



UNIVERSIDAD DE JAÉN
Centro de Estudios de Postgrado

Master's Dissertation/
Trabajo Fin de Máster

TEACHING CULTURE THROUGH SONGS: A DIDACTIC PROPOSAL

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January, 2020

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ABSTRACT

This Master's Dissertation examines the introduction of culture through songs in the process of a second language acquisition. It provides the opinions and perspectives of different scholars on the issue in the form of theoretical foundations. Additionally, a didactic proposal considering aspects such as the context, the objectives, the contents or the methodology, among others is proposed. Finally, a conclusion is reached which shows the advantages for using music in the English classroom, both from a pedagogic and an intercultural point of view.

Keywords: music, second language acquisition, culture, didactic proposal.

RESUMEN

Este trabajo de fin de master investiga cómo se puede introducir la cultura en el proceso de adquisición de una segunda lengua mediante el uso de canciones. Aporta opiniones y perspectivas sobre el tema de diferentes académicos en forma de fundamentos teóricos. Asimismo, se plantea una propuesta didáctica teniendo en cuenta aspectos como el contexto, los objetivos, los contenidos y la metodología entre otros. Finalmente, se llega a una conclusión que muestra las ventajas de utilizar música en el aula de inglés, desde un punto de vista pedagógico e intercultural.

Palabras clave: música, adquisición segunda lengua, cultura, propuesta didáctica.

1. INTRODUCTION AND JUSTIFICATION OF THE TOPIC

Language teaching has undergone a great deal of change throughout history, which shows the continuous search to find the right method of teaching and learning languages. The cultural and social changes of the new century such as the need of communication among people of different cultures and languages triggered by travelling and globalization or new resources in language teaching - apps, video tutorials, learning platforms or on-line courses- put pressure on people to learn languages more quickly and efficiently. Even states and public institutions such as the European Union have had their voices heard and considered on this matter unifying criteria in language learning. These new changes also imply a move towards more communicative approaches in a plurilingual context and interculturality in language teaching where the focus is on oral real communication.

Our own legal background clearly supports this premise. Thus, the Organic Law for the Improvement of the Educational Quality LOMCE 8/2013, in its Preamble points out that the strategy of the European Union for the Horizon 2020 complies with five goals, including education and, more specifically, the promotion of plurilingualism as an undeniable goal. More specifically, in articles 23 and 33 Chapters 3 and 4, among the goals for education we find sections i) and j) and f) linked with knowing and understanding one or more languages in a suitable way in Compulsory Secondary Education and with fluency and accuracy in Non-compulsory Secondary Education respecting other people's culture and history, promoting the use of the foreign language as a means of communication.

The role of culture while learning a language is fundamental. Almécija (2012:1) holds that a good understanding of culture may help us to cope with a great deal of the daily situations we may face.

Likewise, the cultural aspects of a language are significant due to the fact that the cultural heritage of each society is connected to the evolution of its own language. Therefore, some socio-cultural aspects should be included within the learning and teaching process of languages (Sagredo, 2007:1).

Specifically, a great variety of resources are available in the English classroom. These resources may contribute to the transmission of the language's culture that we are teaching. The use of websites, music, literature, cinema or stereotypes, among others, will

arise both approval on the part of students and improvement of their motivation while learning English (Almécija, 2012:1).

All in all, the modern society answers to a plurilingual and intercultural reality in which people with different cultures coexist and speak different languages. Thus, the knowledge of one of several languages provide our students with the opportunity to get by in the current society of knowledge.

On the other hand, the current society has in common the passion for music. Music is a relevant part of our daily lives, it spreads moral, politics and social messages and contents. We may find music everywhere, such as: the radio, the television, advertisements, the street, music festivals. The unique characteristics of songs fit the requirements of a proper sample of authentic language. Besides all this, and as Rodríguez (2010:1) indicates, music is a remarkable symbol of cultural identity, a vehicle for cultural transmission and it could also be an element for language learning. In addition to this, songs have a tendency to convey stories and interesting issues which are worth debating in the classroom. As pointed out by Aguad and Boudon (2015), “analysing, interpreting, and sharing ideas is an essential part of learning a language in context, and songs provide us with excellent topics to be discussed”.

Imagine a situation in which we are in a secondary class and we ask the students the following question ‘Do you like reading?’ Then we do it again, but this time changing the question to ‘Do you like listening to music?’ What would be the result? It is easy to figure out that the number of positive answers will be superior in the second case.

Given the importance of music in human nature, it makes sense to believe that using it systematically during the teaching process of a language should be a matter of great relevance in our society, in order to exploit our students’ capacities.

The use of music and songs in the English language learning and teaching environment is not new and it has been vastly explored. Therefore, my intention is to come up with a new approach on how to implement music. As some scholars did before, I realised that little attention has been paid to the cultural aspects of songs. Jolly (1975), Engh (2013) or Shaiakhmetova et al. (2016) among others, argue that “songs help to look deeper into the cultural heritage of different societies, better understand the values of people whose language we learn” (Shaiakhmetova et al., 2017:641).

This paper focuses on a critical review of several contributions to the use of songs as a learning tool for teaching a second language. Additionally, after the examination of the academic literature, I strongly agree with Engh (2013:119) when she outlines that there is a strong empirical and theoretical basis for the potential of music as an aid for language acquisition. Nevertheless, as abovementioned, I realised that little attention was paid to the cultural aspects when exploiting this resource. Hence, taking into account the relevance of the culture in a foreign language, as well as the pleasure for listening to music among the current generations of young people, the niche I wanted to fill is how we can bring culture into our English classroom by means of songs and their lyrics.

In order to attain this objective, I will also provide a didactic proposal to carry on with a group of students in Compulsory Secondary Education.

2. OBJECTIVES

- To clarify some aspects concerning the use of music whose potential is extremely high in educational terms.
- To analyse the concept of culture and intercultural competence.
- To identify the relationship between music, teaching English and culture in the classroom.
- To demonstrate the effectiveness of the use of songs in the classroom and use them in the educational context of compulsory secondary education, particularly in the field of foreign languages, in this case, English.
- To present a didactic proposal conceived as a way of integrating music, culture and language.
- To provide students with a critical ability to think about cultural issues and concern them with the concept of otherness.

3. LITERATURE REVIEW

3.1. Music and the brain

Where does music “reside” in the brain? This is a big question. In order to give an answer, we could consider several scientific facts. Engh (2013:115) asserts that “cognitive research investigates the anatomic structure of the brain and its neural functions, suggesting that language and music have important points of convergence and/or overlap”. For instance, one of the most obvious connections between language and music is that due to its repetitive patterns, music may help us remember words and phrases.

Scientists have observed that playing music is like setting off fireworks in the brain because it touches many different parts of the brain. One part that responds to music is called Broca's area. In the 1800s, the French scientist Pierre Paul Broca discovered this area on the left side of the brain. It is the place where patterns and categories are recognized and stored. These are not only musical patterns, but also language patterns. Moreover, it is the place where speech is produced. As Lems (2018) states, "fascinatingly, researchers found that Broca's area responded in a similar way to dissonant music and ungrammatical sentences".

Furthermore, the German anatomist Karl Wernicke found another area on the left side of the brain, closely related to the Broca's area. It is known as the Wernicke's area. This is the place where speech is recognized and processed. Thus, these two areas are extremely significant for both music and language. In order to support this idea, Fadiga et al. (2009:448) claim that "specifically, a growing number of studies report the involvement of these two regions in language comprehension, action execution and observation, and music execution and listening". For instance, by using functional magnetic resonance imaging (fMRI), scientists found out the activation in two overlapping areas when music was being processed.

However, there is a third area which is deeper than Broca's and Wernicke's areas. It is called the limbic system and it helps to explain why music is so powerful. This area controls the emotions and stores memories. In Jäncke's (2008) words: "because emotions enhance memory processes and music evokes strong emotions, music could be involved in forming memories, either about pieces of music or about episodes and information associated with particular music". Therefore, the limbic system is a primal and central part of our emotions.

Heretofore, we have shed light on the effects that music has in the brain. In the following section we will scrutinize different insights and opinions in relation to the employment of songs as a didactic tool when learning a foreign language.

3.2. Songs as a teaching tool in second language acquisition

There are a number of very strong arguments in favour of using authentic resources in the language classroom. Firstly, they keep us informed about what is happening in the world, thereby extending our knowledge and deepening our understanding. As language teaching is concerned, we are educators, this means that we are also responsible for the

development and general education of our students, rather than merely attaining the restrictive aim of improving their language skills. Melvin and Stout (1990:44, as cited in Petrus, 2012:130) sustain that “fully exploited, authentic texts give students direct access to the culture and help them use the new language authentically themselves, to communicate meaning in meaningful situations rather than for demonstrating knowledge of a grammar point or a lexical item”. Songs enter into this category of authentic resources. They provide an amusing and relaxing break in the usual routine of classroom activity. They are a very recursive material and can be exploited in so many ways that make them simply ideal for classroom work.

