of each term will be offered below:

Picture books: This format is considered the most used and ideal to work with young learners, these stories usually include fiction and non-fiction, being the picture book essentially defined by the interaction of words and pictures to understand the meaning of the stories.

Graphic novels: This format is gaining importance because of its main characteristics: “High quality, seriously themed and award-winning graphic novels in recent years” (Bland, 2018: 271). The graphic novel is more likely to be shared with higher grades because of its similarities with comics which result very attractive to students.

Story apps: Bland (2018: 272) defines this format a new one that: “is neither a book nor a film but has some similarities with both”. It includes interactive elements that help to activate readers’ attention involving them into the story and giving the opportunity to participate. An example of how students can participate is including hotspots along the story to give extra information or to ask them to complete some parts of the plot.

Playground and nursery rhymes: This format has always been very popular with young learners because of its “naughty content including counting-out chants,

skipping and clapping songs, jokes and riddles. They are usually short, popularity transmitted poems that are familiar worldwide in English-speaking countries in families, pre-school and primary school” (Bland, 2018: 272).

Oral storytelling: Storytelling has always been used with students at any age because it works as an important vehicle for ideas. It helps to organize information and give the opportunity to pass on ideas before learning how to read and write. These stories have the characteristic of being very motivating. Some examples of these stories are: “fables, legends and folk tales from around the world” (Bland, 2018: 273).

Plays: Children’s drama has always given the opportunity to perform language and develop body expression while students have a good time. Bland (2018) says that if these plays are going to be performed with very young children it is important not to give a very important responsibility to a single student and try to include the whole class in the development of the play. Plays will be used in this dissertation, both as a text and as a performance.

Chapter books and graded readers: Chapter books are a good option for those students who are starting to read independently. As Bland (2018: 276) describes, these books have very short chapters and illustration to make them attractive for readers. Another option is to use graded books which are adapted stories for foreign learners.

Verse novels, young adult novels and crossover novels: Finally, this is the perfect format for teen readers rather than young learners. Bland (2018) describes this format as the ones which reflect teen emotions, being a union between children and adult literature.

This dissertation has the aim of joining literature for children as a representation of culture. Since the text that is going to be used is an Irish play for children, *Meat and Salt*, we will defend that through its use Spanish students will be able to gain knowledge of the English language and the Irish culture. Thus, a brief

introduction about how life is in this country and how it has been evolving in the last decades, may result clarifying.

The story of the Irish culture has been always related to an identity search. The reason of this quest may be caused by its colonial past. Along the history, religion and politics have marked the Republic and Northern Ireland's history. These two aspects have marked the evolution of a society affected by sectarian and religious divisions. Nowadays, the Republic is predominantly catholic while Northern Ireland belongs to the United Kingdom and maintains the division between Protestants and Catholics.

In the last two decades there has been a significant change as regards the vision of the Irish historical evolution. As Mathews (2005: 7) says, there is an increasing interest in the formation and evolution of the Irish diaspora which has changed the "Hibernocentric" conceptions of the Irish history. On the one hand, the Irish who emigrated contributed to create the New World while those who stayed at home did the same in the old country. In fact, those who decided to travel have been a very important part of different narratives.

Nowadays the Irishness or Irish identity has evolved and become more open to the rest of the world. The 1990s established a change in the Irish culture through several cultural accomplishments, while there were important political and economic transformations which affected this too. The opening of Brian Friel's *Dancing at Lughnasa* in 1990 sets the moment which marks the beginning of this period of incredible cultural accomplishment. After that, there were several nominations to the Oscar Awards and to other Irish Awards for Irish films as "The Crying Game" (1993). In this same decade, Ireland succeeded in the Eurovision Song Contest, winning the first prize in three consecutive years between 1993 and 1995 with the songs "In your eyes", "Rock 'n' roll kids" and "Dreamin'" and with a second prize in 1997 with "Mysterious woman". This was followed by the success of new dramatists as Martin McDonagh, Marina Carr, Conor McPherson or Marie Jones, new musicians of Irish pop such as The Corrs, Westlife and Boyzone, and the resurface of the traditional Irish music with the soundtrack of the film "Titanic". It is from time

and through these cultural manifestations that Irish culture starts to be more visible on a global scale, more than at any other time of its history. Ireland became to be an open, liberal and an international society which deserves to be known outside its frontiers.

In order to recap the main ideas of this section, it is important to highlight the relevance of including an intercultural perspective while a new language is being taught. This is not only a process of learning about grammar; students also have to develop cultural skills and be able to respect other ways of life. Secondly, there are several ways to teach culture, in this case literature, theatre, has been selected as a way to achieve this goal. Finally, the Irish culture can be presented as a culture of interest for the learners of English which helps them develop competences such as critical thinking and the respect for the other.

2.3. (Irish) Theatre as a resource to teach language and content

There have been several studies about the inclusion of Readers Theatre (RT) in CLIL contexts as a material used to teach a foreign language. Using the RT method can help to develop oral communication; the idea is to ask different readers to interpret pieces of a text which have been divided in small units or dialogues. Looking back to the origin of this practice, it is traced back to the recital of epic poems by bards in ancient Greece (Coger and White 1967). This method was taken back in modern times in the form of theatre in countries such as the United States and in Great Britain as an educational activity.

During the 1950s and 1960s theatre companies presented this type of performances in Broadway and also, they were performed by the Royal Shakespeare Company. Soon, schools realized about the potential of including RT at school, as any text can be adapted for this practice. RT have such a potential to be used with students that it was included into the curriculum of schools in the United States and in Great Britain for contexts where the mother tongue was taught and also for foreign language classrooms. The reason to include RT in this way is based on the positive influence that it has on pupil's motivation; Drew (2013) considers that

student's self-confidence is developed while they read aloud in group activities and also, it helps to develop cognitive abilities.

There are several ways to include RT in the school context; Shepard (2004) has presented two different models to develop the use of RT with students: a traditional model and a developed model. In the traditional model readers are positioned in fixed places, the most central is the narrator and there are seven readers situated around in a semi-circle. The reading process is developed in a fixed order: Narrator, Reader 1, Reader 6, Reader 2, Reader 2, Reader 5, Reader 3, Reader 4, Narrator and so on. In the developed model, some readers are the narrator while others have the role of characters and there is not a concrete order to participate.

A relation between CLIL and RT can be established since they both have had a positive influence in contemporary education. In addition, this relationship can be traced back to the Roman times: according to Drew (2013) the children of Roman nobility were the first ones that used both, CLIL and RT, while they learnt Greek language and other subjects. This parallels contemporary examples such as the immersion programmes which were implemented in Canada during the 1960s; in this case, English speakers learnt using French.

The plays that have been chosen to be used in this way belong to Irish Contemporary Theatre, which can be described as fascinating and original, unique in its characteristics and identity. Its explanation will allow to put an end to the popular confusion that tends to identify Irish culture and the British one as synonyms.

Along the last century, this theatre has been explained by different perspectives, the one proposed by Fintan O'Toole establishes three different periods. González (2019) has recently revised this and mentions how "the first movement, headed by Yeats and Gregory, portrays an idea of Irishness related to Nationalism patently bounded, close, sharing a common ground" (p. 72). The second period is described as revival from 1950s onwards that: "visualizes an Irish society which includes other worlds and represents the clash of cultures in Ireland at the hands of playwrights such as John B. Keane, Brian Friel and Tom Murphy" (p. 72). Finally, the

third phase that also González (2019) describes as: “a phase that leaves aside conflict between tradition and modernity to get involved with the performance of isolated realities that can represent the whole story” (p. 12). As can be seen in these different stages there is a continuous search for identity in Irish theatre which corresponds to a feeling of difference from the English culture.

At this point, it is necessary to comment how individual is the Irish culture. As it has happened during the investigation made for this section, even nowadays, when information is searched about any aspect in relation with Irish culture, it is situated under the shadow of Britain and its culture. It may be due to confusion between what the British Islands, United Kingdom and Great Britain are. First, the British Island, which are Great Britain, Ireland and other 5000 little islands. Secondly, the United Kingdom, which is form by England, Scotland, Wales and North Ireland. Finally, Great Britain, which is form by England, Scotland and Wales. To clarify these concepts, the island of Ireland is composed by two different countries, the Republic of Ireland, that has its capital city in Dublin, and Northern Ireland, whose capital city is Belfast. This is thought to explain that Ireland is not a part of the United Kingdom.

Introducing the use of Irish theatre in Primary Education can be a method to explain different aspects of a concrete language while students interact between each other. In order to make a thorough research about the plays for children that are useful for this purpose the website irishplyography.com has been used. This website gives the opportunity of finding any theatre play written in Ireland since 1904 to the recent time. It provides information such as the play title, playwright, year of production, play type... For this research only two filters have been used; first, the type of play, theatre for young audiences and secondly, the years of production, between 2010 and 2019. After that, there was a second selection to choose plays form children in Primary Education or, also, those which can be adapted for the first years of Primary Education.

A record of plays has been created accordingly and it is shown below in chronological order, from the most recent to the oldest. They are classified under 5 criteria: name of the play, playwright, date, ages of the readers and a short synopsis. This proves that the richness of Irish theatre extends to theatre for children and also

that the Irish culture has an identity of its own that should not be ignored even in the early stages of a child's education when it comes to learn the English language.

Play	Playwright	Date	Ages	Synopsis
<i>A Very Old Man with Enormous Wings</i>	Dan Colley, Manus Halligan and Genevieve Hulme-Beaman.	20 July 2019	For ages 8-80	This play is based on the Spanish story "Un señor muy viejo con unas alas enormes" written by García Marquez.
<i>Glimmer</i>	Joe Flavin	29 October 2017	For audiences aged 9+	About the Glimmer Man who is a VIG (Very Important Ghost).
<i>Birdy</i>	Ross Gaynor and Jane Madden	15 September 2017	For ages 6-10	Birdy loves music and she wants to form the best band in the world.
<i>Star Chasers</i>	Scott Young	27 February 2017	For children aged 4+	Billy and Dad start a travel to the north. They are carrying memories of Mum.
<i>Pinocchio</i>	Charles Way	29 November 2016	Theatre for Young Audiences	This musical theatre is an adaptation from "The adventures of Pinocchio".
<i>The Locksmith's Song</i>	Eoin Lynch	27 November 2016	For ages 8-12	An old locksmith tells a story from the time when he was a child.

<i>Generation Revolution</i>	Raymond Scannell	21 November 2016	Theatre for Young Audiences	Eleanor needs to find answer for different questions about family, school, society, norms...
<i>The Messenger</i>	Mike Kenny	16 November 2016	For children aged 8+	Christy Brady, who wants to be the fastest runner in his street, has a mission.
<i>Half Light</i>	Mollie Molumby	13 September 2016	For children aged 8+	Robin is a boy who need to find his father who has been taken away by a monster in a forest.
<i>Glowworm</i>	Tom Nieboer	11 September 2016	Theatre for Young Audiences	A glowworm appears near a fountain in Oxbourough Gardens at midnight, a crisis will start after this moment.
<i>Danny Carmo's Mathematical Mysteries (Lights! Camera! Math!)</i>	Paul Bosco Mc Eaney	4 June 2016	For children aged 7+	Danny Carmo, a student who does not like maths, decides to leave school and start to be a magician.
<i>Maloney's Dream / Brionglóid Maloney</i>	Marc Mac Lochlainn	6 April 2016	Theatre for young Audiences	Thaddeus Maloney returns home to Ireland to realise his dream of opening a new hotel.

