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# Contents

<b>List of contributors</b> .....	7
<i>Antonio López Vega &amp; María Teresa del Olmo Ibáñez</i> Perspectives on knowledge, education, and the humanities in the 21st century: An introductory exploration .....	9
<i>Leyre Alejaldre Biel, Paula González García, Macarena Ortiz Jiménez &amp; María Soledad Villarrubia Zúñiga</i> An exploratory study about the role of university tutoring in three English-speaking contexts: Australia, Barbados, and the United States .....	11
<i>Francisco J. Álvarez-Gil &amp; Isabel Soto-Déniz</i> Modal verbs and interpersonal meaning in 19th-century female instructive writing .....	31
<i>Antonio Carrasco-Rodríguez</i> Evaluation of Artificial Intelligence tools (ChatGPT and Google Bard) in higher education for the history of America: Answering questions and crafting assignments with a gender perspective .....	49
<i>Montserrat Esbrí-Blasco</i> Savoring culinary idioms with Cognitive Semantics .....	69
<i>Esther Luna González &amp; Cristina Galván Fernández</i> Educational keys for adolescent accompaniment .....	83
<i>Diego Luna</i> The right to make a living from art: A critical look .....	97
<i>Beatriz Martín-Gascón</i> Implementing a didactic unit on death language and culture for advanced Spanish learners: Insights from classroom practice .....	109

<i>Aida Sanahuja Ribés, Odet Moliner García &amp; Auxiliadora Sales Ciges</i> Building an inclusive intercultural university based on the universal design for learning through an action research process .....	127
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Beatriz Martín-Gascón

# Implementing a didactic unit on death language and culture for advanced Spanish learners: Insights from classroom practice

## Abstract

This study presents the implementation of a didactic unit aimed at addressing the nuanced facets of death in Spanish culture within the realm of Spanish as a Foreign Language (ELE) instruction. Acknowledging the societal taboo surrounding death in Western culture, the curriculum, inspired by the Curriculum Plan of the Cervantes Institute, strategically introduces essential lexicon and cultural insights. Delivered to advanced ELE students, the curriculum not only focuses on linguistic competence but also prioritizes cultural fluency in addressing sensitive topics like death. Leveraging diverse sources of information, the curriculum explores rituals, superstitions, and legends, recognizing the multifaceted nature of death across Spanish-speaking cultures. A unique aspect of this proposal is the incorporation of iconic Spanish films, enhancing the learning experience with motivational resources and authentic examples. The paper highlights the impact of audiovisual materials in providing a dynamic and immersive learning experience, transcending traditional instructional methods. The use of films not only enriches linguistic skills but also fosters a deeper understanding of the cultural and social contexts within which Spanish is spoken. The findings underscore the importance of addressing cultural topics in language instruction, cultivating a holistic appreciation for the cultural richness embedded in the Spanish language. This didactic proposal demonstrates the efficacy of an adaptable, audiovisual-centered approach in immersing students in Spanish death-related customs, emphasizing cultural sensitivity in pedagogical practices.

**Keywords:** Didactic Unit, Death, ELE Instruction, Spanish Culture, Cultural Fluency, Audiovisual Materials.

## 1. Introduction

Exploring the intricate facets of death, a subject often shrouded in societal taboo within Western culture, reveals a notable gap in its representation within the realm of Spanish as a Foreign Language (ELE) instruction. While textbooks and instructional materials extensively delve into celebratory events like weddings or baptisms, they frequently sidestep discussions on death—neglecting its expressions, rituals, and legends (Arroyo, 2020). Despite this prevailing trend, acknowledging the pivotal significance of this topic, we, as educators, have taken a proactive stride.

The Curriculum Plan of the Cervantes Institute (PCIC), in contrast, does recognize the importance of the subject, incorporating a lexical repertoire on death at various proficiency levels. In its section dedicated to “Knowledge and Sociocultural Behaviors,” the PCIC underscores the significance of comprehending collective ritual behavior in ceremonies and religious practices, encompassing both the joyous and somber, such as birth or death (Cervantes Institute, 2006).

