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***TEACHING MUSIC THROUGH A
BILINGUAL APPROACH AT PRIMARY
EDUCATION IN ANDALUSIA***

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TABLE OF CONTENTS

Abstract	3
1. INTRODUCTION	3
2. LITERATURE REVIEW	4
2.1. Bilingualism	4
2.2. CLIL	6
2.3. The Communicative Competence	9
2.4. Cooperative Learning	10
2.4.1. Project-Based Learning	10
2.4.2. The Jigsaw Classroom	12
3. DIDACTIC UNIT PLAN	15
3.1. Target Students	15
3.2. Subject involved	15
3.2.1. Evaluation	15
3.2.1.1. Assessment Criteria	17
3.2.1.2. Standards and Indicators of Achievement	18
3.2.1.3. Rubrics	18
3.2.2. Key Competences	18
3.2.3. Objectives	20
3.2.4. Contents	20
3.2.5. Performance Map	21
3.3. Methodology	25
3.3.1. Type of Activities	26
3.4. Teaching Resources	28
3.5. Example Unit: ‘The Andalusian Heritage’	29
4. CONCLUSIONS	34
5. REFERENCES	35
Annex	38

Abstract:

My MA Dissertation is dedicated to the non-linguistic area of Music in Primary Education from a bilingual point of view in the Andalusian context. My reasons for choosing this area are that, not only I am currently working as a Music teacher in a bilingual school, but also that I pretend that this piece of work serves as a tool to be used in my career as a bilingual Music teacher. This work is divided into two main sections: a) the *Literature Review*, where I explain the meaning of *bilingualism*, *CLIL*, *the communicative competence and cooperative learning (project-based learning and the jigsaw technique)*; b) the development of a didactic unit, including: *target students, assessment criteria, standards and indicators of achievement, rubrics, key competences, objectives, contents, methodology and an unit as an example*.

Key words: bilingualism, CLIL, cooperative learning, communicative competence, Music, English, didactic unit.

1. INTRODUCTION

Nowadays society responds to a multilingual and intercultural reality where people from different places who speak different languages coexist. The master of a foreign language contributes to the personal development, respect and access to different cultures, helping us to understand and appreciate them. In this globalized society, the traffic and mobility of people from different cultures makes the acquisition of a foreign language be an essential part of the personal development, as it can be read within D. 97/2015, March 3rd, where ordinances and the curriculum of the Primary Education in Andalucía are established.

With the aim that children become communicatively competent in a second language, our standing legislation provides us, as teachers, with resources such as the “Bilingual Programme”, which consists of the usage of a second language as a vehicle to learn new concepts from non-linguistic areas such as Science, Physical Education or Music. Our legislation suggests some methodological orientations related to the term CLIL (*Content and Language Integrated Learning*), following the recommendations of the Council of Europe and the OECD (*Organization for Economic Cooperation and Development*), among others.

In the following pages, I will describe bilingualism and the CLIL Methodology. Then, I will proceed to present the components and the development of a didactic unit to be used in a bilingual Music lesson with children of the 6th year of Primary Education in Andalusia.

2. LITERATURE REVIEW

2.1. Bilingualism

Collin Baker (2001) wonders that “if we confine the question ‘*Are you bilingual?*’ to ability in two or more languages”, then we would have to ask again “*what particular ability?*” (Baker 2001: 7). To answer these questions, he classifies the four basic skills (listening, speaking, reading and writing) as follows:

	Oracy	Literacy
Receptive skills	Listening	Reading
Productive skills	Speaking	Writing

Table 1: Language skill dimension (Baker 2001: 7)

The table suggests avoiding a simple classification of who is, or is not, bilingual. Some speak a language, but do not read or write a language. Some listen with understanding and read a language (passive bilingualism) but do not speak or write that language. Some understand a spoken language but do not themselves speak that language. To classify people as either bilinguals or monolinguals is thus too simplistic. [...] The four basic language abilities do not exist in black and white terms. Between black and white are not only many shades of gray; there also exist a wide variety of colors. Each language ability can be more or less developed. Reading ability can range from simple and basic to fluent and accomplished. Someone may listen with understanding in one context (e.g. shops) but not in another context (e.g. an academic lecture). (Baker 2011: 7)

Ofelia García (2011) makes a distinction between second or foreign language subject, being a traditional subject, and bilingual education, where the second language is used as a “medium of instruction”, which means that content is taught through another language different from children’s mother tongue. She thinks that bilingual education provides tolerance towards different cultures. (García 2011: 21)

For Daniel Madrid (2006) bilingualism is the ability to use two languages fluently, and using the Common European Framework (CEF 2001) levels, he suggests that a person could be considered bilingual if his/her level of competence is between B1 and C2 levels. These levels of competence comprise several indicators of achievement to label a student within a level.

The Junta of Andalusia has provided bilingual schools with a guide in order to get familiarized and help bilingual teachers with the standing legislation. In this guide they define bilingualism as an innovative approach that goes beyond the mere education of a language and, therefore, it implies methodological, curricular and organizational changes. The Junta suggests the AICLE approach (CLIL) to be used within the bilingual lessons to give children the opportunity of using a foreign language spontaneously. They establish three main objectives to be achieved regarding language, culture and knowledge: **1.** Improvement of the linguistic competence; **2.** To enrich the multicultural competence; **3.** To increase the general capacities of learning through the teaching and learning of languages.

In our Community, the bilingual programme offers the opportunity to learn mainly two different languages as first foreign language: English and French. This course year (2016/2017), a second foreign language has been introduced within the Primary Education curriculum (French for those who have English as a first foreign language and vice versa). At the end of Primary Education, students are supposed to achieve an A2 level of competence of their first foreign language according to the Common European Framework (CEF 2001).

The Andalusian Plan for Promotion of Plurilingualism embraces the educational stages corresponding to Infants, Primary Education and Secondary Education (Madrid 2006: 182). My MA Dissertation would correspond to the Primary Education stage, and that is the reason why I now will describe some general characteristics of bilingualism in Primary Education in Andalusia.

Teachers: To become a bilingual teacher in a public school in our Community, the only requirement is to possess a B2 certificate level (CEF2001) on the target language.

Subjects: The non-linguistic areas that can be taught within the bilingual programme are: Natural Sciences and Social Sciences, which are compulsory, Physical Education, Music, Arts, Digital Culture and Citizenship, which are optional. The Order of June 28th, 2011, where the plurilingual programme in Andalusia is organized, establishes that, at least, half of the contents of these non-linguistic areas should be taught in the target language. This means that the time of exposure to the target language is reduced to the following (table 2): presuming, as an example, that the non-linguistic areas selected for bilingualism in an Andalusian school are Natural Sciences, Social Sciences, Arts and Music, this would be the bilingual schedule a student would have:

SUBJECT	No. of Sessions of 45 min per week.	Target language exposure
Natural Sciences	2 sessions: 1h 30 min	1 session: 45 min
Social Sciences	2 sessions: 1h 30 min	1 session: 45 min
Arts	1 session: 45 min	½ session: 22 min
Music	1 session: 45 min	½ session: 22 min
English	4 sessions: 3h	4 sessions: 3h

Table 2: Example of a bilingual schedule in an Andalusian school (Order June 28th, 2011)

If we sum all the time represented in table 2, we get to the conclusion that five hours and a half, of the twenty five hours of lessons per week, are dedicated to the bilingual programme in Andalusia.