<i>The Gift</i>	Charles Way	6 March 2015	For children aged 8+	They story of Mary and Keith; Mary receives a gift, and everything start to change.
<i>They Called Her Vivaldi</i>	Louis Lovett	19 February 2016	For children aged 7+	Edward has created a pair of earmuffs for his daughter for noise-prevention scenarios.
<i>Me Too!</i>	Sarah Argent	19 October 2015	For children aged 4+	A pair of good Friends, Alf and B, recall the day they met each other.
<i>The True Story of Hansel and Gretel</i>	Louis Lovett	6 October 2015	For children aged 12+	The keys that are necessary to know the real story of Hansel and Gretel.
<i>Bees</i>	Mark Doherty	26 September 2015	A musical for ages 6+.	Mel, the honeybee, needs to find her colony and during this tip, she is going to live amazing adventures.
<i>Katie's Birthday Party</i>	Mary Frances Doherty	11 March 2015	For ages 11-12.	Katie celebrates her 12th birthday, and she moves from Primary to Secondary school.
<i>After dark</i>	Mike Kenny	4 March 2015	Primary Educatio n	A mysterious story about two children whose mum works in a café each night.
<i>Far away from me</i>	Amy Conroy	12 February 2015	Theatre for Young	Little prince Kevin loves the idea of being a prince

			Audienc es	of the kingdom if his bedroom.
<i>How To Wrestle A Polar Bear</i>	Bob Kelly	18 December 2014	Theatre for Young Audienc es	Thaddeus explains his adventures in dangerous places.
<i>The Family Hoffman's Christmas Mystery Palace</i>	Paul Bosco, Mc Eneaney and Conor Mitchell	4 December 2014	Theatre for Young Audienc es	The Hoffman family is told a group of artists that live in a Circus.
<i>BAKE!</i>	Paul Curley	30 August 2014	Theatre for Young Audienc es	Who is going to bake the cake of Prince Frederik? The Baker and his daughter Madeleine have the answer.
<i>The ice child</i>	Mike Kenny	27 February 2014	Theatre for Young Audienc es	The Ice child is lost in a world that doesn't understand and does not welcome him.
<i>Nivelli's War</i>	Charles Way	26 February 2014	A play for all over 7 years.	Ernst finds himself alone and far away from home when he meets Mr. H.
<i>Mr Foley, The Radio Operator</i>	Frances Kay	1 February 2014	Theatre for Young	The life of Jack Foley, an old man who dreamed of joining to the circus.

			Audienc es	
<i>Oíche Roimhan Nollaig</i>	Marc Mac Lochlainn	29 November 2013	Theatre for Young Audienc es	Join Branar will start a journey through to the most magical night of the year.
<i>The Bockety World of Henry and Bucket</i>	Sarah Argent	6 March 2013	Theatre for Young Audienc es	Henry and Bucket live in a bockety world of discarded objects.
<i>A Christmas Carol</i>	Aaron Monaghan and Bryan Burroughs	1 December 2012	For children aged 8+	An adaptation from the novel with the same name written by Charles Dickens.
<i>The Incredible Book Eating Boy</i>	Conor Mitchell	27 November 2012	Theatre for Young Audienc es	Henry, a child who loves books, eats them. He cannot control it, things start to be awry.
<i>The House That Jack Filled</i>	Finegan Kruckemever	3 October 2012	Theatre for Young Audienc es	When the visitors stop visiting Jack McNally's hotel, he populates it with a host of invented eccentrics.
<i>Monster/Clock</i>	Eoghan Quinn	26 March 2012	For children aged 8+	Toby, a clockmaker, is considered a monster in the puppet world where he inhabits.

<i>Every Move You Make</i>	Patricia Byrne	22 March 2012	Theatre for Young Audiences	Jenny is celebrating her 16th birthday while she has problems with her boyfriend.
<i>Spraoi</i>	Unknown	20 February 2012	Theatre for Young Audiences	Two boys arrive at the same place at the same time and they don't know what they should do.
<i>Sherbet and Tiffin</i>	Pauline Shanahan	14 November 2011	Theatre for Young Audiences	Sherbet and Tiffin tell the story of a puppy and a kitten.
<i>Losha</i>	Kareen Pennefather	18 October 2011	For children aged 5+	Losha is a magical creature, who likes to collect things that have been forgotten.
<i>A Murder of Crows</i>	Mike Kenny	11 October 2011	Theatre for Young Audiences	The story of two children's journey from abandonment and fear to ultimate survival.
<i>Printer Friendly</i>	Eoin Colfer	11 August 2011	Theatre for Young Audiences	A look at the world from an 8-year-old child.
<i>The School Underneath</i>	Kareen Pennefather	12 May 2011	For children	Eric Bland meets Milly, who appears in his

			aged 6-9.	classroom and turns Eric's world on its head.
<i>Walking Man</i>	Jody O'Neill	9 May 2011	Theatre for Young Audiences	The tale of a man who has spent his whole life in pursuit of success.
<i>Citizen</i>	Vincent Higgins	2 March 2011	Theatre for Young Audiences	After the World Food Riots of 2012, there are new policies in place regarding immigration and citizenship.
<i>Doughnuts</i>	Eoin Byrne	15 November 2010	Theatre for Young Audiences	Juliette wants to travel and be a professional dancer in London.
<i>Blenny, The Waterdaug hter</i>	Gillian Kelly and Fiona McDonagh	9 August 2010	For children aged 9 to 12	In a small fishing town off the coast of Ireland lives Mack the lighthouse keeper.
<i>The Magnificent Mind of Daisy Dunne</i>	Gillian Kelly, Maria O'Leary and Fiona McDonagh	13 July 2010	For children aged 7-12	Daisy becomes more devoted to finding answers to the world's most puzzling questions.
<i>Mickey and Lionel</i>	Vicky Ireland	22 May 2010	Children aged 4-7	This play is about two boys, who find security in a unique and unusual friendship.

<i>Light Signals</i>	Paul Meade	30 April 2010	Theatre for young Audiences	John and Jennifer are immersed in a world of science and discovery.
<i>The Girl Who Forgot to Sing Badly</i>	Finegan Kruckemeyer	26 January 2010	Theatre for Young Audiences	This is the story of Peggy, the packing, the blizzard and the boat.

Table 2: Plays written by Irish playwrights. Source: Information recovered from the website Irishplayography.com

After making this research, all the plays written for children, and that I consider could be used to teach English in Primary Education, during the last decade in Ireland have been collected in the table above. As it can be seen in the synopses, some of the plays are adaptations from other European tales. Also, there is a tendency to situate stories around the Irish culture, with some plots about travels around Ireland or local traditions. As these plays are intended for children, many present situations in which the main characters need to make decisions, and they have a message or final moral. Marina Carr's *The Giant Blue Hand* and *Meat and Salt* have been written before 2010 -2009 and 2003 respectively-, that is why they have not been included in the table.

2.4. Conclusion

The main aim of this first chapter was to debate about the use of the literary text in the CLIL session, the consideration of the inclusion of a cultural content for this, and the discussion of how theatre, in the form of Irish plays, can be used in the Primary Education school as a resource to achieve this. It has been established that a possibility to transmit culture through a language lesson is by taking advantage of real literature from the countries that speak the language taught. This can be a useful technique that can also encourage the habit of reading in children as well as the fact

that they might be able to understand opinions, viewpoints or habits different from their own.

There have been different methods to teach a foreign language, being the most relevant the Grammar Translation Method, the Audio-lingual method and the Communicative Language Teaching. There have been practical methods, and some of these have diminished the importance of the literary text which as a tool to work reading, writing, oral production and oral comprehension skills. Despite this, the use of literary has been presented here as a possibility to develop the cross-cultural competence of the students and to broad their horizons. There are several types of materials, such the ones that have been described in this chapter (picture books, graphic novels, etc.) that have a justified and explained in this sense.

The Irish contemporary theatre, defined by a constant search of identity, has been presented as a resource within the scope of the RT method. The compilation of the plays written for children in Ireland since 2010 are intended to be used for the teaching of the English language and content in Primary Education.

This first chapter sets the principles for the whole dissertation, from a theoretical point of view, regarding recent information written during the last years, to propose a restored and current point of view

3. Chapter 2: *Meat and Salt* to teach English language and Irish culture

This chapter will include an introduction to Marina Carr as a playwright with a special interest in her main plays and the themes she likes to develop. This will be followed by the proposal of an innovation project that will include the background and objectives, a possible schedule, the organization and didactic resources used, and the presentation of the original reaching material designed for this. This project will be based on the play *Meat and Salt* written by this writer.

3.1. The theatre of Marina Carr

Marina Carr (Tullamore-Ireland, 1964) spent her childhood and adolescence in Country Offaly in the region of the Midlands; concretely she lived in Gortnamona until she was ten years old. After that, her family and she moved to Pallas Lake, a small town near the lake which has the same name. She studied a degree in English philology and philosophy at the University College of Dublin and after ending, she continued studying in New York where she started to write and work as a teacher.

She started to play theatre when she was a child in a shed in her house; this is something very typical in Ireland, where each town usually has amateur theatre groups. Her plays are a combination between Greek and Celtic myths and hyperrealism. In an interview by Diana I. Luque which is titled “The theatre has to be above the genre” (2014), Carr was asked about her interests and evolution as a playwright and she said:

The conflict. I used to like to write big dramatic pieces, now I have the ambition to write a play in which there is no conflict, in which everyone is happy, and everyone gets along. I don't know how surreal it will have to be. In fact, no one would ever bring it to the scene. I have seen some works of this type, and they are often reproached that their dramatic stakes are not very high, but I do not agree. (Carr, 2014: 136)

Carr and her coetaneous are an example of how women playwright are now well accepted in Ireland and how they have been gaining ground in theatrical world. Rapetti (2014: 247) considers Marina Carr's career of playwright as "the most enduring, prolific and influential in the history of Irish theatre". Through her plays she has developed topics such as womanhood, motherhood, family, feminism, national identity and violence. She helped a whole generation to rediscover the work of women in the twentieth and early twenty-first century, women who have been marginalized from the mainstream theatre and other intellectual discourses, such as Teresa Deevy, Eva Gore-Booth, Dorothy Macardle, Mary Manning, Marie Jones, Anne Devlin, Christina Reid, Patricia Burke Brogan, Hilary Fannin, Ioanna Anderson, Anne Le Marquand Hartigan, Mary Elizabeth Burke-Kennedy, Deirdre Hines, Paula Meehan and Morna Regan (Rapetti, 2014: 248).

As explained before, there is a connection between the Greek mythology and the Irish myth in her theatre. This connection helps "understand Marina Carr's theatre and the strength of women in her plays" (González, 2015: 63). An example of a female character in the Greek mythology rewritten by Carr is Penelope, the wife who waits for her husband for twenty years. She is described as: "a wife who willingly waited for her errant husband, refused to marry any other man and was quite naïve" (González, 2017:120). As everybody thought that Ulises, her husband, had died, she started to have a lot of suitors. As she did not want to marry any of them, she decided to say that she would marry another man the day she would finish to embroider a tapestry. As she was very astute, she embroidered during the day and during nights she unstitched what she had created. She repeated this action for four years until her husband returned. This image of the woman who waits eternally for a life change is represented by some of her characters such as *The Mai*, *Portia Coughlan* or *Hester*, who appear in the plays that will be mentioned next.

Marina Carr, whose plays have been worldwide translated into languages as Bulgarian, Chinese, German, Italian, Russian and Spanish, has written several plays as *Low in the Dark* (1989), *The Deer's Surrender* (1990) and *Ullaloo* (1991)- "acts of theatrical experimentalism, absurdist and feminist"- (Wallace 2001, quoted by González, 2017: 121). *The Mai* (1994), *Portia Coughlan* (1996) and *By the Bog of Cats...* (1998)- share that "all of them [are] set in the rural Irish Midlands and using

Hiberno-English” (González, 2017: 121). *On Rafterry’s Hill* (2000) and *Ariel* (2002)- “which constituted her goodbye to the Midlands” (González, 2017: 121). *Woman and Scarecrow* (2006)- “about who to deal with death” (González, 2017:121), *The Cordelia Dream* (2008)- “ a revision of the Shakespearian character out of her collaboration with the Royal Shakespeare Company” (González, 2017:121), *Marble* (2009)- “a depiction of modern characters with classical anxieties are also part of this volume (González,2017: 122), *Sixteen Possible Glimpses* (2011)- “where the play pictures conversations with Chekhov” (González, 2017:122) , *Phaedra Backwards* (2015)- “a retelling of the myth” (González, 2017:122). *The map of Argentina* (2015)- a play about love, *Hecuba* (2015)- a story about the Trojan Queen, *Indigo* (2015)- “which revolves around the topic of spiritual creatures in the folkloric and mythological realms (González, 2017:122). Also, in 2016 she made an adaptation from Leo Tolstoy’s *Anna Karenina*.

Marina Carr has also written three plays for children: *Meet and Salt* (2003), *The Giant Blue Hand* (2009), and *Beetlefang* (2014). In an interview made in 2014 by Valentina Rapetti, Marina said: “I enjoy writing for children. They are not conservative as adults and they do not have problems with contradictions or the incongruous” (p.257). Again, as it has been done in point 2.3., the website irishplayography.com has been used to look for information about these plays. The table is simplified as the three plays are written by Marina Carr, only showing the remaining information.

Play	Date	Ages	Synopsis
<i>Meet and Salt</i>	January 2003	Children from 8-12 years old.	When the scrupulously honest Little Daughter tells the tyrannical Big Daddy, she loves him as meat loves salt, he banishes her from his Kingdom. She falls onto the mountains of the Moon Hounds and after many adventures, she meets The Young King who falls in love with her honesty. They agree to marry, and her father is invited to the feast only to find a surprise waiting for him.