Building upon the foundation laid by the PCIC, we present a comprehensive didactic unit designed to introduce essential lexicon and cultural insights surrounding death in the Spanish context. This unit has been implemented with advanced ELE students, aiming to empower them as independent and proficient users of the language. Mastery of language, in our perspective, includes not only linguistic competence but also cultural fluency, especially in addressing sensitive topics like death. Thus, our didactic unit delves into equipping advanced ELE learners with the knowledge of what to say and how to behave when confronted with the passing of an individual.

In the development of this didactic unit, we took into consideration the multifaceted nature of death in the Spanish-speaking world. From the vibrant and colorful celebrations of *Día de los Muertos* in Mexico to the more solemn and contemplative traditions in Spain, our curriculum aims to provide a nuanced understanding of the diverse ways in which death is approached across Spanish-speaking cultures. This includes an exploration of regional variations, historical influences, and contemporary perspectives on death.

Crucially, our curriculum extends beyond mere linguistic competence. It draws on diverse sources of information, meticulously selecting and organizing materials to acquaint learners with the rituals, superstitions, and legends surrounding death in Spain. The objective is not only to expand their lexicon with pertinent vocabulary but also to introduce proverbs and idiomatic expressions that enrich their understanding of cultural nuances. Moreover, the didactic unit strives to enhance both oral and written comprehension and expression, fostering a holistic grasp of language proficiency.

To further deepen the experiential learning aspect, we have incorporated interactive activities and collaborative projects that encourage students to explore and discuss their own cultural perspectives on death. This not only enhances their language skills but also promotes cross-cultural understanding and sensitivity.

In the course of implementing this didactic unit with our ELE students, we have witnessed remarkable engagement and growth. We have incorporated excerpts from iconic Spanish films, including *La casa de Bernarda Alba*, *El bosque animado* and *La niña de luto* which have not only served as motivational resources but have also provided authentic examples, resonating deeply with our learners. Incorporating film into language instruction has been shown to provide students with a more immersive and culturally enriching language learning experience (Pegrum et al., 2005). This has not only enhanced linguistic skills, but it has also fostered a deeper understanding of the cultural and social contexts in which the target language is spoken. Ultimately, the integration of foreign language cinema can contribute to more complete language education, better preparing students for real-world communication in diverse linguistic and cultural settings.

As we reflect on the impact of this comprehensive approach, we recognize the importance of addressing cultural topics like death within language instruction. By doing so, we not only equip learners with linguistic proficiency but also cultivate a deeper appreciation for the cultural richness embedded in the Spanish language. Our commitment to providing a holistic and culturally sensitive language education experience remains unwavering, as we continue to refine and expand our pedagogical approaches to meet the evolving needs of our students.

## 2. Objectives

This curriculum, conceived as a manifestation of our commitment to cultivating a comprehensive learning experience, is systematically guided by a set of key objectives delineated below:

1. Usage of diverse information sources: The primary aim is to employ a wide array of information sources, ensuring a comprehensive and well-rounded educational approach. This involves a meticulous selection and effective organization of materials, drawing from various mediums to enrich the learning experience.
2. Introduction of Rituals, superstitions, and legends: An integral facet of the curriculum is the exposure of learners to the intricate tapestry of rituals, superstitions, and legends surrounding death in Spain. Through this exploration, students are provided with a nuanced understanding of the cultural dimensions associated with the phenomenon of death in the Spanish context.
3. Expansion of lexicon: The curriculum endeavors to augment the lexicon of learners in Spanish as a Foreign Language (ELE) by introducing a spectrum of linguistic elements. This includes proverbs, idiomatic expressions, and specialized vocabulary pertaining to the topic of death. Such linguistic enrichment is designed to foster linguistic competence and cultural fluency.
4. Enhancement of comprehension and expression skills: A pivotal objective is the improvement of both oral and written language skills among advanced ELE learners. By immersing students in activities that demand a sophisticated understanding of death-related concepts, the curriculum aims to refine their abilities in comprehending and expressing ideas effectively.
5. Recognition of influential figures in Spanish cinema: Acknowledging the cultural significance of cinema, the curriculum highlights the work of prominent figures in Spanish film, including Camus, Summers, and José Luis Cuerda. This recognition aims to provide learners with insights into the cultural fabric as portrayed through cinematic expressions.
6. Cross-cultural comparison: A distinctive feature of the curriculum involves encouraging learners to critically analyze and compare