Evaluation: The bilingual contents will be evaluated by the bilingual teachers in the target language.

As previously mentioned, the Junta and many authors suggest that the approach that best fits the requirements of a bilingual programme is CLIL (*Content and Language Integrated Learning*), so that will be my next point to develop in my MA Dissertation.

2.2. CLIL

Anthony Bruton (2013: 587-597) uses the definition of *Content and Language Integrated Learning* (CLIL) provided by Barwell (2005), who defines it as: “Language and content integration concerns the teaching and learning of both language and subject areas (e.g. science, mathematics, etc.) in the same classroom, at the same time” (p.143). Bruton (2013) extends the definition referring to Dalton-Puffer’s (2007) definition, which is: “The term *Content and Language Integrated Learning* (CLIL) refers to educational settings where a language other than the students’ mother tongue is used as a medium of instruction” (Burton 2013: 1).

Pérez-Cañado (2016a) borrows the definition provided by Marsh & Langé (2000: 2): “a dual-focussed education approach in which an additional language is used for the learning and teaching of both content and language”, as she thinks “it admirably captures the essence of this approach” (Pérez-Cañado 2016a: 4).

Do Coyle (2006) defines what CLIL is not:

- Replicating models successful in very different environments (e.g. the Canadian model) but rather a flexible European approach with a range of models responding to situational & contextual demands;
- ‘Backdoor’ language teaching or additional subject teaching;
- Favouring languages at the expense of the non-language subjects;
- A threat to subject specialisms at any level;
- Teaching what students already know but in a different code (i.e. the foreign language)
- Teaching what students need to know but exchanging the language of instruction;
- A fashionable trend - it’s been around a long time;
- Aiming to make students ‘bilingual’ in the traditional sense;
- Elitist and therefore only for more able students;
- Dependent on ‘buying in’ foreign national teachers. (Coyle 2006: 5)

He also proposed a model that compiles what he called the 4C’s (content, communication, cognition and culture). The 4C’s Framework (fig. 1) proposed by Coyle (2006: 9-10) involves the following principles:

1. Content matter is not only about acquiring knowledge and skills, it is about the learner creating their own knowledge and understanding and developing skills (personalised learning); 2. Content is related to learning and thinking (cognition). To enable the learner to create their own interpretation of content, it must be analysed for its linguistic demands; 3. Thinking processes (cognition) need to be analysed for their linguistic demands; 4. Language needs to be learned which is related to the learning context, learning through that language, reconstructing the content and its related cognitive processes. This language needs to be transparent and accessible; 5. Interaction in the learning context is fundamental to learning. This has implications when the learning context operates through the medium of a foreign language. 6. The relationship between cultures and languages is complex. Intercultural awareness is fundamental to CLIL. Its rightful place is at the core of CLIL. (Coyle 2006: 10).

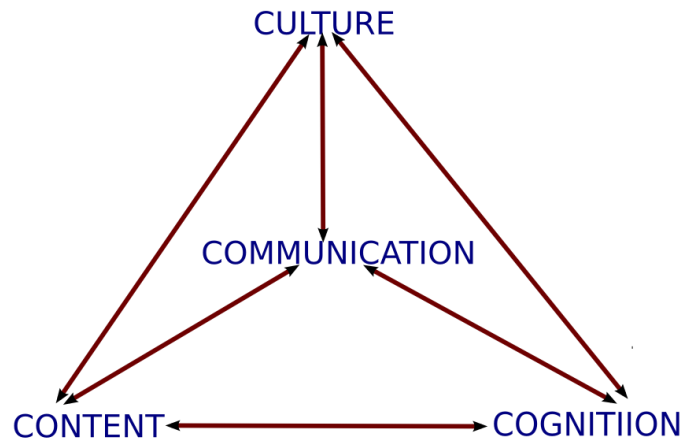


Figure 1: The 4C's Framework for CLIL (Coyle 2006: 10)

Miryam Met (1999) makes a classification of immersion programmes that range from 'content-driven' approaches to 'language-driven' ones, where in the former, content learning is priority and second language learning is secondary, and in the latter, second language learning is priority and content learning is secondary. These models are shown on figure 2 and briefly explained afterwards.

Content-Driven				Language-Driven	
Total Immersion	Partial Immersion	Sheltered Courses	Adjunct Model	Theme-Based Courses	Language classes with frequent use of content for language practice

Figure 2: Language Immersion Models (Met 1999: 7)

Total Immersion: This type of approach is more commonly found in primary schools and contents are taught entirely in a second language. Instructions in students' first language are introduced at higher levels.

Partial Immersion: Schools that follow this approach teach half of the contents in children's mother tongue and the other half in a second language.

Sheltered Courses: Commonly used in postsecondary education, this model gives more importance to content than language learning, as students' goal is to master contents and second language learning is secondary. Teachers in these models are content instructors.

Adjunct Model: In this model, content and language learning have the same importance; students' evaluation involves two teachers, one to assess contents learning, and another to assess language learning.

Theme-Based Courses: The goal in these models is to help students develop second language skills and proficiency by selecting specific topics that contribute to it. Teachers are language instructors.

Language classes with frequent use of content for language practice: Here, language learning is what matters and contents are only used for language learning purposes.

According to M^a Luisa Pérez-Cañado (2016a: 9), the Community of Andalusia bilingual programme would be based on a ‘*Theme-Based Courses*’, as specific areas of content (non-linguistic areas) would promote the acquisition of second language skills.

2.3. The communicative competence

The main aim of any bilingual programme is that students become communicatively competent in a second language (L2). The term *communicative competence* has been defined and renamed by a number of authors such as Noam Chomsky (1965), who called it *linguistic competence*, to Dell Hymes (1972), who used the term *communicative competence* for the first time, Michael Canale and Merrill Swain (1980), who also continued with the term *communicative competence*, but introduced new features, Lyle Bachman (1990), who called it *communicative language ability (CLA)* and Will Baker (2011), who referred to the term as *intercultural awareness*.

As M^a Luisa Pérez-Cañado (2016b: 6) points out, “the concept ***linguistic competence*** is initially envisaged by Chomsky as being exclusively centred on linguistic aspects”. Later Dell Hymes (1972) proposes for the first time the broader notion of ***communicative competence*** and including contextual or sociolinguistic competence. Furthermore, Hymes (1972: 278) stresses that “attention to the social dimension is thus not restricted to occasions on which social factors seem to interfere with or restrict the grammatical. [...] There are rules of use without which the rules of grammar would be useless”.

