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**LEARNING ENGLISH THROUGH MYTHOLOGY**

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## **LEARNING ENGLISH THROUGH MYTHOLOGY**

Trabalho apresentado ao Curso de  
Especialização em Ensino de Inglês da  
Faculdade de Letras da Universidade  
Federal de Minas Gerais, como requisito  
parcial para a obtenção do título de  
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### ATA DE DEFESA DE MONOGRAFIA/TCC

Às 16:10 horas do dia 07 de dezembro de 2024, reuniu-se na Faculdade de Letras da UFMG a Comissão Examinadora indicada pela Coordenação do Curso de Especialização em Língua Inglesa, para julgar, em exame final, o trabalho intitulado, LEARNING ENGLISH THROUGH MYTHOLOGY, apresentado por Mariana Trevisan Serino, como requisito final para obtenção do Grau de Especialista em Ensino de Língua Inglesa. Abrindo a sessão, a banca examinadora, após dar conhecimento aos presentes do teor das Normas Regulamentares do Trabalho Final, passou a palavra à (ao ) candidato(a) para a apresentação de seu trabalho. Seguiu-se a arguição pelos examinadores com a respectiva defesa do(a) candidato(a). Em seguida, a Comissão se reuniu, sem a presença do(a) candidato(a) e do público, para julgamento e expedição do resultado final.

Foram atribuídas as seguintes indicações:

Profa. Dra. Climene Fernandes Brito Arruda indicou a ( X ) aprovação/ ( ) reprovação do(a) candidato(a);  
Profa. Me. Isabela Soares de Almeida Dias indicou a ( X ) aprovação/ ( ) reprovação do(a) candidato(a).  
Pelas indicações, o(a) candidato(a) foi considerado ( X ) aprovado(a)/ ( ) reprovado(a).

Nota: 80



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**ABSTRACT:** This English as a Foreign Language (EFL) workbook aims to provide an approach to learning English based on the Cultural Awareness Approach and the Critical Language Awareness teaching strategies with the use of mythology from English-speaking countries. In it, teachers and students will find resources and materials to foster cultural awareness, critical thinking and empathy, while students develop awareness about the beauty and richness of their own culture(s) and of some less-known cultural aspects of English-speaking countries.

Keywords: English; foreign language; mythology; learning

**RESUMO:** Este livro didático de inglês como língua estrangeira tem como objetivo oferecer uma abordagem de aprendizado baseada na Abordagem da Consciência Cultural e nas estratégias de ensino da Consciência Crítica da Linguagem, utilizando a mitologia de países de língua inglesa. Nele, professores e alunos encontrarão recursos e materiais para promover a consciência cultural, o pensamento crítico e a empatia, enquanto os estudantes desenvolvem uma percepção da beleza e riqueza de sua(s) própria(s) cultura(s) e de alguns aspectos culturais menos conhecidos dos países de língua inglesa.

Palavras-chave: língua inglesa; língua estrangeira; mitologia; aprendizagem

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## **Introduction**

In this final project for the Specialization in English Language program from the Faculty of Letters of the Federal University of Minas Gerais (FALE/UFMG), I have developed two teaching units for teaching English as a foreign language, aiming to assist Brazilian English speakers at the B2 level, that is, advanced, according to the Common European Framework of Reference for Languages (CEFR). The choice for this level of language proficiency is due to the complexity of the grammatical structures covered and the assumption that the target students already have at least a basic understanding of these structures.

In addition to targeting advanced-level students, the intended age group is young adults or adults enrolled in extracurricular English courses, not students in the official Brazilian education system. In other words, the target audience of the didactic units in this thesis is young adults with an advanced level of English, who are attending extracurricular English language courses, so that these units can be used in such courses. In this sense, I hereby inform you that the following learning materials are not for commercial use and may only be reproduced with the author's permission.

As learners of foreign languages are taught to think and live in another language, and thereby learn to construct sentences with grammar, vocabulary and structures that they acquire through foreign language classes and/or through immersion in their target language's environment, Revuz<sup>1</sup> explains that "(...) learning another language is to be aware of one's own estrangement at the same time that we familiarise ourselves with the strangeness of that language and of the community that keeps it alive."

The material developed is based on the cultural awareness approach. This approach emphasizes the understanding of foreign cultures—after all, learning any foreign language also involves immersion in the culture(s) that are part of that language and its linguistic variants—and I also aim for learners to better understand their own culture, whether it be Brazilian culture in general or regional cultures in different parts of Brazil, depending on the area in question, considering that Brazil is a highly diverse country.

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<sup>1</sup> "(...) aprender uma outra língua é fazer a experiência de seu próprio estranhamento no mesmo momento em que nos familiarizamos com o estranho da língua e da comunidade que a faz viver." (REVUZ, 1998, p. 229). (This is my own translation).

In my approach, such cultural understanding will be achieved through the development of soft skills such as empathy, non-judgment, and the understanding that no culture is superior to another, and that cultural richness is founded on diversity between cultures—essential values for shaping young people as citizens in an increasingly global and multicultural environment, especially in large cities, whether in Brazil or abroad.

When it comes to the English language, we must consider that due to the vast diversity of countries that have English as an official or co-official language, it was necessary to narrow the focus to two cultures, one for each didactic unit. Within each of these cultures, I have chosen to address folkloric aspects, that is, “Folklore comprises traditional creations of peoples, primitive and civilized. These are achieved by using sounds and words in metric form and prose, and include also folk beliefs or superstitions, customs and performances, dances and play.”<sup>2</sup> (BALYS, Jonas, 1959, p. 2). In this regard, I have selected two traditional legends, one from Irish folklore and another from the folklore of the Shetlands Islands, remote islands near the North Sea that belong to Scotland, in the United Kingdom. The chosen legends—namely, the legend of the selkie and the legend of the wulver—bear certain similarities to popular legends from Brazilian folklore, specifically the legend of the pink river dolphin (*lenda do boto cor-de-rosa*) and the legend of the werewolf (*lenda do lobisomem*).

As students engage with the activities in the didactic units in the classroom and come into contact with authentic oral and written texts on these themes, the aim is for them to discuss among themselves and develop critical thinking skills and the above-mentioned soft skills through mutual respect for their own culture(s) and the foreign culture. At the same time, they will delve into often unexplored aspects of some English-speaking cultures while reviewing grammatical content through communicative activities that focus on developing the four foreign language learning skills: listening and speaking comprehension, reading skills, the writing skills needed to produce a good written text, and grammar practice linked to language meaning and usage.

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<sup>2</sup> “Definitions of Folklore.” *Journal of Folklore Research*, vol. 33, no. 3, 1996, pp. 255–64. JSTOR, <http://www.jstor.org/stable/3814683>. Accessed 15 Oct. 2024.

## **Rationale**

The materials developed as part of this end-of-course project are based on the approach of cultural awareness, through which one is taught to be mindful of foreign cultures and to value their own culture.