similarities and differences between death rituals and expressions in Spain and in other Spanish-speaking countries, and their own cultural milieu. This comparative lens aims to foster a deeper appreciation for cultural diversity and facilitate a nuanced understanding of cultural relativism.

7. Cultivation of cultural appreciation and respect: At its core, the curriculum seeks to instill in learners an appreciation for and respect towards diverse cultural manifestations. By fostering an understanding of the varied ways in which cultures approach and navigate the topic of death, the curriculum aims to cultivate open-mindedness and cultural sensitivity.

In alignment with these specified objectives, the curriculum unfolds to cover a spectrum of conceptual, procedural, and attitudinal content. This systematic approach ensures a holistic and purposeful engagement with the subject matter, aligning with the broader goal of fostering a comprehensive and culturally enriched learning experience in the realm of Spanish as a Foreign Language.

## 2.1. Conceptual content

1. Rituals, expressions, and legends related to death:  
The conceptual content within this curriculum delves into the multifaceted realm of rituals, expressions, and legends surrounding death in both the Spanish culture and that of the learner. Students are encouraged to explore the cultural nuances and intricacies associated with death, comparing and contrasting practices, beliefs, and expressions between the two contexts. This exploration aims to deepen the learners' understanding of the cultural fabric surrounding death, fostering an appreciation for the diversity of expressions related to this universal human experience.
2. Significance of Camus, Summers, and Cuerda in Spanish cinema:  
Another focal point within the conceptual content is the recognition and understanding of the significance of key figures in Spanish cinema—Camus, Summers, and Cuerda. Students engage in a comprehensive exploration of their contributions to the cinematic landscape, considering the cultural impact of their work. This component not only

adds a cinematic dimension to the curriculum but also underscores the interconnectedness of cultural expressions, emphasizing the role of film as a cultural artifact that reflects and shapes societal perspectives.

3. Exploration of death in *La casa de Bernarda Alba*, *La niña de luto* and *El bosque animado*:

A pivotal aspect of the conceptual content involves an in-depth exploration of death as portrayed in selected cinematic works, namely *La casa de Bernarda Alba*, *La niña de luto* and *El bosque animado*. These films serve as authentic and culturally rich sources, allowing students to dissect the cinematic representation of death, rituals, and expressions. By critically analyzing these works, learners gain insights into the artistic interpretations of death in Spanish culture, connecting theoretical knowledge to tangible cultural artifacts. This cinematic exploration serves as a bridge between theoretical concepts and real-world cultural manifestations, offering a nuanced understanding of how death is depicted and narrated in Spanish cinema.

## 2.2. Procedural content

1. Usage and navigation of information sources:

Within the procedural content of this curriculum, students are systematically guided on the effective utilization and navigation of diverse information sources. This involves honing research skills, critically evaluating sources, and synthesizing information to gain a comprehensive understanding of death rituals and cinematic significance. Emphasizing digital literacy, students learn to navigate various mediums, fostering an ability to access, assess, and utilize information from diverse channels.

2. Oral and written presentations on death rituals and cinematic significance:

Students are actively engaged in both oral and written presentations, articulating their understanding of death rituals and the cultural significance of selected directors and films. This procedural component not only develops communication skills but also encourages students to synthesize information coherently, fostering the ability to express complex cultural concepts orally and in writing.