<i>The Giant Blue Hand</i>	12 February 2009	Theatre for Young Audiences	Mr and Mrs Time and their young baby Dilly are kidnapped by a ferocious blue hand and imprisoned at the bottom of the sea. With the help of their memorably grotesque Aunt Farticus Fume and the beautiful Queen Dalia, the intrepid Timmy and Johnny Time set out to rescue their family from this terrifying monster.
<i>Beetlefang</i>	2014	Theatre for children	It has been difficult to find information about this play, which is her less known. The main character is a witch.

Table 3 : *Plays for children by Marina Carr. Source: Information adapted from the website Irishplayography.com*

Reconsidering all the information shown here about Marina Carr, her plays and the Irish culture, some conclusions can be reached. The figure of the woman has a lot of importance for several reasons. On the one hand, this interest can be understood as an attempt to rewrite the stories of women in Ireland using Greek and Irish myths. On the other side, as the search for a voice of their own and, the idea of showing real life scenes in which there are not perfect lives. The evolution of her work shows her own development and how she projects different ideas as love, death, feminism or rural life between others. She is also an important figure in the theatrical environment, where she has extolled other Irish women in the present and last century to share their plays. Her theatre for children, which has not been studied as it deserves can be very useful for our intention to use the literary text to teach English to children.

3.2. *Meat and Salt*: innovation project to teach English through Irish culture

After presenting the theoretical framework, an innovation project based on the CLIL approach will be presented. The main objective is improving the teaching practice and giving a general view about how the four C's (Content, Communication, Cognition and Culture) can be integrated in order to develop several skills with

students from Primary Education. In addition, it intends to include the use of Irish literature within the foreign language lessons to work different contents.

The project will be presented around five different points; first, the background and main objectives to create the project and secondly, the schedule; this will be followed by the organizational and didactic resources together with the methodology applied; after this, the materials and activities designed will be presented, and, finally, an assessment system will be proposed. The main material chosen to develop the project is the play *Meat and Salt*, which has been named before, and which intends to represent the Irish culture as a link between contents and students.

3.2.1. Background and objectives of the innovation proposal

“CLIL contexts provide the opportunity to work with authentic materials and, consequently, they have great potential in the enhancement of student’s into authentic foreign perspectives” (González and Borham, 2012:110). This affirmation shows how interesting is presenting contents to students through a CLIL approach, as it gives the opportunity to promote the intercultural competence through the use, as it is going to be presented, of the literary text. Each time a literary text is used, there are multiple ways to improve the intercultural and communicative competence while focusing on specific topics (González and Borham, 2012:110). The literary text may be considered as an essential material which combined with other resources gives the students the opportunity to achieve enough knowledge about any topic chosen to teach. Through the use of literary text, the transmission of an intercultural component is facilitated, an affective component or different foreign language viewpoint. These are some examples of what this innovation project, which is going to be introduced, wants to achieve.

This proposal comes out of the necessity of changing the traditional use of the literary text to teach students in Primary Education. Applying the theoretical framework proposed before, the play *Meet and Salt* has been chosen as the main material to develop this project. This version of *Meet and Salt* is a short story which has then been adapted to theatre. The project will be based on the short story as it

is the material that the publishing house provided. Although it might seem bizarre, the idea of proposing an Irish play as a material for Primary Education students supports the intention of making something different to what it is typically used at these stages. Commonly, readings used at school are already known stories which result familiar for students and are usually adapted for them in terms of vocabulary and grammar. Thus, students do not have problems to deal with them and they do not need to make an extra effort to read and understand them. The topics of these books usually follow a traditional plot, and their structure is very clear, proposing an introduction, where students meet the main characters, a body, with a problem to solve and a final ending where all these problems are solved.

The innovation proposal or project consists in using the play as it has been written by Marina Carr: it is not structured in dialogues, the full story is narrated, and students may need some extra help or work to understand some words and even the plot. This will motivate them to investigate and extend their knowledge, as they approach the different steps proposed for the project.

Going back to the topic of interculturalism, this concept has been gaining importance, as the same time as our society has been getting more inclusive, fostering different cultures, and being the school the perfect place to work in order to maintain and support this idea. Related to this, it is important to set the differences between the English literature and the Irish one, as this second one has been set aside the English one over the years, emphasizing in the proper nature of this culture and therefore of its literature. The project arises as an idea to escape from traditional teaching practices, as, usually, there are students who find difficulties to understand concepts in relation with cultural items, grammar or phonology between others. Using a non-adapted material as the base of all the project will give several views of what students are expected to do.

The level chosen to develop the project is the fourth degree of Primary Education, as, in this degree the law² takes into account the use and correct comprehension of readers written in the second language as the correct use of the oral language to communicate.

In order to set the objectives of this project, they will be divided into general and specific objectives, as explained below:

General objective
Present an innovation project to teach English and Irish culture to Primary Education students
Specific objectives
Motivate students to develop the reading practice in the foreign language
Improve oral and written skills
Introduce a new culture and its peculiarities to students
Develop culture and literature in a project based on the CLIL approach

Table 4: *General and specific objectives. Source: Own creation*

3.2.2. Schedule

A general outline of the innovation proposal will be presented in this point. It will last four weeks and it is going to replace an adapted reading designed for Spanish learners. The project will be carried out in 10 hours. Each week, different steps will be developed; depending on the length of the activities proposed, more or less time will be needed.

First week	<ul style="list-style-type: none"> • Ireland in the map (1 hour)
(2 hours)	<ul style="list-style-type: none"> • Who is Marina Car? (1 hour)
Second week	<ul style="list-style-type: none"> • The story in pieces (1 ½ hours) • Meeting the characters (1 ½ hours)

² Decreto 82/2014, de 28 de agosto, por el que se regula la ordenación y establece el currículo de la Educación Primaria en el Principado de Asturias.

(3 hours)	* The play
	* Playing the characters
	* Sculpt the characters/Making puppets
	* The imaginary autobiography
Third week (3 hours)	<ul style="list-style-type: none"> • Dramatized reading for younger students (45 minutes) • Recording the theatrical play (45 minutes) • Adding subtitles (1 ½ hour)
Fourth week (2 hours)	<ul style="list-style-type: none"> • Creating newspaper news (1 hour) • What have we learnt? (1 hour)

Table 5: *Schedule of the innovation project. Source: Own creation*

3.2.3. Organizational and didactic resources and Methodology

The innovation project will be organized around the basis of the CLIL approach. In order to set the main advantages of this approach, a publication made by Isabel Pérez in her own website (ESL-site) will be used. She establishes five important points to describe this methodology.

Student-centred teaching
Flexible and facilitative teaching FL
More interactive and autonomous learning
Use of multiple resources and materials, especially ICT
Learning focused on processes and tasks

Table 6: *Characteristics of the CLIL approach. Source: Pérez Torres, I. (2019). Methodology AICLE/CLIL/EMILE*

These five characteristics shown in table 6, show how the CLIL approach can be implemented to develop a project attending the individualities of each student, giving the necessary materials to deal with their individual necessities. Also, it promotes students' autonomy, as they are not going to be guided by a teacher in all the activities, and it will help to develop their own autonomy as they are going to find difficult situations in which they will need their partners to solve problems.

In this project students will use multiple materials, as each step proposed includes very different resources. It is a system that motivates students, as it is difficult to predict what they will do in the upcoming steps. Finally, as mentioned before, the division of the project will be in steps and tasks, and not in activities. This is intentional, because of the continuity of all the project, which is going to be all joined and not divided in single activities.

As the fundamental material needed for the project, the printed version of the story *Meat and Salt* has been added in the annex 1 of this dissertation. During the first week, two different steps will be developed. First, "Ireland in the map" an activity which has the aim of situating the country geographically; this will constitute an icebreaker which will be followed by ten questions to see what students know about Ireland, an oral task which promotes the use of the spoken language. Secondly, a searching information task will be presented, where students will have to find the necessary information to create Marina Carr's biography using the correct grammar tenses and working cooperatively.

During the second week, other two important steps will be done. First, an introduction to the story *Meat and salt*, where student will develop cooperative work while they do a non-guided task. Secondly, different steps, in which students are going to work cooperatively around a character creating a written autobiography and a poem, an oral interpretation and, finally, sculpting figures.

In the third week, students will develop three different steps which are going to be developed in a cooperative way. Students will be asked to transcribe the story into dialogues: this is an activity in which students will practice grammar tenses and, also, they are going to develop oral skills. Secondly, students will record a video using materials created in previous steps. Here, the organization, the use of ICTs and the cooperative work will be very important to get a good result. Finally, some subtitles to make easier the comprehension of the video will be added. This step will help students to join the importance of the oral and written language.

In order to finish the project, during the fourth week, students are going to be doing two final tasks; first, writing some newspaper news, where they are going to develop their writing skills and looking for information in different Irish newspapers. To finish, students are going to debate what they have been doing

during the project and they are going to complete a survey about what they think about the project and how they took advantage of it.

Materials and tools used to develop the different tasks of the project are familiar for students, besides daily tools that students use, there are some instruments which are going to result essential for the project. First, students are going to be using dictionaries to solve assorted tasks. It is recommended to use My World Learner's Dictionary, this dictionary has been design following the basis of CLIL for foreign language students in Primary Education. It will give students a help to find words and solve problems easily. They are also going to use worksheets which has been created especially for students in this stage, it means that it is expected that students will not find difficulties to solve them.

On the other hand, there are some online resources and tools that students will be using. First, in order to develop a task, students are going to watch a video from the platform You Tube. In this case, this introductory video called *Studying English: The British Islands* has been uploaded by the channel *Begrepen Be* which produces videos about English and other languages. Also, some websites will be used to look for information about Marina Carr and for Irish Newspapers. Some links have been proposed in the project, but it has been taken into account the possibly of giving freedom to students who want to do their own safety research. Finally, students are going to add some subtitles to a video. In order to do it, they are going to be using the programme *Clips*, which creates subtitles while students use their voice. It also gives the opportunity to record, add some special effects and share our videos.

3.2.4. Presentation of the teaching materials

In order to explain the steps of the project a table with all the information related with each task will be created. In these tables, students will find the information necessary to understand how to develop each step: the time needed, what students should know before starting, a list of materials, how the 4 C's will be implemented, the teaching plan and, finally, how the activities will be evaluated.

Before starting, each student is going to receive a tracker whose function is detailed in the proposed evaluation system section. Students are going to be advised about how they have to use it during the whole project.

As all tasks are going to be related between them, it is not going to be necessary to show the whole programme to students at the beginning. They will be developing tasks and learning progressively.

1ST WEEK INTRODUCTION

Task 1	<i>Ireland in the map</i>
Time	1 hour
Previous knowledge	In order to start this session, students are going to see a world map and the teacher is going to ask if they know where Ireland is. The teacher will also explain that, during the present session, they are going to learn about physical and political distributions of different countries in the map. Also, they are going to be asked to work individually before putting different impressions in common. Of course, students will be advised about the importance of speaking in English as much as they can.
Materials and resources	-Video link: https://www.youtube.com/watch?v=uJ1mg6vikvs -Printed individual resources: worksheets -School materials (pen, pencil, colours ...)
The 4th C's	<p>Cognition: students will understand and organized the different islands and countries in which the British Islands are divided.</p> <p>Communication: students will discuss between each other sharing opinions and different perspectives.</p> <p>Culture: students will start an introduction to the Irish culture.</p> <p>Content: students will learn different concepts about geography, as the name of countries and their capital cities and where to situate them in the map.</p>

Teaching plan	<p>First, students are going to watch the video mentioned before, which lasts 3:30 minutes. Students are going to watch the full video and the teacher is going to ask general questions such as: <i>What did you understand? Do you know anything about these countries? Have you ever travelled to any of them?</i></p> <p>Secondly, the teacher will give them the printed worksheets, which can be found after this document. The teacher will play the video again but this time stopping at these minutes: 00:50, 01:32, 01:57. Here is where students are going to find the important information to complete the maps. Students will be asked to paint in the colours mentioned in the instructions: the geographic division, the politic division and the division of the United Kingdom. Finally, they must match each flag with the correct country.</p> <p>After making this first part, students are going to do an icebreaker with ten different questions about Ireland; this is going to be an oral activity and they can help each other. The objective of this activity is not to get a written answer to all the questions but to create a general view of Ireland and its culture.</p>
Assessment	<ul style="list-style-type: none"> -The student can identify the different countries in the map. -The student knows what flag represents each country. -The student has a general perspective of what Ireland is.