Michael Canale and Merrill Swain (1980) (and Canale 1983) also continued with the term ***communicative competence***, but with a more extensive conception of it:

- Grammatical competence: “Comprising knowledge of lexis, morphology, syntax, phonology, and graphology (spelling).” (Canale & Swain 1980: 29)
- Sociolinguistic competence: “sociocultural rules of use and rules of discourse”. (Canale & Swain 1980: 30)

- Discourse competence: “This type of competence concerns mastery of how to combine grammatical forms and meanings to achieve a unified spoken or written text in different genres”. (Canale 1983: 9)
- Strategic competence: Canale and Swain (1980: 30) referred to it as “verbal and non-verbal communication strategies”, and later Canale expanded the definition saying that this competence “enhance the effectiveness of communication (*e.g.* deliberately slow and soft speech for rhetorical effect)” (Canale 1983: 10-11)

Lyle Bachman (1990) uses the term ***communicative language ability (CLA)***, defining it as: “both knowledge, or competence, and the capacity for implementing, or executing that competence in appropriate, contextualized communicative language use” (Bachman 1990: 84), and it has three components:

- Language competence.
- Strategic competence.
- Psychophysiological mechanisms.

Finally, Will Baker (2011) uses the concept ***intercultural awareness*** and defines it as “a conscious understanding of the role culturally based forms, practices and frames of reference can have in intercultural communication, and an ability to put these conceptions into practice in a flexible and context specific manner in communication”. (Baker 2011: 202)

2.4. Cooperative Learning

2.4.1. *Project-Based Learning*

The concept of *Project-Based Learning* (PBL) has been defined by many authors, who give their own vision of the term. This is the reason why there is not a clear definition of it. John W. Thomas (2000) defines it as “a model that organizes learning around projects” (Thomas 2000: 1). This author also names others to include some features concerning PBL, such as:

...give students the opportunity to work relatively autonomously over extended periods of time; and culminate in realistic products or presentations (Jones, Rasmussen, & Moffitt, 1997; Thomas, Mergendoller, & Michaelson, 1999) [...] authentic content, authentic assessment, teacher facilitation but not direction, explicit educational goals, (Moursund, 1999), cooperative learning, reflection, and

incorporation of adult skills (Diehl, Grobe, Lopez, & Cabral, 1999). (Thomas, 2000: 1)

Erik de Graaff and Anette Kolmos (2007) consider the American teacher William H. Kilpatrick to be the “father” of the project method in education, who “observed that the enthusiasm of the students for project work varied with the degree of freedom to make their own choices” (Graff & Kolmos 2007: 1). Also, John L. Pecore (2015) considers Kilpatrick the early pioneer of Project-Based Learning (Pecore 2015: 156). All of them coincide that the most highlighted characteristic of Kilpatrick’s method is *enthusiasm*, as projects should be considered wholehearted activities.

From my own experience, I had the opportunity to work as a Language Assistant in an English school supported by the Microsoft Foundation during the course year 2008-2009; it was a secondary school located in Maidstone, the county city of Kent (United Kingdom). The school, which followed the Project-Based Method, provided students with time and place to work on their own their pieces of work. Facilities included big rooms with comfortable seats, so students could move, sit or lay wherever and whenever they felt like. Students had their own tablets (provided by the Microsoft Foundation) with Internet connection, so they could browse at their own pace the required contents for their projects. After one or two weeks, students were asked to present their projects to their classmates, so they could share their findings among them.

This experience drives me to the conclusion that to carry out this method, children must be provided with time and place to work on their own.

Nowadays, in public schools with Music rooms and laptops with Internet connection, the area of Music may give students that feeling of *freedom* to work on their own, as it is considered a subject where students have the opportunity to express their feelings, making it (the subject) ideal to work with the Project-Based Method. Furthermore, Project-Based Learning promote the acquisition of some of the Key Competences proposed by the standing educational legislation in Andalusia (mathematical competence and basic competences on Science and Technology, learning to learn, Sense of initiative and entrepreneurship, and awareness and cultural expression), which will be explained later.

Disadvantages:

Thomas (2000: 24) lists some shortcomings that teachers might encounter with this method, borrowing Ronald W. Marx et al. (1997) findings. They are the following:

- *Time*: Very frequently this kind of approaches takes more time than expected.
- *Classroom management*: Teachers need to give students the opportunity to work on their own, but at the same time they have to keep the class in order. This balance is sometimes very difficult to reach.
- *Control*: Relying on students' understanding to build their own understanding is a difficult task for teachers.
- *Support of student learning*: Scaffolding students' activities needs to be balanced; some teachers give too much feedback and others give too little.
- *Technology use*: The use of technological devices might exacerbate the control of the classroom. One of the biggest problems this method can have is that the available devices do not work properly, or even that students do not know how to use them (this leads us to the first shortcoming mentioned, *time*).
- *Assessment*: Designing assessments is also a difficult task for teachers; when assessing any kind of students' progress, not only the final product is evaluated, but also the whole process. All these shortcomings previously mentioned need to be included within the evaluation. Further on in this MA Dissertation, I will proceed to list and explain the evaluation aspects to be taken into consideration in the assessment.

2.4.2. *The Jigsaw Classroom*

The *jigsaw* technique was created by Elliot Aronson in the 1970's. It is "an alternative to conventional classroom teaching methods. Rather than grouping a whole class around a teacher, the students are taught to work in smaller interdependent groups; each child is given a part of a topic to be studied, and when finished, the students fit their pieces of the subject area together to form a complete "jigsaw" picture." (Aronson 1978: 197)

In the website www.jigsaw.org , we can find more background information about this technique in Aronson's words. He describes a situation he lived in one of his classes in Austin, Texas, in 1971, when the city situation was very complicated due to political changes that led to have within the same classroom, and for the first time, students of different races, beliefs and/or origins (white youngsters, African-American youngsters, and Hispanic youngsters). Aronson and his students concluded that the hostile atmosphere in the classroom was due to the competitive environment of the classroom, which led Aronson to think of a method where students could work in groups by sharing responsibilities.

This situation is also described by Aronson in his book *Cooperation in the classroom: The Jigsaw Method* (2011: 9):

...This was accomplished by placing the students in small groups of six or five students each and changing the role of the teacher so that he or she was no longer the major resource for each of the learning groups. *This process made it imperative that the children treat each other as resources.* This was achieved in three ways:

1. The learning process was structured so that individual competitiveness was incompatible with success.
2. Success could occur only after there was cooperative behaviour among the students in a group.
3. All students (no matter what their prior status in the classroom) were in a position to bring to their groupmates a unique gift of knowledge –a piece of vital information that was not readily available except from that individual student.

[...], the students in a traditional classroom are often rewarded when they succeed in attracting the teacher's attention by outshining their competitors. In the cooperative classroom, the students achieve success as a consequence of paying attention to their peers, asking good questions, helping each other, teaching each other, and helping each other to teach. (Aronson, E. & Patnoe, S. 2011)

The same website mentioned above (www.jigsaw.org) suggests up to ten steps in order to carry out this method. Firstly, make groups of 5 or 6 students. These groups should be diverse in terms of gender, ethnicity, race and ability. Each group should have a leader, so the next step would be to appoint one student from each group as the leader. Initially, this person should be the most mature student in the group. Once you have the jigsaw groups formed, you need to divide the text children are going to work on into 5-6 segments; for example, if students are going to work on an important person, his/her biography can be divided into different relevant sections such as childhood, family life, studies, job places, etc. Then, assign each student one segment, so each jigsaw group has the whole text within their group. Now, children need to become familiarized with his/her segment, so give them time to read it twice or more. Memorization is not needed. When students become "expert" in their segment, split groups and join students belonging to the same fragment. Give them time to discuss the main points of their segment and rehearse the presentations they will make to their jigsaw group.