3. Application of newly acquired vocabulary:  
The procedural content places a strong emphasis on the practical application of newly acquired vocabulary related to death rituals, expressions, and cinematic terms. Through interactive exercises and application-oriented activities, learners integrate this specialized lexicon into their linguistic repertoire, reinforcing not only vocabulary retention but also linguistic proficiency.
4. Oral comprehension of visual excerpts:  
To enhance oral comprehension skills, students engage in the analysis of visual excerpts from the selected films. This procedural component prompts learners to decipher cultural nuances, linguistic expressions, and non-verbal cues, thereby refining their ability to comprehend spoken Spanish in authentic cultural contexts.
5. Written comprehension of provided texts:  
The procedural aspect of written comprehension involves students grappling with provided texts related to death rituals, expressions, and cinematic analyses. This exercise hones their ability to understand complex written material, promoting critical thinking and interpretation of cultural content in written form.
6. Creation of dramatized monologues and dialogues:  
A dynamic and creative component of the curriculum involves students in the creation of dramatized monologues and dialogues. This procedural activity encourages learners to embody cultural insights gained from the curriculum, fostering creativity and linguistic expression. Through these dramatizations, students not only internalize cultural nuances but also develop a deeper connection to the thematic elements explored in the curriculum.

### **2.3. Attitudinal content**

1. Appreciation and respect for diverse cultural expressions:  
The attitudinal content of this curriculum places a strong emphasis on cultivating an appreciation for and respect towards diverse cultural expressions. Students are encouraged to approach the subject matter with an open mind, recognizing the richness and validity of varied cultural practices and beliefs surrounding death. This component aims to

foster cultural sensitivity, nurturing an attitude that acknowledges and values the diversity inherent in global perspectives on life and death.

2. Interest in Spanish cinema and culture:

A key attitudinal objective is to instill a genuine interest in Spanish cinema and culture. Through the exploration of cinematic works and cultural practices related to death, students are encouraged to develop a curiosity that extends beyond linguistic acquisition. This attitudinal shift aims to foster a sustained interest in Spanish cultural nuances, cinematic expressions, and the broader societal contexts in which they are embedded.

3. Critical awareness of customs that may constrain women's lives:

The attitudinal content introduces a critical awareness of customs that may constrain women's lives, particularly evident in the selected works like *La casa de Bernarda Alba*. Students are prompted to approach cultural practices with a discerning lens, recognizing and reflecting on societal norms that impact gender roles. This attitudinal component encourages a nuanced understanding of the intersectionality between cultural practices, gender dynamics, and individual agency, fostering a critical awareness of societal constraints.

### 3. Method

The following proposal was aimed at advanced level ELE learners (C1 and C2). We believe it can contribute to achieving some of the lexical, functional, and sociocultural content outlined in the PCIC, which is often not readily available in ELE textbooks.

The teacher serves as the guide in the teaching activity, with the mission to “scaffold the learning so that it is the student who discovers and develops their teaching process on their own” (Peñas García, 2020, p. 258). In this regard, the teacher/researcher provides materials (adapted written texts, films, vocabulary exercises, songs, monologues), recommends websites, readings, films, and offers opportunities to explore and expand on the content covered while encouraging reflection on successes and mistakes.

### 3.1. Research design and evaluation instruments

To assess the effectiveness of our didactic unit on death language and culture for advanced Spanish learners, we employed a mixed-methods approach. This approach encompassed both quantitative and qualitative measures to provide a comprehensive evaluation.

Quantitative instruments included pre- and post-assessment tests to gauge changes in lexical knowledge and pragmatic understanding related to death in the target language. These tests consisted of multiple-choice questions, matching images to linguistic expressions, and scaled responses to statements regarding cultural insights.

Qualitative data was collected through open-ended reflection posts on Padlet, where students were encouraged to express their thoughts and observations on the cultural and linguistic aspects of death presented in the curriculum. Additionally, classroom observations were carried out to assess student engagement, participation, and comprehension during the implementation of the didactic unit.