Table 7: *Tasks 1: Ireland in the map. Source: Own creation*

The teaching materials to be used at this step would be presented as follows:

Week 1
IRELAND IN THE MAP
NAME:

GEOGRAPHIC DIVISION (BRITISH ISLANDS)

Ireland island	Colour red
Great Britain Island	Colour blue

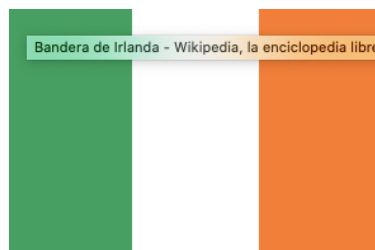


POLITICAL DIVISION

Republic of Ireland (Dublin)	Colour purple
United Kingdom (London)	Colour yellow



JOIN THE FLAGS

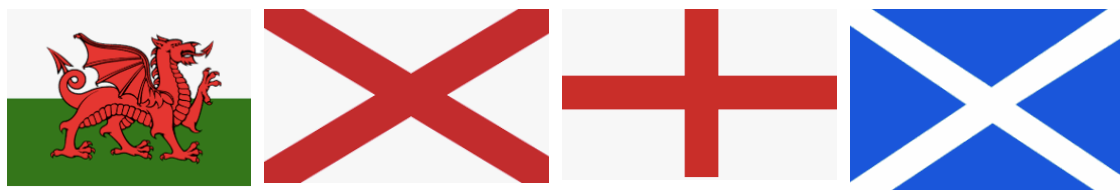


DIVISION OF THE UNITED KINGDOM

England (London)	Colour green
Wales (Cardiff)	Colour brown
Scotland (Edinburgh)	Colour orange
Northern Ireland (Belfast)	Colour pink



JOIN THE FLAGS



ICE-BREAKER



Is Ireland a country of the European Union?

How is the flag of Ireland?

What languages are spoken in Ireland?

What seas surround Ireland?

What currency do they use?

How many independent sovereign states are there in Ireland?

Do you know any important festival in Ireland?

Do you know any famous person from Ireland?

Do you know any important monument in Ireland?

Do you know any Irish writer?

Task 2	<i>Who is Marina Carr?</i>
Time	1 hour
Previous knowledge	<p>Students will be asked about what they did in the last session. The teacher will remind them of the importance of trying to speak in English as much as possible.</p> <p>Finally, the teacher will ask about woman writers that they already know.</p>
Materials and resources	<p>-Worksheet</p> <p>-Online websites for searching information:</p> <p>https://www.enotes.com/topics/marina-carr</p> <p>http://www.irishplayography.com/person.aspx?personid=30285</p> <p>https://www.faber.co.uk/tutors/marina-carr/</p>
The 4th C's	<p>Cognition: The student will develop searching for information skills, while practicing cooperative work.</p> <p>Communication: Students will create a written biography of the author by helping each other to complete the necessary information developing oral and written skills.</p> <p>Culture: Students will know information about a foreign author and her work.</p> <p>Content: Students will use past tenses and present tenses to create a written biography, which must have an appropriate structure.</p>
Teaching plan	<p>Students will be asked to work in pairs or groups of three. Each group will have a question, from the ones that can be found in the worksheet created for this (the teacher has to print the worksheet and cut the questions individually). Students will be advised of what websites they can use to search the information. After making the research, students must organize all the information and create a biography, organized in chronological order with all the important aspects asked before.</p> <p>The biography will be read at the end and if it is necessary any important information may be added, as in the example shown.</p>

	<p>It is possible that the level of English used in the websites proposed exceeds student's level. At least, students should have a B1 or B2 level to be able to understand the information given here. As they do not reach this level in this course, they will be able to use dictionaries or ask the teacher for help if they need it. It may be understood as an intuitive activity where students will do what they are able to do as the materials proposed are not adapted for them.</p>
<p>Assessment</p>	<ul style="list-style-type: none"> -The student works cooperatively. -The student knows how to use the resources given. -The student does not present problems to organize the information chronologically -The student uses the proper grammar tenses.

Table 8: Task 2: Who is Marina Carr? Source: Own creation

The teaching materials to be used at this step would be presented as follows:

First, some examples of what students will find in the websites proposed; in Enotes (<https://www.enotes.com/topics/marina-carr>) students are going to find some free information about the life and work of the author.

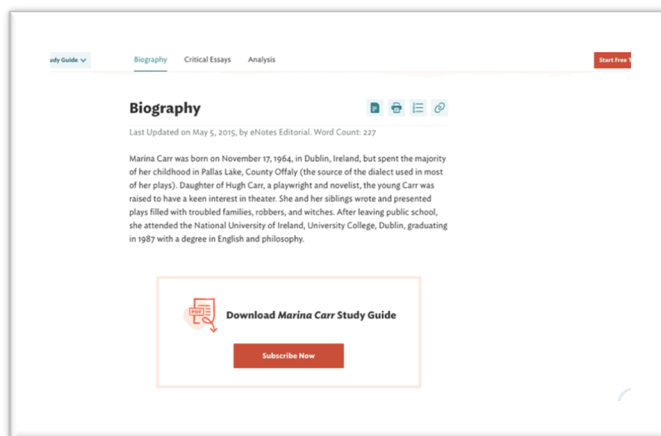


Figure 1: Information about Marina Carr (1). Source: Enotes (<https://www.enotes.com/topics/marina-carr>)

-In *Playography Ireland*

(<http://www.irishplayography.com/person.aspx?personid=30285>) students are going to find information about any Irish playwright and his/her work, in this case, they are going to find information about Marina Carr and summaries of her plays.

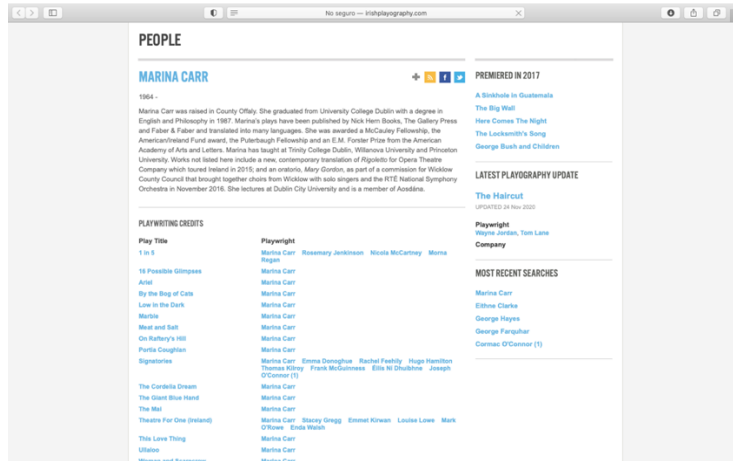


Figure 2: Information about Marina Carr (2). Source: *Playography Ireland*

(<http://www.irishplayography.com/person.aspx?personid=30285>)

-In *Faber* (<https://www.faber.co.uk/tutors/marina-carr>), students are going to find again information to create a biography and also, short summaries of some of her works.

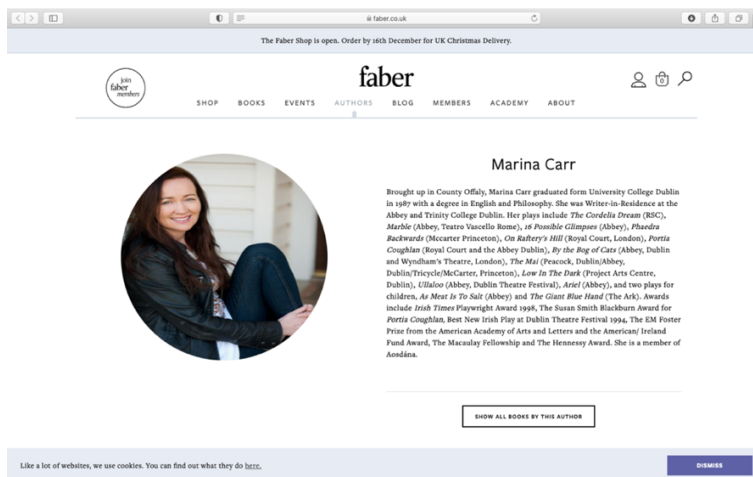


Figure 3: Information about Marina Carr (3). Source: *Faber* (<https://www.faber.co.uk/tutors/marina-carr/>)

Here are presented the questions to create the biography:

WEEK 1

MARINA CARR BIOGRAPHY

.....
Where was she born?

.....
Where did she spend her childhood?

.....
Which University did she attend?

.....
What did she study at university?

.....
What are her favourite topics to write about?

.....
Which plays did she write?

.....
Did she win any award for these plays?

.....
Did she write any play for children?

.....
Have her plays been translated into other languages?

.....
What happens with women in her plays?

.....
What is her most known work?
.....

As students are going to be asked to create a biography about Marina Carr, an example of what they are expected to do, written and adapted to their level, is going to be included as a help for students who may need it. Hypothetically, it is supposed that students in the 4th course of Primary Education have an A1 level of English, as they are able to communicate using elementary expressions and vocabulary and refer to daily life experiences. The composition created is as simple as possible.

Marina Carr

Marina Carr was born in 1964 in Ireland. She studied English, philology and philosophy in Dublin. After that, she travelled to New York to write and work as a teacher. She is inspired by Greek and Celtic myths. She writes about: womanhood, motherhood, family, feminism, national identity and violence. Her plays have been translated into languages as Bulgarian, Chinese, German, Italian, Russian and Spanish. She wrote plays as: *The Mai*, *Ariel*, *The Cordelia Dream...* Marina Carr loves writing plays for children. She also wrote three plays for children: *Meat and Salt*, *The Giant Blue Hand*, and *Beetlefang*.

2ND WEEK: MEAT AND SALT

Task 3	<i>The story in pieces</i>
Time	1 ½ hours
Previous knowledge	Students will talk about the biography of Marina Carr and her plays for children. The teacher will explain that the play <i>Meat and Salt</i> will be used during the following sessions.
Materials and resources	- The story in pieces -Summary of the play -Dictionaries
The 4th C's	Cognition: Students will develop searching abilities and comprehension skills. Communication: Students will collaborate between each other to solve the step speaking in English.

	Culture: Students will read a story from another culture
	Content: Students will learn new vocabulary and expressions
Teaching plan	<p>Each student will have a short summary of the story and a list with some difficult words and their meaning. Students are going to have a look to these handouts and then, after having a general view of the story, they are going to start working in groups.</p> <p>Students are going to be divided in four or five groups (depending on the number of students in the class). Each group is going to have two pages of the story. They must read them and look for the words and expressions they do not understand, as shown in the worksheet prepared. After that, they must prepare a short presentation to explain to the rest of their partner what the piece of story they have talked about. Finally, all children will know the story without needing to read all pages.</p>
Assessment	<ul style="list-style-type: none"> -The student works in group. -The student looks for words and expressions in the dictionary. -The student knows how to explain the story. -The student has a global vision of the full story.

Table 9: Task 3: The story in pieces. Source: Own creation

The teaching materials to be used at this step would be presented as follows:

First, and adaptation of the play, a summary in less than two pages which may make easier the understand of the play.

WEEK 2

THE STORY IN PIECES

NAME:

Big Daddy was the king of his own **Kingdom**. He had a big loud voice, he wore big loud clothes, he sat on a big grey Throne and he is usually very angry. He had three **daughters**, big daughter, middle daughter and little daughter. He was very **impolite** with everybody, the dog, the servants and even his daughters. His biggest worry was that someone could steal his feet which were locked into a **casket**.

One day, he was very angry because he could not find the answer for a **riddle**. He decided to ask her daughters. The riddle was How much do you love me? Little daughter thought that it was a very easy riddle. This thinking made Big Daddy very angry. First, Big Daughter tried to guess the riddle saying that she loved her dad more than her mobile phone, more than shopping, more than hamburgers with cheese, more than pizzas, more than French fries and maple walnut ice cream. Big Daddy was happy with the answer, then, it was the turn for Middle Daughter who said that she loved him more than Westlife, more than Eminem, more than Serena the teenage witch, more than Bart Simpson, more than Frodo out of The Lord of the Rings and more than Harry Potter. She even said that she loved him more than Deny Coady, the boy she loved at school and her new levis Jeans with only one pocket in the backside of them. Big Daddy was satisfied with the answer. It was the time for Little Daughter who said that she loved him as meat loves salt. It made Big Daddy get very nervous and angry, he did not like the answer, so he decided to **punish** her with banishment from the Kingdom of Daddy.