Then, split again the expert groups and join the original jigsaw groups. The expert students now will present their segment to their group. It is advisable to encourage students to ask questions for clarification. While experts are presenting their piece of work, the teacher should be observing the process, in case any group need help, although leaders could be previously trained to control their own groups. This training may consist of whispering an instruction on how to intervene in certain situations. At the end of the session, students are required to complete a quiz about what they have learnt, so they realize that not only had they fun, but also learnt.

Disadvantages:

The same disadvantages that have been described above about Project-Based Learning Thomas (2000: 24) could be listed for this kind of methodology, although some others arise. The jigsaw classroom emerged because there were many sociological problems within the classroom; this does not usually happen in a normal class. However, the biggest problem I find with this technique is that success within a group depends on each student in that group, and if one of them does not perform his/her task correctly, no matters how hard the rest of the group has worked, then the whole group fails. This situation is very likely to take place, and the task, whose aim was to join students, may become a problem. In order to avoid it, a very well organized planning is needed by the teacher, and also cooperation with parents.

3. DIDACTIC UNIT PLAN

3.1. Target Students

My didactic unit is addressed to students of the 6th year of Primary Education, (children aged between 11 and 12). Ross Vasta., Marshall M. Haith & Scott A. Miller (2001) in their book *Child Psychology*, write about Piaget's theory and the cognitive development of children. Bärbel Inhelder and Jean Piaget (1958) suggest there are four stages of development during childhood:

<i>Sensorimotor</i>	0 – 2	Inputs from their surrounding world are received through their senses.
<i>Preoperational</i>	2 – 6	Children start to use words to name objects and people. They are not able to solve problems.

<i>Concrete operational</i>	6 - 12	Children are able to think logically and solve problems by themselves.
<i>Formal operational</i>	12 - adulthood	Children are able to think about abstract issues.

Table 3: Piaget's cognitive development stages.

According to this table, children of the 6th year of Primary Education belong to the “concrete operational stage”. Following Vasta, Haith & Miller (2001), at the third stage of Piaget's theory:

During this period the child progressively dominates different forms of conservation. The concrete operational child gets to understand different aspects of classification [...] and logical thinking. (Vasta, Haith & Miller 2001: 321).

3.2. Subject involved

The purpose of this MA Dissertation is to plan a didactic unit for a bilingual Music lesson in the 6th year of Primary Education. Now I will proceed to develop this subject, establishing *evaluation, key competences, objectives and contents* concerning the section of Music within area of Artistic Education, seen from a CLIL point of view, and according to: **RD 126/2014**, which establishes the curriculum for Primary Education; **D97/2015**, where the minimum requirements for the curriculum for Primary Education in Andalusia are established; **Order of November 4th, 2015**, establishing evaluation in Primary Education in Andalusia; and **Order June 28th, 2011**, organizing bilingualism in Andalusia.

3.2.1. Evaluation

Evaluation is an integral part of pupils' learning process aimed at checking their progress and making appropriate changes depending on circumstances. Therefore, it examines information about the teaching-learning development and represents an essential tool for teachers to improve their classroom procedures.

To assess is therefore much more than marking, it means trying to take decisions on further actions to be undertaken and, definitively, change to improve. The detection and satisfaction of educational needs is what gives meaning to the evaluation.

Regarding this, the RD 126/2014 and D 97/2015 establish the assessment criteria for Primary Education and introduce a new concept to take into consideration during the teaching-learning process assessment, *the standards*, which are a useful tool to measure the level of competences acquired by students. They also provide an immediate feedback of the process, assessing the teacher's role and the syllabus itself.

During the evaluation process, there are three main questions that teachers need to keep in mind: *What to assess? How to assess? When to assess?* Hereafter I explain them.

What to assess?

We have to assess our students, our teaching practices and the didactic unit itself.

Students	➤ Knowledge, abilities, skills, goals, ability to develop work, etc. ➤ Attitudes and working habits. ➤ Attitude, behaviour and integration regarding the group.
Teaching practices	➤ Adaptation of the programme and its different elements during the different sections. ➤ Attitude and degree of teacher's involvement in that process.
Didactic Programme	The didactic programme will be assessed through an individual evaluation, consistent with the opened and flexible nature of the curriculum.

Table 4: What to assess?

How to assess?

The teacher's constant observation of the learning process is the most suitable evaluation tool. This instrument includes the observation of the pupils' development, previous knowledge, performance in activities, tasks and tests, involvement in the teaching-learning process, notebooks; teachers' diaries, information from other teachers, social and family background, relationships among pupils and between these and the teacher, and their attitudes towards the foreign language, its users and culture, and their classmates.

Techniques	Instruments	Moment
Observation	- Scale of observation. - Attendance - Anecdotal register. - Lessons diary.	All the time.
Revision of	- Individual monitoring	Periodically

homework	forms. - Correction of works, notebooks, workbooks and any other writing activity.	
Interviews	Tutorials with parents.	Any situation that requires it.
Tasks and exams	Orals: systematic questions during the lessons. In written exams.	During and at the end of the learning process.
Rubric system	- Rubric.	During and at the end of the learning process.

Table 5: How to assess?

When to assess?

Focusing on the students' assessment, we should consider four stages of the process of evaluation:

- **Initial evaluation:** It consists of the analysis of the pupils' previous knowledge, personal record and circumstances. The information gathered in this kind of evaluation will set the starting point of the learning process.
- **Medial or procedural evaluation:** It is carried out throughout the development of the unit by means of communicative tasks. At this stage, the teacher observes the progress pupils experience along the unit as well as their involvement and different attitudes towards the teaching-learning process.
- **Final or summative evaluation:** It shows the level of competence acquired by pupils in the development of the unit. This evaluation will be checked by means of the final task and will suggest the best planning for subsequent didactic units and teaching procedures.
- **Self-evaluation:** This is a form of diagnostic assessment which involves pupils and teachers evaluating themselves.

3.2.1.1. Assessment Criteria

The establishment of assessment criteria is the first thing a teacher has to do when planning any didactic unit. They include standards, indicators of achievement, objectives and contents. I am going to develop my planning relating the objectives, contents and indicators of

achievement to each assessment criterion. The subject involved in my didactic unit is *Music*. Taking into account the assessment criteria, objectives, contents and indicators of achievement provided in the D 97/2015 related to the 3rd cycle of Primary Education, I have selected and modified them in the didactic unit proposed in this MA Dissertation. The relationship among criteria, objectives, contents and indicators of achievement can be found in Tables: 8, 9, 10, 11 & 12, at the end of section 3.2. *Subject Involves* (Performance Map).

3.2.1.2. Standards and Indicators of Achievement.

Standards are what students are expected to learn. They are associated to the assessment criteria. Each criterion might have one or more standard, the required ones to achieve that criterion. To verify whether students have achieved the standards, the Community of Andalusia has created the *Indicators of achievement*. Both the standards and the indicators of achievement have the function of guaranteeing the acquisition of the Key Competences.