### 3.2. Participants

The study involved a cohort of 14 advanced-level Spanish learners, comprising both C1 and C2 proficiency levels. Their native languages varied and included German, Chinese, French and Italian. At the beginning of the academic year, participants were selected based on their demonstrated proficiency in Spanish language acquisition and their willingness to engage with the sensitive topic of death within the context of language and culture.

### 3.3. Description of the experience

The didactic unit was designed to span a total of seven sessions, including one preliminary session and six 60-minute sessions. Prior to initiating the proposal, a 30-minute session was dedicated to introducing the topic of death, explaining the cultural and linguistic groundwork, and analyzing the assigned films in class. Subsequently, students were provided with one week to independently explore and research the topic.

The unit was structured to gradually immerse students in understanding death-related rituals, expressions, and legends within their own cultural

context, followed by a comparative study with Spanish cultural practices. Excerpts from iconic Spanish films were strategically integrated to exemplify, reflect upon, and compare the content learned, offering authentic examples for deeper comprehension.

Students took on an active role in meaningful learning that began with the investigation of their own traditions to better understand and compare them with Spanish customs. Learners had to navigate information sources to create written documents and oral presentations. At numerous points, students took the lead in orally presenting the information they have developed or expressing and debating comments on film sequences viewed in class. Creativity was also fostered, and the learned content was reinforced through final activities.

Moodle and other platforms facilitating the sharing of various documents such as Google Drive were used, as well as co-evaluation. Tools such as ClickUp, Zoho Writer, Vialogues, EdPuzzle, Padlet, and PollUnit were employed, along with the internet, films, and materials prepared by the teacher.

The initiation activities took place in two work sessions. In the first session, after presenting the work on death-related rituals in their own culture, students became acquainted with the rituals in Spanish culture and engaged in a comparative analysis. The second session covered expressions and legends related to death in Spanish culture, establishing connections with their own.

In the consolidation activities (three sessions), excerpts from the three targeted films (*La casa de Bernarda Alba*, *El bosque animado* and *La niña de luto*) were used to compare the content learned, while also recognizing the significance of three prominent Spanish film directors (Cuerda, Camus, and Summers). To conclude, two recapitulation activities were proposed in the final session. The first addressed all the studied content related to death-related rituals and expressions, promoting creativity through the creation of a humorous monologue. The final activity offered a parody of what a death scene in Spain would be like, drawing from a fragment of Cuerda's film *Amanece que no es poco*. The responses for each activity can be available open access in the following link: [https://osf.io/k87hq/?view\\_only=3db714f1ec6c4e068c1eda5581e1995d](https://osf.io/k87hq/?view_only=3db714f1ec6c4e068c1eda5581e1995d)

### 3.4. Description of the sessions

#### 3.4.1. Pre-activities

##### *Activity 1*

One week prior to commencing the proposal, students are informed that the upcoming topic of study will be death in Spain, including its rituals, associated expressions, and popular beliefs. They are asked about their existing knowledge on the subject, and a collective discussion ensues. Subsequently, emphasis is placed on the importance of understanding how these aspects manifest in their own culture, as it facilitates establishing connections and enhances comprehension of Spanish culture.

The class is then divided into groups, each assigned the role of journalists tasked with investigating how aspects related to death rituals are observed in their respective cultures (see Attachment 1). Students conduct their research using written sources as well as testimonies from their surroundings. Once the information is gathered, they collaboratively prepare a written report using tools like ClickUp or Zoho Writer. After completion, the report is posted on the class blog. This information is then read by other groups, who supplement it with comments on the blog.

##### *Activity 2*

The class is divided into three groups, with each group assigned to watch one of the following films at home: *La casa de Bernarda Alba* directed by Mario Camus; *El bosque animado* directed by José Luis Cuerda; and *La niña de luto* directed by Summers. After viewing the films, each group gathers information about the director and their significance in Spanish cinema. They also provide a brief contextualization of the scenes to be discussed in class. This can be done using Vialogues or EdPuzzle, at the learner's discretion.