When thinking about the context of English language teaching in Brazil, Mattos and Valério<sup>3</sup> argue that “learning [a foreign language] through the authentic, meaningful use of the target language, for various reasons, has not yet taken root in the [Brazilian] national landscape.” This may be for various reasons, such as lack of infrastructure, poverty, lack of government investment in foreign language teaching and in teacher training, low salaries for public and private school English teachers and especially due to the sheer complexity of the different social and economic realities within Brazil.

In fact, Pulverness<sup>4</sup> argues about how essential it is for learning materials to convey the diversity of learners and of English-speaking countries and societies, “materials need to provide more than a token acknowledgement of cultural identity (...) and address more thoroughly the kind of cultural adjustment that underlies the experience of learning a foreign language.” It is with this framework in mind that I have developed these two didactic units, so that English teachers can have access to high-quality teaching materials that stimulate critical thinking.

A related approach that I use by the same author is known as Critical Language Awareness (CLA), which is based on the premise that any language has value ascribed to it in a given society and that written and oral texts are never neutral, that language “(...) beyond the coursebook is commonly used to exercise ‘power and control’, to reinforce dominant ideologies, to evade responsibility, to manufacture consensus.”<sup>5</sup> Thus, it is not surprising that the vast majority mainstream English coursebooks are edited and published by U.S. and U.K.-based publishing conglomerates, which also serve to convey their dominant cultures and, in some cases, even promoting some dialects or accents as if there were one correct way of speaking English.

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<sup>3</sup> “A aprendizagem por meio do uso autêntico e significativo da língua-alvo, por diversos motivos, ainda não se sedimentou no cenário nacional.” (MATTOS and VALÉRIO, 2010, p. 136). (This is my own translation).

<sup>4</sup> (PULVERNESS, 2014, p. 427).

<sup>5</sup> (PULVERNESS, 2014, p. 433).

Even though English coursebooks are similar to any other type of media, they tend to be treated as if they were devoid of any kind of ideology, as well as the texts they include, and the ideas they convey are never questioned nor challenged. As Pulverness argues, learners are often infantilized by most course materials and classroom activities, though they might be critical, questioning readers in their mother tongues<sup>6</sup>. Why, then, should they not be encouraged to do so in their target language?

It is with these approaches in mind that we have chosen to explore lesser-known aspects of two cultures of English-speaking countries, Ireland and Scotland. I have decided to use an academic definition of folklore<sup>7</sup> as the cultural creations of a people such as myths, legends and old stories from oral tradition. Since all cultures are known to have traditional beliefs or practices, we expect that using legends from Irish and Scottish traditions as base texts for learners to broaden their horizons while contrasting them with their own Brazilian traditional legends and folktales will lead learners to not only expand their knowledge, but to also value their own culture(s) as unique, rich aspects of their societies and of the human experience at large. In other words, my main goal with this project is for learners to work on their advanced English language skills while developing awareness about the beauty and richness of their own culture(s) and of some cultural aspects of English-speaking cultures which are away from social media and from the mainstream cultural industry.

In fact, cultural diversity is probably the most relevant aspect of nowadays' globalised, connected world. It is challenging to become aware of one's own cultural aspects and dynamics, since it is so deeply ingrained in us that it has to do with values, beliefs, dress codes, habits and many other aspects<sup>8</sup>. Therefore, the choice to use folklore as an attempt to construct bridges between different cultures through the learning of English is justified by the fact that the continued existence of such tales with similar themes signify a common human experience.

Although the interpretations and reasonings might vary from culture to culture, understanding what is common amongst them can lead us to bridging the gap between cultures, valuing our own culture(s) and adding value to language learning. In other words, a native speaker of Brazilian Portuguese will learn English not only to watch U.S.

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<sup>6</sup> Same as above.

<sup>7</sup> See the definition on the previous page.

<sup>8</sup> CONSTANTIN, E. C.; COHEN-VIDA, M.-I.; POPESCU, A. V., 2015, p. 697.

and U.K. shows or to increase their job prospects, but to talk about their own culture and experiences, as well as their critical world view.

As explained in the previous introductory section, our target group of learners are those at the B2 level, that is, advanced. The choice for this level of language proficiency is due to the complexity of the grammatical structures covered and the assumption that the target students already have at least a basic understanding of these structures. Thus, I have used the inductive approach to the teaching and revising of grammar, starting with practical examples in the selected oral and written texts in each didactic unit. The teacher's role will be to give more examples, from which students will deduce and revise grammar rules that they already know.

Moreover, teaching grammar through the inductive approach includes the expectation that students will recognise grammar rules as they read and write, so that "discovering grammar and visualizing how these rules work in a sentence allow for easier retention of the concept than if the students were given the explanation that was not connected to the examples of the concept." (SAMANTA, 2021, p. 351).

I developed two didactic units based on the cultural awareness approach and on the critical language approach, with oral and written texts about Irish and Scottish folklore, respectively. Instead of adopting a general approach to these folkloric traditions, I chose to focus on two specific legendary creatures – the selkie for Ireland/Scotland and the wulver for the Shetlands, an isolated archipelago that is part of Scotland.

Each of these units is divided in four parts listed as A-D, named as introduction, listening and speaking, reading, use of English and writing, which includes a homework assignment and a final project activity, both of which include the use of social media or conducting researching on a given website to produce a text similar to the one students have read, respectively, and in both units I encourage the teacher to use a shared classroom *Padlet*, which is similar to a private forum, where teachers and learners can interact, comment and submit assignments.

The introduction contains warm-up activities to the theme of each unit, which are supposed to be discussed in pairs, in small groups or with the rest of the classroom. The teacher's role is to supervise these activities and make corrections when necessary, but without interrupting the learners' interactions. The maps are used not only to help students know which areas will be referenced, but also to encourage them to engage and to relate

basic geographical features to possible local legends. In this section, the first mention to the legendary creature is made, either the selkie or the wulver.

It is important to mention that while both units are similar, there are notable differences between parts A and B are slightly different in the two units. Thus, part A in the first unit includes a map of the British Isles, while part A in the second unit includes only photos of the Shetlands, since it is a more remote area, which is usually unknown to those who are unfamiliar with Scottish geography, landscape and the islands around it. For the second unit as well, part B then includes two maps of the Shetlands, so that learners can know where they are located, far from the mainland and closer to Scandinavia, which could suggest cultural or historical connections between these regions.

Afterwards is part B, which encompasses listening and speaking activities. Learners are exposed to real-life oral texts produced by the British Broadcasting Corporation (BBC) in the podcast format. These audio files are available for free on the BBC Radio website and instead of being a radio show or an interview, it is made as a short documentary, in which a fantasy author travels to remote, traditional areas and villages in Scotland whilst telling the legends of the selkie and of the wulver, respectively, and she also talks to locals in order to reach a conclusion about the role of such creatures in human nature and human thought with a slight psychological approach. However, I have decided to play about half of each podcast episode, as they are supposed to be played in class, and long audio recordings are known to be tiring for listeners.

After listening to the recording, the teacher will check any unknown vocabulary, if necessary, although the podcasts were carefully chosen as not to provide much difficulty, so that advanced learners will already know most, if not all, words and expressions spoken in the podcasts. The next three activities are listening comprehension questions, which learners will discuss together. Learners also exercise their developing cultural awareness by thinking about their own culture's legends of magical water-dwelling creatures for the selkie or wolf-like creatures or werewolves for the wulver and comparing them with the two creatures they have learned about.

