

Master's Dissertation/
Trabajo Fin de Máster

IS IT MUSIC OR IS IT ENGLISH? A CLIL DIDACTIC PROPOSAL FOR A 5TH YEAR CLASS IN PRIMARY EDUCATION

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ABSTRACT

One of the main problems that students present when studying a foreign language is the continuing lack of auditory input in the target language. Inspired by the importance of music in Primary Education according to current legislation, the effects of music on language acquisition, handicaps and guidelines for teaching music in bilingual schools, as well as innovative musical projects put into practice in various institutions, a didactic proposal devoted to 5th Year of Primary Education is created. It aims to develop basic and musical competences of the student in meaningful contexts, where the teaching of music is done through a CLIL methodology, together with a task-based approach. This didactic proposal tries to adapt to the demands of the 21st century, where it is essential to possess the knowledge and attitudes for meeting the challenges of this era. Therefore, this MA dissertation proposal focuses on showing how bilingualism contributes to the area of music and the benefits of teaching Music in English in Primary Education, as it contributes to the acquisition of linguistic competence.

Key words: Competence; CLIL; competency-based approach; language; music.

RESUMEN

Uno de los mayores problemas que los estudiantes presentan al estudiar una lengua extranjera es la continua carencia de input auditivo en la lengua meta. Gracias al estudio sobre la importancia de la música en la etapa de Educación Primaria de acuerdo a la legislación actual, los efectos de la música a la adquisición del lenguaje, las desventajas y las pautas para enseñar música en colegios bilingües, así como proyectos musicales innovadores puestos en práctica en diversas instituciones, se crea una propuesta didáctica destinada a 5º curso de Educación Primaria, la cual pretende fomentar el desarrollo de las competencias básicas y musicales del alumnado en contextos significativos donde la enseñanza del área de música se haga a través de una metodología AICLE, partiendo desde un enfoque basado en tareas. La propuesta didáctica trata de adecuarse a las exigencias del siglo XXI, donde se hace indispensable poseer conocimientos y actitudes necesarios para enfrentar exitosamente los retos de esta época. Por tanto, este trabajo se centra en mostrar la contribución del bilingüismo al área de la música y los beneficios de la enseñanza de la música en inglés en Educación Primaria, ya que contribuye a la adquisición de la competencia lingüística.

Palabras clave: Competencia; AICLE; enfoque competencial; lenguaje; música.

1. INTRODUCTION AND JUSTIFICATION

This present work consists of a didactic proposal for implementing CLIL methodology (Content and Language Integrated Learning) in the area of music through an interdisciplinary approach. In this way, basic competences, especially linguistic competence in English, can be developed since competences are coming to the forefront in the CLIL world and new legislation in Spain emphasises them (Ball, 2016).

In today's globalised society, the mastery of foreign languages has become a basic necessity and a tool that provides new opportunities. Among all the languages, the English language has been proclaimed as the main one for communicating between people of different origins, getting a job and extending studies abroad, among other things.

Nowadays, enriching experiences in many schools have carried out this integrated curriculum for certain subjects such as science and art. However, other subjects may also be suitable. Traditionally, music has served as a didactic resource in the area of foreign languages. Foreign language teachers are very familiar with the use of music and songs in the teaching of this second language as a tool to work on language skills and functions in the English classroom. The opposite direction may also work: reinforcing English in the music class. The main drawback that could be found when developing an integrated curriculum in music is that the teacher who teaches it must master or, at least, have knowledge of both subjects.

This work focuses on the undervalued influence of the use of music on the basic competences of Primary Education and with special reference to linguistic competence. Undoubtedly, music is a form of expression as old as the human being, who has been discovering, elaborating and combining rhythms, sounds and melodies. With it, an infinity of sensations can be transmitted while allowing our body to feel and express all kinds of emotions through dance and non-verbal language, favouring socialisation and developing innovative teaching dynamics and familiarising students with content of various subjects in an interdisciplinary way.

To develop linguistic competence in the second language (L2), as well as the remaining basic and musical competences promoted by the Spanish curriculum, a proposal for intervention based on the soft CLIL methodology applied to the area of music is presented. This

methodology consists of learning the contents of a subject of the curriculum using a foreign language, in this case, music through the English language.

Firstly, a theoretical framework is presented with the main concepts involved in carrying out this proposal in an Andalusian school so that the reader gains a deeper understanding of it. Here, a general view about the competences in a Primary CLIL setting and their importance is shown. Secondly, the characteristics of the competency-based approach and the distinction between CLIL methods are presented. A section is then devoted to music and language areas: an overview of what the current legislation tells us about this symbiosis and the contribution of competences through music. Additionally, other musical skills that learners should achieve are explained, as well as the handicaps of and guidelines for working with music in bilingual schools. Finally, practical examples of music integrated with other subjects from different institutions are presented.

Moreover, the design of the didactic proposal is exemplified from a practical point of view bearing in mind all elements: contextualisation, objectives, competences, contents, timing, methodology, materials and resources, transversality, interdisciplinarity, evaluation and sequence of activities per session.

Finally, the conclusions to this work and the bibliographic references, together with the appendices, are included.

2. OBJECTIVES

The general objective of this work of practical application is to develop a proposal for implementing the CLIL methodology to favour developing linguistic competence in English in a 5th year of Primary Education. This objective can be broken down into the following specific objectives:

- To analyse the contribution of basic competences in the area of music.
- To describe the characteristics of the competency-based approach.
- To provide an overview of the current situation of music in Andalusian schools according to its limitations and guidelines.
- To present practical examples of music integrated with other subjects.

- To design a model of didactic programming for the subject of music with activities based on the CLIL methodology, so that basic skills can be developed.

3. THEORETICAL FRAMEWORK

3.1. Competences in a Primary CLIL setting

Over the last few years, the importance of improving language standards has become an issue of great concern. It is also a requirement set by the Council of Europe, which aims at achieving a real linguistic and cultural European Framework by promoting multiculturalism and plurilingualism. Therefore, most autonomous communities, including Andalusia, have engaged in bilingual/plurilingual programs following different patterns and procedures.