#### 3.4.2. Development activities

##### *Activity 3*

The unit commences with the presentation of the videos created by each group, followed by rounds of questions and contributions from other classmates. Subsequently, information regarding customs and rituals

related to death throughout the 20th century in Spain is provided. Students are tasked with reading this information and filling in the relevant gaps (see Attachment 2). Once the activity is completed, the solution is posted on the class blog or educational platform for self-correction among students, promoting co-evaluation. Following this, a session is dedicated to addressing any queries through the Padlet tool. Each group then analyzes the similarities and differences between the customs in their own culture and those in Spain. This is followed by a group discussion.

#### *Activity 4*

Another significant aspect for advanced Spanish learners is the knowledge of idiomatic expressions, proverbs, and vocabulary related to death and its rituals. Various activities are carried out, such as matching proverbs with different ideas about death in our culture or connecting expressions of condolence with metaphors associated with death. Students also learn about the origin and usage of synonyms for “to die,” as well as expressions containing “dead” or “death” that are unrelated to actual death (see Attachment 3). Subsequently, each group analyzes the similarities and differences between these expressions and those existing in their own culture.

#### *Activity 5*

To conclude this first part of the didactic proposal, students are tasked with researching the legends and superstitions surrounding death in Spain. The class is divided into 3 groups, each assigned to prepare a brief oral presentation on one of these topics: the brotherhood of souls, the holy company, ghosts, and apparitions. This activity is carried out at home, and the information gathered is posted on the class blog. Other classmates read the prepared information and contribute comments. This activity is completed independently.

#### *Activity 6*

Students listen to the oral version of the legend “El monte de las ánimas” by Gustavo Adolfo Bécquer at home. This activity is optional and serves as an extension for those students who choose to participate, offering an

extra credit opportunity. Students take notes during the listening and subsequently create a summary.

### *Activities 7, 8, and 9*

Each film takes up approximately one session of work, with a focus on the location and time period of each: *La casa de Bernarda Alba*, set in an Andalusian town in the late 30s; *El bosque animado*, the Cecebre forest in the 40s; and *La niña de luto*, an Andalusian town in the 60s. In all cases, the group responsible for each film provides an oral presentation covering general information about the author and their work. Additionally, before each selected film excerpt is viewed, it is contextualized to facilitate the understanding of the scene for the rest of the classmates. After viewing the selected excerpts, students individually respond to the questions provided in the corresponding worksheets (Attachments 4, 5, 6, and 7), followed by a group discussion.

### *3.4.3. Conclusion activities*

#### *Activity 10*

The monologue by Wyoming is played twice, and students are asked to answer multiple-choice questions (see Attachment 8). This is an individual task. Subsequently, students are tasked with writing their own monologue, recording it on video, and presenting it on the class blog. The best monologue is determined by a class vote.

#### *Activity 11*

The selected scene from the film *Amanece que no es poco* by José Luis Cuerda, which parodies the act of death, is shown. This activity is carried out in pairs (see Attachment 9). Afterwards, the text is modified to remove the parody, then dramatized and posted on the blog. The best dramatization is determined through PollUnit.

### *3.4.4. Assessment*

The assessment served to determine if the proposed objectives had been achieved. Evaluation took place throughout the entire process, following Guerrero and Belmonte (2001). Thus, Activity 1 involved an initial