3.2.1.3. Rubrics

Heidi Andrade (2000) defines Rubrics as “a scoring tool that lists the criteria for a piece of work, or “what counts” (Andrade 2000: 13). This tool consists of describing different levels of quality of the performance of a task. One of the best advantages of this tool is that it provides immediate feedback to students of what they are expected to do, making it ideal for self-assessment documents. Rubrics can be designed to assess students’ performance, teachers’ role and the didactic unit itself. The rubrics designed for my didactic unit can be found at the end of this document as an annex.

3.2.2. Key Competences

The key competencies are those competences that students must learn throughout their whole education in order to reach their personal realization, practice their civic responsibility, get into the adult life satisfactorily and be able to develop a constant learning process throughout their life.

The development and acquisition of the key competencies will take place throughout the whole educational stages and in order to get this, all the curricular subjects, as well as the organizational and functional instruments of the school, must take part in the process as they are essential to its development.

At the end of each cycle of Primary Education, students are evaluated both following the assessment criteria, and the key competences. The result of that evaluation provides a “*competence profile*” of the student. This document is also delivered to students’ parents/legal tutors together with the marks of the different subjects they have studied.

There are seven key competencies and they are established in the Order ECD/65/2015:

CCL	Linguistic communication.
CMCT	Mathematical competence and basic competences on Science and Technology.
CD	Digital competence.
CPAA	Learning to learn.
CSC	Social and civic competences.
SIE	Sense of initiative and entrepreneurship.
CEC	Awareness and cultural expression.

Table 6: Key Competences (Order ECD/65/2015)

► *Competence in linguistic communication* refers to the use of language as an instrument for oral and written communication, representation, interpretation and comprehension of reality, as a means of knowledge construction and organization and self-regulation of thinking, emotions and behaviour.

► *Mathematical competence and basic competences on Science and Technology*: This competence compiles two competences (*mathematical* and *science and technology*). The former refers to the ability to use numbers and basic operations, mathematical reasoning, symbols and expressions, in order to produce and interpret information, and to learn more about quantitative and spatial aspects of reality and to be able to solve problems related to everyday life. The latter refer to those competences that provide an introduction to the physical world and the responsible engagement with it through individual or group actions, orientated to the conservation and improvement of the natural environment. These competences (*Science and Technology*) contribute to the development of scientific thinking.

► *Digital competence*: This competence involves the creative use of Information Communication Technology to achieve the objectives regarding work, employability, learning, leisure time use, inclusion and participation in the society.

■ *Learning to learn*: It implies getting the skills to initiate the learning process and being able to keep learning in an effective and autonomous way and being conscious about the abilities that come into play in the learning process, such as attention, concentration, memory, comprehension and linguistic expression.

■ *Social and civic competence*: It refers to the ability of using knowledge and attitudes about society, understood from different point of views to interpret social problems and elaborate solutions.

■ *Sense of initiative and entrepreneurship*: This competence refers, on the one hand, to the acquisition of consciousness and to put into practice a set of values and personal attitudes; and on the other hand, to the ability to choose according to one's own judgment, to imagine projects, to do the necessary actions to develop the personal options and plans –within the framework of individual or collective projects- and taking responsibility of them.

■ *Awareness and cultural expression*: It involves knowing, understanding, appreciating and showing a critical attitude towards different cultural and artistic statements, using them as a source of enrichment and enjoyment and considering them as part of people's cultural heritage.

3.2.3. Objectives

Objectives point out skills we expect students to develop as a result of the teaching/learning process and comply two basic functions, that of providing guidance to the process and criteria for control.

The different decrees and regulations express a number of objectives to be achieved at the end of the Primary Education stage. They are understood as general objectives of each discipline (Spanish, Mathematics, Natural Science, etc.). My MA Dissertation will include the ones related to the subject *Music*. These objectives are contemplated in the D 97/2015. The nomenclature used (O.EA.) stands for the Spanish naming of these objectives. I have decided to respect this naming in order to facilitate my work in the subsequent sections of my MA Dissertation.

3.2.4. Contents

Contents are defined as a compilation of relevant socio-cultural forms that are introduced, developed and practiced in activities. They are necessary to achieve the abilities

mentioned in the specific objectives for the stage and the subject of Artistic Education. On the whole, they are conceived as a means and not as an end in themselves.

Contents are classified in different blocks of contents. The area of Artistic Education envisages six blocks of contents (three are for Arts and the other three are for Music).

Block 4	The Listening
Block 5	The Musical Performance
Block 6	The Music, the Movement and the Dance

Table 7: Area of Artistic Education: Music

The contents that have been selected and designed for my didactic unit are included within the *Performance Map*.

3.2.5. *Performance Map*

Assessment Criterion:	
1. To use the musical audition to explore the sound possibilities as a reference framework for students' own creations.	
Key Competences: CD, CEC	
Objectives: O.EA.1.1. To use the possibilities of the sound, the image and the movement as elements of representation and communication to express ideas and feelings, contributing to the affective balance and to the relationship with others.	Block of Contents 4: The Listening C.4. 1. Deepening of the main elements of the musical language: melody, rhythm, form, pitch, volume symbols and timbre.
CLIL: To know the main vocabulary needed to carry out a musical audition in English within a lesson.	Indicator of Achievement: The student uses the musical audition to explore the sound possibilities as a reference framework for their own creations, and expresses it in English.

Table 8: Assessment criterion 1

Assessment Criterion: 2. To analyse the organization of simple Andalusian works, valuing their elements and showing interest in discovering other different features.	
Key Competences: CCL, CEC	
Objectives: O.EA.2.1. To recognize the most excellent artistic declarations of the Autonomous Community of Andalusia and of other peoples, developing attitudes of evaluation, respect, conservation and adopting a sense of identity that allows them to capture through the plastic and musical language the interpretations and emotions of the world that surrounds them. O.EA.2.2. To analyze the artistic manifestations and the most significant elements in the environment to obtain progressively a sensitive perception of the reality and to encourage the personal identity as Andalusian.	Block of Contents 4: The Listening C.4.2. Knowledge of the main musical manifestations of Andalusia, doing special emphasis in <i>flamenco</i> , as human heritage.
CLIL: To understand and express the vocabulary required in the organization of a musicogram.	Indicator of Achievement: The student analyses in English the organization of simple Andalusian plays in a musicogram, valuing their elements and showing interest in discovering other different features.

Table 9: Assessment criterion 2

Assessment Criterion: 3. To interpret, ‘solo’ or in group, a musical piece with the recorder, using musical language in simple compositions that contain: repetitions, variations and contrasts; assuming the responsibility of group interpretation and respecting their peers and the
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conductor.	
Key Competences: CSYV, SIE, CEC	
Objectives: O.EA.3.1. To participate and to learn to interpret, being based on the composition of their creative experiences with manifestations of different styles, times and culture.	Block of Contents 5: The Musical Performance C.5.1. Personal responsibilities in the individual and group interpretation and, respect to others' contributions and to the person who assumes the direction.
CLIL: To review all the routine vocabulary related to instructions given in English to play the recorder in class.	Indicator of Achievement: The student interprets, 'solo' or in group, a musical piece with the recorder, using musical language in simple compositions that contain: repetitions, variations and contrasts, assuming the responsibility of group interpretation and respecting their peers and the conductor.