Content and Language Integrated Learning (CLIL) is, currently, the most avant-garde method for the teaching additional languages in Europe. According to authors such as Marsh (1994), CLIL refers to situations in which the subjects or some of them are taught through a foreign language with a double objective: the learning of contents and the simultaneous learning of a foreign language.

The CLIL approach integrates four elements to make learning content and language effective and efficient. These are the so-called “4Cs”: Content, Communication, Cognition and Culture (Coyle, Holmes and King, 2009). These dimensions serve as the basis for the development of CLIL-based curricula.

However, the most crucial problem in the 4Cs amalgam is the absence of possibly the most important ‘c’, which is “competences” (Ball, 2016). In fact, all the elements of the 4Cs are important constituents in the composition of what is understood by an educational competence.

According to the current Organic Law for the Improvement of Quality on Education until the school present year 2021/2022 (LOMCE), being LOMLOE (Organic Law that modifies LOMCE), implemented during the next two school years, a competence is defined as “the capacity to apply in an integrated manner the contents belonging to each teaching and educational stage, so as to be able to do activities adequately and efficiently solve complex problems” (p.12).

The LOMCE (article 17; also RD 126/2014, article 7) establishes that the main goal of foreign language teaching is the acquisition, in at least one foreign language, of the basic communicative competence to produce and understand simple messages as well as to get by in daily situations.

According to Celce-Murcia (2000), all the elements of communicative competence are clearly interrelated. It is crucial to describe these relationships to fully understand Communicative competence so that the following conclusions can be reached:

1. The goal of a language course should be drawn from linguistics and other relevant areas of social sciences and humanities.
2. Learning objectives such as sound, word and grammar should be contextualised.
3. Teaching materials must be learner-centred and allow for communication.

All the main theories concerning the evolution of the communicative competence can be summarised as follows:

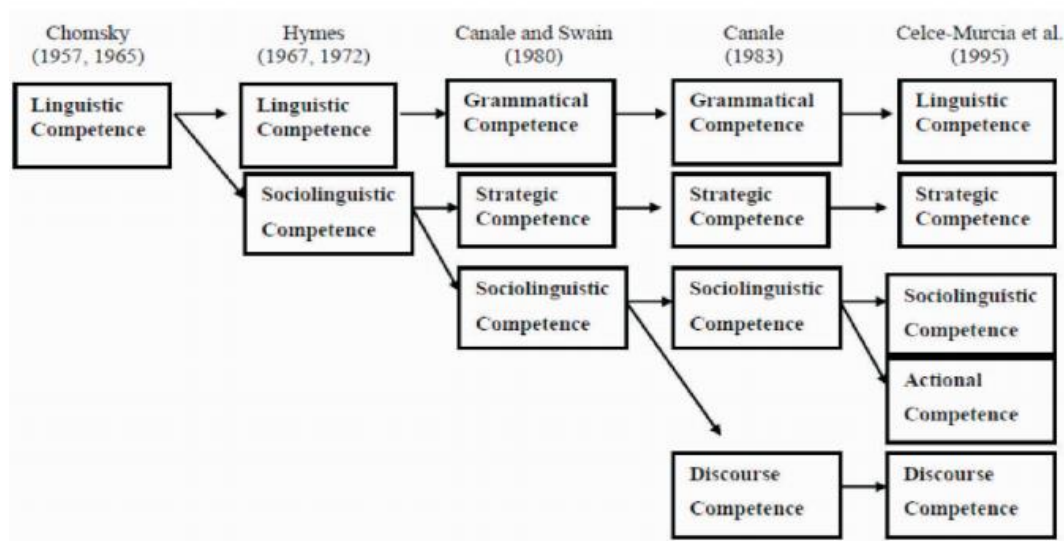


Figure 1. Chronological Evolution of Communicative Competence (Celce-Murcia, 2007)

Theory after theory were seen as not fully useful for communicative purposes. The crisis of the structuralist methods began with Chomsky's criticisms, in which he clearly explained the incapability of structuralism to take into account the fundamental characteristics of language.

At a later stage, the Situational Method was also criticised by British scholars of applied linguistics because it did not optimise the functional and communicative potential of the

language. This wave of criticism was parallel to a growing dissatisfaction among the FLT profession, who realised they had produced structurally competent but “communicatively incompetent” students, unable to transfer outside the classroom the repetitive habit-forming exercises. Dissatisfaction also showed the need to set closer commercial and communicative needs in a Europe without borders.

The LOMCE aims provide quality education for all, the sum total of a shared effort to achieve educational quality and equity, as well as the commitment to the educational objectives set by the European Union for the beginning of the 21st century.

The development of a series of competences is one of the main components of the Primary Education curriculum (RD 126/2014, Order 65/2015 and Order of 15th January 2021). They are as follows:

1. Competence in linguistic communication refers to the use of the language as a tool for oral and written communication in Spanish and Community languages, as well as in foreign languages.

2. Mathematical competence and basic competences in science and technology in order to produce and interpret information to solve problems related to daily life and the world of work.

3. Digital competence is understood as the ability to search, obtain, process and communicate the information that is turned into knowledge.

4. Learning to learn, concerning learning strategies that help students learn and remember information.

5. Social and civic competences, through which the individual is taught how to live in society.

6. Sense of initiative and entrepreneurship, that includes the possibility of choosing from a personal point of view and a maintaining a critical approach.

7. Cultural awareness and expressions, which means appreciating, understanding and valuing different cultural and artistic manifestations critically.