Little Daughter was very sad and while she was crying, the moon started to talk with her. After the moon some **wolves** appeared, she started to run as she was very afraid. As she was very tired, she could not run more, and she stopped. She saw the wolves in front of her, but suddenly a flute started to sound. The wolves drew back and the wolf prince appeared. He asked her if she remembered him. He told that Big Daddy tried to **hunt** him and killed her father and mother while they were sleeping in their palace. Little Daughter was the only human who did not want to kill him that day. Now, the prince wanted to **repay** the debt and let her survive.

While she was running, she saw her mother on a **stone** reading a book, but she did not remember Little Daughter.

After days crying a rider came by on a light grey horse. He put her in the saddle and took her to the Kingdom of the young King who wanted to marry a young girl. If he did not marry, he will die because a bad fairy put a curse on him when he was born. If he doesn't take a bride by his fifteenth birthday he will die.

When Little Daughter met the Young King, he asked her how much she loved him. She said that she has asked that question before when her father asked her. She said, she answered that she loved him as meet loves salt. The Young King did not like the answer and he asked Little Daughter if she loved him at all. She said, "not a whit" as he was obnoxious, vain and spoilt. Young King thought that he loved girls who said the truth and he wanted to marry Little Daughter.

She accepted, so they prepared everything to get married and even Daddy was invited. He came grudgingly, still nursing and feeding a great rage in his breast for little daughter's honesty, which he called falsity. On the morning of the wedding little daughter went down to the palace kitchens where five thousand cooks were preparing the feast. She advised them not to put salt on the meat.

When Big Daddy started to eat, he cried that he wanted salt, as he never ate meet without salt. Her daughter said that once she told she loved him as meet loves salt. It was the moment when Big Daddy understood everything. As always, we as very angry and he stomped out of the banquet hall on his golden feet and was never heard of again. And so, ends our tale of little daughter. She and the young King lived happily after their own fashion, which is to say, as happily and unhappily as all on this planet, which is to say, they are to one another as sweet is to bitter and bitter to sweet, as night is to morning and daybreak to dusk, as meat is to salt and salt to meat.

VOCABULARY FROM THE SUMMARY

Kingdom	a state or government having a king or queen as its head.
Daughter	the female child of a parent.
Impolite	a person who is rude.
Casket	a small chest or box, as for jewels.
Riddle	a puzzling question difficult to answer.
Punish	to inflict such a penalty.
Wolves	meat-eating animals.
Hunt	to search for the purpose of catching or killing.
Repay	To pay back.

Stone	a small piece of rock.
Rider	a person who rides a horse or other animal, a bicycle, etc.
Saddle	a seat for a rider on the back of a horse or other animal.
Rider	a person who rides a horse or other animal, a bicycle, etc.
Curse	The expression of a wish that misfortune happen to someone
Grudgingly	displaying reluctance.
Feast	any rich or large meal.
Rage	Angry.
Daybreak	the first appearance of daylight in the morning; dawn.
Dusk	the period of partial darkness between day and night.

Task 4	Meeting the characters
Time	1 ½ hours
Previous knowledge	Students are going to be asked about the story, the teacher will ask questions as <i>Do you know the characters in the story? Can you name them? ...</i>
Materials and resources	<ul style="list-style-type: none"> -Specific parts of the story to read aloud. -A copy of the worksheet below for a couple of students. -Materials to create a puppet.
The 4th C's	<p>Cognition: Students will develop their imagination.</p> <p>Communication: Students will develop oral and written skills, while they develop a cooperative work.</p> <p>Culture: Students will create a poem and work with feelings.</p> <p>Content: Students will create an autobiography and a poem with a correct structure and develop oral skills and handmade working.</p>
Teaching plan	<p>Students are familiar with the characters from traditional fairy tales and will identify through this play these stock characters but rewritten in a different way: some characters, such as Little Daughter and the Young Prince, have different conducts that are interesting to debate and work with. All these conducts are can be compared with real situations that can be familiar for students. "Meeting the characters" is going to be more than describing their</p>

physical appearance and clothes. In this case, it is going to be analyzed how they behave, what problems they have and the situations that make them behave as they do. This first part is going to be a full group activity, as it can result difficult for those students who find hard to talk about feelings.

In order to start this task, the teacher is going to read and focus on the pieces of the story which are presented below. In these parts some innovations are introduced about the characters that traditionally appear in fairy tales for children:

-Little daughter as a brave woman: In the story it can be seen how little daughter is the only of the three sisters who confronts her father. As a consequence of her bravery, his father decided to exile her daughter. She also faces the prince: stereotypes are broken as she does not want to get married and live happily ever after.

-Little daughter talks to the moon, who is a lonely feminine character who never talks to others, lives alone, and has learnt to enjoy life and understand death too.

- The Wolf prince as a new type of prince who advocates for the defence of animals and nature; his story is very different from the typical prince that appears in other fairy tales. Here, tells his sad past history, marked by the death of his parents, and asks Little Daughter to marry him to compensate for this loss -it was the King who killed his family- and to make him human again. They are not in love between each other.

-The theme of nature asking for protection: little daughter is conscious about protecting nature in all its forms.

- The theme of the dead mother: it is difficult to find stories that deal with topics from real life that have not been considered for children.

-Different ending opposed to traditional endings for fairy tales: fairy tales typically show how the main characters life happy for

	<p>the rest of their life. In this story, the ending shows that they lived being happy and unhappily, as everybody lives.</p> <p>After reading and discussing with each other, students are going to be organized in pairs, each pair will be working on a character from the story. First, the teacher will give a copy of worksheet to each couple. In this worksheet there are four steps that each couple must follow in a specific period. First, they have to create an autobiography of the character, using some examples of questions they can answer. Secondly, they have to prepare a monologue acting as they were the character. Thirdly students will work on a poem: students have to create four verses about the character, it should have rime. Finally, they have to make a puppet of the character. After ending this first part, students will have 15 minutes for each step, each couple will present the character to the rest of the students.</p>
Assessment	<ul style="list-style-type: none"> -The student organizes his/her time. -The student completes the four steps -The student presents his/her work correctly

Table 10: Task 4: Meeting the characters. Source: Own creation

The teaching materials to be used at this step would be presented as follows:

First, the pieces of the story that are going to be read aloud and commented.

Week 2
Meeting the characters

Little daughter as a brave woman

'Little Daughter has displeased us and upset our Royal Majesty. Little daughter has dared to answer back. Little daughter does not know when to keep her mouth shut and when to keep it open. And to top it all Little daughter has dared

to tell me she loves me as meat loves salt. For these crimes I should have her head chopped off. Executioner stand by with your axe! But because I am Royal, because I am merciful, because my blood runs through little Daughters veins, but above all because it is illegal to behead a child, even one such as little daughter, I will reduce the sentence from beheading to banishment from the Kingdom of Daddy. Executioner throw her to the wolves. Bring her to their lair and leave her there. Let them eat her for supper. Throw her from the window here. Let me see her fall. From this day on the name of little daughter is forbidden.

The theme of nature asking for protection

Trees whispered, let me out, let me out, the river whined, I did not want to flow this way, the moon muttered to herself like a madwoman in a coffee shop, the grass cried, don't walk on me, I'm alive, don't trample on me, everything whispering its discontent, its unhappiness. It seemed to little daughter that to move at all, to breathe, to speak a word was to destroy others. And then in a clearing she saw her mother on a stone reading a book, her big horse's feet that Big Daddy hated splayed out on the grass.

The theme of the dead mother

Her Mother barely looked up from her book.

'Can I sit beside you?' said little daughter. Her mother continued reading.

'I thought you were dead Ma' said little daughter.

'And who are you?' said her mother, turning a page, not even glancing at little daughter.

'I'm your youngest child' said little daughter.

'But you were my Mother' said little daughter.

'I was a lot of things' said her mother, closing her book, getting up on her horses' feet and galloping off.

Little daughter talks to the moon, who is a lonely character

' But you're the moon, you're meant to be alone' said little daughter. 'Yes, I am, yes I am' said the moon 'there is none lonelier than I. Every night for millions of years I have waltzed with myself. The stars waltz round me, the sun approaches but never near enough to talk to, never near enough to have a cup of tea or a glass of wine or even a hello, how are you, I shout to the heavens, hello Cassiopeia, hello Orion, hello north star, hello earth, no one answers me, no one returns my call. ' 'So how do you live with no one to talk to?' said little daughter.

'I talk to myself. I sing. I dance. I do disappear tricks. I flirt with the clouds. I grow old. I grow weak. I die. '

'And is that what will happen to me now?' said little daughter.

'It happens to everyone' said the moon. 'Now I must go and wash my face. I really feel like shining tonight. I really want to dazzle this evening. Not a cloud, my favourite type of sky. Be careful of the wolves' said the moon, going back into her house, 'Be careful of the wolves for I'll drive them mad tonight. '

The Wolf prince as a new type of prince; the presence of animals and nature; the defence of little daughter of these

'I am the wolf prince' he said, standing before her.

And he was indeed a wolf prince. He stretched out his perfect paw and took her hand and turned her round and round to examine her with his wolf blue eyes.

'Do you remember me little daughter?' he asked in a voice that was trapped somewhere between wolf and human. 'No, I don't remember you' said little daughter.

'For shame, you humans remember nothing, that's where all your problems lie, you remember nothing. Don't you remember out hunting with your father, the king with the golden feet in a casket, don't you remember?' said the wolf prince.

'No' said little daughter.

'Out hunting me and mine' said the wolf prince, his voice becoming all wolf.

'No' said little daughter, 'I don't remember, I'm sorry.'

'And your sisters wanted to shoot me. And you said no, let the creature go. And I ran, wet with my father's and mother's blood and I survived. And now according to the law of wolves, I must repay that debt. I must let you go though I would like to make a feast of you this night. By wolf law I cannot keep you against your will so I asking you with all the wolfish longing of my nature, come and live with me in my underground kingdom, come make me human, come let me make a wolf bride of you. '

'I cannot be your wolf bride though the temptation is great. I cannot be something I am not. I do not know what it is I am and may never know but a wolf bride I cannot be. '

'Then go little daughter' said the wolf prince, kissing her hand, go before I break the laws and keep you here forever.

Little daughter being a brave woman facing the prince: stereotypes broken.

'How dare you speak to me like this' shouted the young King, 'A mere subject, a beggar, speak to me like this. 'Off with her head' said an old courtier.

'I told you' said little daughter, 'I am no beggar, though my need is great. I am royal as you, I have lately left the kingdom of my Father, so you think me a beggar. I have nothing left except my pride. I refuse to part with it. Goodbye.

'No wait' said the young King going after her, 'wait, who are you?' 'Just a girl' said little daughter, 'just a girl banished by her father'.

'And what was your crime?' asked the young King.

'No crime except an honest answer' said little daughter.

'Then if I ask you an honest question, you will give me an honest answer too?' asked the young king.

'I answered that I loved him as meat loves salt. '

'I would kill for an answer like that to my question' said the young king. 'As meat loves salt, do you love me like that?' 'I don't love you at all' said little daughter.

The young king gasped. 'You don't love me at all?'

'Not a whit' said little daughter, 'you're obnoxious, you're vain' you're spoilt. '

'At last, a girl who tells the truth' said the young king, 'Yes, I'm obnoxious, vain, spoilt, this court life is killing me. I will die of lies. 'Most do' said little daughter 'and the rest die of truth.'

'Alright' said little daughter, 'I will stay with you for I have reached rock bottom, I will stay with you but I will not pretend you are my meat, you are my salt until you have proved yourself so.

Different ending opposed to traditional endings for fairy tales

'Yes I do' cried Big Daddy, 'Now I understand about meat and salt. You are salt to my wounds, salt to my vanity, the salt dregs in my empty cup, you are the salt tears on my pillow, the salt air that cuts my face on the shore, you are the salt on the fire, the salt thrown over the shoulder, the salt flung on the rat's tail. If I could turn you to a pillar of salt, I would and gladly.

And with that Big Daddy stomped out of the banquet hall on his golden feet and was never heard of again.

And so ends our tale of little daughter. She and the young King lived happily after their own fashion, which is to say, as happily and unhappily as all on this planet, which is to say, they are to one another as sweet is to bitter and bitter to sweet, as night is. to morning and daybreak to dusk, as meat is to salt and salt to meat. Necessary.

Secondly, the worksheet to work in pairs.

