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Teaching L2 Galician through the traditional songbooks: The case of the direct object [+human] with the preposition *a*

Abstract. Explaining the grammatical structures that characterize the Galician language system to university students of L2 Galician involves certain difficulties, both in terms of contact with Spanish and due to its nature as an L2 language. It must be noted that such learners' L1 is mostly Spanish, French, English or Italian. We propose in this paper an activity in which students engage in a process of practical reflection on real examples of the language. The activity will focus in particular on the absence of the preposition *a* with the direct object (DO), i.e., *Nós saudamos o teu amigo* ("We greet your friend"), using for this purpose a corpus of traditional Galician popular songs, and following the recommendations of the Content and Language Integrated Learning (CLIL) model. Within this theoretical and practical approach students will also acquire knowledge of Galician culture and history, through information found in the anonymous poetry of the songbook itself.

Keywords: learning Galician as a second language, traditional songbooks, Galician culture, Galician language.

1. INTRODUCTION

The European Higher Education Area (EHEA) has encouraged student mobility across Europe, resulting in a reciprocal exchange of students from Spanish universities and those enrolled in comparable institutions across the continent. As part of this opening up of the European higher education space, university education has focused on new teaching methodologies, with the aim of improving results for both home and visiting students: the use of Information and Communication Technology (ICT), the use of oral and written texts in teaching, the organization of course material in various theoretical and practical combinations, the use of small teaching groups for expository, interactive and tutored learning, the importance of strategies drawn from the framework of CLIL with foreign language teaching not focusing exclusively on linguistic content: CLIL model (Content and Language Integrated Learning) is often used to teach students

new topics in a language foreign to them. CLIL helps students to internalize that foreign language and also to assimilate other foreign topics and knowledge. Therefore, cultural, historical, musical, social or economic aspects of the country of L2 can be addressed here, which positively affects the overall learning by students (cf. Coyle 2002; Llinares et al. 2012; Llinares & Morton 2017).

As regards the language in focus, Galician is the Romanesque language of Galicia, an old independent kingdom of the Iberian Peninsula currently integrated in Spain. Its oldest literary documents date back to the 13th century and among them stands out especially the medieval troubadour poetry. At this time, there is no difference between the spoken language north of the Minho River (present-day Galicia) and south of the river (Portugal). Both varieties have been differentiated over time, particularly since the 15th century, but still today they have a great structural proximity; this proximity is so notorious that, for many Romanists and researchers, Galician and Portuguese, despite having different standards, are the same language.

Galician is currently the official language in Galicia, along with Spanish, imposed progressively since the 15th century by officials and nobles sent by the Castilian kings. It is the official language of the Galician Government and the Galician Parliament, of the Galician institutions and of the public universities, but the reality is that it is less and less spoken, especially among the youth. Contact with Spanish during these centuries has had some consequences in Galician grammar and lexicon. The case of direct complement (DO) is an example in this regard: Spanish makes the presence of preposition *a* with DO [+human] mandatory, but the most genuine Galician grammar does not admit it, similarly to Portuguese and most of the Romanesque languages in their standard codifications (Catalan, French).

A notable literature exists on the teaching of the Galician language and its grammatical features, and much current work in the area of Galician-Portuguese (cf. Álvarez & Xove 2002; Freixeiro Mato 2006; Azeredo 2008; Raposo et al. 2013–2020) includes rigorous descriptions of how the language functions. Contrary to previous works and approaches (cf. Lugrís Freire 1931; Carballo Calero 1979) – and this not only for Galician-Portuguese: cf. the classic study by Voloshinov 2014: 184–185) –, morphocentrism, i.e., priority attention devoted to morphology rather than syntax, has ceased to be one of the fundamental characteristics, and the syntactic component is no longer addressed in the greatest depth. At the same time, in the case of modern Galician grammars, epistemological reflection has effectively abandoned the previous diglossic discourse, in which preferential treatment was reserved only for those grammatical phenomena without equivalent ones in Spanish, and granted syntax a predominant role, including both what is common to this and other Romance languages and also that which is considered

idiosyncratic to Galician. Sometimes, recent studies (cf. Cunha & Cintra 1993; Freixeiro Mato 2006) illustrate course content with literary examples, which is indeed a powerful means of confirming grammatical constructions in different linguistic registers and in making clear how the (literary) text can contribute to the process of learning the language.