Barbero (2012) states that these “basic competences” have the following characteristics:

a holistic and integrated character (knowledge, abilities, attitudes, values and emotions cannot be understood separately), a contextual character (all competences are performed and developed in different action contexts), an ethical dimension (competences are continuously fed by attitudes, values and commitments adopted by individuals in their lives), a creative transferring character (understood as a creative adaptation process depending on the context), a reflexive character (as they imply a permanent reflexive process so as to optimise initial intentions with the real possibilities of every context) and an evolving character (either they are developed, perfected, widened throughout life or they are deteriorated and restricted. (p. 13)

One of the main axes of the European Union's language policy is to ensure that each citizen is fluent in at least three languages found within the territory.

Therefore, improving linguistic competence in several languages is one of the main objectives of educational policy in our country. By using a language other than the native one(s), a learner increases his or her exposure to that new language, so that it progressively becomes part of that learner's daily reality and cultural context. With this, not only are communicative skills promoted, but also contents are integrated into a more significant context for the student.

3.1.1. Competency-based approach

Language standards are being improved all over the world thanks to the phenomenon of globalisation:

A process in which basic social arrangements (like power, culture, markets, politics, rights, values, norms, ideology, identity, citizenship, solidarity) become disembedded from their spatial context (mainly the nation-state) due to the acceleration, massification, flexibilisation, diffusion and expansion of transnational flows of people, products, finance, images and information. (Beerens, 2004, p. 2)

This phenomenon is represented, reflected and enhanced by the presence of the English language in Spain and some of its political, historical and social causes; in part, through formal/ informal, planned/ unplanned, cultural/ subcultural ways and, in part, through social and cultural causes (Barbero, 2012).

Including a competency-based approach together with Content and Language Integrated Learning (CLIL) in bilingual education programs in Spain leads to a change in education that tries to eliminate obsolete educational methodologies. As stated in the Delors Report (1996, as cited in Álvarez, Pérez and Suárez, 2008) "it is not worth educating to know, but educating to live [...] that includes knowledge, but goes further". To be able to face this reality, 21st century schools cannot offer their students closed proposals or instruction manuals, but, rather, tools that allow them to move in a changing world and at the same time facilitate them to continue learning throughout life. Emphasis should be placed on the four pillars that the UNESCO Report (1996) defines in the following terms: learning to know, learning to do, learning to live together, learning to be.

The competency-based approach started as an educational trend in the USA. It was applied in education in the 1990s with the aim of establishing evaluative standards that guarantee training skills of human and professional capital appropriate to the competitiveness of the global economy. In 1960, it was used by the United States Government when research was being carried out to determine which characteristics the good workers of some of its dependencies and of the Central Intelligence Agency had. This report concluded that successful employees not only possessed knowledge but also managed skills and abilities that were reflected in their own attitudes which were devolved in their beliefs, values, perceptions and intuitions; and all of these characterised a competent person. A profile could be created to specify criteria for certain jobs with a series of knowledge, skills, abilities and attitudes to carry out specific performances.

It was Neil Chomsky (1965) who, later on, introduced the notion of competence: "the speaker-hearer's knowledge of his language" (Chomsky, 1965, p. 4). At that time, competency-based education was formed as a separation between the concepts of "professionalism", "competency" and "competence". From the mid-1970s to the early 1990s, scientists such as J. Raven or C. Makeshnan, carried these concepts further, but in the field of psychology.

Thanks to the linguistic origin of the competency theory, however, aspects of the competency-based approach were introduced. This happened in the realm of foreign language learning (Burns and Klingstedt, 1973). Foreign language learning is considered the first preceptor of the competency-based approach. In 1984, John Raven provided a list of basic competences. Competences were then seen to be the final aims of education.

Butova (2015) described features of this approach:

Competency-based education is currently focused on learning outcomes and addresses its basic ideas to what the learners shall learn to do, rather than the more traditional goal of defining of what they must learn. Keeping some basic features, the competency-based approach is currently (just like in the period of its establishment) an educational trend for setting goals in the form of knowledge, skills and behavioural features a student shall master by the end of his/her studies. (p.254)

But, what does it mean to work through competences in school?

Alvárez, Pérez and Suárez (2008) outline aspects to bear in mind:

- Encourage cooperation among the different agents of the educational service: the administration, governing bodies and coordination of the centres, management, teachers and others.
- Establish work proposals in accordance with the school's educational context.
- Recognise the essential learning for the students in school and focus on its application as "know-how" that includes knowledge and attitudes, posing situations so that it can develop and spread.
- Involve the students themselves in a reflective decision-making process (also integrate non-formal and informal knowledge to respond to problematic situations, solve problems of coexistence or project work).

It should be noted that the CLIL approach fosters competences, such as self-confidence (Dalton-Puffer, 2008), fluency (Bret, 2011), morphology, syntactic complexity (Lázaro Ibarrola, 2012) and micro-level features of the narrative (Hüttner and Rieder-Bünemann, 2007).

As Barbero (2012) states, the competency-based approach has common principles with CLIL, which is on the path to changing the traditional educational model “using its whole range of planning strategies, techniques and tools to perform a real competency-based approach in our national scenario” (p.9).

3.2. Music and CLIL

As of today, many studies have demonstrated the pedagogical value of music. Frega (1998) affirms that music seeks to develop fully the total faculties of people and take advantage of personal and collective personal potentialities.

As Despins (1994) points out, music contributes to the development of the two cerebral hemispheres: the left, which covers the most theoretical aspects, the processes of musical technique and motor skills; the right, which covers the most creative and artistic aspects, where imagination and musical improvisation intervene.

3.2.1. Music and language: legislation in Primary Education

With regard to Music education, it continues to be linked to “Educación Plástica” under the name of artistic education. This is integrated by two terminologies, art and music, which make up two disciplines, art and music education. However, the LOMCE introduces a major change in how the subject is considered: it is now an optional subject depending on each school. Music education is renamed music education and dancing thanks to the new educational law (LOMLOE). This area aims to develop children’s perception and aesthetic expression so that they can understand artistic and cultural worlds. Learning art through art boosts open and flexible critical thinking. In addition, students are meant to acquire the ability to interpret and represent the world, learning to perceive it.