WEEK 2

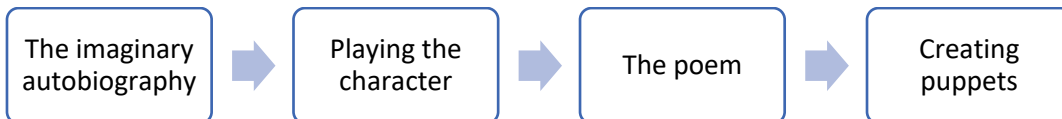
MEETING THE CHARACTERS

NAMES:

The character we have is:

- The young king
- The moon
- Middle daughter
- Big daughter
- Big Daddy
- The rider
- Mother
- Wolf Prince
- Little daughter

Follow the steps:



The imaginary autobiography

Who I am, How old am I? , What is my job?, What I like to do?...

Playing the character

Act as if you were the character, invent a monologue.

The poem

Write four verses about your character.

Creating puppets

Create a puppet using the materials you want.

3RD WEEK: CREATING

Task 5	Dramatization of the play
Time	45 minutes
Previous knowledge	Students are going to be asked about what happens in the story and what they did in the step “The story in pieces”.
Materials and resources	-Paper and pens.
The 4th C’s	Cognition: Students will transform a story into a dialogue.
	Communication: students will develop written and oral interaction skills while they do cooperative work.
	Culture: Student will learn how to prepare a dramatization.
	Content: Students have to create a well-written dialogue using grammar tenses and vocabulary correctly.
Teaching plan	In order to do this step, students have to form the same groups as in the activity “The story in pieces”. Each group will write a dialogue, no longer that one side of the paper, to interpretate the facts that happen in each piece of the story. After writing the dialogues, students have to check that the full play makes sense. Students do not need to write a very long dialogue. The qualities of the characters and the correct sense of the story will be taken into account, as well as the correct use of the verbal tenses and the vocabulary in order to make a lineal plot.
Assessment	-The student knows how to cooperate in group. -The student uses proper grammar tenses. -The student understands the full story.

Table 11: Tasks 5: Dramatized reading for younger students. Source: Own creation

Task 6	Recording the play
Time	45 minutes

Previous knowledge	Student will be advised about what they are going to do during this step. First, all the characters and the narrator's roles will be distributed. As there is not going to be enough roles to give one to each student, two or even three students will do different parts of the characters.
Materials and resources	<ul style="list-style-type: none"> -Puppets of the characters -The dialogues created before -Clips App -A puppetry
The 4th C's	<p>Cognition: Students will develop the use of ICTs.</p> <p>Communication: Students are going to interpret dialogues orally.</p> <p>Culture: Students will learn about the recording work.</p> <p>Content: Students will have understood the story and they will have the tools to transmit the main ideas to others.</p>
Teaching plan	<p>The different tasks which are going to be needed to develop in this point must be now organized for the entire group of students. As they have been creating different materials to use during this task, it is the moment to recap all the activities we have been doing and keep on creating.</p> <p>A video is going to be recorded. Students are going to recreate their own version of the story, using the puppets, dialogues and their own participation. In order to create the video, the App Clips will be used. As it is very simple to use, students are going to develop all the steps by themselves. The story will be narrated, and the characters will speak.</p>
Assessment	<ul style="list-style-type: none"> -The student develops the recording and interpreting practice properly. -The student shows respect for his/her partner work.

Table 12: Task 6 Recording the play. Source: Own creation

Task 7	Adding subtitles
Time	1 ½ hours
Previous knowledge	This is going to be the last step to have our video prepared to show to other students. Students have to think about all they have been creating during these three weeks.
Materials and resources	-A computer -Clips App
The 4th C's	Cognition: Students will associate each take with a dialogue.
	Communication: Students will tell a story written and orally.
	Culture: Students will transmit what they have been learning to other students.
	Content: Students will learn how to edit a video.
Teaching plan	Using the same groups as in “The story in pieces”, students will add subtitles to the takes related with the part they wrote about. This App Clips gives the opportunity to add subtitles to any video. In order to complete as much as possible, the final video, students are going to add subtitles to make it easier to understand. At the end, all students are going to watch the video. It is important to value their work and to try to correct any possible mistake that could be made during the creative process.
Assessment	-The student uses the editing program properly. -The student has participated to create this final work.

Table 13 : Task 7: Adding subtitles. Source: Own creation

FOURTH WEEK: SHARING OUR WORK

Task 8	Creating newspaper news
Time	1 hour
Previous knowledge	All the work made during last weeks is going to be shared with other people in the school. As it is going to be necessary to convince them to look our work, some newspaper articles are

	going to be made in order to inform other people about our project.
Materials and resources	-Online newspapers -Paper and writing tools
The 4th C's	<p>Cognition: Students will classify the main ideas that they want to transmit to others.</p> <p>Communication: Students will produce information about the work they have been doing.</p> <p>Culture: Students will be introduced to some Irish newspapers.</p> <p>Content: Correct use of grammar tenses and the structure of a piece of news.</p>
Teaching plan	<p>Students will be asked to create newspaper news. In order to know how to design them, they are going to investigate different Irish newspapers, such as <i>The Irish times</i>, <i>Independent.ie</i>, <i>Irish examiner</i>...</p> <p>Students divided in pairs are going to write a piece of news about a character, the plot, the setting... They can choose the way to make it: in the form of an interview, informative news, etc.</p> <p>Some important themes will be proposed, such as the personality of the characters, how different is the plot in relation to other fairy tales, or what students have learnt after reading the play.</p> <p>Finally, all news are going to be put together and students will think of a name for the newspaper.</p>
Assessment	-The student creates a well-organized piece of news. -The student has investigated how to create the information and has known other Irish newspapers.

Table 14 : Task 8: Creating newspaper news. Source: Own creation

As a final activity, to close the project, students are going to dedicate a one-hour session to talk about the project and to see if they have taken advance of all the steps. During this session they are going to be asked to complete a worksheet to state their impressions about the project. Students will evaluate from 0 to 10, ten different statements which are in relation to the ability to identify where Ireland is in the map, some information about Marina Carr, the ability they have had to understand the story and to be able to consider the main ideas, how they think they have participated and collaborated with their partners in the different tasks and, finally, what they have learnt. The teaching material needed to develop this point can be find in the proposed evaluation system section.

Secondly, students are going to complete an anonymous survey in which they are going to be asked about the usefulness of the project and their own assessment of it. The teaching material used for this is also shown in the proposed evaluation system section which follows this.

3.2.5. Proposed evaluation system

In order to assess both the students' work and this innovation project itself, different methods are going to be proposed.

First, the teacher is going to evaluate students' work in two different ways; on the one hand, by using a continuous assessment and, to conclude, through a final assessment.

With a view of creating a daily evaluation of each student, the teacher will use the app ClassDojo. Each student has an avatar that can be designed and named by them. Through this, students can see their daily progressions: when positive points are added to their avatar this will be an indication of encouraging.

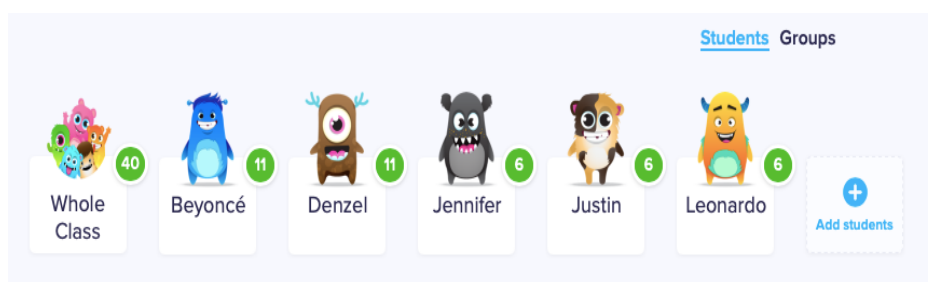


Figure 3: Students in ClassDojo. Source: ClassDojo website: <https://www.classdojo.com/es-es/>

The app can be checked by students and parents and both positive points and needs for improvement will be added daily. The initial positive points will be eight and they are going to be evaluated from 2 to 3 points each one. Three points will be given to the correct use of the language, English, and also to the participation during the tasks of the project. Two points are going to be awarded for the good behavior, the ability to help others if necessary, the ability to create a good working atmosphere, students' persistence when something gets a bit difficult, their ability to work in group with his/her partners and, finally, the hard work.

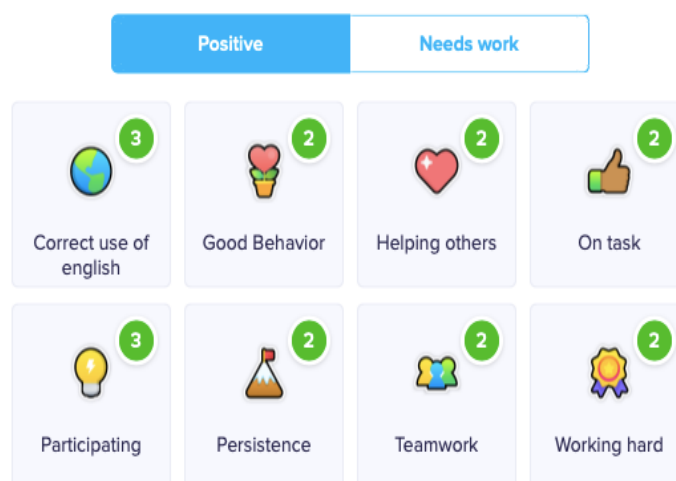


Figure 4: ClassDojo positive points. Source: ClassDojo website: <https://www.classdojo.com/es-es/>

In order to evaluate daily needs for improvement, negative points are established. With three negative points the app measures the low interest of using the English language or the low interest to participate in the development of the project. Two negative points would imply the bad use of materials, disrespect, general bad behavior with others and the teacher, indifference and lack of interest and, finally, poor work.

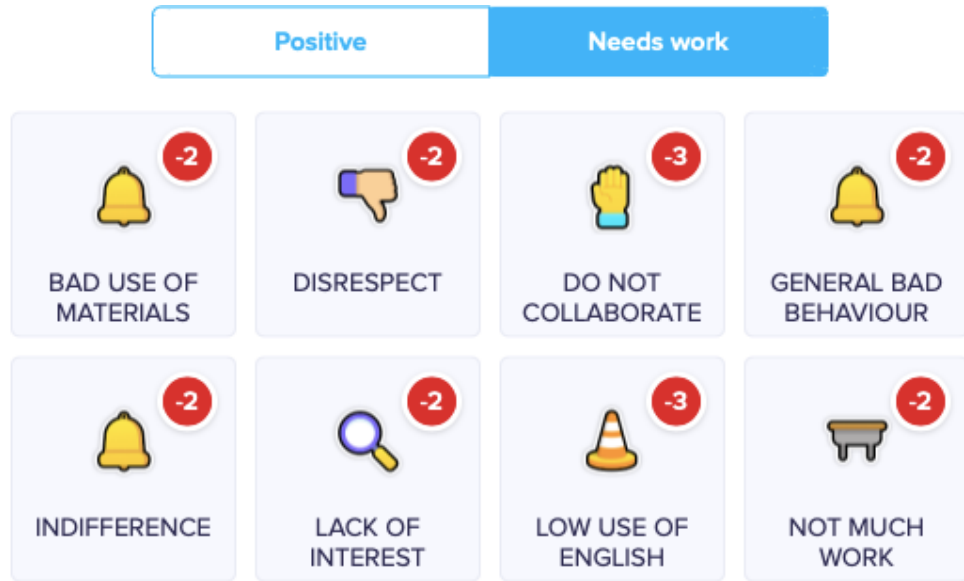


Figure 5 : ClassDojo negative points. Source: ClassDojo website: <https://www.classdojo.com/es-es/>

Each day, at the end of the session, the teacher will give positive and negative points to students. Each student will have a tracker where they are going to put their points. The teacher will give the points that have been more important for the session. This is only an illustrative type of evaluation that will help students to know what they have to do in order to improve for next tasks.