The use of English section contains a longer, more complex, fictional, descriptive text about either of these creatures, and the text about the selkie includes photos to aid in picturing the area where selkies were believed to inhabit. As for the use of fiction for

language learning in a cultural awareness context, Pulverness<sup>9</sup> explains that as learners come into contact with a foreign language for the first time, they are often unaware of their own culture and language, which provide them with a specific way of perceiving the world, so they usually experience defamiliarisation as part of their language learning journey. Thus,

“One way of sensitizing learners to this process is through a whole range of stimulating literary texts that employ deliberate strategies of defamiliarization, taking readers on voyages of discovery or simply making them look afresh at their everyday surroundings. Genres which typically displace the reader in this way include historical fiction, science fiction and Utopian – or dystopian – fantasies.”<sup>10</sup>

In other words, using fictional texts with fantastical elements can be beneficial for language learning in a context of cultural awareness. In both didactic units, there are also warm-up questions that students can answer individually or in small groups. Students are supposed to read the texts individually and to underline words or expressions that are unfamiliar to them.

The first sub-section of part C includes two vocabulary questions and two pronunciation activities for each unit, which will be done individually and in small groups. When it comes to vocabulary, learners are strongly encouraged to grasp the meanings of unknown words through context, but the teacher can provide the meanings if this proves difficult. The pronunciation activities are to be done in small groups and then together with the teacher’s guidance.

The second sub-section of this part includes the grammar sections of each unit, which are past tenses and their contrasts for the selkie unit and perfect tenses vs. present tenses in descriptive texts — that is, possibility and hypothetical situations with modal verbs as well — for the wulver unit. For each grammar topic, learners are tasked with specific exercises to review all these tenses, and this is one of the main reasons why these units are directed to advanced students, as they are not learning about them for the first time, which is also why I have decided to use the inductive approach to teach grammar. For the first unit, learners will discuss and reflect on the necessary grammar structures used to tell a story, while they will do the same for descriptions for the second unit.

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<sup>9</sup> PULVERNESS, 2014, p. 430.

<sup>10</sup> Same as above.

The writing section is supposed to be done in the classroom as well but can be adapted as homework or group project assignments if necessary. The focus of the first writing activity of the first unit is for the learner to develop taking notes on specific information given by their speaking partner and arranging them on chronological order, which is also a way of using the grammar structures that were just revised. The writing task of the second unit has a descriptive function, in which the learner will have around ten minutes to do basic research on any mythological creature of their choice and then will write a paragraph using the present tense and perfect tenses, similar to the text of the wulver.

Both units have individual homework assignments, which include each student either reading an Instagram post and posting their own comment using the past tenses revised in the unit or doing basic research about any mythological creature on a specific website and then writing a description of it using the verb tenses that were revised. Finally, both units also include an end of unit project each, which is a collaborative project with the rest of the class, which will also last one week each.

For the first unit, they will write a sequel to the story they read about one version of the selkie legend, and this activity will help them practice the verb tenses they have revised in class and post them in the collaborative *Padlet* forum. As for the second unit, learners are tasked with researching a werewolf legend from an area of their choice, writing a description of it using the verb tenses they revised while comparing it with the wulver legend, and they must also post them in the collaborative *Padlet* forum.

Finally, it is my goal that through the use of Critical Language Awareness as an approach to teaching English that learners impacted by these didactic units can start developing the critical thinking skills — that they most likely already have, or are developing, in their native language — paramount to being productive members of our largely enriched global society in English and thus become more proficient, competent language users and develop the necessary abilities to question the cultural approaches brought by mainstream English as a Foreign Language (EFL) textbooks.

It is true direct contact with folkloric traditions of non-mainstream English-speaking cultures — which, by the way, are also technically multilingual societies, since Ireland has its native Irish language with official status and so does Scotland with Scots and Scottish Gaelic, even though English is much more widely spoken in both countries rather than their own native languages — that such learners and perhaps even teachers

will learn to recognise and validate their own traditional cultures as part of their multiple identities as Brazilians and as citizens of the world through comparative lenses.

LEARNING

# ENGLISH

THROUGH MYTHOLOGY



A WORKBOOK FOR ADVANCED  
LEARNERS

MARIANA TREVISAN SERINO

## Unit 1: The Legend of the Selkie

### A. Introduction

Look at the map.

1. Which similarities can you see between Ireland and Scotland? Discuss in small groups.
2. In pairs, compares this map to your country's map. Think about country size, climate etc.
3. Have you ever heard about selkies? What do you think they could be?



(Adapted from <<https://geology.com/world/united-kingdom-satellite-image.shtml>>. Retrieved on 25.06.2024).

### B. Listening and speaking

1. You are going to listen to a short BBC podcast about the legend of the selkie in two parts. 🎧 (00:00-03:07) (Available at <https://www.bbc.co.uk/sounds/play/m001trvl>.)

2. Please match the following words and expressions with their meanings. Check your answers with a classmate.

to bob	the edge of a roof that sticks out over the top of a wall
gaze	wanting something or someone very much
loneliness	the feeling of being alone
longing	a long look, usually with a deep feeling
eaves	to move quickly, especially on water

3. Discuss in pairs: were you right about what selkies are?

4. After listening to the second part of the recording, please decide whether the following statements are true or false. 🎧 (03:08-04:32)

- Selkies live only on land. (T) (F)
- Selkies only take the shape of women. (T) (F)

If a selkie's skin is stolen or lost, they can still return to the sea. (T) (F)

Selkies represent the undiscovered or the unknown. (T) (F)

The interviewee says that selkie stories are not part of her life. (T) (F)

5. Now that you have listened to the recording, discuss in small groups where selkies live and what animal they are.

6. Are there any similar legends or myths in your city or community, e.g. about water-dwelling magical creatures? Discuss with your classmates.

### C. Reading

1. Before you read the text below, look at the picture below and discuss in pairs what you see. What do you think the four black dots in the centre of the picture represent?



Adapted from: <<https://scotlands-stories.com/traditional-scottish-selkie-stories/>> Retrieved on 14.06.2024.

2. Please read the text below individually. As you read, underline the verbs which represent actions taken at different times of the past.

### **The Selkie & the Hunter**

Donald made his living hunting the seals around the coastline and never paid any attention to the old legends. To him, a seal was nothing more than a way to make money.

One day, Donald saw a huge seal stretched out on the rocks. He knew how valuable a skin of that size would be, so he crept up with his sharpest knife and plunged it deep. His prey bellowed in pain before diving into the sea, taking Donald's best knife with it.

Donald was furious at losing both his catch and his knife. He was still sulking about it that night when there was a knock at the door. A tall, handsome stranger stood outside and asked for the famous seal hunter. His lord had requested a large number of skins and would be delighted if Donald accompanied him to his hall.

Donald was not going to turn down an opportunity like this! Without hesitation, he leapt up on the stranger's horse and off they sped. He started to get a little nervous when the horse took the cliff road. Those nerves turned to sheer terror as the horse galloped directly towards the edge and dived into thin air.