The aesthetic and creative sense of expression and bodily communication through dance is worked on. Art education prepares students for the real world, provides new vehicles for communicating ideas and fosters language development and the socialisation of human beings.

For Regner (1977), music is a multicultural language that reaches all parts of the world, for everything it contains and everything it transmits, but if we introduce bilingualism to that it will be an even more complete language.

Music and language directly influence each other in a positive way, whether music is introduced into bilingualism by transmitting knowledge in that second language, if people know musical aspects of this culture with its traditions and dances or schools introduce music into bilingualism by transmitting songs or chants in that second language to students with a certain rhythm and intonations. Students will have a much more enriching learning experience compared with others who study a second language without involving the musical aspect. Students who study music playing instruments, meeting authors and singing and dancing traditional aspects of their own country without introducing songs in other languages, or traditional dances of other cultures, will be losing that way of enriching their learning and this will be reflected in the future.

The following diagram shows the connection points in the development processes in music and language:

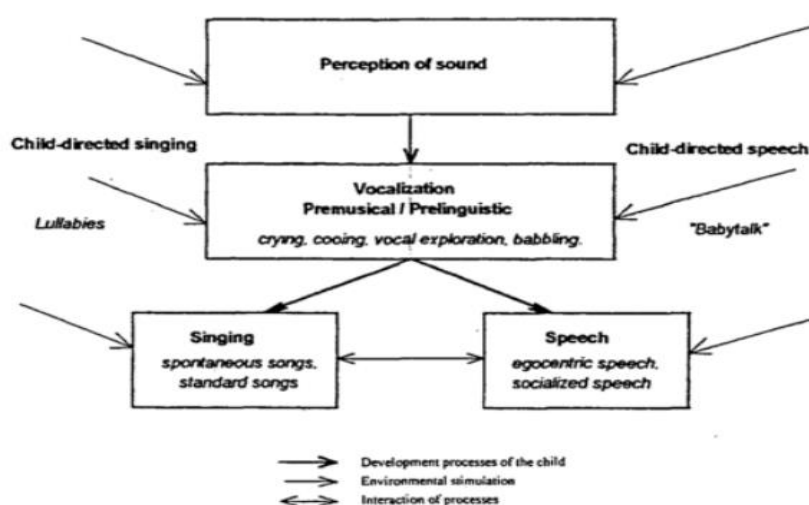


Figure 2. Developmental processes in music and language (Chen-Hafteck, 1997)

Language and music are two similar capacities (Brown, 2001). Mithen, (2005), Patel (2003) and Sloboda (1989) reconfirm this point:

1. Music and language are universal and specific capacities of the human being.
2. They have three ways of expression: vocal, gestural and written.
3. Both speaking and singing develop spontaneously in infants.
4. The natural environment of both is vocal-auditory.
5. Humans can create an unlimited number of new sequences using musical elements or words.
6. Both follow a fixed order in the structure and grammatical rules, either through words or musical notes, creating a melody or phrase.
7. In both, receptive capacities arise first, followed by productive capacities.
8. Differentiations appear with respect to the cultural form and the context in which such forms are presented.

Nevertheless, language and music do have differences (Mithen, 2005; Patel, 2003 and Sloboda, 1989):

1. While one language can be fully translated into a different one, there is no point in translating music from one culture to another.
2. The rules of a musical style do not provide semantic information in the same way that grammar brings it to language.
3. The rules of musical styles vary faster than does the grammar of a language.
4. While language asserts or asks about the real world, objects or relationships, music does not possess a manipulative function.
5. Music requires less cognitive demand than language, as listeners do not necessarily need to infer the thoughts and intentions of the composer or musician.
6. Emotional expressions are a central part of music, but not always of language.
7. Although the number of tones in an octave is similar in different cultures, the number of phonemes widely differs between languages.

Pérez Aldeguer and Leganés Lavall (2012) provide reasons why music education and the teaching-learning of a foreign language are connected. First of all, thanks to the different songs, rhymes, poems and folk tales typical of a country or region that are used in the class, it

is possible to get to know the culture of a language. In this way, one of the 4 Cs proposed by Coyle, "culture", is worked on. Music is a good way of exploring connections between language and cultural identity or different behaviours and values; it also helps us understand our own culture and that of others within a global society.

Secondly, through auditory work and singing, in pronunciation, intonation and accent are improved. In addition, musical activities promote the acquisition and consolidation of new words and grammatical structures. All this is due, in part, to the nature of its activities, which favours repetition and imitation. Finally, music also increases the capacity for attention and perception, and benefits memory processes, all of which are necessary for meaningful learning. As already mentioned, to put into practice a CLIL approach in the classroom, it is not enough just to use the foreign language; it is necessary to take other factors into account, such as the coordination between teachers.

Music is an ideal subject to implement CLIL, since the new language is introduced in a context in which there is a lot of auditory and visual support. The use of musical resources in English leads to a search to find the best resources, which will be selected according to the musical quality and/or the content of the subject. One of these resources is songs. Songs have always been part of language learning, since their use in language classrooms can affect the development of the four basic skills of language learning, that is, reading, writing, listening and speaking (Toscano-Fuentes, 2011; Thain, 2010; Jolly, 1975), in addition to positively influencing the revision or incorporation of new grammatical and vocabulary elements, "practically all grammar points can be found in music texts, and the texts also offer a wide variety of vocabulary, all of which can be utilised to practice the four communication skills" (Falioni, 1993, p. 98).

Currently, the educational law in Spain is aimed at acquiring skills, while, previously, it focused on content. In the same way, learning is aimed at solving problems, which entails extrapolating knowledge from any situation and context. Thus, all the aforementioned competences must be worked on and evaluated in all subjects. With these points in mind, linguistic competence is covered from the artistic area. The experiences in this area should allow for a globalised approach, in particular for those in the linguistic field.