In such resources, describing the way that the grammar of an L2 works necessarily implies detailed reflection. Neves (2001), in his book on the history, theory and teaching of grammar, has described a number of problems that arise though this process. Several of the conclusions that she describes, although with other academic levels and contexts in mind, are of interest for our present purposes:

(a) the teaching of the behavior of certain units (words, constructions) only makes sense in the context of the text or discourse itself (whatever type this might be, from the many existing textual typologies and modalities),

(b) the teaching of L2 grammar should not focus on the single goal of speaking and writing within a framework of what is academically and socially considered the best, but – and this especially at university – it has to be oriented towards a global understanding of how language works,

(c) the teaching of a L2 involves not only this in itself, but also other linguistic-humanistic disciplines which can contribute to an understanding of how language works, and thus, as Givón (1995) has noted, grammar should not be conceived of as an autonomous system, especially in the case of a L2,

(d) the internalization of L2 grammar is achieved through the compensation between internal and external forces of the system, for example between the trends of evolution common to all linguistic systems and factors of variation (of the choices which students of L2 are capable of making), between the latent substrate of the L1 and the functioning of the L2, etc.

In the present paper, this functional concept is explored in the teaching of L2 Galician grammar, relating it to a very specific corpus, that of the traditional popular songbook of Galician. In this sense, as will be noted below (Section 5), these popular songs provide, more usefully than current texts, examples of many of those grammatical structures which are today seen as Galician-Portuguese language traits. Although the songs constitute a relatively dated body of work, modern editions are easily available. Finally, we should not overlook the value of these songs in interactive terms as a means of forging an appreciation of the language within a broader range of issues (i.e., historical, cultural); these are very profitable for students of Galician as L2 (cf. Sánchez Rei 2019). For all these reasons, we believe that traditional popular poetry, as a tool for transmitting both linguistic and other kinds of information, can very effectively fulfil the requirements of the CLIL model, an issue to which we will return below.

2. THEORETICAL FRAMEWORK

In terms of theoretical issues, the study is based on the following principles. We take as a starting point a functionalist approach to the explanation of how grammar works (cf. Dik 1989; Halliday 1994), which considers pragmatics to be the framework best suited here, in that it embraces both syntactic and semantic description. However, on the view that morphology and syntax are part of a single discipline conventionally known as morphosyntax, we agree with the broad position taken by many European linguistic schools of thought that certain grammatical phenomena are, in fact, most easily available to syntactic description. Secondly, in adopting the aforementioned broad functionalist approach (cf. Givón 1995; Neves 2001), according to which grammar cannot be described as a system separate or autonomous from other components of linguistic reflection or from any relation to the social and cultural context in which a language is used (be it L1 or L2), we will focus on text or discourse – and in particular a text type with profound cultural roots for the Galician people – for the specific aims of this study: the preposition *a* with the personal DO. Thirdly, as already noted, we will base our approach on the CLIL framework in order to make it possible to combine the teaching of linguistic elements with content related to other areas of humanistic knowledge.