As they plunged into the sea, Donald was dragged far below the waves to a hidden door in the rocks. On entering, he saw a great host of seals, with sad looks on their faces. The big seal from earlier was lying in the middle of the room with a horrendous gash in his side.

The stranger that Donald had arrived with then presented him with a blade and a cold dread came over him. He instantly recognised his best knife.



His host said to him, "Donald, you will have guessed that we are no ordinary seals. We are selkies and even though you have slain many of our kin, we mean you no harm. I

brought you here because you are the only person who can save our King. Only your hands can close the wound they opened.”

Donald was distraught at the pain he had caused these creatures. He did not know what good it would do, but he stepped up to the dying Selkie and reached out with his hands. Slowly and tenderly, he pushed the wound closed and as if by magic, it started to heal over. The Selkies barked their approval as the King raised himself up and Donald sighed with relief.

Luckily for Donald, selkies are not vengeful beings and allowed him to return home on one condition. He willingly promised never to hurt another seal in his life.

Adapted from: <<https://scotlands-stories.com/traditional-scottish-selkie-stories/>> Retrieved on 14.06.2024.

### C.1. Reading comprehension

1. Match the words and expressions below with their meanings.

- |               |  |
|---------------|--|
| a. slain      | when a person or animal emits a deep, loud roar, usually in pain |
| b. tenderly   | deeply upset and agitated  |
| c. bellow     | to kill  |
| d. bark       | with gentleness, kindness, and affection.                        |
| e. sulk       | to be in a bad mood out of annoyance or disappointment           |
| f. distraught | the sound of certain animals, such as a dog or a fox             |

2. Please read the following statements about the story you read. Decide if they are true or false, then check your answers with a classmate.

- |   |         |
|---|---------|
| Donald hunted leopard seals.                            | (T) (F) |
| The price of a seal skin was not very high.             | (T) (F) |
| Donald’s knife killed an aquatic animal.                | (T) (F) |
| Donald was riding a horse when they jumped off a cliff. | (T) (F) |
| The seals knew that Donald was a hunter.                | (T) (F) |

3. Please choose the correct option regarding the text that you read.

How did Donald react when he lost his knife and his catch?

- (a) He felt sad and lonely.

- (b) He was quite angry and agitated.
- (c) He did not worry much about it.

What did Donald learn from his encounter with the selkies?

- (a) He learned that they are guardians of nature.
- (b) He learned that it was better to stay with them underwater.
- (c) He learned that he must not hunt them.

Why was the seal king hurt when Donald arrived in the seals' lair?

- (a) He was hurt by Donald's knife.
- (b) He got hurt in a fight.
- (c) He fell from the rocks into the water.

### C.2. Use of English

1. Considering the sentence "Donald was furious at losing both his catch and his knife. He was still sulking about it that night when there was a knock at the door", which actions are occurring?

e.g.: - Someone knocked on the door.

2. Do all the actions listed by you occur at the same time? If not, which action happens first? Please put these actions in chronological order.

3. Please fill in the gaps in the story excerpt below using the past tenses in the box.

delight / find / have / wrap / seem / be / abandon / claim / be / banish

It is said that one day in the distant past, an old fisherman **found** a baby girl \_\_\_\_\_ up in a sealskin, \_\_\_\_\_ up on Castletown beach. He and his wife \_\_\_\_\_ no children of their own so it \_\_\_\_\_ like a blessing. They were \_\_\_\_\_ to take the baby in and raise it as their own.

But rumours surrounded the child all her life that she \_\_\_\_\_ a Selkie. It didn't help matters that as she grew older, the girl began to see things that others couldn't. (...) when the girl \_\_\_\_\_ to see the Devil in the rafters of Orlig Kirk, she \_\_\_\_\_ from its walls.

Adapted from: <<https://scotlands-stories.com/traditional-scottish-selkie-stories/>> Retrieved on 21.10.2024.

4. Please select the correct conjugated verbs and expressions below.

Some say that the origins of the selkie myth actually stem from Scottish and Irish ancient peoples coming into contact with Finnish and/or Sami travellers who are/were thought to be selkies for their use of sealskin coats and kayaks.

As they become/became waterlog/waterlogged, the boats would start to submerge, and so the Sami traveller will/would be required to stop and dry their sealskin clothing and boats out before continuing onwards.

Take their “fishtails” away from them, and it's true enough that the “selkie” cannot return to the sea. Spot a person removing their sealskin clothing and setting it down to dry on the rocks and you just might think that you've witness/witnessed transformation from seal to man (or woman).

Retrieved from <<https://www.wildernessireland.com/blog/irish-myths-legends-part-4-selkies/>>. Accessed on 22.10.2024.

### C.3. Pronunciation activities

1. Pronounce the following words, focusing on the last syllable. The capital letter indicates a strong syllable.

plung/**ed**/ /plU.njd/ plung.ed      dragg/**ed**/ /drÁ.gd/      drag.ged  
allow/**ed**/ /UH.lá.ud/ al.low.ed      promis/**ed**/ /prOH.mi./sed/ pro.mis.ed

The /ed/ sound in English can have a /t/ sound depending on whether the next-to-last syllable of the word is voiced or unvoiced. If it is unvoiced, it has a /t/ sound, which is the case of these examples.

2. Listen to the /ed/ sounds in context and repeat.

They plunged <b>ed</b> into the sea.
The selkies allowed <b>ed</b> him to return home.
Donald was dragged <b>ed</b> far below the waves.
He willingly promised <b>ed</b> never to hurt another seal in his life.

### D. Writing tasks

Imagine that you visited Malin Head in Donegal County, in the northern coast of Ireland. Check out the Instagram post below from Tourism Ireland.

(<https://www.instagram.com/tourismireland/p/DA0VLAotjNK/>)



Write a comment on the post to express what you did on your trip, what you saw there, if you liked the landscape, the places you visited and whether you were able to see any seals. Your comment should be between 50 to 70 words.

### **END OF UNIT PROJECT:**

Write a sequel to “The Selkie & The Hunter.” Think about what could happen after Donald returned home, now that he knows about the existence of selkies. Write around 100-150 words. Remember to use the verb tenses you revised in this unit. You will post

your story in your class's Padlet forum. Be creative! You can add images, drawings, videos, etc. Deadline: 1 week.

## Answer Key

### A. Introduction

1. In this question, students are expected to discuss about geographical features such as the fact that Ireland and Scotland are part of islands isolated from continental Europe, are linked by sea routes and they might even mention cultural or other features that they know about these areas.

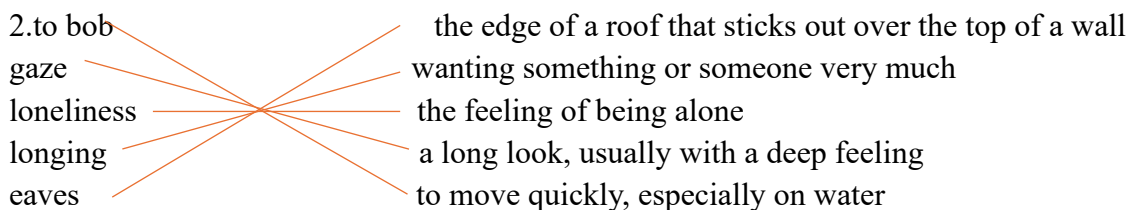
As the teacher, you could show a larger map of the British Isles using slides or Google Maps to make interaction easier between students.