Songs share elements with speech and poetry, although it is clear that songs are a unique way of presenting utterances, from a linguistic and stylistic point of view. Both songs and speech are vocally produced, are meant to be meaningful in linguistic terms and have melody. Both songs and poetry use words to convey meaning and both are written down before publication. Maley (1990) identified ten reasons for using poetry and songs as teaching resources. Among these reasons we may find the following ones: interaction, motivation, playfulness, memorability, reactional language, non-triviality, rhythmicity, universality, ambiguity and performance/recitability. Griffiths (2013) points out that “songs, effectively poetry set to music, form a large component of an entertainment industry which many people choose to enjoy, and which form a background to much of our daily lives”.

Along history, many scholars have been arguing for the strong relationship between music and language. We should take into consideration that music started to be used in education many years ago. Specifically, we can trace back its origin to the 1970s that saw an emergence of some alternative, less-commonly used teaching methods and approaches following the realisation of the importance of human feelings and emotions in the learning process. Among these approaches we can refer to Lozanov (1978) and his Suggestopedia method. He came up with a method for learning that used relaxation as a means of retaining new knowledge. Classical music was used in the background with the goal to make the brain receptive to new inputs, as well as to activate the subconscious. Later on, and as Griffiee (2010) stated, “it may not have been until Communicative Language Teaching (CLT) and Task Based Learning (TBL) approaches became more pervasive that there was a sudden demand for pedagogical material for the use of songs

in the language learning classroom”. We can now have a general picture of how music has been implemented during the teaching and learning process of a second language.

Supporting the use of songs, Cordeiro (2014:44) points out that songs make it possible to design class activities which foster the development of multiple intelligences. Therefore, it would be appropriate to remark another current teaching method, Gardner’s Multiple Intelligence Hypothesis (1993). This theory highlights that there are different types of intelligence, and that each individual possesses them in varying degrees.

According to this theory, human intelligence can be categorised into at least eight different types: linguistic-verbal intelligence, logical-mathematical intelligence, visual-spatial intelligence, bodily-kinaesthetic intelligence, musical intelligence, interpersonal intelligence, intrapersonal intelligence and naturalistic intelligence.

All of these different types of intelligences complement each other. For Gardner, all humans are born with a propensity to excel in all of these areas, but it depends on the influence of culture, motivation level and experience which usually means that most people tend to excel in only one or two of them.

Now, regarding our field of interest, learners who have a strong musical intelligence have the ability to appreciate and produce music. They are usually aware of pitch, tone and timbre. Moreover, they think in rhythms, patterns and sounds. Using songs and rhythms in the classroom can increase their attention and interest and motivate them to learn.

At this point it would be worth to mention Lems’ suggestion (2018:15) that an interest in a performing art leads to a high state of motivation that in turn, produces the sustained attention and the training of attention that leads to an improvement in other cognitive domains. Thus, the key idea is that music increases motivation. When our motivation is higher, our attention is longer. When our attention is longer, it is easier to learn new things.

However, not only the musical intelligence is used when working with songs and music in the classroom. There are several types of intelligence that learners use in order to develop their linguistic competence and to improve their ability of learning a second language, such as the linguistic-verbal intelligence, the interpersonal intelligence or the bodily-kinaesthetic intelligence at early stages, among others.

Other academic researchers have long advocated the relevance of music in language acquisition in the fields of linguistics and psychology. One of these researchers was Stephen Krashen (1982). He was a linguist and educational researcher that contributed to the field of second language acquisition. He introduced a number of concepts and terms, including the Affective Filter Hypothesis and the Input Hypothesis.

Considering the Affective Filter Hypothesis, using songs in a foreign language lesson can improve the atmosphere of the classroom, it can reduce students' anxiety and it can make them be interested and motivated to learn the new language.

Anxiety is always associated to negative feelings, such as frustration, self-doubt and fear, and it is one of the reasons why students learning a second language usually fail. Thus, minimizing the degree of anxiety in the classroom becomes crucial if we want our students to success in learning a second language. Melvin and Stout (1990:52-53) suggest that "the best way to reduce this initial anxiety is to design exercises that draws the students' attention to things in the text they will have understood".

According to Krashen's hypothesis (1982), the affective filter of the learners will be weak when they are highly motivated, self-confident and at ease; they will have a positive attitude towards learning and it would be at that moment when the affective learning will occur.

In the examination of the academic literature, we can see a theoretical basis about how the use of music and songs in the language classroom may relate to affective filters. These studies (Merriam, 1964; Coe, 1972; Claerr & Gargan, 1984; Wicox, 1995 as cited in Engh 2013) suggest that "music lowers affective barriers and assists in making students more relaxed, thereby more receptive to language learning" (Engh, 2013:117).

Regarding the Input Hypothesis, new and unfamiliar vocabulary is acquired when its significance is made clear to the learner. In other words, students progress when they are presented with input language which is comprehensible and goes a little further from what they already understand.

As stated by Krashen (1989), students acquire new vocabulary through stories because the familiar vocabulary and the syntax contained in these stories help them to give meaning to less familiar vocabulary. One thing is clear, meaning is critical to the acquisition of new vocabulary for a second language. Songs share the same elements of

an oral story; the only difference is that the vehicle used to tell the story is musical rather than spoken.

There is an ample empirical evidence to claim that the use of songs in second language acquisition helps to enhance mainly five aspects, including listening, grammar, pronunciation, vocabulary and fun and motivation as some scholars, such as Murphey (1992), Jalongo and Bromley (1984) or Mitchell (1983, as cited in Shaiakhmetove, 2017) concluded after analysing a number of popular English songs. We could also highlight Medina's (1990) investigation on the effectiveness of vocabulary acquisition by means of music and story illustrations or Allen & Vallete's (1977) analysis on reinforcement of either grammar or pronunciation points.

We can now summarise and enumerate several advantages for using music in a foreign language class, suggested by Lems (2018).

- Music overcomes inhibitions. It is a wonderful way for shy people to participate.
- Music is associated with our deepest memories.
- Music can create deep conversations. It is amazing how deep, honest and open conversations can be when talking about music.
- Music is a 'universal language'. It is equally good and important in any place in the world. All of our cultures have music. We all love our own cultural music, and we can appreciate the music of other cultures, too.
- Music activates more of the senses and wake them up.
- Music builds classroom community.
- Music gives validation for students with artistic talents.

Additionally, Murphey (1933:9-10) pinpoints some purposes for listening to songs in a learning environment:

- Study grammar.
- Practice selective listening comprehension.
- Read songs, articles, books for linguistic purposes.
- Translate songs.
- Write dialogues using the words of a song.
- Do role-plays.
- Dictate songs.
- Use song for a gap-fill, cloze, or for correction.

- Teach vocabulary.
- Break the routine.

As stated by Petrus (2012:136) “by focusing only on grammar, vocabulary and translations one might lose one’s enthusiasm for sharing and listening to music. A more convenient approach would be that of integrating, music, culture and language”.

Notwithstanding, songs are not used to the full extent in the English classroom. Sometimes, teachers perceive them as mere time fillers and they only use them during the last five or ten minutes of the lesson. Music is seen as an element of fun and entertainment, leaving its real value aside. Engh (2010:113) observed that “while many teachers intuitively felt music was beneficial in teaching English language, there was also a perception that there was a lack of understanding of the theoretical underpinnings that supported such a choice”. Therefore, it is now clear that the lack of information may make teachers reluctant to include music in their English lessons.

3.3. Culture and teaching English

Nowadays, some language teachers are becoming dissatisfied with purely functional uses of language and looking to add skills with some human oriented cultural content. Foreign language learners currently have more and more contact with non-native English speakers using English.

According to Méndez (2015) “language teachers in particular need to respond to this process of internationalisation and globalisation because they are the professionals in charge of taking learners ‘beyond the frontiers’ of the nation”. I agree with this statement and in my opinion becoming an English teacher nowadays is quite challenging since they should develop a sense of appeal towards knowing other cultures and get students involved in a multicultural and globalised world where interaction and mutual understanding are essential.

Culture plays a major role for learners who are attempting to master a language. While comparing both cultures (the own one and the target one), students are provided with a fantastic opportunity to work with values and identity, as well as respecting cultural diversity in a globalised world. Fiedler (2011) addresses the question of whether an isolation of language from culture is possible and she concludes that “English culture offers the point of departure. Speakers are searching for a communicative formula that is situationally adequate in an English native culture, which reveals that they do see the

language that they use as a lingua franca here in connection with its social context”. Additionally, Pulverness (2003: 426, as cited in Petrus, 2012) clarifies that language and culture cannot be learnt apart “since language teaching and learning inevitably involve issues of sociocultural meaning, and that approaches which disregard the cultural dimension of language are fundamentally flawed”.

There is no doubt that now more than ever what happens everywhere affects us and our students, regardless of their age, and they must be aware that they do not belong anymore to just their village or town, but to a wider scope and condition, that of citizen of the world.

Nevertheless, ‘what do we understand by culture?’ The term ‘culture’ is complex to define since it is “hard to provide a comprehensive definition of the term” (Méndez, 2015:3). Along history, this term has been studied from different perspectives and diverse fields such as linguistics, sociology, anthropology, psychology or even, economy. According to Singer (1987:34) culture is defined as “a pattern of learned, group-related perception including both verbal and non-verbal language attitudes, values, belief system, disbelief system, and behaviour”. Some years later, Hanson (2004), described culture as “the organized total of beliefs, values, customs forms of social and economic organization, history and traditions and works of arts”. Thus, we could summarize that culture is a broad abstract concept made up of different elements and that it can be perceived by people from several angles.