According to current law (LOMCE), artistic education contributes to the acquisition of the following skills:

- Cultural awareness and expressions: In this stage, the emphasis is placed on the knowledge of different artistic codes and on the techniques and resources that are their own, helping students to begin to perceive and understand the world that surrounds them and making them more able to express themselves and communicate with others.
- Sense of initiative and entrepreneurship: Artistic education leads students to participate meaningfully from the initial exploration to the final product, which requires prior planning. It also demands an effort to achieve original, not stereotyped, results.
- Social and civic competences: Art education favours participation in collective tasks, such as collages, exhibitions or choruses, as a way of expressing ideas, feelings and personal and group experiences.
- Learning to learn: It contributes to the extent that it provides opportunities for the manipulation of objects, experimentation with techniques and materials and the sensory exploration of sounds, textures, shapes or spaces. This acquired knowledge provides boys and girls with sufficient experience to use them in different situations.
- Competence in linguistic communication: Through the communicative exchanges that are generated in the various activities and projects, the use of rules, explanation of processes and the specific vocabulary that the area provides, it contributes to the development of competence in linguistic communication.
- Digital competence: Technology serves as a tool in processes related to music.
- Mathematical competence and basic competences in science and technology: These cover aspects worked on in music, such as rhythm and scales.

In addition to these key competences, music contributes to the acquisition of other abilities and skills that directly influence the integral education of students. It favours the development of attention and stimulates perception, intelligence and memory in the short- and long-term.

Music enhances imagination and creativity, considered one of the main skills necessary for learning a language. It is also a way of developing a sense of order, participation, cooperation and communication, as reflected in the Order 15th January 2021, which establishes the curriculum in Primary Education in Andalusia.

There are other competences that, thanks to music education, students can achieve, such as the so-called musical competences that Gallardo (2015) calls interpretive, additive, creative and musicological capacities that make students competent in this area. Found in the curriculum, these include:

- Competence in musical expression, both instrumental and vocal: Being able to sing or use a musical instrument to interpret melodies or pieces with an acceptable technical command.
- Creative competence: Referring to the manipulation of various materials to create music, as well as having the ingenuity to do so.
- Perceptual competence: Referring to the individual's ability to consciously experience different levels of musical perception and sensory, emotional or analytical listening (an understanding of musical discourse).
- Musicological competence: It refers to the ability to conceptualise musical terminology, thus identifying, understanding, interrelating and transferring all the declarative knowledge which constitutes music.
- Instrumental or axiological competence: Referring to the competence that is influenced after learning the social attitudes and values promoted by music. It allows students to become aware of the transfer possibilities developed by listening and musical practice.

Therefore, the union of both subjects, music and foreign language, is highly beneficial for the students.

3.2.2. Implementing music in Andalusian bilingual schools: handicaps

Despite the advantages of working on the musical subject together with the foreign language, music education is not often chosen by educational communities in bilingual sections. Below is a series of limitations that lead to music as a subject not being taught through the CLIL method in most Andalusian bilingual schools.

On the one hand, it is worth highlighting the hours dedicated to the subject of music. By sharing classroom time with art, as both constitute the artistic education area, a weekly session is dedicated to music. On the other hand, an important requirement for bilingual schools is to have specialist music teachers, in this case, accredited with level B2, C1 or C2 of the Common European Framework of Reference for Languages.

Another difficulty is the limited amount of curricular material available on the market. This demotivates both students and teachers, who must design their own teaching materials. However, more and more publishers are offering resources to work with music in English.

In the same way, working on any subject in a foreign language requires coordination and teamwork from the teachers of non-linguistic areas (NLAs) and linguistic areas (LAs), which means that many teachers feel reluctant to initiate this coordination. In addition, in order to carry out this teamwork, there must be a coordinator permanently posted at the school.

A further handicap is the provision of a part-time or full-time conversation assistant, who reinforces the oral skills of the students in the foreign language and brings them closer to the culture of that country. Many schools cannot count on having a language assistant during every lesson.

Finally, and due to Covid-19, during the 2020-2021 academic year, the so-called stable coexistence groups were created, known as 'bubble groups'. These have a maximum of 20 students per class and a tutor who, in general, will be the only person who interacts with that stable coexistence group in order to avoid the children of the same group interacting with

other groups and thus spreading the virus. This has led, in certain schools, to the tutor being in charge of teaching all subjects, including specific ones, such as music, without having the appropriate qualification.

3.2.3. Guidelines for working with music in bilingual schools

Working with music in bilingual schools is not an easy task. As mentioned above, teachers must have an adequate level of linguistic competence in the target language to teach musical contents in a foreign language. Other aspects must be taken into account such as:

- Using formulaic language to teach our teaching (classroom language) adapted to the level and age of each group of students.
- Trying to speak in the target language as much as possible.
- Preparing a glossary with specific L2 music terminology (instruments, musical notes or movements).
- Placing students in the context of the song before listening to the piece of music, showing them appropriate pictures and ensuring that they are familiar with the key vocabulary.
- Creating movements with the songs.
- Using songs with repetitive verses for younger students.
- Using songs to practise and learn vocabulary and grammar with activities such as gap-fills while listening to the song.
- Becoming familiar with musical pieces typical of the culture under study. As Cancelas and Ouviaña (2009) points out, it is essential for them to know Anglo-Saxon children's folklore (nursery rhymes, school rhymes, games rhymes, children's songs, chants, jingles, lullabies, Christmas carols, action songs or limericks) and to use traditional

songbooks, in addition to linguistic elements of a cultural nature, such as tongue twisters, to work rhythm.

- Giving students the opportunity to make up their own song using, for example, musical instruments.

3.3. Practical examples of music integrated with other subjects

The introduction of projects including music or other subjects is gaining ground in the educational system. School curricular integration benefits from music by promoting methodological strategies that promote meaningful learning. For this reason, musical activities can be carried out globally. That is, in addition to the specific content, they can be related to other study topics, thus becoming a useful instrument for the rest of non-musical learning.