2. Students could mention characteristics such as Brazil being much bigger than either Ireland or Scotland, the fact that Brazil has for the most part a tropical climate, while these island nations are situated on cold climates, etc. Again, the fact that they are island nations would make one think that they are quite culturally isolated, despite being close to continental Europe.

You could show both maps, of Brazil and of the British Isles on separate tabs on Google Maps so that students can compare them.

3. As selkies are not well-known creatures outside of the British Isles, students are not expected to know about them nor to have heard of them. This open-ended question's purpose is to foster discussion and for students to come up with possibilities of what selkies might be.

### B. Listening and speaking



4. Selkies live only on land. (T) (F)
- Selkies only take the shape of women. (T) (F)
- If a selkie's skin is stolen or lost, they can still return to the sea. (T) (F)
- Selkies represent the undiscovered or the unknown. (T) (F)
- The interviewee says that selkie stories are not part of her life. (T) (F)

5. Selkies are seals that live in water in the coasts of Ireland and Scotland, that can turn into humans by removing their skins.

6. Cultural awareness plays an essential role here. By comparing legends and cultures, students are expected to value their own heritage instead of only focusing on foreign cultures. Also, by thinking about the role selkies might play in Irish or Scottish culture, students might reflect on the role played by Brazilian folkloric creatures such as the legend of the pink river dolphin.

### C. Reading

#### C.1. Reading comprehension

slain	when a person or animal emits a deep, loud roar, usually in pain
tenderly	deeply upset and agitated
bellow	to kill
bark	with gentleness, kindness, and affection.
sulk	to be in a bad mood out of annoyance or disappointment
distraught	the sound of certain animals, such as a dog or a fox

2. Donald hunted leopard seals. (T) (F)

The price of a seal skin was not very high. (T) (F)

Donald's knife killed an aquatic animal. (T) (F)

Donald was riding a horse when they jumped off a cliff. (T) (F)

The seals knew that Donald was a hunter. (T) (F)

3. How did Donald react when he lost his knife and his catch?

(b) He was quite angry and agitated.

What did Donald learn from his encounter with the selkies?

(c) He learned that he must not hunt them.

Why was the seal king hurt when Donald arrived in the seals' lair?

(a) He was hurt by Donald's knife.

#### C.2. Use of English

1. The actions occurring are: Donald feeling furious right when he lost his knife, then sulking for the rest of the day, when that action was interrupted by a stranger knocking on the door.
2. No. The first two actions occur in chronological order, and the second action is interrupted by the third action.
3. It is said that one day in the distant past, an old fisherman found a baby girl wrapped up in a sealskin, abandoned up on Castletown beach. He and his wife had no children of their own so it seemed like a blessing. They were delighted to take the baby in and raise it as their own.

But rumours surrounded the child all her life that she was a Selkie. It didn't help matters that as she grew older, the girl began to see things that others couldn't. (...) when the girl claimed to see the Devil in the rafters of Orlig Kirk, she was banished from its walls.

4. Some say that the origins of the selkie myth actually stem from Scottish and Irish ancient peoples coming into contact with Finnish and/or Sami travellers who were thought to be selkies for their use of sealskin coats and kayaks.

As they became waterlogged, the boats would start to submerge, and so the Sami traveller would be required to stop and dry their sealskin clothing and boats out before continuing onwards.

Take their "fishtails" away from them, and it's true enough that the "selkie" cannot return to the sea. Spot a person removing their sealskin clothing and setting it down to dry on the rocks and you just might think that you've witnessed transformation from seal to man (or woman).

#### D. Writing tasks

In this writing task, students will talk about an experience that they had when they visited Ireland, so you should focus on grammar corrections. If a student does not have an Instagram account, they can post their comment on the class's collaborative Padlet forum instead. The same is valid for the end of unit project.

In the end of unit project, students are supposed to post their work on the class's collaborative Padlet forum so that they can interact with each other's texts and add other media, such as photos, drawings, videos, etc.

## **Unit 1: Teacher's Guide**

Dear teacher,

We are glad that you have chosen this book as the primary material to aid your students in their English as a foreign language acquisition journey. This short guide is intended to inform you about the cognitive methods used to create the activities and provide suggestions for their usage in the classroom.

This workbook is intended for use by young adult or adult learners, and it is based on a cultural awareness approach. This workbook is also intended to be used by B2 level students of the Common European Framework of Reference for Languages (CEFR). Thus, it is expected that students already have a good understanding of basic grammar structure of the English language and know most contexts of their usage, especially in written texts.

In other words, students will learn and revise grammar structures in context while being exposed to real written and oral texts that depict legendary creatures of Scottish or Irish folklore. Instead of teaching grammar structures and rules for the first time, this workbook intends to encourage reflection on other societies' social realities and on the comparison between students' own communities and societies in the form of local lore.

In Unit 1, we explore the legend of the selkie, seal-like shapeshifting creatures who often seduce human or men or women, which could be compared to the Native Brazilian legend of the pink river dolphin that seduces women upon shapeshifting into a handsome man. This would serve as a basis for students to value their own culture, while finding common ground between their own culture and foreign cultures of English-speaking countries.

This unit is divided in four parts A, B, C, and D, which represent the four abilities with the thematic unit of the legend of the selkie.

The use of the podcast as the main form of listening comprehension activity is also intended to expose students to oral texts from daily life which are like short documentaries. We have divided the podcast into two parts so that it can be better used for different exercises. We recommend that you play the two parts of the podcast two times. While we encourage learners to work in groups by sharing their knowledge and fostering self-correction, all individual activities are supposed to solidify previous knowledge, as well as exposing learners to different types of media.

In exercise 2 of part B, students are shown a list of new vocabulary that they heard on the podcast and they have to match the words to their meanings to test their knowledge. You can give them a few minutes to do so. In exercise 3 of part B, we are going back to section A, the introduction, in which students talked about what they think selkies are – now they will check if they were right.

In exercise 4, students test their listening comprehension and their ability to find specific information that they heard on the podcast. You can give them a few minutes to do this exercise after they listen to the recording. Exercise 5 is also a listening comprehension exercise, in which students can correct one another about whether they understood correctly what a selkie is, and it also refers students their back to the introduction.

In exercise 6, cultural awareness plays an essential role, through which students are supposed to value their own popular culture and traditions by comparing Brazilian legends that they know with the legend of the selkie. They should be given a few minutes to discuss. If you notice that they struggling to make comparisons, you could mention famous creatures of Brazilian folklore such as the pink river dolphin and/or the legend of the mermaid Yara.

In part C's introduction, students are learning that legends have different versions even in the same area or between similar cultures. Just as the exercise above, here they are also supposed to think about local variants of popular legends they know about. The pictures in the middle of the text are of a coastal area of Scotland, where it is said that selkies lived. The second exercise serves as an introduction to the grammar section of this unit. You should give students about ten minutes or a little more to read the text.