On the other hand, since the summit of the Council of Europe in Lisbon 2000 until the conclusions of his council within the strategic framework for the European cooperation in education and training, together with the programme by the European Council ‘Education and Training 2020’, guidance from the European Union has insisted on the need to let citizens develop key competences as a requisite so they can achieve their full personal, social and professional development, thus adapting their learning to the growing demands of a globalised world which makes it possible to reach economic development linked to knowledge.

LOMCE goes farther on the emphasis of a curricular model based on key competences. Competencial learning implies at the end of the different educational stages that citizens will be able to transfer and apply knowledge acquired to the different situations presented to them along life. Moreover, in accordance with the Order

ECD/65/2015, competences must coexist with objectives, contents and assessment criteria within the curriculum, they cannot be considered as a set of independence elements.

As far as our field of interest is concerned, at this point we have to highlight the seventh key competence as contemplated in article 2.2. of the Royal Decree 1105/2014: ‘Cultural awareness and expressions’ which means appreciating, understanding and valuing different cultural and artistic manifestations critically, using them as an enjoyment and personal enrichment source. Thus, they be considered as part of people’s cultural heritage. Petrus 2012:128) ascertains that “this feeling of awareness has not fully developed until that person compares his/her culture to another one, in order to observe the differences and the similarities that characterize each country”.

In order to make people aware of a certain situation, we should make them consider that situation from a different perspective. Therefore, if we want our students to develop a sense of appeal towards knowing other cultures, teachers are the first ones that should bring culture into the foreign language classroom. “Learning a foreign language implies also a certain accommodation to the culture and the people belonging to the target language” (Petrus, 2012:128). Other ways of gaining this new perspective are travelling abroad or interacting with foreigners. In fact, “mobility is important because its impact on the partial transformation of the individual is greater than the transformational potential of the foreign language class” (Byram, 2008, as cited in Méndez, 2015). Besides, interacting with other cultures and people is what intercultural awareness represents.

For the purpose of meeting all these expectations, “educational legislation has echoed the objectives of intercultural education, which will guarantee respect for cultural otherness and involve share cultural (re)construction for all students” (Bernabé, 2014:236). In other words, students should understand their culture of origin, as well as that of the other country.

This leads us to one of the main goals within the Common European Framework of Reference, the development of intercultural competence. Within the European Commission, a Council for Cultural Cooperation has been created aimed at promoting greater unity among members through the knowledge and respect towards other culture. This idea is to achieve a wider and deeper understanding of the way of life and forms of

thought and promote mutual understanding and tolerance, respect for identities and cultural diversities.

An intercultural approach aims at “the development of the intercultural speaker or mediator who is able to understand otherness and overcome breakdowns in communication or intercultural misunderstandings” (Méndez, 2015). It is precisely, when developing this role of mediator when an individual keeps distance and understands from the perspective of the ‘other’ his/her own cultural reality. “Byram (1990) and Doyé (1992) [...] propose the term ‘tertiary socialisation’ to refer to the experience or encounter with otherness” (Méndez, 2015). Quoting Méndez (2015), “unless individuals achieve some cultural awareness questioning their taken-for-granted culture is not possible to understand otherness”.

In 1994, Byram and Zarate proposed the replacement of the native speaker by the intercultural speaker as the point of reference for the foreign language learner. According to Coperías-Aguilar (2002:91):

The replacement of the native speaker as a reference point for the foreign language learner by the intercultural speaker was already proposed by Byram and Zarate in 1994. The idea is that foreign language learners are individuals who bring with them, to their learning experience, their sociocultural identity as members of their native culture, and even if they have acquired advanced levels of proficiency, what is conventionally called “native speaker fluency”, they are nonetheless “mediators” between two cultures. The concept of “mediator” includes aspects both linguistic and cultural; by communicating in a foreign language, the learner is also becoming a dual-culture person whose native culture will always be part of his or her identity (Steele, 1996:77).

One important aspect we have to contemplate is the importance of motivation towards learning about other cultures. Hence, learning a foreign language involves learning those socio-cultural aspects that the target language includes. Furthermore, considering that English is used as the lingua franca among people in diverse countries, we can introduce many cultures into our lessons taking advantage of this language. Researchers also need to deal with the sociocultural context when they are examining the motivation towards a foreign language learning. As Williams (1994:120) noticed “sociocultural factors are now considered to be effective for motivation, because learning a foreign language involves the adoption of new social and cultural behaviours”. Following this statement, Dörnyei (2001:30) pointed out that “the most important new

development in motivational psychology during the past decade has been an increasing emphasis placed on the study of motivation that stems from the sociocultural context”. Some years later, in 2008, Csizér and Komos investigated the relevance of the intercultural contact towards a second language acquisition. They justified that learners need to be able to communicate with other culture’s members, and to create opportunities in order to develop L2 learners’ language competence. Therefore, they recommended that “students with high levels of motivational intensity engage in various types of intercultural contact more frequently than students who invest less energy into language learning” (Csizér and Komos, 2008:43). Due to all the reasons we have just considered, teaching other cultures in our lessons may be an extremely engaging idea in which learners have to be implicated for the purpose of showing exceptional attitudes towards others and towards those aspects that differ from their culture. It would be significant to remark that cultural reality can be enhanced using different cultural aspects in the teaching materials which are used to learn a language, in our specific case, songs.

3.4. Exploring culture through songs

Some years ago, Radocy and Boyle (2003:19) exposed “virtually everyone is drawn to music of some kind and, despite our cultural differences, almost every individual understands what music is, or at least what his/her culture defines as music”. Brock (2014) indicates that “since both cultural awareness and music promote language learning it would seem advantageous to wed the two as a classroom strategy for language learning”. Based on these authors, we can say that songs are the product of a culture and that students can become culturally aware through songs, since they will provide students with values, traditions, customs or specific characteristics of spoken language.

Music can be closely linked to the concept of ‘folklore’ as embodying one of the manifestations of particular social groups comprising its tradition and history. We think music is or can be a reflection of the time and place that produced it, of the setting which gave it birth. Every song is a ‘culture capsule’ containing within itself a significant piece of social information. Bringing a song into the classroom entails bringing the culture of the song in with it. In this sense, songs are also linked to historical periods. This is apparent in protest songs, spirituals, rock and roll and even rap.

As much as music has changed our culture, at the same time our culture can often change music. It is a complex system which makes our music a reflection of our history as well as a gateway for things to come. There is a whole area of academic study devoted

to tracing our music in the context of our culture, society and its biological and cognitive effects. It is known as ethnomusicology.

Dr. Jeffery Todd Titon explores ethnomusicology in his book, *Worlds of Music*. Titon (2008:4) states that “music is a universal phenomenon but its meaning is not universal but cultural”. Following this statement, Brock (2014) asserts that “music embodies the culture or subculture from which it originates and is therefore a reflection of that culture. This makes music an excellent tool for cultural instruction”. Because music is universal to all cultures, “it may potentially assist educators in removing boundaries between the various communities that students belong to” (Nagy & Herman, 1987 as cited in Engh, 2013). Ariza et al. (2000) associates acculturation with the success in second language acquisition since it diminishes the psychological factor of social distance.

Moreover, Pulverness (2003:428 as cited in Petrus, 2012) suggests that there is an intricate bond between language and culture and therefore language should not be treated as a value-free code because “[...] it is likely to deprive learners of key dimensions of meaning and [to] fail to equip them with necessary resources to recognize and respond appropriately to the cultural subtext of language in use”. Following this principle, we provide our students with tools to interpret the meaning of a song, taking into account both the cultural and the linguistic perspective. Similarly, they can also differ from the intended and implied meanings suggested by lyrics. “They would be able to understand and differentiate between cultural clichés and genuine cultural values” (Petrus, 2012:128).

As abovementioned, music brings cultures closer to each other. In other words, music gives us a window into culture making it possible to observe how people survive and live. Martin and Nakayama (2010:360, as cited in Petrus, 2012) suggest that “[...] people often are introduced to other cultures through the lens of popular culture”, such as television, music or magazines. For instance, TV programmes about music such as *The Voice* or *America’s Got Talent* either in UK or US versions and famous singers can be also a motivating way to help students get near music and language in real contexts. Quoting Petrus (2012:127), “music has a social function because it can foster bonds between people and can convey values”.

Undoubtedly, songs are a major part of our culture, regardless of social class, age, gender, religion or location, among other features. For this reason pop culture is “a global phenomenon orientated toward a common youth culture with pop songs as its backbone” (Griffe, 1992 as cited in Engh, 2013). Pop songs are quotidian, comprehensible and ordinary elements, well known by most, if not all people. Tim Murphey found that “pop songs have the magic combination of high-frequency words, repeated often, and the use of first and second person. As a result, listeners feel personally and emotionally involved with the songs” (Lems, 2018). In other words, the conversational and emotional aspects of lyrics can help learners make personal associations with songs from other cultures.

With respect to the concept of identity, Bernabé (2014:239) came to the conclusion that:

Practicing music opens the mind to different aesthetic phenomena (Leiva, 2005) because using music transmits universal feelings, etc: therefore, it would seem logical to consider music an instrument to bring together one’s own identity and the *other* identity. Furthermore, the music education process presents certain methodological, conceptual and practice-based traits that make it the ideal educational tool for developing interculturalism, understood as constructing a shared cultural identity.