Table 10: Assessment criterion 3

Assessment Criterion:	
4. To know some composers and their works belonging to the Andalusian culture and others that integrate with our culture, appreciating our musical heritage and knowing the importance of its preservation and transmission.	
Key Competences: CCL, CD, CEC	
Objectives: O.EA.4.1. To recognize the most excellent artistic declarations of the Autonomous Community of Andalusia and of other peoples, developing attitudes of evaluation, respect, conservation and adopting a sense of identity that allows them to capture through the plastic and musical language the interpretations and emotions of the world that surrounds	Block of Contents 4: The Listening C.4.3. Knowledge of the main musical manifestations of Andalusia as human heritage.

them. O.EA.3.2. To analyze the artistic manifestations and the most significant elements in the environment to obtain progressively a sensitive perception of the reality and to encourage the personal identity as Andalusian.	
CLIL: To work in group to make a presentation in English about an Andalusian composer, searching about their life and work.	Indicator of Achievement: The student is able to express written and orally their presentation about a composer belonging to the Andalusian culture and others that integrate with our culture, appreciating our musical heritage and knowing the importance of its preservation and transmission.

Table 11: Assessment criterion

Assessment Criterion: 5. To explore audiovisual means and computing resources to create non-conventional musical scripts, using the sound and expressive possibilities that they offer.	
Key Competences: CD, SIE, CEC	
Objectives: O.EA.5.1. To know and use the possibilities of the audio-visual means and the Information and Communication Technologies (ICT) as well as to use them as resources for observation, search of information and the elaboration their own productions, autonomously already or in combination with other means and materials. O.EA.5.2. To use the possibilities of the sound, the image and the movement as	Block of Contents 5: The Musical Performance C.5.2. Searches for information in digital and paper support of instruments, composers, interpreters and musical events in Andalusia.

elements of representation and communication to express ideas and feelings, contributing to the affective balance and to the relationship with others.	
CLIL: To express orally in English the main elements of the musical language worked in a non-conventional musical script.	Indicator of Achievement: The student explores audiovisual means and computing resources to create non-conventional musical scripts, using the sound and expressive possibilities that they offer.

Table 12: Assessment criterion 5

3.3. Methodology

Methodology answers the question “*how to teach?*”. The election of one method should be related with: objectives, contents, context, pupils’ characteristics, and so on, in a way that all these components are coherent among them. The standing legislation establishes some methodological orientations to follow:

ORIENTATIONS	Methodology will have an active, motivating and participative nature, stemming from students’ interests, favouring individual and cooperative work and integrating references to life in all the areas.
	It will permit integrated learning.
	It will favour the development of the key competences.
	It will favour the development of activities and relevant tasks, using different didactic materials and resources.
	It will guarantee the functionality of the teaching teams.

Table 13: Methodological Orientations.

Methodology must follow some *principles* in order to achieve a meaningful learning during the teaching-learning process:

PRINCIPLES	Taking the students’ level as a starting point, taking into account abilities and previous knowledge. This principle will be reflected in the basic contents and the activities carried out to establish previous knowledge.
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Encouraging students' ability for "learning to learn". With the passing of the LOE, and the decision to encourage an "effort-based culture", this principle must take on a new impulse. Effort and responsible work are regarded as one of the focal points in the redefinition of the educational system.
Fostering meaningful learning. A variety of means must be used to reflect this principle, including the adoption of an interdisciplinary approach. Students should not only understand the importance of learning a foreign language, but they should also become aware of its usefulness inside and outside the classroom.
Promoting the active participation of students. Meaningful learning requires mental activity on the part of the learner. In order to achieve such a complex goal, the student must feel motivated. When planning and developing the different units the teacher may use a variety of stimuli to produce such motivation: emotional stimuli, intellectual stimuli and social stimuli.
Exploiting fun activities for engaging learners more actively in the teaching-learning process.
Increasing social interaction and promoting communication. Being near more socially competent children can both increase positive interaction and reduce behaviour problems. Teachers can encourage this close contact by making sure that planned activities are meaning and fun for all children and by giving children time and attention when they are playing together.

Table 14: Methodological Principles.

3.3.1. *Type of Activities*

Choosing the appropriate activities to work in class is key to have a successful lesson. Through them, students are going to learn everything the teacher wants them to learn. Activities and exercises must always achieve a final goal, so they should be chosen carefully, considering that each child is different from each other's. Activities must supply learning to all these differences and specific needs a teacher may encounter in class. Organization, then, is also an important element that should be considered; teachers program their lesson organizing activities to make their lessons as much fruitful as possible. Carol Read (2007: 8) has mapped the "*ingredients*" (see figure 3) to program activities in a way that create an optimal ambience of learning for children:



Figure 3: The C-Wheel (Read 2007: 8)

The *context* in which children have to learn should be natural and it should also make sense to these children; providing them with a learning that can be *connected* to what they already know, or to other areas learned at school. Thus, activities need to be meaningful and relevant, supplying *coherence*, *challenge* and *curiosity* to the students; and always *caring* about the individuality of each child. An appropriate and positive learning ambience leads always to a successful lesson; making children feel to be part of a *community*, developing their self-confidence, and fostering students' *creativity*, fantasy and imagination.

When programming, there are many different types of activities to be used in class. Carol Read (2007: 5) classifies activities for a foreign language lesson in Primary Education into 10 different groups:

- Listening and speaking.
- Reading and writing.
- Vocabulary and grammar.
- Storytelling and drama.
- Games.
- Rhymes, chants and songs.
- Art and craft.
- Content-based learning.
- ICT and multimedia.
- Learning to learn.

This classification is also valid to program a bilingual music lesson. It is the role of the teacher to organize them to promote positive learning. In the didactic unit I provide in this MA Dissertation, I have used some of these activities, and I have organized them into three different stages within each lesson: *warm-up* (to hook students to the lesson), *practice* (to let students learn the new concepts), and *production* (to strengthen the learned concepts).

3.4. Teaching Resources

We live in a society in which children have anything they want within reach; so, at school, materials play a very important role to hook students to the bilingual class. Materials have to be attractive, and have to attract the students' attention. Brian Tomlinson (2011: 8) states that materials must achieve an impact on the students, and he characterizes that impact into five features: *novelty* (new materials are always welcome by students), *variety* (any material which is different from the ones students are used to use, breaks the monotony and is quite motivating), *attractive presentation* (a good visual impact can catch the students' attention for the whole lesson), *appealing content* (contents should be of the students' interest, offering also relevant learning), and *achievable challenge* (the fact of offering students a challenge to make them think can lead to a very fruitful lesson).

Many people believe that when talking about teaching-learning materials or resources, *textbooks* are the only ones existing, because they have been the main resource used in class (Tomlinson 2011: 2). Also, sometimes, people get confused associating activities or methods to the term *resources*. Materials or resources are the vehicle used to carry out activities, and each one is usually designed to achieve specific objectives.