Exercises 1, 2 and 3 of part C are about reading comprehension, in which students test their knowledge of specific information contained in the text. Part C.2 is the grammar part, in which the topic is comparison and contrast between past tenses, which are supposed to be inferred in the text by way of inductive teaching. In exercise 3 and 4 of this sub-section, students check whether they really know the differences between simple past, past continuous and past perfect and they learn about another version of the legend and about the possible historical origin of the legend.

Part C.3 is about pronunciation activities, which are focused on the /ed/ sound of regular verbs conjugated in simple past. You, as the teacher, are supposed to guide these two

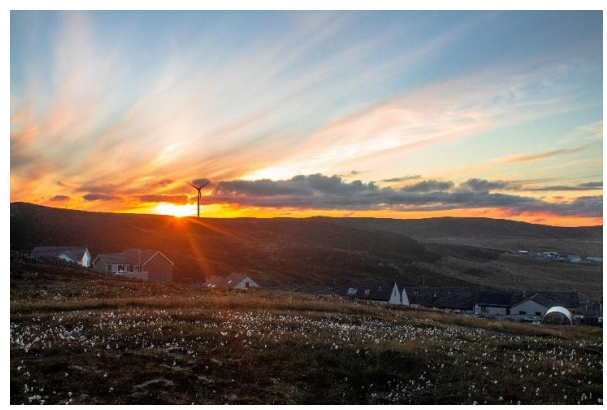
speaking exercises. You will remind them how to pronounce this sound and the class will practice together aloud.

Part D is writing. Students should have about ten to fifteen minutes to read the post and post their comment. If a student does not have an Instagram account, they can post their comment on the class's collaborative Padlet forum instead. Alternatively, this activity can be given as homework. The end of unit project should be done at home and students should be given at least one week to complete it and post it on Padlet. We recommend that you always follow the order of the activities proposed in the workbook.

## Unit 2: The Legend of the Wulver

### A. Introduction

1. Look at the photos below. In pairs, discuss their features and select your favourite photo. Why did you choose it and what is remarkable about it?
2. Where do you think these places could be? Have you ever seen landscapes like this or this kind of wildlife? Have you ever heard of the wulver? Tell your classmates about it.



(Free stock photos retrieved from <[www.unsplash.com/](http://www.unsplash.com/)> and from <<https://static.wikia.nocookie.net/mythology/images/3/38/Wulver.jpg/revision/latest?cb=20181107020349>>)

## B. Listening and speaking

1. The maps below show the location of the Shetlands, an archipelago located north of Scotland. In groups of three to four, you will have 10 minutes to go to [Visit Scotland](#) and conduct basic research (on your mobile phone, laptop or tablet) about this area. Take notes.



(Adapted from <<https://www.nationstates.net/page=dispatch/id=457153>>)



(Adapted from <<https://i.insider.com/63511f0fd4a30f00191b8189?width=1000&format=jpeg&auto=webp>>)

2. Each group will then have 10 minutes to prepare a short spoken presentation on different aspects of the Shetlands. Each group will be responsible for a separate topic regarding these islands: tourist attractions, local culture, wildlife and history.

3. You will now listen to a short BBC podcast on the wulver, one of the Shetlands's iconic mythological creatures. This podcast has two parts. 🎧 (00:00-02:42)

(Available at <https://www.bbc.co.uk/sounds/play/m001tqzz>).

4. Please match the following words and expressions with their meanings. Check your answers with a classmate.

- |                                  |  |
|----------------------------------|--|
| a. to stop (dead) in your tracks | to suddenly stop moving                        |
| b. sighting                      | a document that was not correctly translated   |
| c. mistranslation                | when you see someone or something rare         |
| d. set apart from                | intentionally evil or harmful                  |
| e. maliciousness                 | to differentiate one thing from something else |

5. How does the legend of the wulver differ from any werewolf story that you know? Give examples of pop culture or of other cultures. Discuss in pairs.

6. After listening to the second part of the recording, please decide whether the following statements are true or false. 🎧 (02:42-05:10)

- |  |         |
|--|---------|
| The wulver is an ancient creature of Shetlands folklore.             | (T) (F) |
| It is thought to originate from a mistranslation.                    | (T) (F) |
| The wulver is a four-legged wolf.                                    | (T) (F) |
| The wulver is known to be good-natured.                              | (T) (F) |
| The folklorist says that the wulver could represent acts of charity. | (T) (F) |

### C. Reading

1. Read the text below about the wulver.

2. Underline the verbs that express possibility and hypothetical situations. Also, notice how verbs in the past and in the present are used to describe the wulver and different versions of its legend.

#### The Wulver

Deep in the Shetland Islands lies a unique creature. The Wulver may look frightening, but it is not your typical werewolf. Unlike werewolves, who turn from man to wolf at a full moon, the Wulver remains permanently in a state of half man, half wolf. With a wolf's head and a man's body, covered in a layer of brown hair, the ancient Celts believed the Wulver was descended from wolf-kind.

The terrifying temperament of your typical werewolf is not so apparent in the Wulver. Although he takes a less palatable form, he is known for being fairly sedate and friendly. Regarded as a benign, approachable being, you can spot a Wulver fairly regularly around the Shetland Islands. They can often be seen sitting on a stone, fishing in a loch or river for their dinner. These stones, named Wulver Stones, are usually flat rocks located on the banks of rivers and lochs.

With an abundance of patience, the Wulver may spend hours sitting on the stone while they fish for food. The story is slightly hazy on where the Wulver got their fishing tackle from, but the common theories suggest they either made it from materials they had on hand, or they stole it.

A helpful creature, the Wulver has been known to help a traveller out if lost in the countryside. Leading them to the nearest village or town, the Wulver would make sure any lost soul would find safety. Poor families that were starving may find a supply of fish left on their windowsill by the Wulver. The same gifts would be given to any family with a sick resident, with the Wulver sitting sadly outside the home of the terminally ill.

This friendly creature has been known to kill, but only in self defence. Living in a dug out cave, half way up a hill, the Wulver prefers a solitary life. Their ability to be thin and gracefully fast comes from their need to escape from human and Kelpie predators.

Some believe that the Wulver is immortal, and will lead you to buried treasure in ancient ruins. Another belief is that the Wulver is tied to hellhounds and black shucks, which are omens of death. The legend goes that should you see a Wulver, you are bound for imminent death. If you come across Wulver bones, you must not take one, for those that do are guaranteed a visit from a vicious black dog, hell-bent on retrieving his bone.

Adapted from <<https://clan.com/blog/folklore-friday-the-wulver>>. Retrieved on 25.06.2024.

### C.1. Reading comprehension

1. Match the following words and expressions with their meanings.

palatable	calm, without hurry, quiet
sedate	in the figurative sense, this means satisfactory or acceptable
benign	all the objects needed for a particular activity, equipment
tackle	gentle and kind, not harmful, benevolent
windowsill	a shelf below a window, either inside or outside a building

2. Please read the following statements about the text. Decide if they are true or false, then check your answers with a classmate.