The teaching material to be used at this step would be presented as follows:

ASSESSMENT									
TRACKER									
NAME:									

1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70
71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100

TOTAL OF POINTS	
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The final evaluation will recap all the evaluated tasks that students will have done during the project. An individual rubric will be covered by the teacher to assess each student. The punctuation will be between 1 to 4 points for each criterion, as follows: 4 (excellent), 3 (very good), 2 (good) and 1 (fair). The teaching material to be used at this step would be presented as shown below:

Students 'name:				
Evaluation criteria	4	3	2	1
The student identifies the geographic division of the British Islands.				
The student identifies the politic division of the British Islands.				
The student identifies countries in the United Kingdom.				
The student knows the flag of the countries named before.				
The student does a correct use of the resources presented.				
The student knows general information about Marina Carr.				
The student looks for information in a dictionary.				
The student has a global vision of the story and has the ability to tell it.				
The student knows how to write the autobiography of a character.				
The student plays the character with sense.				
The poem satisfies the condictiones asked.				
The student has created a good sculp of his/her character.				
The student has put interest in the dramatization.				
The student has participated actively in the recording of the video.				
The student has used the App Clips properly.				
The student has added subtitles to the video without problems.				

The student has looked for Irish newspapers on the internet.				
The student has produced a correct newspaper' new.				

Table 15: Final Assessment rubric. Source: Own creation

Also, as it has been presented and explained during the last session of the project, students are going to cover a self-evaluation rubric in which they are going to be asked about what they have learnt during the different tasks.

The teaching material to be used at this step would be presented as follows:

	0	2	4	6	8	10
I know where Ireland is in the map						
I have learnt who is Marina Carr and some of her plays						
I could create a summary of a piece of the story						
I did all the steps to meet the character I had to work with						
I participated in the dramatization of the play actively						
I took active part in the recording part						
I created a newspaper new with its main parts						
I cooperated in group						
I see how different the end of the fairy tale is						
I think this project has been interesting						

FINAL MARK	/100
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Table 16 : Self-evaluation rubric. Source: Own creation

In order to get the final mark, two different percentages will be considered.

- * 40% daily observation with the App ClassDojo.
- * 60% final evaluation rubric.

In order to get more information about the project, the teacher is going to do a self-evaluation to assess his/her work. It is going to be use as a reflective

material that will be used to improve the teaching practice and if it would be necessary to add any possible changes to the project.

Achievement	Yes	Sometimes	No
All objectives have been achieved.			
Students have found the project interesting.			
Necessities of each student have been covered.			
Different types of materials have been included for the tasks.			
The activities have helped students to learn new contents.			
Group work has been successful.			
Students did not have problems to follow explanations in English.			
Concrete parts of the project have to be changed.			

Table 17: *Teacher's rubric.* Source: Own creation

Finally, students are going to complete an anonymous satisfaction survey to see their impressions about the project. It will consist of five sections to evaluate from 1 to 5. They are going to be asked about the design and planning of the project in order to know if it could be necessary to make any changes on the timing and information given to them.

Secondly, they will be asked about the methodology applied, to find any possible problem in relation to the materials or the form in which activities were presented.

Thirdly, they will be asked about the story that they read, and the level of English used during the project and what they have learnt by reading the story.

To end, they are going to be asked about the project generally, if they liked the tasks, if they would like to do something similar in the future... They are also going to have space to any comment they find necessary.

It is not very common to do this type of survey to students in Primary Education, but it may be useful to know their personal opinions and to try to things as best as possible.

Students' survey

Rate the following statement on a scale from 1 to 5, where 1 is equivalent to “totally disagree” and 5 to “totally agree”.

1. Value the design and planning of the tasks and the use of the literary text.

	1	2	3	4	5
Information to do the activities was clear.					
The time to do the activities was ok.					

2. Evaluate the methodology applied.

	1	2	3	4	5
I had enough materials to do the activities.					
I had problems to do the activities.					

3. Evaluate the next affirmations about the tasks done.

	1	2	3	4	5
The story was interesting.					
The level of English used was easy.					

4. Evaluate the use of the literary text in the tasks.

	1	2	3	4	5
I learnt contents about culture.					
I learnt new vocabulary.					

5. Evaluate participation and satisfaction

	1	2	3	4	5
My English is better now.					
I think I have learnt a lot.					
I would like to work with other texts like this.					
I like the project in general					

6. Add any comment you want.

3.3. Conclusions

The innovation project proposed in this second chapter of the work is presented as a new resource to teach English to students. Through the implementation of this proposal, a whole world of possibilities is presented to avoid traditional teaching practices with students.

At the beginning of the creation of the project, several ideas of what could be done to use an Irish play to teach English started to appear. The idea was originated since using Irish plays was not very common in the foreign language class. In addition, it was argued that Irish literature has often been under the shadow of British literature.

The base for this project is to implement the CLIL methodology in the class in order to help students to improve skills around the 4Cs of CLIL. Teaching contents through this method will help students to improve their motivation and it will open the door to different materials, resources and activities. All the main tasks presented give the opportunity to interact in the class between each other, working in pairs, small groups or all together.

It has been possible to develop contents around different topics, as this project about *Meat and Salt* gives the opportunity to teach geography, meet a new writer, learn new vocabulary, produce an autobiography, write a play and a poem, sculpt characters, dramatize the story, use an edition program, read authentic Irish press and create students' own news between others, amongst other possibilities.

As this project tries to include innovative ideas, also the assessment has been thought to cover as much as possible the students' necessities. On the one hand, as the project consists of a daily work, observing what students do and advising them of what they have to improve, or change will help them to do better each day. Since it is difficult to obtain a final mark to evaluate the project, using a rubric with all the evaluation criteria including everyday activities was considered the fairest evaluation method.

4. Overall conclusions

The main goal of this work was to design an innovation project to develop CLIL sessions using Irish contemporary literature for children. Having this objective in mind, a project based on eight different tasks based on the 4Cs of CLIL was planned. The project was thought with the aim of taking advantage of all the useful opportunities that the text chosen, *Meat and Salt*, offers in order to work with it in the foreign language class. Some reasons for this choice were the idea of presenting Irish culture to students and, also, to use Marina Carr's work, since she is a prominent figure within the field of contemporary Irish theatre.

From the updated bibliographic sources used in the first chapter-found in books, articles and websites- the basis to start the project were established: after comparing different authors and perspectives, it can be concluded that the use of literature for this same aim has been incremented in the last years and, specifically, the use of non-adapted readers which have not been thought for learners of a foreign language. Using literary texts gives, in addition, the opportunity to develop more skills than the language; it helps to develop culture, understand other perspectives and to enhance students' multicultural awareness.

Although there are several books, stories or plays that could have been chosen for this project, the focus on an Irish text was a challenge, as it is not a common literature to use in the English class. Throughout the years, Ireland and its culture have been gained visibility and Marina Carr has contributed to this. Theatre has started to be considered as a valid method to be used to teach students since it makes them interact with each other and promotes the inclusion of different types of activities. The compilation of the latest plays for children written in Ireland shows that these texts cover topics such as invented stories, musical theatre, adaptations from myths, traditional Irish plays, and plays inspired in real life problems, all of them themes that can be considered for future projects related to this.

In the second chapter, a revision of Marina Carr's life was made, by reading different interviews in order to uncover different aspects of her life such as what inspires her to write. Carr demonstrates in her texts for children how real life is, sometimes happy, sometimes sad, and she suggests that this can be shown to

children. Her work contributes to value Irish culture, the role of women, her vision about love, death, and the different stories that can be told to children nowadays.

Although the whole project could not be put into practice, some brief activities related to it were developed during my internship and the students enjoyed the challenge. Further possibilities of research related to this dissertation include, apart from the use of any other of the many plays for children compiled above, the implementation of this project in order to evaluate it and continue working in this same direction.

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6. Annex: *Meat and Salt (2003)* (Adapted for the theatre as *Sons and Daughters*)

In the Kingdom of Daddy, Big Daddy ruled. He had a big loud voice, he wore big loud clothes, he sat on a big grey Throne. When Big Daddy was cross everyone crept around on their toes waiting for his mood to improve. But when Big Daddy was happy there was no better place to be than the Kingdom of Daddy or so thought his three daughters, big daughter, middle daughter and little daughter. All day long Big Daddy was out of sorts. He sat on his throne sulking, drinking goblet after goblet of wine. He kicked the dog. He threw a servant from the window. He locked his feet into a casket for Big Daddy was proud of his feet and lived in mortal fear of someone stealing them. 'Daughters, approach my Throne', boomed Big Daddy. His three daughters came warily and knelt before him. 'You have no doubt noticed that Big Daddy is addled', said Big Daddy, glaring at them. 'Yes' they whispered. 'Yes' muttered Big Daddy. 'Big Daddy is very cross because he has a riddle he can't find the answer to. Big Daddy who knows the answer to everything. "And what is the riddle Big Daddy?' said little daughter who was good at riddles. 'The riddle is this', said Big Daddy, taking his feet out of the casket, 'the riddle is this, how much do you love me?' 'Is that all?' said little daughter, 'sure that's simple. '

'Don't speak till you're spoken to little daughter, you're getting too cheeky. Do you realise whose presence you're in? You're in the presence of Big Daddy and don't you forget it. You think it's simple. You think the riddle of love is simple. You a child often think what is difficult for Big Daddy to solve is simple for you.' 'I do Big Daddy', said little Daughter, 'It's a very simple riddle. "You're getting too big for your boots little daughter', said Big Daddy. 'You have your Mother's feet,' he added meanly, 'your Mother had feet like a horse, that's why I had to get rid of her. She was forever turning on lights and putting too much coal on the fire and clomping round in her horses feet, neighing out of turn, answering me back, disagreeing with Big Daddy. We couldn't have that could we daughters?' 'No Big Daddy', they answered, like they were saying the rosary. 'Now to my riddle', said Big Daddy, ' Big daughter first, stand up, hold your head high, back straight, and tell me how much do you love me?' 'Oh Big Daddy', said Big Daughter, 'Oh Big Daddy I love you more than my

mobile phone, more than shopping, more than hamburgers with cheese, more than pizzas, more than french fries and maple walnut ice cream. '

'Well done Big daughter', said Big Daddy, 'You may kneel again. ' 'Thank you Big Daddy', said big daughter and knelt.

'Middle daughter,' said Big Daddy, 'rise and tell me of your middling love. "Oh Big Daddy', said Middle daughter rising, 'I may be your middle child but my love is not middling. I love you more than Westlife, more than Eminem, more than Serena the teenage witch, more than Bart Simpson, more, much more than Frodo out of The Lord of the Rings and more than Harry Potter out of Harry Potter. I even love you more than Deny Coady. 'G And who is Derry Coady?' boomed Big Daddy. 'A boy I love at school' said Middle daughter. 'A boy you love at school! Love! Love! You can love no one only me!' Big Daddy started to turn purple. 'I meant a boy I like at school' said middle daughter, Starting to tremble. 'Oh Big Daddy I love you more than my new levis Jeans with only one pocket in the backside of them.

"Enough Middle daughter' said Big Daddy, 'I'm satisfied with your love, you may kiss my beautiful feet that your Mother refused to admire. ' Middle daughter kissed his beautiful feet and knelt. 'And now we come to Little daughter, little smarty pants titch who has an answer for everything, who has her mother's eyes and her mother's horses feet. How much do you love me little daughter?' Little Daughter stood. 'As I said Big Daddy, the riddle is simple and my answer is too, I love you as meat loves salt. And little daughter knelt though she hated kneeling, but did it for peace. Big Daddy went silent. The sky darkened. The fire went out. A great crash was heard on the stairs of his heart. He circled little daughter slowly with the feet he was so proud of.

'You love me', he growled, 'You love me as meat loves salt. 'I do', said little daughter. 'As meat loves salt! Sure what does that mean?' Roared Big Daddy? 'It's a simile' said little daughter, 'and all the best people speak in similes. You are meat

and I am salt, or I am meat and you are salt. It's a figure of speech, which proves how clever I and how lucky you are that I love you so well considering the way you have treated us since you got rid of my Mother with her horses feet. And while we're on the subject Big Daddy, I thought my Mother's feet were lovely. They were broad yes, they were big, but they were true feet, beautiful feet, feet that were free, not painted in gold and locked up in a casket like yours. Big Daddy you should count yourself lucky I still have it in me to say I love you as meat loves salt despite all this. 'Big Daddy began to dance. He always danced when he was angry. He danced around his gey Throne in his gold feet. His face went black. His eyes went red. Smoke came out of his ears and his nose. The ground shook. Big daughter and middle daughter started to cry. Little daughter stood and watched. She was used to this. She was sick of it. She wanted a Big Daddy who was kind, gentle, with ordinary feet. She wanted a Big Daddy who read stories, who piled the fire high, who played snakes and ladders, who spoke softly in the evenings, who didn't make her on the cold stone floor in the freezing castle where ice ran down the walls in a brown dribble.