As Rosaschino (2020) states STEM, which is the acronym for science, technology, engineering and mathematics, is “the hottest new keyword of today’s education”. Implementing STEM projects prepare students for the labour market since those projects require the application of skills and knowledge from those areas. However, to this word (STEM) an A is added, corresponding to the arts, in order to become STEAM projects. With STEAM, students can make connections between the scientific and artistic sides of their school curriculum.

Including arts in scientific subjects has advantages, such as the ones that Tenaglia (2017) points to: we can “provide our students with a well-rounded education and equip them with the skillsets needed to solve complex problems” (p.5).

Below, there are several practical examples of music integrated with other subjects:

1. LÓVA project

The LÓVA project (Opera as a Vehicle of Learning) has been created and adapted by Mary Ruth McGinn from an original program devised by Gregory Pliska and Bruce Taylor. In this project, the tutor encourages his/her class to become an opera company. LÓVA is focused on

the emotional, social and cognitive development of the students. The class spends the entire school year creating an opera or short piece of musical theatre from scratch. The children, organised into groups according to their "profession" (actors, scriptwriters, composers, producers, historians, set designers and so on), write the libretto, design the scenery, compose the music, make the costumes, carry out the press campaign, raise funds and do other tasks. In the end, they represent an entirely original opera and they do so with limited or scaffolded help of the adult.

The semi-private school Santa Juana de Lestonnac (Ferrol, NW Spain) is one of the participating schools. It is the first school in the world to face the tough but exciting challenge of making an Opera Company with such a high number - 47- male and female students.

The academic year of 2019-2020 was the second year that this school was immersed in the LÓVA project with 6th grade students. There are three teachers involved in the project. The music teacher prepares the children in what they call a “Pre-LÓVA” session so that students reach 6th grade of Primary Education with a basis to carry out and fully enjoy the project.

2. MOVIC

MOVIC is the acronym for Movements & Music in English. It was developed by Berta Torras, who is a music teacher and a PhD in English Language Pedagogy. MOVIC’s main objective is to turn the English language into a communication tool to live musical experiences and to communicate and express oneself in this context. It is aimed at children between four and nine years old, but it can be adapted to other ages. The three main pillars of MOVIC are English, body language and music.

English is acquired in a meaningful way without children noticing. Through songs sung or listened to as well as rhythms, students will learn to use English experientially. Teachers implementing MOVIC will work on pronunciation and students will acquire vocabulary and structures that will serve as a foundation for consolidating English as one more communicative tool. Music and movement will be closely related, and the first will be the perfect excuse to express ourselves and incorporate English through choreography, gestures and body language.

The Yomu technique will play a fundamental role in many of the sessions, as it serves as the basis and inspiration for many of the MOVIC activities. It is a system founded by Cynthia Zak, which combines yoga, relaxation, breathing, meditation and mindfulness techniques.

As Escobar (2019) points out, MOVIC activities include EFL teaching strategies such as interactional language scaffolding, the use of corrective feedback, language support, provision of abundant comprehensible input for students and the encouragement of output production.

Following Torras (2021), the EFL teaching and learning approaches that shape MOVIC are:

- Communicative language teaching, since it focuses on communication and gives importance to how language is used practically.
- Task-based language learning, because MOVIC activities follow the structure developed by Willis (1996) which is pre-task, task and post-task.
- Total Physical Response, due to the fact that the activities try to make students get relaxed through psychomotor activities.
- Soft Content and Language Integrated Language, since “MVIC activities consider the students’ interest, motivation and fun as its content core, turning the activities into meaningful and relevant communication contexts” (Torras, 2021, p. 42).
- Game-based learning because the activities involve games as a source of motivation.
- Storytelling, as music listening activities can be easily linked to themes or topics introduced by stories.

One practical example of MOVIC by Torras is devoted to Early Childhood Education (three to five years old) or Primary Education students (six to eight years old). Nevertheless, it can be adapted to different ages.

The purpose of the activity is to learn/practise rhythmic patterns through food.

The main objectives regarding the language are:

To learn:

Specific vocabulary: food; tastes, verbs such as “breathe in, breathe out, relax...”; verbs such as “love, like, hate”; adjectives such as “delicious, good, bad, awful, yummy”; colours, adverbs of quantity...

Specific structures and knowledge of language: I love ____ so much; My favourite food is ____; I like/don't like/hate ____; comparatives; etc. (Adaptable to different ages and levels).

Pronunciation and articulation. (Torras, 2021, p. 42).

In terms of music, the main objectives are (Torras, 2021):

“To practise rhythmic patterns, to identify rhythmic figures. And to read rhythmic figures and to keep and interiorise the beat” (p. 42).

At the beginning of the lesson, the teacher performs some relaxation techniques, which students have to imitate to prepare them and make them feel comfortable. Once they are calm, the teacher asks students some questions related to food such as “What is your favourite food?” in order to introduce them to new words related to the topic. Then, the teacher says a word, for instance, “cake”, and students repeat using rhythmic patterns (rubbing their hands), depending on the number of syllables.

Finally, students answer some questions asked by the teacher (“what is your favourite food?”) and they answer whatever they want with the correct rhythmic pattern. This activity can also be done with musical instruments.

In that way, students are learning food-related vocabulary and grammar structures, as well as pronunciation and rhythmic patterns.

3. APPEL FARM

The Creativity Collaboratory charter school in New Jersey offers a STEAM Curriculum that puts arts in the mix: science, technology, engineering, arts and maths. The aim of this school is to create a nurturing and compelling learning community that engages young people in an arts-integrated STEAM curriculum, allowing them to thrive and be their best selves. Teachers at this school use a constructivist approach to teaching, which means that children learn by discovering and by doing. Students learn and grow in their self-expression through the arts and in their appreciation of the arts as a wonderful vehicle for supporting learning in core curriculum subjects.

The Creativity Collaboratory students will benefit from cultural experiences to connect them with real world opportunities, learning from a range of professionals in diverse career fields, one-to-one tutoring and weekend retreats.