assessment to gauge prior knowledge and spark interest in the topic. Activities 2, 3, 4, 5, 6, 7, 8, and 9 were subject to a summative evaluation, allowing for adjustments and adaptations to tasks based on their progress. The final evaluation was conducted through Activities 10 and 11, serving as a recapitulation of all that had been learned. The instruments used for assessment included the students' daily notebooks, where their work was documented, as well as the class blog, which showcased some of their assignments (report on death in their country, monologue, and dramatic dialogue), along with comments from the rest of the class. The teacher considered the following aspects to assess students' work and learning gains: 1. Uses various sources of information, selects and structures content effectively; 2. Knows rituals, superstitions, and legends surrounding death in Spain; 3. Uses vocabulary, proverbs, idiomatic expressions, and terminology related to death appropriately; 4. Writes with accuracy; 5. Compares similarities and differences between death rituals and expressions in Spain and their own culture; 6. Appreciates and respects different cultural manifestations; 7. Shows interest in directors and films viewed in class; 8. Appropriately contextualizes selected excerpts; 9. Works consistently and delves into activities undertaken; 10. Demonstrates creativity and assimilates viewed content appropriately; 11. Critically evaluates customs that hinder women's lives; 12. Dramatizes using appropriate tone, pauses, and pronunciation; 13. Values the work of peers and provides constructive feedback; 14. Understands Bécquer's legend and can summarize it effectively.

### **3.5. Results of the evaluation of the experience**

Preliminary findings indicated a notable improvement in both lexical acquisition and pragmatic application of death-related language and cultural nuances among the participating advanced Spanish learners. Pre- and post-assessment surveys demonstrated a significant increase in correct responses, reflecting enhanced comprehension and application of the targeted lexicon and pragmatics. Qualitative data from reflection essays provided valuable insights into students' perceptions, attitudes, and cultural sensitivities surrounding the topic of death. Additionally, classroom observations indicated high levels of engagement, active participation, and thoughtful

discussion during the implementation of the didactic unit. Overall, the results suggest that the incorporation of death language and culture into advanced Spanish language instruction yields substantial benefits in terms of enriching linguistic proficiency and cultural awareness among learners.

#### 4. Conclusions

With the implementation of this didactic proposal, the primary objective was to comprehensively address Spanish rituals, expressions, and legends surrounding death. The approach adopted for achieving this objective primarily leveraged the use of audiovisual material. This strategic choice not only heightened student motivation but also served as a potent tool for expanding cultural and sociolinguistic knowledge.

Using audiovisual material provided a dynamic and immersive learning experience. By engaging with visual and auditory stimuli, students were not only able to grasp the linguistic aspects of death-related topics but also to explore the associated cultural dimensions. This approach facilitated a multi-sensory understanding of the subject matter, transcending the confines of traditional instructional methods.

Moreover, the use of audiovisual materials allowed for the presentation of examples from diverse geographical locations and historical periods. This breadth of content enriched the learning experience by offering a comprehensive view of the evolution and diversity of death-related rituals and expressions in the Spanish-speaking world. It enabled students to appreciate the dynamic nature of cultural practices and their evolution over time.

The real strength of incorporating audiovisual elements lies in its ability to reflect real-life situations. By presenting authentic scenarios and cultural practices, students were exposed to the genuine complexities and nuances of how death is perceived and commemorated in Spanish-speaking cultures. This authenticity not only enhanced the credibility of the educational content but also encouraged a deeper connection to the cultural aspects being explored.

Furthermore, the audiovisual approach embraced the holistic nature of communication by encompassing “all the non-linguistic elements—gestures, postures, facial expressions, distance between speakers—that

surround the communicative act” (Morales et al., 2000, p. 167). This consideration was pivotal in ensuring that students not only acquired linguistic competence but also developed an awareness of the cultural subtleties embedded in non-verbal communication. It encouraged a more profound understanding of the sociocultural context in which language is situated.

As a concluding note, it is imperative to underscore the need for adaptability in implementing these activities. Recognizing the diversity of students and their cultural backgrounds, it is crucial to tailor the proposed activities to align with the specific characteristics of the learners. This adaptability ensures that the educational experiences resonate with the students, fostering a more meaningful and culturally sensitive engagement with the material. In essence, this didactic proposal, centered on audiovisual materials, has proven to be a dynamic and effective means of immersing students in the rich tapestry of Spanish death-related customs while emphasizing the importance of cultural adaptation in pedagogical practices.

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