3. SELECTION OF THE CORPUS

Traditional Galician poetry began to be collected in the 18th century. Martín Sarmiento (1695–1772) and Juan Sobreira (1746–1805) were the pioneers in this task. The work continued during the 19th century thanks to the dedication of Juan Antonio Saco Arce (1835–1881), Marcial Valladares (1822–1903), José Pérez Ballesteros (1833–1918) and José Casal Lois (1845–1912), among others. Currently, the number of poems of traditional origin is around the number of 30,000, which provides Galician popular literature with an outstanding number of texts. These cover all the Galician-speaking territories, including Galicia itself and the western-most regions of Oviedo, Leon and Zamora, which itself illustrates the phenomena of dialectal variation here (cf. Sánchez Rei 2016). Most of them were documented without altering the original popular language, and this makes these poems a very important source of linguistic information about genuine syntactic structures. It should be noted that, from a modern perspective, these materials are not all equally valid for the present objectives, since the more recent songs tend to show to a greater extent those tendencies which are presumably a product of contact with Spanish. For this reason, we decided to work with

poetry collected at the end of the 18th and throughout the 19th centuries from the following songbooks, for which current and facsimile editions are available (cf. References below):

a) *A poesía popular en Galicia* ("Popular poetry in Galicia") (hereafter PPG), a modern edition of about 4,000 texts collected by Domingo Blanco which includes eighteenth-century songs and all those published in the 19th century until 1885.

b) *Cancionero popular gallego* (CPG) ("The Galician popular songbook"), collected by José Pérez Ballesteros in the second half of the nineteenth century and published in 1885–1886, containing around 2,600 songs.

Working in groups in the second part of the first session, students will select a corpus based on the PPG and the CPG, which contains all the texts with examples of interest to us here, that is, those which include the various DO phenomena, and these within songs on a variety of themes dealing with questions of a cultural, historical or sociological nature. Selection criteria for these examples can be adapted, depending on the characteristics of the group, on the themes of songs, on their territorial characteristics, etc. It should be noted that the texts were compiled and published at the time with a conscious and notable proximity to the oral language, and with collectors purposefully avoiding interventions to modify the songs, as they themselves explicitly indicated.[1]

4. ANALYSIS

4.1. Starting point

The type of language employed by the anonymous authors of traditional songs shares an evident connection with the broader tradition of Galician-Portuguese, registering as it does many defining grammatical phenomena of this linguistic system. However, it also shows clear signs of shifting to a colloquial variety, one very close to orality. The social groupings that produced and generated such anonymous texts were fundamentally popular in nature, far removed from the academic world, and were characterized as being overwhelming from the socially and economically less favored classes, which thus suggests that the language can be considered a diastratic variety. Taken as a whole, traditional songs can be said to be good examples of certain linguistic traits that are cur-

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[1] Pérez Ballesteros, for example, said on various occasions that he did not alter the linguistic characteristics of the collected poems: "El colector ha respetado algunas incorrecciones" (The collector has respected certain inaccuracies) (CPG, II: 5, n. 1); "el colector copió fielmente lo que ha oído (the collector faithfully copied what he heard) (CPG, II: 307, n. 4) (cf. Sánchez Rei 2016).

rently considered to be recommendable due to its authenticity (cf. Freixeiro Mato 2006), and it is by no means the first time that the linguistic characteristics of the anonymous songwriters have been considered in terms of their possible value as a source of grammatical and lexical information[2]. Our current focus, though, is on making students aware of one of the grammatical particularities of the Galician-Portuguese language system, that is, the DO with the trait [+ human] without case marking, which is present in the texts along with other singularities detected more frequently than in current orality: we mention the future of the subjunctive (cf. *Onde **vires** moito fume / non te vayas á quentar*, CPG, I: 78, "Where you see a lot of smoke / don't go to get warmer"), of the inflected infinitive (cf. *Disme que non tes cruz / para **rezares** o rosario*, PPG, II: 178, "You tell me you have no cross / to pray the rosary"), of the gerundial infinitive used autonomously (cf. ***A tocar** a pandereta / gañei unha saia nova*, PPG, II: 189, "Playing the tambourine / I got a new skirt"), of the mandatory modal periphrasis *ter de* + infinitive (cf. ***Teño d'ir** a Santa Emilia, / a Santa Emilia do Monte*, PPG, II: 326, "I must go to the sanctuary of Saint Emilia, / Saint Emilia of the Mountain"), of pronominal interpolation (cf. *meniña, se has de ser miña, / inda ch'**o tempo non pasa***, PPG, II: 111, "darling, if you're going to be mine, / time passes very slowly"), of the presence of a NP to function as an indirect object (IO) without being duplicated by a clitic (cf. *Unha vella dixo **a outra** / polo burato da porta*, PPG, II: 105, "An old woman said to another / through the hole in the door"). Moreover, as well as strengthening the acquisition of linguistic features, we will look at historical and socio-cultural aspects as reflected in many verses of the traditional songbook.