4. READY, STEADY, PLAY

These projects focus on teaching language through stories. Erasmus+ funded the project involving schools in Finland, Portugal, Slovenia, Turkey and the Netherlands. It allows other teachers and the educational community to get access to those online resources in order to implement the activities, test their effectiveness and impact and give feedback.

A practical example is one program in 2019 involving different schools in Finland, Portugal and Slovenia. In this project, devoted to five-year-old children, Finnish students created a story, illustrating it with drawings in order to congratulate a student, Miha, for her birthday. Children in Portugal explored the story, playing a small harp, listening and guessing the instrument and making a birthday cake for Miha. Slovenian children learned the song that Finnish students invented and recreated the story by improvising on real and toy instruments and on their own bodies. They created an orchestra and different bands with a conductor. Finally, they performed a concert with movements.

With this project, music, oral and written skills, cultural aspects, English, arts and crafts and physical education are all worked on.

4. PROPOSAL TO INTEGRATE ENGLISH INTO A MUSIC CLASS

4.1. Justification

As previously mentioned, music brings benefits to individuals, as it is a useful resource for placing the student at the centre of the learning process as well as for developing different skills needed in society. Thus, this didactic proposal, entitled “Life in peace”, is part of the music subject and it is based on the legal regulations, since music is an elective subject which the Andalusia Community recommends in the third cycle of Primary Education, being CLIL driven.

The proposal is developed under the Order 65/2015, which states the relationship between contents, key competences and evaluation criteria, as well as Royal Decree 126/2014, which defines the Primary Education curriculum. In addition, official regulations from Andalusia are also taken into account: on the one hand, the Decree 181/2020 and the Order 15th January 2021, which determine the Primary Education curriculum, and on the other hand, the Order of 28th June 2011 that regulates bilingual education.

The present curricular design follows a CLIL approach, promoted in the Order of 28th June 2011, in which students carry out tasks and activities for “Peace Day”. Peace education is not just another option, but a necessity that every educational institution must assume. It is a way of educating learners in values. On this occasion, it is worked in an interdisciplinary way with other school projects, such as the library plan, working on poetry for co-existence, expressing feelings, sensations and ideas. It can also impact on various subjects, such as physical education, arts and crafts and social science, which contribute to the development of different competences. In this sense, the methodology is active, meaningful and participative, with the students at the centre of the learning process.

4.2. Contextualisation

A brief insight into the school context is needed in order to understand the curricular design.

The following proposal is addressed to students in the 5th year of Primary Education, that is, children between the ages of ten and eleven, in a state bilingual school in Andalusia. Being in

the 5th grade of Primary Education means that the bilingual section has been into practice at least over the last 4 years and that they have already reached a degree of physiological and psychological maturity that allow them to carry out the tasks involved in the complex processes of understanding and interpreting oral and written texts. All this makes a consolidated section in terms of the teaching experience, development of CLIL didactic unit and team work.

It is intended for a heterogeneous group of students with different needs and concerns. Thus, it is a mixed-ability class; pupils have different strengths, weaknesses, interests, motivations, approaches to learning and intelligences. Thus, they respond differently to various teaching methods and classroom situations. The school has two groups in Primary Education and two other groups in Infant Education and it has a language assistant, who is an asset due to the fact that students receive cultural and linguistic feedback from him/her.

Additionally, CLIL is used as the main methodology in different subjects such as physical education, music, arts and crafts and natural and social science. Contents of those subjects are integrated within the first foreign language, in this case the English Language.

Regarding the socioeconomic and sociocultural level, this proposal is addressed to a medium-high social class in which parents' participation is essential in the learning process. Culturally speaking, a high cultural level makes this easier to put into practice, as it contributes to promoting good work habits among the students.

In general, pupils have a good level of English and they are highly motivated to learn and improve their knowledge in the different subjects, especially in the foreign language area. With regards to diversity, there is a student who presents an academic level of 2nd grade, and who for some reason or other, requires educational reinforcement by the orientation team since he needs greater attention and significant curricular adaptations to overcome the contents of the next academic level. However, in the musical field and, after evaluating this student, it has been found that, in this subject, he has musical knowledge appropriate to his educational level, as well as a great intrinsic motivation that favours the development of all the proposed activities. He is very active, participatory and dynamic.

The curricular contents will be carried out developing the two main musical aspects, music expression, understood as vocal, instrumental and movement expression, and musical perception, developing visual, auditory and tactile sensory perception.

4.3. Objectives

The objectives, which students are intended to achieve at the end of the unit, are taken from the Order of 15th January 2021. The following objectives correspond to the artistic education area, particularly those that belong to musical education, within the Andalusian curriculum for Primary Education. They are classified considering the 4 Cs Framework since they are related to the four elements: content, communication, cognition and culture. Communication objectives are shaped bearing in mind the Language Triptych and the BICS, acronym for Basic Interpersonal Communication Skills (linguistic skills needed in daily-life situations), and CALP, acronym for Cognitive Academic Language Proficiency (language used in the classroom), distinction:

- Content objectives

- To understand and interpret musical scores.
- To interpret songs and melodies through the use of musical instruments, dancing and singing.
- To know the duration of musical notes.
- To improve the capacity for improvisation.
- To identify the vocabulary related to musical instruments.
- To recognise musical instruments when listening to musical pieces.
- To know different musical composers.
- To use technology for communication and the search for information.
- To cooperate with other students in tasks and projects.
- To show interest and participation in class.
- To promote self-assessment in the student-learning process.

- Communication objectives

Language of learning

- To make descriptions (BICS).
- To use scientific musical terms in a music score (CALP).
- To comprehend oral and written texts about the topic (CALP).

Language for learning

- To give an oral presentation (BICS/CALP).
- To understand instructions during the lesson (CALP).

Language through learning

- To express opinions about the topic (BICS).
- To learn new words which arise from activities (CALP).

- Cognition objectives

- To enable students to identify different instruments in a musical composition (BICS).
- To arouse learner curiosity (BICS).