If we want to classify materials or resources, it is important to consider that ICTs are already part of our everyday life, so two main groups work out here: *non-technical* and *technical* resources (Brinton 2001).

- *Non-technical resources*: They are the ones that do not need electricity to be used. Some of the advantages of using these types of materials are that they are low cost, user-friendly, and have easy accessibility and availability.
- *Technical resources*: The main characteristic of these resources is that they need electricity to be used. Regarding the advantages, they foster students' positive attitudes towards the lesson, provoking faster and more positive learning. The main

problem is that it conveys a high cost to have them in class and they may not work properly in a specific moment, leading to an unsuccessful or unproductive lesson.

The following table gathers the main resources used in class:

<i>Non-Technical resources</i>				
Textbook	Workbook	Flashcards	Posters	Photos
Magazines	Pamphlets	Board-games	Objects	Readers
Dictionaries	Strip cartoons	Literature	Puppets	Blackboard
<i>Technical resources</i>				
Computer	Smartboard	Loudspeakers	MP3 Players	Tablets
Pen drives	CD Player	DVD Player	Television	Radio

Table 15: Teaching Resources

3.5. Example Unit: ‘*The Andalusian Heritage*’

This didactic unit is designed to be worked in a bilingual music lesson. The Order of June 28th, 2011 establishes that the percentage of contents of the target language in any bilingual subject should be at least 50%. It also establishes that when evaluating the foreign contents, these results could help students to have a better final mark, but they will never make students fail that subject if those contents are not achieved. Students in the 6th year or Primary Education should be able to communicate in the English language using short simple utterances in the present simple tense and the past simple tense. With the help of the teacher and the language assistant, students will be asked to express their thoughts about the proposed musical listening and to make a presentation about some Andalusian composers’ life. Evaluation will have a continuum and summative character, and English will be considered as a vehicle of learning and communicating the proposed contents of the unit. The relationship between the evaluation criteria and the tasks students will perform, will be the following:

- 10%: Attitude towards aural tasks.
- 40 %: Cooperative tasks.
- 30%: Interpretation with the recorder.
- 20%: Self-assessment sheets.

DU: THE ANDALUSIAN HERITAGE	
<i>Timing</i>	
This didactic unit is designed to be worked in 6 sessions of 45 minutes.	
<i>Students</i>	
The unit is addressed to a group of students in the 6 th year of Primary Education with 26 children (13 boys and 13 girls).	
<i>Aims</i>	
1. To know about the Andalusian heritage. 2. To learn who was Enrique Granados. 3. To investigate about the life of these Andalusian composers: Isaac Albéniz, Manuel de Falla, Joaquín Turina and Andrés Segovia. 4. To understand what a musicogram is; to create a musicogram. 5. To accompany a song with body percussion. 6. To interpret a song with the recorder. 7. To work in teams; to respect others' contributions.	
<i>CLIL Aims</i>	
i. To learn the main vocabulary related to the topic in English. ii. To make a presentation in groups of the Andalusian composers in English. iii. To be able to introduce the presentations of the Andalusian composers in English. iv. To use the Present Simple and the Past Simple tenses as the main grammatical structure in a sentence when using the English language. v. To understand oral instructions given by the teacher in English.	
<i>Contents</i>	
a. The Andalusian heritage. b. Andalusian composers: <i>Enrique Granados, Isaac Albéniz, Manuel de Falla and Andrés Segovia.</i> c. The musicogram. d. The recorder.	
<i>Activities</i>	
<i>1st session</i>	
Warm-up: In this session, the teacher will ask students what they think about the title	

of the unit, what they are expected to learn and whether they know any Andalusian composer. As they will not understand the word ‘heritage’, the teacher will show some pictures of important Andalusian monuments while s/he repeats the expression: *‘This is Andalusian heritage’*. Once children have understood the word, the teacher introduces the words ‘*comporser*’ and ‘*musicians*’ and asks again for the name of any Andalusian composer. (8 min).

Some grammatical expressions: *What does this mean?; What is this? Do you know...; This is the...; Yes, I do/No, I don’t.*

Practice: Audition: “Andalucía”, by Enrique Granados. (1’20’’))

The teacher asks students whether they know the work and its composer. Then the teacher explains briefly that the work belongs to the Andalusian composer Enrique Granados and names other important works that can be listened as well. (e.g. *Goyescas*). (5 min)

Some grammatical expressions: *Do you know the work?; Do you know the composer?; Yes, I do/No, I don’t*

Production: Now, the teacher explains that they are going to work by teams, using the *jigsaw* technique, a text about Granados. The class will be divided into six groups of four children, arranged by the teacher to guarantee the heterogeneity of the groups. Once the groups are arranged, students name a leader in each group (the teacher can also name this leader). After that, the teacher presents a document with Granados’ biography and works. This document, which is in English, will be divided into four parts, and a copy will be delivered to each group. Then, each student within a group will be assigned one of the parts and groups will be rearranged in a way that students with the same part are in the same group, that is, there will be “groups of experts”. The task of these groups is to study, highlight and reach an agreement about their part of the text. If there is time left, the groups of experts start to work on their piece. This part of the lesson will be explained in Spanish due to the difficulty it might present to understand the jigsaw technique. Once children are arranged with their texts, each group of expert will try to understand their piece of text with the help of the dictionary, the teacher and the language assistant. (30 min)

2nd session

Warm-up: The teacher and students recapitulate what they did during the previous lesson; students sit by groups of expert to continue their task. (5 min.)

Production:

- Students will be provided some time to carry out their tasks. (15 min.)
- Once students have become experts, they come back to their original group. Now, each expert within a group will explain their peers their part of the text in English. (15 min.)
- After they finish, students will be passed a self-evaluation sheet to check their learning during these two sessions. This sheet will be in English. (10 min)

3rd session

Warm-up: The teacher asks again students about the title of the unit and whether they know more Andalusian composers. (5 min.)

Practice:

- *Audition:* “Sevilla”, from *Suite Española Op.47*, by Isaac Albéniz.

This audition will be accompanied by a *musicogram*. Before listening to the work, the musicogram is presented and children are asked whether they know what it is or represents. Then, the teacher explains that a musicogram is a non-conventional musical score, where music is represented by pictures or drawings. After the listening, children will be asked for the morphology of the work, expressing the parts it consists of, the musical features that they have recognised (pitch, volume, duration and timbre). (15 min).

Some grammatical expressions: *What is this?; This is a.../It is a...; How many parts have the work?; The song/work has two/three... parts; The volume of the first/second phrase is loud/soft; I can hear a piano; The work uses short sounds.*

- *Recorder:* Students are required to interpret a popular Andalusian song with the recorder: *Las calles de Sevilla*. Instructions related to this activity will be given in English, as this is their 4th year playing the recorder and they are already familiarised with them. (25 min.)