In this sense, when issues relating to syntax are presented to students, several approaches are possible. Despite the general consensus as to their meaning, the objectives here are oriented towards three fundamental lines, as Alonso-Cortés (2015: 362) points out: (i) the study of the categories or classes of words, (ii) the study of the functions that they perform in the clause, (iii) the study of the structures that make up words. In adopting this triple perspective here, the study of syntax also includes several formulas that derive directly from it:

    a) The study of the relations between the elements that form syntactic constructions in the linear discourse, that is, accounting for links of (inter) dependence, subordination, coordination or juxtaposition, and their representation in abstract schemes capable of reflecting such grammatical relationships. Syntactic constructions are hierarchical (cf. Eliseu 2008:

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2 In Sánchez Rei (2014), for example, its great productivity as a source of colloquial, idiomatic registers is pointed out; in Sánchez Rei (2016) the value of traditional verses is emphasized, when these can be located geographically and chronologically, in illustrating the dialectal state of the language at the time they were collected.

31–37) and these models of representation must account for the degrees of such hierarchies.

b) An analysis of the ordering of constituents in syntactic units, as well as of shifts in meaning in the pragmatic sphere that altering such orders might cause. Words are organized linearly in combinations of a higher order, and altering this organization is not without significance, because the order of elements forms the most instinctive procedure to indicate the relationships between them. Through such means, variation in linearity[3] can involve important changes in the assignment of functions (syntactic, semantic and informative), which does not happen with other linguistic disciplines.

c) An analysis of what are conventionally known as syntactic functions in the phrasal field and of the nomenclature used therein (nucleus and adjacent ~ modifier), or in the clausal field, as well as of the relations that such functions have relative to the VP and in respect of semantic and informative functions. This implies that the existence of an inventory of syntactic functions for a language within the two major models of "participation", transience and ergativity (Halliday 1973), should be accepted[4].

d) An approach, within the framework of prescriptive or normative grammar, to these doubtful syntactic constructions in terms of their adaptation to what is considered to be "normal" and / or standardized language (for Portuguese, cf. Peres & Móia 1995; for Spanish, cf. Martínez 2005).

Of these four perspectives, we will be interested here in the third, the study of the syntactic functions and their formal characterizations, and the fourth, the analysis of those constructions that are considered invalid from the perspective of prescriptive grammar.

4.2. Absence and presence of the preposition *a* with DO [+ human] in the traditionals songbooks

The issue of preposition *a* to introduce the DO function in the clause has generated a relatively large and broad amount of work in the linguistic literature

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[3] For example, the different pronunciation of /e/ in *pedir* or the fricative consonant of *facer* /θ/ ~ /s/ (*i.e.*, [peˈðir̝], [pe̝ˈðir̝], [piˈðir̝]; [faˈs̝er̝], [faˈs̝er̝], [faˈser̝], [faˈθer̝]), subject to variables of a contextual, local, idiolectal, etc. kind, do not modify the lexico-semantic traits of these verbs. However, the alteration of the order of clauses in *As alumnas fixeron o traballo de gramática antes do verán* implies different patterns of the presentation of information which are not equivalent (cf. *Antes do verán as alumnas fixeron o traballo de gramática*, *O traballo de gramática fixérono as alumnas antes do verán*).