The wulver lives exclusively on the Shetlands islands. (T) (F)

The wulver does not know how to fish. (T) (F)

The wulver can be associated with black dogs. (T) (F)

People have reported recent sightings of the wulver. (T) (F)

The wulver is believed to live in the mountains. (T) (F)

3. Please choose the correct option regarding the text.

What does the wulver look like?

- (a) It looks like a mix between man and wolf.
- (b) It has the body of a man and the head of a wolf.
- (c) It looks just like a big, black wolf.

What are the wulver's main abilities?

- (a) Hunting and fishing.
- (b) Leading lost people to a village or town and fishing.
- (c) It is not a powerful creature.

What is another version of the legend of the wulver?

- (a) It is a vicious, violent werewolf.
- (b) It is immortal and a representation of death.
- (c) It is just like the legend of the black dog.

## C.2. Use of English

1. Notice the underlined verbs in the text and how most of them belong to different verb tenses. How are they used to describe the wulver? Discuss in pairs.

2. By observing how these verbs are used, is it possible to be sure of the wulver's characteristics? Why or why not? Discuss with your classmates.

3. Please fill in the gaps in the text excerpt below using the verbs in the box.

may be (2x) / research / be / view / believe

After researching folklore traditions gathered primarily from Gaelic areas of Scotland, an authority on congenital disorders, Susan Schoon Eberly, has speculated the tale of the wulver \_\_\_\_\_ have a basis in a human being with a medical condition; she suggests it \_\_\_\_\_ Hunter syndrome.

Unfortunately, there isn't much documentation on the elusive Wulver, the last reported sighting \_\_\_\_\_ in the early twentieth century. Considering there are few bad stories connected with the beast, many \_\_\_\_\_ an encounter providential and may lead a person to a treasure buried amongst ancient ruins. Conversely, others \_\_\_\_\_ Wulver sightings as omens of imminent death.

Adapted from <<https://mythus.fandom.com/wiki/Wulver>>. Accessed on 24.Oct.2024.

4. Please select the correct option in the text excerpt below.

The Wulver is supposed/said to be a humanoid creature with a wolf head. His body is/was covered in short, brown hair and he lives in a cave carved into the side of a steep, rocky knowe. Unlike many Scottish folkloric creatures, the Wulver is benign... in fact he's downright generous.

You see, the Wulver does not attack or bother those who leave him be. He spends his time fishing in fast-running, clear waters and was said/has been said to leave fish as an offering on the window sills of poor families, would ensure/ensuring they do not starve.

The question of the Wulver is really a question about what makes/made folklore.

Adapted from: <<https://vocal.media/fyi/scottish-folklore-the-wulver>>. Accessed on 24.Oct.2024.

### C.3. Pronunciation activities

1. Listen and pronounce the following words, focusing on the /ay/ sound. The capital letter indicates a strong syllable.

may /**mEI**/ may      day /**dEI**/ day      pay /**pEI**/ pay

layer /**lEI**.er/ lay.er      stay /**sTEI**/ stay

2. Listen to the /ay/ sounds in context and repeat. Practice in pairs.

The Wulver <b>may</b> look frightening.
---

Poor families that were starving <b>may</b> find a supply of fish left on their windowsill.
---

The tale of the wulver <b>may</b> have a basis in a human being with a medical condition.
---

### D. Writing tasks

You will have 10 minutes to do research on any mythological creature on Monster Wiki ([https://monster.fandom.com/wiki/Category:Legendary\\_Creatures](https://monster.fandom.com/wiki/Category:Legendary_Creatures)). Write a detailed description of it, mentioning where it lives, what it looks like, its habits whether it has any powers, and any other information that you find relevant.

### **END OF UNIT PROJECT:**

Research a werewolf legend from a country of your choice. Write a description of this creature and compare it with the Wulver. Write around 100-150 words. Remember to use the verb tenses you revised in this unit. Be creative! You can add images, drawings, videos, etc. You will post your story in your class's Padlet forum. Deadline: 1 week.

## Answer Key

### A. Introduction

1. By looking at the photos, students are expected to comment on how foreign and perhaps even exotic these landscapes look to what they are used to and how different they are from Brazilian landscapes.
2. This question serves as the second part of the previous question. Students are supposed to guess where these foreign lands should be and whether these are landscapes English-speaking countries. If a student has already been to one of these countries or regions, they could take this opportunity to share his/her experience with his/her classmates.

### B. Listening and speaking

1. This activity with maps is supposed to show students more about a lesser well-known area from the United Kingdom, the Shetlands, a small archipelago located north of Scotland. Students are supposed to discuss with different classmates after conducting research together. The main idea here is to get students acquainted with different types of media and technology, as well as developing the skill of understanding and transmitting short pieces of information.
2. This is a speaking exercise in which students can get into different groups and learn how to better organize the information they have learned.

4.

to stop (dead) in your tracks	—————	to suddenly stop moving
sighting	—————	a document that was not correctly translated
mistranslation	—————	when you see someone or something rare
set apart from	—————	intentionally evil or harmful
maliciousness	—————	to differentiate one thing from something else

5. Cultural awareness plays an essential role here. By comparing legends and cultures, students are expected to value their own heritage instead of only focusing on foreign cultures. Also, by thinking about the role the wulver might play in the unique culture of the Shetlands, students might reflect on the role played by Brazilian folkloric creatures such as the legend of the werewolf, which is quite a common legend in southeastern parts

of the country, as well as in many countries. This kind of legend has various versions both in urban and rural areas.

6.






- The wulver is an ancient creature of Shetlands folklore. (T) (F)  
 It is thought to originate from a mistranslation. (T) (F)  
 The wulver is a four-legged wolf. (T) (F)  
 The wulver is known to be good-natured. (T) (F)  
 The folklorist says that the wulver could represent acts of charity. (T) (F)

### C. Use of English

2. This is the introduction to this unit's grammar topic, which is expressing possibility and hypothetical situations, such as perfect tenses and modal verbs which students are already familiar with. It might be useful to conduct a quick review of some of these verb tenses if students are struggling with them, but they should be able to understand how they are used through context.

#### C.1. Reading comprehension

1.

- |            |   |  |
|------------|---|--|
| palatable  |  | calm, without hurry, quiet                                     |
| sedate     |  | in the figurative sense, this means satisfactory or acceptable |
| benign     |  | all the objects needed for a particular activity, equipment    |
| tackle     |  | gentle and kind, not harmful, benevolent                       |
| windowsill |  | a shelf below a window, either inside or outside a building    |

2.

- The wulver lives exclusively on the Shetlands islands. (T) (F)  
 The wulver does not know how to fish. (T) (F)  
 The wulver can be associated with black dogs. (T) (F)  
 People have reported recent sightings of the wulver. (T) (F)  
 The wulver is believed to live in the mountains. (T) (F)

3. Please choose the correct option regarding the text.

What does the wulver look like?

(b) It has the body of a man and the head of a wolf.

What are the wulver's main abilities?

(b) Leading lost people to a village or town and fishing.

What is another version of the legend of the wulver?

(b) It is immortal and a representation of death.