Some grammatical expressions: *Use your left hand to cover upper holes and your right hand to cover lower holes; Are you ready? Hold the note; Release the air softly.*

4th session

Warm-up: The teacher starts the lesson explaining that they are going to prepare a project by groups, explaining the project and what they are expected to do. As with the jigsaw technique, these instructions will be given in Spanish to guarantee children understand what they are expected to do. (5 min.)

Production:

- Students will be divided into 4 groups of 6 people. Each group is assigned an Andalusian composer: *Manuel de Falla, Isaac Albéniz, Joaquín Turina and Andrés Segovia*. (5 min.)

- Students' task: each group will have to prepare a power point presentation including: the composer's life, his main works, a timeline, a musicogram made by students of one of his works and some pictures of the composer. To prepare the presentation, each group will have two or three laptops with Internet connection. This presentation will be in English (35 min).

Some grammatical expressions: *He lived from... to...; He was born in ...; He married ...; He lived in...; He moved to...; His most important works are....*

5th session

Warm-up: The teacher reminds students' task. (5 min).

Production: Students continue with their projects. They need to be finished in this session. (40 min).

6th session

Warm-up: The teacher reminds the name of the composers of the four projects (5 min.)

Practice: One student from each group presents their projects to their classmates. (30 min.)

Production: At the end of the presentations, students are passed a self-evaluation sheet to check their learning during the process. This sheet will be in English. (10 min.)

Resources

Facilities: The six sessions will be developed in the music room with chair desks, providing a flexible layout of the chairs to work the different tasks.

Language: All the sessions and tasks will be carried out in English and Spanish.

Non-technological resources: Granados' document, the musical score, the recorder and dictionaries. If students prefer to draw the timeline and the musicogram by themselves, they could need: sheets of paper, cardboards, crayons, scissors, glue, etc.

Technological resources: Smartboard with Internet connection, listening, laptops with internet connection.

Assessment Criteria

- i. To learn about some important Andalusian composers.

ii.	To make a musicogram.
iii.	To interpret a song with the recorder.
iv.	To work collaboratively within a team.
v.	To value and respect classmates' contributions.
<i>CLIL Assessment</i>	
i.	To understand the main vocabulary related to the topic in English.
ii.	To be able to explain the musical features of a work based on a musicogram in English, using the Present Simple tense.
iii.	To introduce the presentations of the Andalusian composers in English using the Past Simple tense.

Table 16: Didactic Unit – *The Andalusian Heritage*.

4. CONCLUSIONS

Due to the easy mobility of people around the world, the learning of a lingua franca is increasing. According to the amount of speakers, the three most spoken languages in the world are Mandarin Chinese, English and Spanish. English seems to be becoming that lingua franca the world needs for two main reasons: 1) it is easier to learn than the others; 2) it is the official language of one the most powerful nations. The educative system needs to guarantee our children the opportunity to adequate their learning to what the society requires from them. In Spain, some years ago, only private schools provided the kind of education our children need. Fortunately, governments of the different autonomy regions in our country have realised that children attending public schools should have the same opportunities than their peers in private schools, and have created bilingual programmes. These programmes have as main aim to help children develop the *communicative competence* in a foreign language. My MA Dissertation contributes to the acquisition of the English language and the communicative competence, as English is used as a vehicle to learn the contents concerning the Music subject, providing students the opportunities of listening, speaking, reading and writing in the target language. It is our responsibility, as teachers, to guarantee our students' personal development so that they can find their own way in the world. As Sir Ken Robinson said once during a speech:

“Our task is to educate their (our students) whole being so they can face the future. We may not see the future, but they will and our job is to help them make something of it.” (Robinson 2006).

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Order ECD/65/2015, of January, 21st, describing the relations among the competences, contents and evaluation criteria of Primary Education, Secondary Education and Bachillerato.

Order June 28th, 2011, establishing bilingual teaching in Andalusia.

Order November 4th, 2015, establishing the evaluation in Primary Education in Andalusia.

RD 126/2014, of February 28th, establishing the basic curriculum for Primary Education.

Visited websites:

<https://www.jigsaw.org/> - retrieved on October 5th, 2016.

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ANNEX

ASSESSMENT CRITERIA	LEARNING STANDARDS	ASSESSMENT RUBRIC			
		Excellent (4)	Good (3)	Weak (2)	Very weak (1)
1. To use the music listening to explore the sound possibilities as a reference framework for their own creations.	1.1. Identify, classify and describe sound features from the natural and social environment, using an accurate vocabulary. (CD, CEC)	Understands and discriminates sound features.	Understands sound features but has difficulty in discriminating them.	Understands sound features but does not discriminate them.	Does not understand sound features.
2. To analyse the organization of simple Andalusian works, valuing their elements and showing interest in discovering other different features.	2.1. Be interested in discovering musical plays with different characteristics, and use the as a reference framework for his/her own creations. (CCL, CEC)	Enjoys the proposed listening and the musicogram “Sevilla”, from <i>Suite Española Op.47</i> , by Isaac Albéniz.	Enjoys the proposed listening, but has difficulty in understanding the musicogram.	Enjoys the proposed listening, but does not understand the musicogram.	Does not enjoy listening to the proposed musicogram.
3. To interpret different works belonging to the	3.1. Interpret vocal and instrumental piece	Plays with the recorder the song	Plays the song with the recorder,	Plays the song with the recorder,	Does not perform the

Andalusian culture and others that integrate with our culture, appreciating our musical heritage and knowing the importance of its preservation and transmission.	from different times, styles and cultures. (CEC, CSYC)	‘Las calles de Sevilla’.	but does follow the rhythm fluently.	but makes some mistakes when placing the fingers over the holes of the recorder.	song correctly.
4. To value the possibilities that our voice provide us as an instrument and an expressive resource, making use of it as a means of communication.	4.1. Recognise and describe the voice features through different auditions. (CEC)	Learns about the mechanism of human voice, and the different registers of human voice.	Learns about the important role of the different voice registers within a choir.	Learns about the important role of the different voice registers within a choir, but does not show interest in it.	Does not learn about the important role of the different voice registers within a choir.
5. To plan, design and interpret ‘solo’ or in group, a capella or with instruments, using the	5.1. Use non-conventional musical language to create a musicogram. (CEC, CSYC)	Creates a musicogram using non-conventional	Creates a musicogram but has difficulties in using non-	Creates a musicogram but makes mistakes using non-	Does not create a musicogram using non-

musical language, simple compositions that contain: repetitions, variations and contrasts, assuming the responsibility of group interpretation and respecting their peers and the conductor.		musical language.	conventional musical language.	conventional musical language.	conventional musical language.
6. To explore audiovisual means and computing resources to create musical pieces, using the sound and expressive possibilities that they offer.	6.1. Search for bibliographical information on means of communication or the Internet about instruments, composers, interpreters and musical events. (CD, CEC)	Uses the English language to learn about different Andalusian composers; searches for bibliographical information to prepare a power point presentation in English.	Learns about different Andalusian composers; does not know how to search for bibliographical information but ask for help to prepare the power point presentation	Learns very little about different Andalusian composers; does not know how to search for bibliographical information nor ask for help to prepare the power point presentation	Does not learn about different Andalusian composers; does not search for bibliographical information and does not prepare the power point

			in English.	in English.	presentation.
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