All in all, an overall approach is required in order to teach interculturalism through music (Moreno, 2010) and at this point, Reina (2010:127) proposes a song-based approach which “relies on authentic texts as the underlying linguistic linchpin to connect language acquisition to cultural literacy”.

We have so far focused on a theoretical review of the main contributions to the use of songs as a learning tool for teaching a second language. Firstly, we have accounted for the effects of music in our brain. Secondly, we have drawn our attention to the benefits of using songs when learning English. After that, we have pinpointed the challenges, as well as the assets of introducing culture into our English classroom. Finally, theories about the implementation of culture through songs have been described.

Now, a didactic proposal will be recommended for the purpose of introducing the cultural aspect in our students learning process.

4. DIDACTIC PROPOSAL

4.1. Contextualization

The present didactic proposal is intended for a 4th bilingual group of Compulsory Secondary Education, hereinafter, 4th ESO. The choice of this stage responds to a number of reasons since at this level different aspects should be taken into consideration. On the one hand, on psychological development, they start to find their personality and accept themselves the way they are. On the other hand, on the social development, students begin to become part of a group and they feel the necessity to be approved by the rest of the class either by good or bad behaviour. Furthermore, it is the moment when they start to respect both parents and teachers and do not always see them as enemies.

All this, together with their intellectual, moral and ethic characteristics will contribute to a progressive acquisition of a series of competences to face a multicultural and multilingual world. From my point of view, it would be a significant challenge to provide students at this stage with a means of communication for human interaction as the knowledge of a foreign language is highly valued among individuals and nations today.

Understanding the context of our high-school and our students is paramount to create learning environments in which every student can thrive. Furthermore, the context in which teachers work shapes how the contents are planned and taught. The high-school is located in a quiet town with several resources which provides our students with a great deal of activities to get involved. Our learners have the possibility of attending English academies, Official School of Languages or conservatory among others. Simultaneously, it has an optimal connection with other touristic places of interest such as Granada, Córdoba, Cazorla, Úbeda or Baeza.

4.2. Students profile

As abovementioned, this didactic proposal is intended for a 4th ESO bilingual group, made up of 28 students. It is a heterogeneous group in which there is a range of levels from A2.2. to B2.1. according to the CEFRL. These levels have been diagnosed by an initial assessment carried out along the first month in the academic year, together with constant observation in class. This is part of the assessment made by in the bilingual section proposed in the School Educational Project, hereinafter, PEC. Therefore, we will have to apply different measures to respond to the different needs, levels and learning styles.

The diagnostic assessment makes it possible to divide students into higher and lower achievers and it is facing this situation when group work becomes a crucial element as a measure to cope with difficulties in English. It should be mentioned that since they are in a bilingual section, they have already worked in groups so they are somehow acquainted with the process and with the integrated projects. Besides, we should recall the fact that these students have more opportunities to be engaged with other languages since they live in an urban area and they have more chances to attend language schools, cultural activities or extra lessons with native speakers. Hence, they are supposed to reach the B1 level at the end of the course according to CEFRL descriptors.

Considering the cognitive factors, we have to take into account that these students are in the middle of adolescence, which is a period of physical, emotional and behavioural changes. In general, they are respectful and they interact a lot within the classroom. They have a positive attitude towards learning new material. By contrast, sometimes they are not participative enough and some particular students look demotivated. They become talkative as well and tend to act in a reluctant way. Therefore, they occasionally need encouragement to develop autonomous learning and give them a sense of achievement at the time of completing tasks. They are aware of the importance of English but they sometimes need to be pushed in order to do some work.

On the other side, affective factors are another concern to bear in mind. These students are aware of the importance of knowing languages in today's society and theoretically, they are more focused on learning as their final long-term goal is attending University and studying a degree. Moreover, they live in a town close to other places of touristic interest and they are aware of the presence of foreigners, hence they consider English a powerful tool.

Finally, and regarding their future perspectives, at his level students are more mature and they start thinking about finishing Compulsory Education and starting a new life. For this reason, they are motivated enough and interested in widening their knowledge, as well as improving the way they express their emotions and opinions.

4.3. Objectives

Objectives are expressed in terms of capacities in our legal framework. These objectives are specified following a logical order, from the more general ones to the more specific didactic goals linked with every stage, area and year. On the other hand, goals should be

closely linked to key competences. This link will favour the achievement of these objectives along academic life to achieve personal growth and an appropriate social insertion.

First of all, we will focus on the contribution of stage and year goals. Stage goals, which can be found in LOMCE, Title 1, Chapter 3, article 23; Royal Decree 1105/2014 and Decree 111/2016, are learning achievements that students must reach at the end of the stage following the curriculum. It should be remarked that since this proposal is intended for a 4th ESO group, year goals will be similar to those of the final stage of ESO.

We will now centre our attention just on these stage goals related to our field of study. Secondary Education will contribute to developing capacities in the students which enable them to:

- a) Accept their responsibilities, know and exercise their rights respecting others, show tolerance, cooperation and solidarity among people and groups, practise dialogue, adopt human rights as common values of a plural society and prepare to take part in democratic citizenship.
- c) Value and respect gender differences and equal rights and opportunities. Reject stereotypes which lead to discrimination between men and women.
- d) Strengthen affective capacities in all areas of their personality and in their relations with others. Reject violence, prejudice of any type, sexist behaviour and resolve conflicts in a peaceful manner.
- i) Understand and express themselves appropriately in one or more foreign languages.
- j) Know, value and respect the basic characteristics of their own culture and history and that of others, together with their artistic and cultural heritage.

Learning a foreign language, in our case English, has as its main goal the development of the students' communicative competence. It is a learning process that should provide them with a set of tools and knowledge to successfully deal with any communicative situation related to their familiar, academic and professional lives, as well as living in a multilingual and intercultural world.

Consequently, a series of area goals are necessary in order to prove that students are progressively and gradually acquiring the different language skills until they are able to adequately express themselves in oral and written situations at the end of the ESO.

Therefore, teaching a foreign language in ESO will contribute to developing the following capacities in the students, according to Order 14th July 2016. Again, we will only focus on those goals which provide some contribution to our area of research:

1. Listen and understand specific information from oral texts in varied communicative situations, showing respect, tolerance and cooperation.
2. Express and interact orally in daily situations in a suitable and understandable way, using dialogue as a means of peaceful resolution of conflicts.
3. Read and understand different texts according to the students' needs and capacities to extract general and specific information, adding other sources to this information in order to provide a critical approach and acquire new knowledge.
8. Develop teamwork, avoid discrimination due to gender or any other personal or social condition, strengthening social abilities and affective capacities needed to solve conflicts peacefully and rejecting stereotypes and prejudices of any kind.
10. Value and appreciate the foreign language as a means of communication, cooperation and understanding between people of different cultures, promoting solidarity and respect towards human rights within the democratic exercise of citizenship.
11. Appreciate the foreign language as a means to reach knowledge and as a tool to learn different contents as a means of artistic expression and to develop the learning to learn ability.

4.4. Contents

In Andalusia, contents are grouped into four blocks in order to analyse the specific needs and characteristics related to the process of learning and teaching, mainly oral language, written language, knowledge about the language, and socio-cultural aspects of the foreign language. Below we will delve into the aspects pertained to our area of research, specifically socio-cultural and sociolinguistic aspects in the first block, comprehension of oral texts, as they are stated in the Order 14th July 2016.

Sociocultural and sociolinguistic aspects:

- Social conventions, politeness rules and registers.
- Customs, values, beliefs and attitudes.

- Recognition, identification and comprehension of the main relevant linguistic and paralinguistic elements (gestures, facial expression, visual contact and images).
- Knowledge of some historical and geographical features of the countries where the foreign language is spoken.
- Getting the information through different means such as the Internet and other technologies of information and communication.
- Non-verbal language.
- Valuation of the foreign language as a tool to communicate.
- Enrich personally and make the Andalusian culture known.

Considering education, the Spanish curriculum includes contents or set of knowledge, skills and attitudes that will finally contribute to the achievement of goals and the acquisition of competences. Learning through competences implies the consideration and integration of the attitudinal knowledge which is composed by values and attitudes with considerable social and cultural influence. In other words, cross-curricular contents are closely related to key competences. But, ‘what are exactly cross-curricular contents?’ They are social values that arise as a need to solve problems in society, at school or in a community and that shape the educational system giving it a new ethical dimension that we must all know and respect, based on values, constitutional liberties and human rights; equality between men and women, prevention of gender violence, tolerance, solidarity, justice and equity.