[4] And subsequently also the existence of two distinct syntactic systems, the transitive and the ergative.

relating to the Romance languages, as Zamboni (1993: 787) observes. In these works, the complexity of the behaviour of the DO [+human] (with or without preposition *a*) and also the existence of dialectal, contextual and historical variants that do not coincide with current standards is noted. In some cases, there are even differences in meaning, according to this autor (Zambani 1993: 790) standard Spanish *El director busca un empleado* / *El director busca a un empleado*, "The director looks for an employee" / "The director looks for a particular employee". The historical evolution of this marker appears in Galician syntax in other prepositions (*en*, *con*, *de*) capable of preceding elements of the argument required by the verb with a sort of semantic nuance (action completed / action not necessarily concluded, -intentionality / +intentionality etc.) that cannot be fully incorporated into the DO (*i.e.*, *Comía **o pan** con ansiedade ≠ Comía **no pan** con ansiedade*, *Tirou **os libros** e foise ≠ Tirou **cos libros** e foise*) and phonetic-syntactic conditions which cannot be integrated with the verb (*i.e.*, *Comía **o pan** > Comía**o***, *Comía **no pan** > Comía **nel***, *Tirou **os libros** > Tirou**nos***, *Tirou **cos libros** > Tirou **con eles***; cf. Sánchez Rei 2010). In the case of the preposition *a*, the origins proposed for its use as a DO marker are various: while some studies suggest a relatively modern analogue extension from the indirect object – which in the Galician--Portuguese or Spanish language systems is always accompanied by relational particle *a* (i.e., *Cómpre falares **a**o teu irmán dese problema*, *Es necesario que le hables **a** tu hermano de ese problema*) –, in other studies it is argued, from a historical point of view, that it reflects a phenomenon of vulgar Latin. Meanwhile, with regard to its geographic origins, some locate this in central Ibero-Romance, whereas there is no lack of opinions which trace it geographically to the Italian peninsula.

In the case of Galician, according to the rules, the DO corresponds to a NP that does not carry the preposition *a* and only in certain specific cases admits it or demands it, this in order to disambiguate syntactically or semantically certain clauses in cases of alterations in the order of the most common elements SVO (*i.e.*, SVO → VOS: *O pai adormeceu o fillo → Adormeceu **a**o fillo o pai*), with the oblique tonic forms of the personal pronoun (*i.e.*, *Véxote **a** ti, mais non **a** ela*). Yet the advance of this prepositional element in the contemporary state of the language is very notable. This is partly the result of contact with Spanish, which unlike Galician-Portuguese enjoys a productive use of this nexus to mark the argument[5].

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[5] For a study of the evolution of DO with the preposition *a* in Galician, cf. López Martínez (1993), who, after analyzing a corpus of literary works from Medieval, Middle and Contemporary Galician, arrives at some interesting reflections about proper nouns, anthroponyms and toponyms "in the first of these, the use of *a* wavers in the Middle Ages; however, the frequencies found in texts from this period are notable and, above all, their presence is not due to factors of syntactic ambiguity. In spite of this, unlike personal pronouns, in the following centuries the use of the preposition is not generalized. Thus, in the 19th century texts we find examples of proper nouns that do not

And it seems that Galician is not the only language to experience this influence. Posner (1998: 163–164) cites cases of certain varieties of Catalan in which "there is the suspicion of the use of the PA [prepositional accusative] as a Spanishism", in that "it is very frequent, not only in the 'language of the street', but also, for example, in the most traditional speech of Mallorca".