Big Daddy stopped dancing. This was the dangerous part. He got out his loudspeaker to make an announcement. He sat on his Throne with his gold feet locked up in a casket. He raised the loudspeaker to his lips. First he tested it. 'One, two, three, four, and a one and a two and a one two three. ' Then he started to speak. 'Little Daughter has displeased us and upset our Royal Majesty. Little daughter has dared to answer back. Little daughter does not know when to keep her mouth shut and when to keep it open. And to top it all Little daughter has dared to tell me she loves me as meat loves salt. For these crimes I should have her head chopped off. Executioner, stand by with your axe! But because I am Royal, because I am merciful, because my blood runs through little Daughters veins, but above all because it is illegal to behead a child, even one such as little daughter, I will reduce the sentence from beheading to banishment from the Kingdom of Daddy. Executioner throw her to the wolves. Bring her to their lair and leave her there. Let them eat her for supper. Throw her from the window here. Let me see her fall. From this day on the name of little daughter is forbidden.

From this day forward little daughter is dead. 'And before little daughter could reply, he flung her from the window. She fell and fell and fell till at last she landed on the mountain of the moon hounds. It was dark and cold and she was all alone. She lay on the ground where she fell and cried and cried. She had nothing on save her thin silver dress and her turquoise slippers, colours that suited this mountain where the moon slept in a round house during the day. The moon heard Little daughter weeping and got up from her round bed and slid out her round door, flooding the mountain in gey light. Little daughter glistened where she lay. Silver tears rolled down her cheeks, fell on the black grass and disappeared. The moon stood watching little daughter, waiting to be noticed, for the moon is proud of her appearance and likes to be complimented on her beauty. Tonight she was full to bursting, her skin a luminous white as if she were a giant pearl.

'Who are you little girl?' said the moon. 'I'm little daughter' said little daughter. 'And what are you doing here whinging in front of my house?' said the moon. 'You woke me, I'm not due in the sky for another hour. "I'm sorry' said little daughter, 'but Big Daddy threw me from his castle. ' 'Oh a former Daddy's girl' said The moon laughing.

'What am I to do?' said little daughter 'I'm all alone now. "And I have been all alone since time began' said the moon putting on her lipstick.' But you're the moon, you're meant to be alone' said little daughter. 'Yes I am, yes I am' said the moon 'there is none lonelier than I. Every night for millions of years I have waltzed with myself. The stars waltz round me, the sun approaches but never near enough to talk to, never near enough to have a cup of tea or a glass of wine or even a hello, how are you, I shout to the heavens, hello Cassiopeia, hello Orion, hello north star, hello earth, no one answers me, no one returns my call. ' 'So how do you live with no one to talk to?' said little daughter.

'I talk to myself. I sing. I dance. I do disappearing fficks. I flirt with the clouds. I grow old. I grow weak. I die. "And is that what will happen to me now?' said little

daughter. 'It happens to everyone' said the moon. 'Now I must go and wash my face. I really feel like shining tonight. I really want to dazzle this evening. Not a cloud, my favourite type of sky. Be careful of the wolves' said the moon, going back into her house, 'Be careful of the wolves for I'll drive them mad tonight. 'No sooner had the moon gone than the wolves came. There must have been ten thousand of them. They smelt little daughter and gave chase. Little daughter ran across the mountain and into the trees. The wolves followed hot on her heels, their yellow eyes and their yellow teeth snapping at her clothes. She lost her turquoise slippers and her silver dress was torn. A bramble cut her face, she never cried out only ran and ran from the wolves. She was fear on feet, she was pure running and despite the terror and her heart pounding, she whispered to herself, this is living, this is what happens when you leave Daddy's Kingdom.

When she could mn no more she leant against a tree and turned to face them. They were closing in, all fur and claws. The leader of the pack was just about to pounce and tear her to a thousand wolf bites, when suddenly the sound of a flute was heard. The wolves drew back, angry, their blood lust thwarted, they scrawbed the ground and bayed as the sound of the flute carne nearer. The wolves parted and and bowed their clotted manes and made way for the flute player.

'I am the wolf prince' he said, standing before her. And he was indeed a wolf prince. He sfretched out his perfect paw and took her hand and turned her round and round to examine her with his wolf blue eyes. 'Do you remember me little daughter?' he asked in a voice that was trapped somewhere between wolf and human. 'No, I don't remember you' said little daughter. 'For shame, you humans remember nothing, that's where all your problems lie, you remember nothing. Don't you remember out hunting with your father, the king with the golden feet in a casket, don't you remember?' said the wolf prince. 'No' said little daughter. 'Out hunting me and mine' said the wolf prince, his voice becoming all wolf. 'No' said little daughter, 'I don't remember, I'm sorry.' 'And how your Father shot my Mother and Father as they lay sleeping in our palace. To shoot a sleeping creature is a great sin, a sin against night, a sin against sleep, a sin against all who take refuge in

darkness. ' 'Yes it is' said little daughter, for despite her fear she knew the wolf prince spoke fair.'And do you remember how I ran from the palace straight into the path of your horse?' said the wolf prince all the time circling her.'Yes I remember' said little daughter. For now she remembered. 'yes now I remember those eyes of yours. is a wolf, a blue eyed wolf, you were a blue eyed cub, not long born. '

'And your sisters wanted to shoot me. And you said no, let the creature go. And I ran, wet with my father's and mother's blood and I survived. And now according to the law of wolves, I must repay that debt. I must let you go though I would like to make a feast of you this night. By wolf law I cannot keep you against your will so I asking you with all the wolvisish longing of my nature, come and live with me in my underground kingdom, come make me human, come let me make a wolf bride of you. 'Little daughter was tempted for the wolf prince had great allure. He spoke to some ancient thing in her that yearned to be a wolvisish bride. But she knew she was a creature of the day and by the day she must live or die. So she said to the wolf prince: 'I cannot be your wolf bride though the temptation is great. I cannot be something I am not. I do not know what it is I am and may never be low but a wolf bride I cannot be. "Then go little daughter' said the wolf prince, kissing her hand, go before I break the laws and keep you here forever. '

So little daughter went on her way across the Mountain of the moon hounds. Trees whispered, let me out, let me out, the river whined, I did not want to flow this way, the moon muttered to herself like a madwoman in a coffee shop, the grass cried, don't walk on me, I'm alive, don't trample on me, everything whispering its discontent, its unhappiness. It seemed to little daughter that to move at all, to breathe, to speak a word was to destroy others. And then in a clearing she saw her mother on a stone reading a book, her big horses feet that Big Daddy hated splayed out on the grass. 'Ma' said little daughter, 'Ma it's me' said little daughter. Her Mother barely looked up from her book. 'Can I sit beside you?' said little daughter. Her mother continued reading. 'I thought you were dead Ma' said little daughter.

'And who are you?' said her mother, turning a page, not even glancing at little daughter. 'I'm your youngest child' said little daughter. 'Oh' said her mother, looking at little daughter. 'I'm different now' 'You still have your horses feet' said little daughter. 'Hmm' said her mother, still reading. 'Oh Ma I've missed you' said little daughter. 'I've missed myself' said her Mother. 'Don't you remember me Ma' said little daughter. 'No' said her Mother 'I don't'. 'But you were my Mother' said little daughter. 'I was a lot of things' said her mother, closing her book, getting up on her horses' feet and galloping off. Little daughter looked after her in disbelief. Everything was taken from her now. She sat on the stone and meant to sit there till she turned to stone herself. She sat like that for hours, days it seemed, years. She woke and slept, slept and woke, moss crept up her legs, her skin hardened to the bark of an oak. She had almost turned to foliage when a rider came by on a light gey horse. He picked the leaves off little daughter and put her in the saddle.

'Where are you taking me?' said little daughter waking from her torpor. 'The young king has ordered all the young girls to be gathered in his kingdom and brought before him' said the rider. 'And why?' asked little daughter. 'Because he is looking for a queen' said the rider, 'a young Queen to rule by his side, but not just any young Queen will do, therefore he wants to survey all the young girls in his Kingdom and decide which will be his Queen. He has interviewed ever girl in the land and still he is not satisfied. He has us all driven mad. For if he doesn't take a young Queen soon he will die because a bad fairy put a curse on him when he was bom. If he doesn't take a bride by his fifteenth birthday he will die.' 'And when does his fifteenth birthday fall?' asked little daughter. 'Tomorrow' said the rider, 'we have already made his coffin for we have given up hope. As we speak the town crier is rehearsing his death announcement and the courtiers are preparing their funeral orations. And still the young King refuses to take a Queen though every girl in the kingdom is awaiting his decision, hoping she will be the one chosen.

They had arrived at the white palace of the Young King. And the rider led little daughter to the chamber where the young King languished on his throne. 'Not another beggar' he said when he saw little daughter. 'I am no beggar' said little

daughter, 'It is you who wants something of me not I who wants something of you.
' The young King straightened up on his throne.

'A beggar with attitude' he said and all the courtiers laughed. Little daughter looked at the young King. She grew angry. Was she forever to be facing boys and men on thrones.'If truth has attitude then yes I have attitude' said little daughter turning on her tattered feet and heading for the door.' How dare you speak to me like this' shouted the young King, 'A mere subject, a beggar, speak to me like this. 'Off with her head' said an old courtier.'I told you' said little daughter, 'I am no beggar, though my need is great. I am royal as you, I have lately left the kingdom of my Father, so you think me a beggar. I have nothing left except my pride. I refuse to part with it. Goodbye.'No wait' said the young King going after her, 'wait, who are you?' 'Just a girl' said little daughter, 'just a girl banished by her father'. 'And what was your crime?' asked the young King.'No crime except an honest answer' said little daughter.'

Then if I ask you an honest question, you will give me an honest answer too?' asked the young king.'I will' said little daughter. 'Then tell me this' said the young King, sitting back on his throne, crossing his legs to show of his fine muscles. 'Tell me this, how much do you love me?' 'I've been asked that question before' said little daughter, 'by another who sat on a throne, my father. ' 'And what did you answer?' said the young king, interested again. 'I answered that I loved him as meat loves salt. ' 'I would kill for an answer like that to my question' said the young king. 'As meat loves salt, do you love me like that?' 'I don't love you at all' said little daughter. The young king gasped. 'You don't love me at all?'

'Not a whit' said little daughter, 'you're obnoxious, you're vain' you're spoilt. ' 'At last a girl who tells the truth' said the young king, 'Yes I'm obnoxious, vain, spoilt, this court life is killing me. I will die of lies. 'Most do' said little daughter 'and the rest die ofüuth.' 'Stay with me' said the young king, 'stay with me and be my Queen and I will be to you as meat is to salt if you will let me be. ' 'Alright' said little

daughter, 'I will stay with you for I have reached rock bottom, I will stay with you but I will not pretend you are my meat, you are my salt until you have proved yourself so.

And so the young King and little daughter got married. Invitations to their wedding feast were sent out all over the land and to all the surrounding Kingdoms. Big Daddy was invited. He came grudgingly, still nursing and feeding a great rage in his breast for little daughter's honesty, which he called falsity. On the morning of the wedding little daughter went down to the palace kitchens where five thousand cooks were preparing the feast. 'Listen up everybody' said little daughter, 'Listen When you prepare the meat for the wedding feast, do not, I repeat, do not put salt on the meat. Under no circumstances put salt on the meat. The cooks all obeyed her order and great hunks of meat were brought to the banquet hall where the guests had assembled. Big Daddy sat at the top table to the left of little daughter with his gold feet polished and gleaming for the occasion.

But despite his gleaming feet he couldn't help glowering at little daughter, radiant in her robes and crown. 'You don't deserve this' he hissed at her when no one else was listening, 'You don't deserve all this. 'Then he ate a big piece of roast meat. He chewed it for a second, spat it out and roared. 'Salt! Where is the salt? Whoever heard of meat without salt? Get me salt!' he roared, 'I want salt for my meat!' 'I told you once I loved you as meat loves salt' said little daughter. 'Now do you understand what I meant?' 'Yes I do' cried Big Daddy, 'Now I understand about meat and salt. You are salt to my wounds, salt to my vanity, the salt dregs in my empty cup, you are the salt tears on my pillow, the salt air that cuts my face on the shore, you are the salt on the fire, the salt thrown over the shoulder, the salt flung on the rat's tail. If I could turn you to a pillar of salt, I would and gladly.

And with that Big Daddy stomped out of the banquet hall on his golden feet and was never heard of again. And so ends our tale of little daughter. She and the young King lived happily after their own fashion, which is to say, as happily and

unhappily as all on this planet, which is to say, they are to one another as sweet is to bitter and bitter to sweet, as night is. to morning and daybreak to dusk, as meat is to salt and salt to meat. Necessary.