In terms of legislation, the Royal Decree 1105/2016 in its article 6 specifies a series of values, as well as the Order 14th July 2016 Chapter 1, article 3; together with the Decree 111/2016 Chapter 2, article 6 which include the following elements implemented in a cross-curricular way:

- a) Respect to our Legal Framework, including basic rights and freedoms set in the Spanish Constitution and in the Andalusian Statute of Autonomy.
- b) Develop personal competences and social abilities to become participants in society, following the values that support freedom, justice, equity and political diversity and democracy.
- c) Education to live together and respect interpersonal relations, emotional competence, self-awareness, body image and self-esteem as necessary tools for

personal development, to reject and avoid situations linked with bullying, discrimination or ill-treatment, to promote well-being and security and protection of all members of the school community

- d) The promotion of values and necessary actions to enhance real and effective equality between men and women, recognizing the contribution of both genders to the development of our society and to the added knowledge for human kind, analysing possible reasons, situations and solutions to gender inequalities, respecting sexual identity and orientations, rejecting sexist behaviour, attitudes and contents, as well as stereotypes, preventing gender violence and rejecting sexual abuse.
- e) The promotion of inner values and behaviour associated with the principles of equal opportunities, universal access and non-discrimination, as well as the prevention of violence against the disabled.
- f) The promotion of tolerance, recognizing diversity and intercultural coexistence knowing the contribution of different societies, civilizations and cultures to the development of human kind; the knowledge of gipsy culture and history, the education for peace, respect to freedom of mind, the consideration of victims of terrorism, the awareness of the basic elements in the democratic memory linked with our Andalusian history, rejecting terrorist violence and any other means of violence, racism or xenophobia.
- g) Basic abilities development for personal exchanges of information, active listening, empathy, rationality and agreement through dialogue.
- h) Critical and conscious use of new technologies and audiovisual resources, providing means to solve possible misuse, focused on the relevance in teaching and learning and student's work, and how to change information into knowledge.
- i) The promotion of values and behaviour linked with road safety, rational behaviour and prevention of traffic accidents. Also the protection in cases of emergency and catastrophe.
- j) The promotion of physical activities to develop motor skill competence, healthy habits, the responsible use of free and leisure time, to promote a balanced diet for individual and social well-being including concepts linked with education for consumption and health in labour.
- k) The acquisition of competences to act in the economic background and to create and develop different models of enterprises, taking part in the economic growth

following premises and samples of sustainable development and social well-being to create a sense of awareness necessary for citizens to comply with their tributary responsibilities and fight against fraud as a well to help maintain public services following the principles of solidarity, justice, equality and social responsibility, promoting entrepreneurship initiatives, ethics in enterprises an equal opportunities.

- l) Becoming aware and analyse problems affecting the population in a globalized world, including health, poverty, emigration, inequalities between people and nations and the basic principles ruling our environment and the consequences of human actions upon them, the shortening of resources, overpopulation, pollution or global warming, aimed at promoting an active contribution, do defend, preserve and improve our environment as a key factor in our life quality.

4.5. Methodology

When introducing songs in the classroom there is a number of relevant criteria, as well as a procedure we need to consider if we want songs to be a meaningful authentic resource.

As far as the procedure is concerned, Brown (2006) proposes that the procedure can be done by “activating prior knowledge, helping students organize their learning by thinking about their purposes for listening, and if speaking is also a goal of the classroom, using well-structured speaking tasks informed by research”. The author suggests the following steps for a listening practice: a) Activating prior-knowledge. As stated by Reina (2010:125), “when people listen or read, they process the information they hear both top-down and bottom-up. Top-down means using prior knowledge and experiences”. In other words, students will make use of prior experiences in order to understand new input. b) While-listening. This stage will be carried out along the development of the song. At this point is crucial that teachers perfectly explain the purpose of the activity. Hence, “students develop a sense of why they listen” (Reina, 2010:125) and at the same time “students organize and reflect on the learning” (O’Malley and Chamot, 1990 as cited in Reina 2010:126). Learners must be aware of what they are expected to do along the whole process since it gives them a sense of achievement. c) Post-listening. This final step is employed for the purpose of reinforcing new contents. Reina (2010:126) comments that “teachers can use post-listening activities to check comprehension, evaluate listening skills and use of listening strategies, and extend the knowledge gained to other contexts.”

Once we have reflected upon the procedure, it is pertinent to draw our attention to the criteria for choosing music. Teachers must carefully select the songs that best serve students' needs and interests. It should also be advisable that, if the song lyrics contain sensitive and arguable issues about students' culture, teachers learn about their students. Following this line, Keegan (2004) underscores the relevance of selecting songs whose lyrics are clear, have a suitable level of difficulty, as well as useful language and could motivate a response from students.

Petrus (2012:132) considers that some criteria for evaluating course books from the perspective of cultural self-development, authenticity and cultural sensitivity can be employed for assessing a song. The following criteria are taken from Rubdy's *Selection of Materials* (2003, as cited in Petrus, 2012):

Self-development

- Do the materials also involve the learner's emotions in the learning process?
- Do the materials allow for the development of creative and critical thinking skills?
- Do the materials allow scope for the development of a desirable set of attitudes?
- Do the materials involve the learners as human beings rather than just language learners?
- Do the materials help build personality and learner voice and give learners an understanding about themselves? (Rubdy, 2003: 48-49 as cited in Petrus, 2012).

Authenticity

- Do the materials provide extensive exposure to authentic English through purposeful reading and/or listening activities?
- Is the content realistic, reflecting topics and events and texts from the real-world situations?
- Do the texts generate 'real-life' communication process? (Rubdy, 2003: 48-49 as cited in Petrus, 2012).

Cultural sensitivity

- Are the materials relevant/suitable/appropriate to the learner's cultural context and sensitive to their values and beliefs?
- Do the materials reflect awareness of and sensitivity to sociocultural variations? (Rubdy, 2003: 48-49 as cited in Petrus, 2012).

Once the criteria for choosing a suitable song have been developed, I would like to continue with the different types of songs we may find. In Šmidová's (2010) opinion, songs can be classified into the following groups:

- a) Action songs: Students accompany the song with gestures or body movements. They are more appropriate for children or young learners.
- b) Traditional and special occasion songs: They have two advantages – “nice melody and interesting story that has cultural binds” (Šmidová, 2010). In general, they are repetitive which makes them easy to follow. Moreover, by listening to them, students get an insight into the song's own culture.
- c) Jazz chants: “They are designed as a second language acquisition tool to develop the student's appreciation of the rhythm and intonation patterns of Spoken American English” (Šmidová, 2010).
- d) Different genres songs: This group can be break down according to existing streams in musical production. This division ranges from classical music to rock and pop songs. Šmidová (2010) posits that “currently, most of the teachers rely on pop songs because they are easy to remember, might have simple beat and clear pronunciation”.

In any case, it is paramount that the songs are appropriate and adapted to our students' needs, interests and proficiency levels. Besides, we must have a clear objective in mind, it is essential to be sure about what we want to work with, what our intention is and what we expect our students to learn. Bearing all these aspects in mind, the process of choosing the appropriate song would be easier

Last but not least, it is a fact that nowadays music is readily available to both teachers and students. There are plenty of websites to assist teachers with using music in the classroom and this is all due to the digital era. Lems (2018:16) claims the following words considering this idea:

An unquestionable benefit of the digital revolution is our greater access to music, not only music from our own culture but also music from around the world. We can see

performances in YouTube, even if the performers are no longer with us. We can find lyrics to songs, so we are not left wondering what the words are. We can post and share our own musical creations through Facebook! And we can easily learn about and enjoy new artists and new music, from inside and outside our own cultures. It's a music lover's paradise – and most of us are music lovers.

Once we have set the objectives, the contents and the criteria for choosing a suitable song, it is high time to regard the suggested lesson plans and their stages.

4.6. Lesson Plan

Whatever the subject, teachers need a guide to help with time management and keep the material organised. This proposed lesson plans has clear established goals which are divided into sections as a way of ordering instructions:

- 1) Warming-up: In this first stage learners are provided with the context or scene of the lesson. Teachers can ask students to think about a certain topic, a brainstorming on the board can be done or a review from a previous lesson. In this way we draw students' attention in the right direction, so that they are focused and prepared for the lesson ahead.
- 2) Presentation: In this second stage teachers introduce the material and explain it through demonstration. In our case, we will provide students with the song itself. At this stage we need to make sure that students understand the meaning and the explanations. Therefore, clear and concise examples must be presented.
- 3) Practice: This is the third stage in which students get involved. We give students opportunities to apply new knowledge with some guidance and support. At this point grouping becomes an important issue since learners are supposed to work in large groups, small groups, in pairs or individually.
- 4) Production: Finally, it is during this fourth stage when students are given the chance to demonstrate their new learned material in context freely and openly with a minimal assistance of the teacher.

Before exploring the lesson proposal for the target students, I would like to highlight the categories in which cultural themes are involved in songs. In order to attain this, I would follow Reina's (2010:130) subcategories. On the one hand we have got *Students' reflections on the social context around them*. As we mentioned before communication, language and culture are bonded. Reina (2010:130) emphasises that

“when students reflect on social and cultural issues, they feel that their English learning is supported on a meaningful and real environment, so they can perceive and understand the importance of learning a foreign language”. On the other hand, we have got *Using songs to compare cultural differences*. Reina (2010:130) stresses the relevance of not using songs just for fun since by exploiting them in a convenient way “different details of content or characteristics of language can be studied to understand differences between English-speaking countries”. Bearing in mind these two categories I will provide a lesson proposal.

4.6.1. Didactic proposal.

Objectives

- ✓ To become familiar with the Irish conflict, as well as the Irish culture.
- ✓ To become acquainted with Irish artists.
- ✓ To develop critical thinking.
- ✓ To interpret songs’ meaning.
- ✓ To promote interaction among students through discussion about particular topics.