Using our corpus allows us to observe canonical uses in accordance with the general tonic of modern grammars, in which the DO [+ human] is referred to without *a* as the normal structure. In the current sociolinguistic situation, students with Galician L1 can see in these constructions from traditional poetry clear examples, and this helps or encourages them not to use the prepositional particle, while students of L2 Galician (with L1s such as English, French, etc.) seem to assimilate these examples more easily. Whatever the case, anonymous poetry illustrates to a greater or lesser extent three situations: (i) constructions that are now considered valid in the standard variety (these are better conserved in the Portuguese variety than in Galician, the latter maintaining a closer relation to linguistic tradition); (ii) structures considered acceptable although not always recommended; and (iii) constructions considered to be unacceptable. To avoid reiterating all relevant information provided by standard reference works here, we will mention, among others, a few cases of (i)–(iii), using data collected by Freixeiro Mato (2006, II: 630–639):

a) The object is not marked for case with the NP (nucleus and adjacent material): *si me levan **meu hirmán** / lévanme a vista d'os ollos* (CPG, I: 205); *Miña nai casád'**as fillas** / mentras tèn bon parecer* (CPG, III: 64); *Mala morte mate **os homes** / eu por todos no-n-o digo* (CPG, III: 159); *Vou ver **miña devota** / e si a cama me tèn feita* (CPG, III: 228); *Non digas que non atopas / **unha nena** que ch'agrade* (CPG, III: 240); *Agora que vén a leva / de levar **os homes todos**, / lévanm'**o meu queridiño*** (PPG, II: 31).

b) The object is not marked for case with the NP (proper noun): *Algún día quixen **Pepa** / agora quero **Marica*** (CPG, I: 160); *estimaba de levar / **Marica** de par de min* (CPG, I: 82); *Agora quero **Marica**, / algún tempo quixen **Pepa*** (CPG, I: 214); *aló fun, aló cheguei / **tres Marías** encontréi* (CPG, III: 251).

c) The object carries optional case marking with the NP (proper noun): *O crego cando vai fóra / leva **á Marica** n-a mula* (CPG, II: 254); *Se deixo por Pedro **á Xan** / non me rifes, miña nai* (CPG, III: 172); *Ana, pariu **a Santa Ana**; / Santa Ana pariu **á** Virxen, / Señora Santa Isabel, / pariu **a San Xuán Bautista*** (PPG, I: 188). This is more frequently found than b) above.

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d) The object is obligatorily marked for case when an oblique tonic pronoun: *o que m'**a min** amolare / ha de salir amolado* (CPG, III: 124); *De tres irmás qu'éramos **/ a min** me levou* (PPG, I: 212); *Campana, o morto non oi; / ti estásm'**a min** avisando* (PPG, I: 251); *o galán que **a ti** te quere / pola porta che pasea* (PPG, I: 389); *todos se casan e velan, / miña nai, casam'**a min*** (PPG, II: 21).

e) The object is obligatorily marked for case with verbs that express affect or love (*i.e.*, *amar*, *querer*); *Eu, non sei cál será meu… / ¡Será ben amar **á todos**!* (CPG, II: 17); *O mesmo lle pasa á un home / cando quer **á unha** muller* (CPG, II: 21); *Quero **a un home** hai moito tempo / sin saber si el me quer* (PPG, I: 327); *Amar **a moitos** a un tempo / é mala lei, é mal trato* (PPG, I: 230). Where *querer* does not carry a meaning close to *amar*, it is normal that it does not carry a preposition: *máis quèro **un pobre** con honra / que, sin honra, **un home rico*** (CPG, III: 188).

f) The object obligatorily carries a case marker with the word *Deus*: *Puxen a **Dios** por testigo / e mai-lo divindo santo* (CPG, II: 191); *Con dispensa non me caso, / porque, sin **qu'á Dios** ofenda* (CPG, III: 61).

g) The object carries case making unnecessarily: *Chamácheme cachorriño; / mais eu non mordo **á ninguén*** (CPG, III: 14); *¡picarán **á meu hirmán** / qu'anda por terras alleas* (CPG, III: 37); *o donaire d'unha nena / tres días mantén **á un home*** (CPG, III: 82); *n-a miña vida temín **á home** / que teña o mundo* (CPG, III: 124); *pensan d'engañar **ás nenas** / coas cintas dos sombreiros* (PPG, II: 31); *meteno **a meu** irmán / debaixo da borralleira* (PPG, II: 35). The fourth approach noted above, that of prescriptive grammar, would situate these constructions outside the syntactic structure of Galician.