### C.2. Grammar

3. After **researching** folklore traditions gathered primarily from Gaelic areas of Scotland, an authority on congenital disorders, Susan Schoon Eberly, has speculated the tale of the wulver **may** have a basis in a human being with a medical condition; she suggests it **may be** Hunter syndrome.

Unfortunately, there isn't much documentation on the elusive Wulver, the last reported sighting **being** in the early twentieth century. Considering there are few bad stories connected with the beast, many **believe** an encounter providential and may lead a person to a treasure buried amongst ancient ruins. Conversely, others **view** Wulver sightings as omens of imminent death.

4. The Wulver is **said** to be a humanoid creature with a wolf head. His body **is** covered in short, brown hair and he lives in a cave carved into the side of a steep, rocky knowe. Unlike many Scottish folkloric creatures, the Wulver is benign... in fact he's downright generous.

You see, the Wulver does not attack or bother those who leave him be. He spends his time fishing in fast-running, clear waters and **has been** said to leave fish as an offering on the window sills of poor families, **ensuring** they do not starve.

The question of the Wulver is really a question about what **makes** folklore.

### D. Writing tasks

If you do not have time in the classroom to propose this activity, this could also be adapted as a group project or as additional homework. In any case, we do not recommend that you skip this activity, since students are supposed to apply what they have learned and the timing of the exercise is important here. This is also an opportunity for them to research something that is of their interest and share what they like with their classmates. They should write a description similar to that of the wulver.

In the end of unit project, students are supposed to post their work on the class's collaborative Padlet forum so that they can interact with each other's texts and add other media, such as photos, drawings, videos, etc.

## **Unit 2: Teacher's Guide**

Dear teacher,

We are glad that you have chosen this book as the primary material to aid your students in their English as a foreign language acquisition journey. This short guide is intended to inform you about the cognitive methods used to create the activities and provide suggestions for their usage in the classroom.

This workbook is intended for use by young adult or adult learners, and it is based on a cultural awareness approach. This workbook is also intended to be used by B2 or C1 level students of the Common European Framework of Reference for Languages (CEFR). Thus, it is expected that students already have a good understanding of basic grammar structure of the English language and know most contexts of their usage, especially in written texts.

In other words, students will learn and revise grammar structures in context while being exposed to real written and oral texts that depict legendary creatures of Scottish or Irish folklore. Instead of teaching grammar structures and rules for the first time, this workbook intends to encourage reflection on other societies' social realities and on the comparison between students' own communities and societies in the form of local lore.

In Unit 2, we explore the legend of the wulver, which could be compared to the Brazilian legend of the werewolf, an evil creature that is cursed after a boy is born as the seventh child of a couple that has only had girls, and that seventh child is doomed to shapeshift into a werewolf every full moon. Learners could compare and contrast the good and evil dispositions of the wulver and of the Brazilian werewolf, respectively.

This unit is divided into four parts: A, B, C, and D, which represent the four abilities with the thematic unit of the legend of the wulver.

Because the Shetlands islands are very unknown outside the British Isles, in this unit we have opted to include more visual exercises, with photos of its unique landscapes, wildlife and even two maps to show how small the islands are. These resources are supposed to foster discussion in the classroom.

In these first exercises in part A and B, students could also compare them with Brazilian natural landscapes such as the Amazon rainforest, to beaches of the large Brazilian coast and others or even Brazilian cattle with the highland cattle that can be seen in one of the

photos. The main idea behind this speaking exercise is for students to interact and find out more about how different these lands are to what they are used to.

In lieu of an introduction to the theme of the wulver, there is an illustration of it in the middle of the Shetlands's pictures. When you are in that exercise, you can mention that *wulver* is a word from the Old Norse language, a dead language from Scandinavia, and it probably comes from *álf*, which means 'faerie'. You will then go back to the wulver in the listening section of this unit.

In exercise 2 of part B, depending on the number of students and on the number of groups, you can reduce or increase the number of topics regarding the Shetlands. The topics of tourist attractions, local culture, wildlife and are supposed to encourage them to find out more about this area.

The use of the podcast as the main form of listening comprehension activity is also intended to expose students to oral texts from daily life which are similar to short documentaries. While we encourage learners to work in groups by sharing their knowledge and fostering self-correction, all individual activities are supposed to solidify previous knowledge, as well as exposing learners to different types of media, such as podcasts, films and written texts.

In exercise 4 of part B, students are shown a list of new vocabulary that they heard on the podcast and they have to match the words to their meanings to test their knowledge. You can give them a few minutes to do so.

In exercise 6, students test their listening comprehension and their ability to find specific information that they heard on the podcast. You can give them a few minutes to do this exercise after they listen to the recording.

Cultural awareness plays an essential role on exercise 5, through which students are supposed to value their own popular culture and traditions by comparing Brazilian legends that they know with the legend of the wulver. They should be given a few minutes to discuss. If you notice that they struggling to make comparisons, you could mention famous creatures of Brazilian folklore such as the werewolf.

This can also be a good opportunity to talk about pop culture references such as films, TV series, fantasy video games and other references to wolf-like creatures or werewolves

that they like or have heard about. It would also be interesting to discuss why the wulver might be a benevolent creature, while werewolves are usually portrayed as evil creatures.

In part C's introduction, students are being introduced to this unit's grammar topic. You should give students about five to ten minutes to read the text.

Here, students do not necessarily have to know the name of every verb tense used in the text, but they must be able to notice them and know in which situation they are used and what action or state they are pointing to. Students are encouraged to help each other if needed. The main idea here is for students to get more acquainted with a text that they could find online or even in pop culture books or materials, with a mix of present and perfect verb tenses.

Exercises 1, 2 and 3 of part C are about reading comprehension, in which students test their knowledge of specific information contained in the text. Part C.2 is the grammar part, in which the topic is the usage of present and perfect tenses in a description, which are supposed to be inferred in the text by way of inductive teaching. In exercise 3 and 4 of this sub-section, students check whether they know how to use different verb tenses to describe someone or something, and how to ascribe certainty or uncertainty to characteristics.

The text can be defined as both a story and a description, but it has more of a descriptive nature. Students can interpret this text in both ways, as long as they notice that the text tells a story *and* has an informative nature. As this is a legend, all of the verbs and expressions only express *possibilities* or what the wulver might be or what it might do.

The underlined verbs serve as descriptive structures and only express possibilities of what the wulver might be or might do, since this is supposedly an imaginary creature that has been part of popular belief of the Shetlands for generations. Students can discuss what they learned about the wulver in small groups or individually to all their classmates.

Part C.3 is about pronunciation activities, which are focused on the /ay/ sound. You, as the teacher, are supposed to guide these two speaking exercises. You will remind them how to pronounce this sound and the class will practice together aloud.

Part D is writing. Students should have about ten minutes to conduct research on any mythological creature of their choosing and then they should have ten more minutes to

write a paragraph describing their chosen creature in a similar fashion to the text they read. Alternatively, this activity can be given as homework.

The end of unit project should be done at home and students should be given at least one week to complete it and post it on Padlet. We recommend that you follow the order of the activities proposed in the workbook.

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