Procedure

Session 1

Objectives	Contents	Key Competences	Interdisciplinarity
Stage: c), d), i), j) Area: 1), 2), 10), 11)	f), g), h) Sociocultural/Sociolinguistic aspects	CLC, LLC, SCC, CAE	History Music

▪ **Warming-up:**

During the first step of this stage, images of Irish bands and singers such as U2, the Cranberries or Bono are going to be displayed. Students will be asked if they know who they are or where they come from. Once the students have been discussing and guessing in pairs, the teacher will give them some clues and learners will have access to the internet to look for Irish artists until they perfectly know who the bands and the singers

are. While they are working, the song *Beautiful Day* will be played in the background, so that they can use it as a clue in case it rings a bell in any of them.

When any of the pairs finds out who the singers are, the next stage will begin. While discussing about the different artists, the teacher must make the point that music is an important part of the culture of a country, and that through songs we can have an insight into different aspects of life.

- **Presentation:**

As students have been listening to the song *Beautiful Day* in the previous stage, it is now time to work with the song itself. First of all, students will have to discuss as a whole group, in order to foster communication and interaction among learners, what the title of the song suggests. At this point, the teacher will try to guide them and elicit that it is an uplifting song that reminds us to appreciate every moment and every day and how this belief can be associated with Irish stereotypes students are acquainted with. Then, worksheets with the lyrics will be provided to students.

- **Practice:**

In this stage, students are going to work with the lyrics. In this case, the order of the paragraphs have been shifted. Students need to work with the meaning and the coherence of the song for the purpose of putting them in the right order. Afterwards, they will compare their answers in pairs before listening to the song to check if they have been right.

During the second part of this stage, the teacher will highlight a series of words from the lyrics that can be unknown for students, such as *hopeless*, *maze*, *mud*, *fleets* or *somehow*, among others. The teacher will elicit the meaning of the different words and then, students will be asked to write sentences with the words they have recently reviewed.

- **Production:**

This last stage will be devoted to discuss several stereotypes of Irish people and which of them students can relate to the song they have been working with. The stereotypes will be extracted from the internet. Thus, it is the students' duty to assert or deny them. Among the different questions and stereotypes discussed we may find the following ones:

- *What do you know about Irish people?*
- *What do you know about Irish culture?*
- *Irish people are a 'friendly bunch'.*
- *Irish people drink an excessive amount of tea.*
- *Irish people love drinking.*
- *Irish people have got red hair.*

Students will have to reach a conclusion and decide if the stereotypes are true or untrue and why these stereotypes exist.

Session 2

Objectives	Contents	Key Competences	Interdisciplinarity
Stage: a), i), j) Area: 1), 2), 3), 8)	b), c), d), g), h) Sociocultural/Sociolinguistic aspects	CLC, DC, LLC, SCC, CAE	History Music

▪ **Warming-up:**

The group is going to be presented with a number of images in order to introduce the topic. They will have to describe them to their classmates and say what they think the images are about. At this stage students will express what they know about the Irish conflict or they will become familiar with it.

After that, a brief summary about the Irish conflict, making a specific mention to 'The Troubles' will be stuck on the board. The whole group is going to be divided into two groups and two volunteers, one from each group, will be asked by the teacher. These two volunteers have to come to the board, read the summary and then, explain their classmates what they can remember. After that, the teacher will provide both groups with specific websites where they can find extra information about the topic itself. At this point it is worth mentioning that the enormous amount of information and sources may confuse students. Hence, it is the role of the teacher to carefully guide them in this sense.

Finally, the ideas from both groups will be shared so that they can get a whole picture of the conflict. In this way, students are going to know the context in order to prepare themselves for the next stage.

▪ **Presentation:**

In this stage students will work with the song *Sunday Bloody Sunday*. In the first place, the whole group is going to reflect and answer some questions related to the title of the song and some vocabulary. Students will work in pairs to answer what the title of the song suggests to them or what the meaning of some words is. Since, we have set the context in the previous stage, it will be less demanding for students to guess what the song is about.

Later on, learners will listen to the words that Bono, the vocalist of the group U2 pronounced at the beginning of the concert: “This song is not a rebel song, this song is Sunday Bloody Sunday”. Next, as a whole group, students will discuss why they think Bono enunciated these words.

▪ **Practice:**

At this stage, students will listen to the song. The lyrics will not be showed yet. The aim is that students simply listen to it and try to understand as much as they can on their own. The teacher will encourage them to write down phrases they recognise, words they do not understand or a couple of ideas to summarize what the song is about. In order to accomplish this, they will listen to the song twice. With this activity we are fostering learning strategies, as well as the competence of learning to learn.

During the second part of this stage, a worksheet with the lyrics of the song will be provided to students. Within the lyrics some words and phrase will be missing, so that students can listen to the song one more time and fill the blanks. After that, the teacher will explain any word that students do not know.

▪ **Production:**

At this last stage, students will answer several questions in pairs. These questions will be related to the cultural aspect of the song:

- *What are the lyrics about?*
- *How does the song make you feel?*
- *Do you think that the song made an impact in the society? Why?*
- *According to you, what is the meaning of these two lines: “and it’s true we are immune when fact is fiction and TV reality” / “we eat and drink while tomorrow they die”?*

A final discussion will be carried out in order to share all the ideas and get a general view of the meaning of the song. By doing this, students will learn to appreciate the implicit meaning of the songs.

Session 3

Objectives	Contents	Key Competences	Interdisciplinarity
Stage: a), d), i), j) Area: 1), 2), 3), 8), 10), 11)	e), f), g), h), l) Sociocultural/Sociolinguistic aspects	CLC, LLC, SCC, SIE, CAE	History Music

▪ **Warming-up:**

At the beginning of the session the teacher will pin a flashcard on the board with the word “Zombie”. Individually, students will have to write down what comes to their minds when hearing this term. Then, students will come to the board and they will create a mind map, so that all the related words can be shared. This activity will help students to contextualize what they are going to learn and what they are expected to accomplish.

▪ **Presentation:**

Following this first approach to the concept of “zombie”, the music video of the song *Zombie* by The Cranberries will be watched. Then, the students will be asked to think about the images they have already observed on the video and in which manner they can relate these images to the title of the song. At this point, the teacher will remind students to activate their previous knowledge and remember what they have learnt about Ireland in the previous sessions.

A worksheet with the lyrics of the song will be distributed. The whole group is going to read the lyrics while they are listening to the song one more time. Following that, in groups they will make an attempt to relate the events of the Irish conflict with the meaning of the song.

Subsequently, the songs *Sunday Bloody Sunday* and *Zombie* will be used as the guiding thread for the final task.

▪ **Practice:**

Students are going to work now in groups of four. They will prepare and present during the next session a PowerPoint in which they will explain their research about the Irish conflict. They may also include some other conflicts that Ireland suffered throughout history, so that they are able to get the big picture of the country. Furthermore, they are also expected to make several comments and relations with the songs they have been working with.

One more time, the teacher will provide them with the suitable websites to search information. Nevertheless, they will be required to be critical and discard irrelevant information for the issue they want to present. Lastly, when presenting, students will be expected to produce a suitable and coherent speech.

▪ **Production:**

During the last stage of the session, students are going to start organizing their work. Different roles will be assigned to each member of the group, so that everyone feels they have some responsibility within the group.

The teacher will be there to guide and help students with their works.

Session 4

Objectives	Contents	Key Competences	Interdisciplinarity
Stage: a), i), j) Area: 1), 2), 8), 10)	f), g), h) Sociocultural/Sociolinguistic aspects	CLC, MC, DC, LLC, SCC, SIE, CAE	History Music

This final session will be devoted to students' oral presentations. They will be assessed both by the teacher and their own classmates. In this way, students will obtain immediate feedback from different perspectives.

Finally, regarding the assessment of this didactic proposal, we should bear in mind that assessment criteria and learning standards are the main elements of the curriculum that will enable us to check the students' degree of acquisition of competences and the achievements of goals. Hence, the Order 14th July in Andalusia and the Royal Decree 1105/2014 establish the assessment criteria and learning standards respectively, in

accordance with the four blocks of contents. In Annex I we will find the relation of these elements.

In addition, in order to gather information for assessment we need to select the tools we consider most adequate. There is an array of tools from which teachers can choose. In this specific case we will focus on rubrics both for the assessment of the oral presentation and peer assessment. In Annexes II and III respectively, we will find the rubrics employed for the assessment of students.

Once we have set out the didactic proposal, it is high time to reach a conclusion that will be displayed in the next and final section of this paper.

5. CONCLUSION

To put it in a nutshell, this paper makes an attempt to relate three important pillars in education. On the one hand, we have got the use of music in our English classroom, which includes two issues: songs and English language. On the other hand, cultural aspects. Based on the results of the information gathered, it is possible to reach to the conclusion that songs are a suitable instrument to keep students motivated and to introduce culture of different countries in our English lessons.

Basing this research on the studies of a motley group of scholars, we have tried to provide evidence of the effectiveness of using songs as a teaching tool in secondary education. As we have seen, music motivates students as they are covering some interesting topics they are concerned about. Music offers students authenticity of language in different cultural contexts. This idea goes in line one more time with Reina's (2010:131) words when he concludes that "songs that touch upon social issues and cultural aspects are appropriate choices". Moreover, it gives students the opportunity to approach to the English language in a different way, far from the traditional textbooks. We also have to keep in mind that when we are using songs as a teaching tool it is essential to have clear goals.