5. PROPOSED ACTIVITIES

At this point, since the corpus provides a good number of examples of DO [+ human], as well as information for reflection on historical and socio-cultural themes, it is now up to students to work with the corpus, following the explanations and comments provided by the teacher. Students should also consider information from old and influential grammars (Saco Arce 1868) and relate this to what is found in the most relevant current ones (Álvarez & Xove 2002; Freixeiro Mato 2006), in order to stimulate a well-argued debate. Within the CLIL framework, students will indicate sociological and cultural issues and information that can be traced in the songbook while they attend to grammatical issues. Thus, in addition to the internalization of the linguistic particularities found, this will foster an active knowledge of a significant aspect of Galician culture, that is, song and its association with specific traditional popular celebrations.

5.1. Objectives

The primary goal is that students assimilate knowledge in a practical way, specifically regarding the case of the direct object [+human] with the preposition *a*. Other aims include the following: (i) to understand grammar not as remote from other spheres of linguistic thought, but as existing within cultural, contextual and social variables that influence its characterization and use; (ii) to carry out an analysis of the cultural aspects that come to the fore in the traditional songbooks; (iii) to present the traditional songbooks to students with the aim of raising awareness of linguistic and cultural features; and (iv) to familiarize students with the process of working with relevant Galician grammar books.

5.2. Academic level of students

The activity, based on our experience of teaching at different levels of higher education (undergraduate, graduate, postgraduate), is designed for courses in which grammar is taught as a part of L2 Galician. Hence it fits most naturally into the second year of the degree course of Galician and / or Portuguese Studies, in which students have already studied a range of disciplines related to the area of linguistics. However, it can also be developed within postgraduate courses, through adapting the development of the teaching approach (teacher explanations, preparation and organization) to incorporate a higher level of detail and difficulty.

5.3. Planning

The objectives and the theoretical elements involved will now be described. Students will follow a teaching methodology based on guided practice with examples from the selected corpora, considering grammatical explanations provided along with real examples from these sources. Verification of the linguistic phenomena under study will be made through work with reference grammars. Likewise, subject matter of a historical and cultural nature will be indicated and commented on as a part of this process.

5.4. Organization

For practical work, students will be divided into groups. Each group will be assigned a specific part of the corpus and will outline the results of its research

here. Following this phase, a debate will be held with the following topics: (i) the function and productivity of the specific linguistic phenomenon under study in these anonymous texts; (ii) a comparison between the language of the present time and that which appears in the traditional songbook, again, in terms of the particular phenomenon selected for study; (iii) the possible causes of any differences arising here; and (iv) the value of traditional popular literature for a broader understanding of other linguistic issues and of other areas (cultural, historical…).

5.5. Timing

The activity is designed to be carried out over three hours of contact time with the teacher, structured in modules of approximately one and a half hours each; these are to be enhanced through individual work by students, estimated at 4–5 hours:

Table 1. Teaching schedule

Organization	Development	Type of teaching	Approx. duration
First session			
First part	General theoretical exposition	Exposition	45m
Second part	Group work by students for corpus selection	Case studies	45m
Second session			
First part	Explanation of group work	Presentation / Exposition	45m
Second part	Debate directed by the teacher	Directed debate	30m
Third part	General conclusions	Presentation / Exposition	15m

Source: own study.

5.6. Assessment

The activity developed by the students aims to get them to acquire grammatical and cultural knowledge. At this point, the assimilation of these contents must be evaluated. We think that the assessment has to be based on the following aspects: (a) on the participation of the students and on the argumentation used in the debate; (b) on individual work and comments (2–3 pages, these to be submitted); (c) and on the conclusions that were drawn at the end of the activity.