To conclude, we have illustrated these theoretical assumptions with the implementation of a didactic proposal which has been conceived as a way of integrating music, culture and language in the English classroom. As we have observed, there are many options, it is just a matter of looking at all possibilities and adapting them to our students' age, needs and educational context.

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7. ANNEXES

Annex I

	ASSESSMENT CRITERIA	LEARNING STANDARDS
B L O C K 1	C1.1. Identify the main information and some of the most relevant details in short or mid-length and well-structured texts transmitted orally or by technical means and uttered at medium speed, in a formal, informal or neutral register, dealing with daily matters in everyday situations, provided that the acoustic conditions do not distort the message and that the speech can be repeated. CLC, DC.	S1.1. The student gets the main ideas and relevant details of clearly uttered recorded or spoken messages , which contain instructions, directions or any other information, including technical information -e.g. voicemail, how to make an experiment in class or how to use a machine or device in professional fields).
	C1.2. Know and know how to apply the most appropriate strategies to understand the general meaning, the essential information, the main ideas and the most relevant details in the text. CLC, LLC.	S1.2. The student understands what he/she is told in daily and structured situations -e.g. in banks, shops, hotels, restaurants, means of transport, school, working places), or less usual ones -e.g. at a chemist's, hospital, police station or public institution), as long as the student can ask for verification of details.
	C1.3. Know and use, in order to understand a text, the sociocultural and sociolinguistic aspects related to everyday life (study habits and leisure activities); life conditions (environment); personal relationships (in a private sphere and at school); behaviour (gestures, facial expressions, voice use, visual contact) and social conventions (customs, traditions). CLC, SCC.	S1.3. The student identifies the main ideas and relevant details in a formal or informal conversation of a certain length between two or more speakers while the student is present and speakers discuss about known, general or usual topics having a clearly uttered speech in a standard variety of the language.
	C1.4. Distinguish the most relevant communicative function or functions of the text and the basic discursive patterns related to the text organisation (topic introduction, development and conclusion). CLC, LLC.	S1.4. The student understands , in an informal conversation where he/she is present, explanations or justifications of points of view and opinions about several matters of personal interest, usual or unusual , just like the formulation of hypotheses, expression of feelings and description of abstract concepts about topics such as music, cinema, literature or other current issues.
	C1.5. Apply to the comprehension of the text the knowledge about the constituents and the organisation of the syntactic and discursive patterns of very common use in oral communication. CLC, LLC, SIE.	S1.5. The student understands, in a formal conversation or interview where she/he takes part -e.g. in academic or working places), relevant information and details about practical matters related to usual or
	C1.6. Recognise common oral vocabulary related to daily matters and general topics or related to their own interests and studies, as well as to	

infer the meaning of some words and expressions from the context with visual aids. CLC, LLC. C1.7. Discriminate phonological, sound, stress, rhythm and intonation patterns of common use and recognise the most general meanings and communicative intentions. CLC, LLC. C1.8. Identify cultural and geographical elements of countries and cultures where the foreign language is spoken, and show interest to know them. LLC. SCC. CEC. C1.9. Value the foreign language as a communication tool and promote the Andalusian culture. SIE, CEC.	predictable academic or professional activities, as long as s/he can ask for repetition, rephrasing, clarification or further explanation about something that has already been said. S1.6. The student distinguishes with visual or written aids main ideas and relevant information in well-structured and clearly presented speeches about already known topics or topics of interest related to the academic or professional field (e.g. about an academic topic or scientific research, or speeches about professional training in other countries). S1.7. The student identifies main ideas and meaningful aspects of news on TV clearly uttered when there are visual aids which support the discourse, just like the essential elements of well-structured and clearly uttered advertisements, series and films, in a standard variety of the language and when images facilitate comprehension.
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Table 1. Block 1. Relation of Assessment Criteria and Learning Standards.

	ASSESSMENT CRITERIA	LEARNING STANDARDS
B L O C K	C2.1. Produce comprehensible short or mid-length texts both in conversation face to face and by telephone or other technical means in a neutral, formal or informal register, with simple language to give, request and exchange information about either significant daily topics and known issues or educational and personal interest and to justify in a basic way the reasons of specific actions or plans, despite any interruptions or hesitations, obvious breaks, discursive reformulations, selection of expressions and requests for repetition by the interlocutor. CLC, DC, SIE. C2.2. Know and know how to apply the most appropriate strategies to produce monologues and dialogic short oral texts with a simple and clear language, using procedures such as the adaptation of the message to patterns of the first or other languages, or the use of approximate lexical items in the absence of more precise ones. CLC, LLC, SIE.	S2.1. The student makes brief and well-structured presentations, previously practised and supported by visual aids -e.g. powerpoints, about particular aspects of academic or professional topics of the student's interest, organizing basic information in a coherent way, briefly and clearly explaining main ideas and answering simple questions that have been clearly uttered at a medium speed by the audience. S2.2. The student is able to cope properly with daily and non-daily situations that may occur during a trip or a stay in other countries for personal, academic or professional reasons (means of transport, accommodation, food, shopping, studies, work, relations with authorities, health, leisure), and knows how to ask for assistance, information, help or indications, and make a complaint or formal paperwork in a simple way, but at the same time correctly and according to the context.

2 C2.3. Add to the production of oral texts the acquired knowledge of some sociocultural and sociolinguistic aspects related to social structures, interpersonal relationships, action patterns, behaviour and social conventions, respecting the most significant politeness rules in the respective contexts. CLC, SCC, SIE. C2.4. Accomplish the required functions for the communicative purpose, using the most common exponents and discursive patterns to organise the text in a simple and coherent way within the context. CLC, SIE. C2.5. Show control over a limited set of syntactic structures of common use and use basic mechanisms adapted to the context and the communicative function to communicate: lexical repetition, ellipsis, personal, spatial and temporal deixis, juxtaposition, and common conversational linkers and markers, among others. CLC, LLC. C2.6. Use a set of oral lexis adequate to communicate information, concerning general issues related to daily situations which are susceptible to adaptation in less common conditions. CLC, LLC. C2.7. Pronounce and modulate the voice in a clear and comprehensible way, although the foreign accent is sometimes evident or sporadic pronunciation errors are made, provided that the communication is not interrupted, and although it is necessary to repeat from time to time to help understanding. CLC, LLC. C2.8. Use short sentences, groups of words and formulas to communicate in short language exchanges in daily common situations, occasionally interrupting the speech to find expression, articulate uncommon words and repair communication in less common situations. CLC, LLC. C2.9. Interact in a simple but effective way in clearly structured exchanges, using formulas or basic gestures to take or assign the turn of speaking, although it largely depends on the performance of the interlocutor. CLC, LLC.	S2.3. The student properly participates in informal conversations that may be face to face, by phone or through any other channel, about usual or unusual matters in which the student exchanges information and briefly expresses and justifies opinions and points of view; tells and describes in a coherent way real or imaginary past events or future plans; formulates hypothesis; makes suggestions; and asks and gives detailed indications or instructions; expresses and justifies feelings, and describes concrete and abstract aspects of topics such as music, cinema, literature or current issues. S2.4. The students takes part in formal conversations, interviews and academic and professional meetings, about daily topics in these contexts, exchanging appropriate information about particular facts, asking and giving instructions or solutions to practical problems, analysing his point of view in a simple and clear way and reasoning and briefly explaining his/her actions, opinions and plans in a coherent way.
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C2.10. Identify cultural and geographical elements of countries and cultures where the foreign language is spoken, and show interest to know them. LLC, SCC, CEC. C2.11. Value the foreign language as a communication tool and promote the Andalusian culture. SIE, CEC.	
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Table 2. Block 2. Relation of Assessment Criteria and Learning Standards.

	ASSESSMENT CRITERIA	LEARNING STANDARDS
B L O C K 3	C3.1. Identify the main information and the most relevant details in short or mid-length and well-structured written texts in a formal, informal or neutral register, dealing with daily matters, about interesting topics or relevant to the own studies and containing simple structures and common lexis both in printed and digital format. CLC, DC, CMCT. C3.2. Know and know how to apply the most appropriate strategies to understand the general meaning, the essential information, the main ideas and the most relevant details in the text. CLC, LLC, SIE. C3.3. Know and use, in order to understand a text, the sociocultural and sociolinguistic aspects related to everyday life (study and work habits, leisure activities including artistic manifestations such as music and cinema); life conditions (environment, social structure); personal relationships (between men and women, at work and at school) and social conventions (customs, traditions). CLC, SCC. C3.4. Distinguish the most relevant communicative function or functions of the text and a set of the most common exponents, as well as the basic discursive patterns related to the text organisation (topic introduction, development and thematic change and conclusion). CLC, LLC. C3.5. Recognise and apply to the comprehension of texts the elements and organization of frequent syntactic structures of common use in written communication (for example: an exclamatory structure in order to express surprise). CLC, LLC, SIE.	S3.1. The student identifies relevant information in detailed instructions on the use of computer appliances, devices or programmes as well as the fulfilment of activities, safety standards and cohabitation rules (e.g. in a cultural event, in a student residence or in an professional context). S3.2. The student understands the general meaning , the main points and relevant information in public, institutional or corporate announcements and communications clearly structured and related to topics of his/her personal, educational or professional interest (e.g. leisure, courses, scholarships, job offers). S3.3. The student understands any kind of personal correspondence including online forums and blogs where facts, experiences, impressions and feelings are described in some detail; real or imaginary facts and experiences are told and information, ideas or opinions about either abstract or concrete aspects of general and well- known topics of his/her interest are exchanged. S3.4. The student understands enough information about formal, official or institutional letters, faxes and emails to react accordingly (e.g. in case he/she needs to submit documents for a stay abroad). S3.5. The student easily locates specific information in any form of journalistic text well-structured and of average length such as the news; the student recognises meaningful ideas in simple informative articles

C3.6. Recognise common written vocabulary related to daily matters and general topics or related to their own interests, studies and occupations, as well as to infer the meaning of some words and unknown expressions, with or without visual aids, from the context. CLC, CEC. C3.7. Recognise orthographic, typographic and punctuation conventions, as well as abbreviations and symbols of common use (for example: use of the apostrophe, &, etc.), and their respective meanings. CLC, LLC. C3.8. Identify cultural and geographical elements of countries and cultures where the foreign language is spoken, and show interest to know them. LLC. CSC. CEC. C3.9. Value the foreign language as a communication tool and promote the Andalusian culture. SIE, CEC.	and identifies the main conclusions in clearly argumentative texts always he/she is allowed to reread the difficult sections. S3.6. The student understands definite specific information in web pages and other referential or enquiry sources clearly structured (e.g. encyclopaedias, dictionaries, monographs, presentations) about topics related to academic subjects or professional issues of his/her speciality or interests. S3.7. The student understands general aspects and the most relevant details of fiction and well-structured brief contemporary literary texts in a standard variety of the language with a linear plot which can be easily followed and with characters and their relations described in a clear and simple manner.
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Table 3. Block 3. Relation of Assessment Criteria and Learning Standards.

ASSESSMENT CRITERIA	LEARNING STANDARDS
C4.1. Write in paper or digital format, short or mid-length texts, with a simple and clear structure about daily or personal interest topics in a formal, neutral, or informal register, using adequately basic cohesion resources, basic orthographic conventions and common punctuation marks, with a reasonable control of expressions, simple structures and vocabulary of frequent use. CLC, DC, SIE. C4.2. Know, select and apply appropriate strategies to produce short or mid-length written texts, for instance paraphrasing structures from other texts with similar characteristics and communicative purposes, copying formats, formulas and conventional models which are distinctive from each type of text. CLC, LLC, SIE. C4.3. Add to the production of written texts the acquired knowledge of some sociocultural and sociolinguistic aspects related to social structures, interpersonal relationships, action patterns, behaviour and social	S4.1. The student completes a detailed questionnaire with personal, academic or labour information (e.g. to become a member of an organization, or to apply for a scholarship). S4.2. The student writes his/her curriculum vitae in electronic format, e. g. following Europass model. S4.3. The student writes notes and messages with simple and relevant information about habitual issues and specific aspects of his/her personal, academic and professional field within his/her speciality or interest area. S4.4. The student writes notes, advertisements, messages and brief comments, in any format, in which he/she applies for and gives information and simple opinions highlighting the relevant aspects (e.g. in a web site or magazine for young people monitored by a teacher or a peer), respecting the conventions and courtesy rules and netiquette. S4.5. The student writes, in a conventional format, brief and simple reports to give essential information on an academic, professional, or less

B L O C K 4	conventions, respecting the most significant politeness rules in the respective contexts. CLC, SCC, SIE. C4.4. Accomplish the required functions for the communicative purpose, using the most common exponents and discursive patterns to organise the written text in a simple and coherent way within the context. CLC, SIE. C4.5. Show control over a limited set of syntactic structures of common use and use basic mechanisms adapted to the context and the communicative function to communicate: lexical repetition, ellipsis, personal, spatial and temporal deixis, juxtaposition, and common conversational linkers and markers, among others. CLC, LLC. C4.6. Know and use a set of written lexis adequate to communicate information, opinions and points of view in a simple and direct way in daily situations which are susceptible to adaptation in less common conditions. CLC, CEC. C4.7. Know and use, in a way that the text is comprehensible in its majority, the elementary punctuation marks (for example the dot, the comma) and the basic orthographic rules (for example use of capital and small letters, the use of the apostrophe), as well as the most common orthographic conventions while writing texts in digital format (for example SMS). CLC, LLC, SIE. C4.8. Identify cultural and geographical elements of countries and cultures where the foreign language is spoken, and show interest to know them. LLC, SCC, CEC. C4.9. Value the foreign language as a communication tool and promote the Andalusian culture. SIE, CEC.	frequent issue (e.g. an accident), briefly describing situations, people, objects and places; narrating facts in a clear linear sequence and explaining simply the reasons for particular actions. S4.6. The student writes personal correspondence and takes part in chat rooms, blogs and chats in which he/she describes experiences, impressions and feelings; he/she narrates in a linear and coherent way facts related to his/her field of interest, activities and past experiences (e.g. about a trip, best holiday, important event, a book, a movie) or imaginary events; he/she exchanges information and ideas about specific topics, pointing the aspects that seem important to him/her and justifying briefly his/her opinions over the same. S4.7. The student writes basic formal correspondence addressed to public or private institutions or commercial entities, essentially aimed to ask for or give information, apply for a service, make a claim or any other simple handling, watching the formal conventions and courtesy rules that apply to this kind of texts.
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Table 4. Block 4. Relation of Assessment Criteria and Learning Standards.

Annex II

ORAL PRESENTATION				
Assessment Criteria	Excellent 2	Very good 1.5	Good 1	Needs to improve 0.5
C2.2. Know and know how to apply the most appropriate strategies to produce monologues and dialogic short oral texts with a simple and clear language, using procedures such as the adaptation of the message to patterns of the first or other languages, or the use of approximate lexical items in the absence of more precise ones. CLC, LLC, SIE.	The student applies strategies to produce the message, adapting it to a context, and to compensate breakdowns in communication.	The student regularly applies strategies to produce the message, adapting it to a context, and to compensate breakdowns in communication.	The student scarcely applies strategies to produce the message, adapting it to a context, and to compensate breakdowns in communication.	The student does not apply strategies to produce the message, adapting it to a context, and to compensate breakdowns in communication.
C2.4. Accomplish the required functions for the communicative purpose, using the most common exponents and discursive patterns to organise the text in a simple and coherent way within the context. CLC, SIE.	The message is clearly understood and has coherence.	The message is mostly understood and has coherence.	The message is scarcely understood and has some coherence.	The message is not understood and has no coherence.
C2.5. Show control over a limited set of syntactic structures of common use and	The students uses syntactic structures without making mistakes.	The student uses syntactic structures making a few mistakes.	The student uses scarce syntactic structures making some mistakes.	The student does not use syntactic structures and makes many mistakes.

use basic mechanisms adapted to the context and the communicative function to communicate: lexical repetition, ellipsis, personal, spatial and temporal deixis, juxtaposition, and common conversational linkers and markers, among others. CLC, LLC.				
C2.6. Use a set of oral lexis adequate to communicate information, concerning general issues related to daily situations which are susceptible to adaptation in less common conditions. CLC, LLC.	The student uses lexis related to the topic.	The student regularly uses vocabulary related to the topic.	The student uses scarce vocabulary related to the topic.	The student does not use vocabulary related to the topic.
C2.7. Pronounce and modulate the voice in a clear and comprehensible way, although the foreign accent is sometimes evident or sporadic pronunciation errors are made, provided that the communication is not interrupted, and although it is necessary to repeat from time to time to help understanding. CLC, LLC.	The student pronounces in a clear and comprehensible way and has a good intonation.	The student mostly pronounces in a clear and comprehensible way and has a good intonation.	The student pronounces in an unclear and incomprehensible way and the intonation is sometimes wrong.	The student does not pronounce in a clear and comprehensible way and has not a good intonation.

Table 5. Rubric for Oral Presentation.

Annex III

PEER ASSESSEMENT				
	Excellent 2	Very good 1.5	Good 1	Needs to improve 0.5
GREETINGS	The group greets the audience and says the title and what they are going to talk about.	The group greets the audience and says the title.	The group just greets the audience.	The group does not greet the audience nor say what they are going to talk about.
TEAM PARTICIPATION	All members of the group present in an organized way.	Most members of the group present in an organized way.	Some members of the groups present in a disorganized way.	Only one member of the group presents.
EXPRESSION	All members of the group make a clear presentation using full sentences and adequate vocabulary.	Most members of the group make a clear presentation using full sentences and adequate vocabulary.	Some members of the group present the information with adequate vocabulary, but it is not very clear. They do not use full sentences.	None of the members of the group use full sentences to present the information. The information is unclear.
PRESENTATION SKILLS	All content is presented without reading. The group uses visual aids and body language.	Most of the content is presented without reading. The group mostly uses visual aids and body language.	Some content is presented and partly needs to be read. The group scarcely uses body language.	All content is read. The group does not use body language.
TIME	The length of the presentation is appropriate.	The length of the presentation is a bit long or short.	The length of the presentation is too long or short.	The length of the presentation is considerably too long or short.

Table 6. Rubric for Peer Assessment.