6. CONCLUSION

This paper has sought to show how a theoretical-practical language session can be developed based on the analysis of examples drawn from corpus of the traditional Galician songbook. It is aimed fundamentally at students of L2 Galician and focuses on a functional vision of language and on the CLIL model, developing a theme (absence / presence of the preposition *a* with personal DO), which is undoubtedly a defining point in terms of the idiosyncrasies of Galician grammar. On occasions, however, it is difficult to explain this with authentic examples because the attestation of this form in the oral language in Galicia has diminished through contact with Spanish, in which syntactic behavior here is different. Traditional popular literature, which comes very close to orality, can serve as a valuable reference, in that it provides, with a remarkable number of comparable examples, those constructions which today can be seen as models: in the first place, we start from the position that language teaching cannot be detached from other spheres of humanistic knowledge, hence we consider that texts, and in particular literary texts of a traditional and popular origin, are an effective tool for the assimilation of syntactic information, and also that from other humanistic and communicative kinds.

By collecting examples from the corpus, a synthesis can be made that provides, in the context of transitivity, most of the possibilities of the structuring of DO [+human] in the contemporary language, that is: (i) the senses which are acceptable in terms of the standard variety; (ii) those that are tolerated due to their widespread current use; and (iii) those considered to be clearly on the margins of Galician syntax. This activity also serves to highlight cultural information, necessary for any effective deep learning of an L2.

Finally, in line with what has been noted, traditional songbooks are also useful as a means of working with economic, cultural, historical or social themes in future studies. The following examples illustrate some such issues: a) the phenomenon of emigration in Galician society (with the stanzas featuring place names of towns and cities which were typical destinations for emigrants from Galicia: *Cais* or *Cádiz*, *Brazil*, *Lisbon*, *Havana*); b) the importance of agriculture and fisheries to the Galician economy (cf. references to crops and marine life: *agra* and *agrela*, *leira* and *leiriña*, *viña*, *robaliza*, *xeito*); c) the lexical presence of everyday clothing (cf. *chambra*, *chapeu*, *faixa*, *pano*, *saia*) and how this echoes the fashion industry in contemporary Galicia; d) the different types of buildings and public spaces (cf. *aira* and *eira*, *pazo*, *rueiro*, *quinta*) and their relation to current urban planning; d) the secular importance of music and song in Galician society and its relationship to the music of our time (cf. lexicon such as *gaita*, *regueifa*, *violín* and *violino*, *zanfona*).

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Nauczanie języka galicyjskiego jako drugiego za pomocą śpiewników ludowych na przykładzie dopełnienia bliższego [+ osoba] w złożeniu z przyimkiem *a*

ABSTRAKT. Wyjaśnienie struktur gramatycznych charakteryzujących system języka galicyjskiego osobom uczących się tego języka jako drugiego (J2) wiąże się z pewnymi trudnościami, zarówno w zakresie kontaktu z językiem hiszpańskim, jak i ze względu na jego charakter jako J2. Musimy wziąć pod uwagę, że większość uczniów galicyjskiego to osoby, dla których język pierwszy to z reguły hiszpański, francuski, angielski lub włoski. W tej publikacji proponujemy ćwiczenie, w którym uczniowie angażują się w proces praktycznej refleksji nad prawdziwymi przykładami użycia języka. Ćwiczenie koncentruje się w szczególności na braku przyimka *a* z dopełnieniem bliższym, na przykład *Nós saudamos o teu amigo* ("Pozdrawiamy Twojego przyjaciela"), wykorzystując w tym celu korpus tradycyjnych popularnych pieśni galicyjskich i kierując się zaleceniami modelu zintegrowanego nauczania treściowo-językowego (CLIL). W ramach tego teoretycznego i praktycznego podejścia studenci poznają także kulturę i historię Galicji dzięki informacjom zawartym w anonimowej poezji zebranej w śpiewniku.

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