- Cultural objectives

- To develop individual and social skills.
- To understand that they can learn no matter which language they are using.
- To raise awareness about global issues.
- To develop peaceful habits.

4.4. Competences

This lesson plan considers the seven key competences for Primary Education in Andalusia established by the Order ECDC 65/2015, since the artistic education area in which this unit is included contributes to their development.

In all sessions the use of language as a tool for oral and written communication is enhanced through different materials (songs, games, posters, flashcards, formulaic language...) that

allow students to be communicatively competent. As CLIL methodology promotes the use of the L2 as a means of communication in class, students learn to consider English as the vehicle of content acquisition. Thus, the proposal contributes to the development of **linguistic competence (LC)**.

The **Mathematical competence and basic competences in science and technology (MC)** are promoted when students work with numbers to calculate the duration of musical notes, as well as while analysing and reading the score since musical rhythm is based on the musical figures related to each other by a mathematical proportion whose unit is the pulse.

Due to the importance of technology nowadays, **digital competence (DC)** is also fostered when students search information about different composers on the Internet, watch videos, listen to songs or use the interactive whiteboard for activities.

Music also contributes to the development of the competence of **learning to learn (LTL)**, enhancing capacities and fundamental skills for guided and autonomous learning such as attention, concentration and memory when listening to songs or musical pieces.

Social and civic competences (SCC) are fostered through participation in musical activities related to performance and collective creation, expressing their own ideas on cross-curricular themes such as peace and kind acts for being a good citizen.

Sense of initiative and entrepreneurship competence (SIE) is also fostered throughout the unit. Music contributes to it thanks to collaborative work when creating the final product and the ability to plan and manage projects.

Furthermore, in those activities especially related to musical performance, skills and abilities such as perseverance, responsibility, self-criticism and self-esteem are developed, these being key factors for the acquisition of this competence.

Finally, this proposal brings students closer to learning about other cultures, their language, their music and their people. As CLIL methodology involves contexts and content which enrich the learner's understanding of their own culture and those of others, the **cultural awareness and expression competence (CAE)** is fostered by allowing any individual to

acquire the knowledge and skills necessary to carry out an active musical practice, and to enjoy, as a listener, the music they listen to or to take an interest in the musical life of their environment.

Apart from these key competences, it should be noted that musical education in Primary Education has the objective of introducing students to the artistic world, also enhancing the critical spirit and motivation and focusing on basic skills through music, but also attending to other musical skills such as those mentioned above (creative, perceptual, musicological or instrumental competences).

4.5. Contents

In this section, the contents are shown. They are classified in terms of contents and language according to CLIL methodology.

- **Subject contents**

- Performing active auditions to inquire about the possibilities of sound to serve as a reference for students' own creations.
- Recognition and valuation of musical elements through auditions: musical spelling, types of voices and types of instruments.
- Planning, designing and interpretation of simple compositions that contain musical procedures (repetition, variation, contrast, assuming responsibility for interpretation and respect for the contributions of others).
- Searching for information in digital and paper support on instruments, composers, performers and musical events in Andalusia.
- Valuation of effort and individual contribution in teamwork in the interpretation of dances and musical choreographies.

- **Language contents**

- Language of learning:

Vocabulary:

- Musical notes: A, B, C, D, E, F and G.
- Family of instruments: string, woodwind, brass and percussion.
- Instruments: harmonica, drums, carillon...
- Note values: whole note, half note, quarter note, eighth note.
- Musical genres: pop, rock, ballad...

Grammar structures:

- Present simple: He/she plays the...
- Past simple: He/she was born in...; he/she died in...

- Language for learning

- Language to understand instructions: Read the song, complete the incomplete gaps...
- Language to ask for clarification: Can you repeat it again, please?, what does it mean?...
- Language for oral presentations: Good morning, our Andalusian artist is...
- “Real English” expressions: Time’s up, See you later alligator...
- Language to work in groups: What is your opinion?, Do you like it?...

- Language through learning

- Language to express new concepts.
- Language that arises through the interaction between teacher-student or student-student.

4.6. Timing

This didactic proposal will take place at the beginning of the second term of the present school year 2021/2022, starting in January just after the Christmas holidays.

It will be divided into eight sessions of forty-five minutes each bearing in mind that some time will be devoted to explaining activities, answering questions or dealing with any possible issue that might come up.

As it is the first unit after Christmas, the main important contents of the first term will be revised. In the last session, students will make a performance for “Peace Day”.

Additionally, the sessions are divided into three different phases in each of them. Therefore, as it follows a task-based approach, the structure of each session will always be the same.

The didactic proposal will be divided into different stages: pre-task (introduce vocabulary and present the task), task (create the product and present it) and post-task (reflecting on errors and self-assessment). The final minutes in every lesson will be given to prepare the task.

The following table presents an overview of the sessions and weekly time:

TIMING								
SESSION/WEEK	1	2	3	4	5	6	7	8
1. Let's meet John Lennon								
2. Let's listen to instruments								
3. Let's review musical notes								
4. Let's sing the song								
5. Let's play instruments								
6. Let's rehearse								
7. Let's act								
8. Let's review								

Chart1. Weekly time (author's own work)

4.7. Methodology

Many variables affect our practice each day, one of them being the method which is applied according to the reality of the context, students and school year. For the purposes of the present case, it seems clear that bilingual sections follow a CLIL method based on the

integration of contents and language where students engage in meaningful activities with a goal provided where students use the language for real purposes. Communication and interaction play a central role in a CLIL lesson; indeed, it is one of the four Cs' framework explained by Coyle *et al.* (2010).

Thus, the methodology implemented for the development of this didactic proposal is a CLIL methodology that is student-centred. Within this learner-centred approach, a task-based approach is going to be used whose aim is to promote problem-solving situations developed in a specific meaningful social context. It includes a final project which students will be able to carry it out in the last session.

The musical concepts are introduced through the use of the second language, English, but in this particular case, while learning content the linguistic input is enhanced.

Student participation is promoted as they are invited to reflect on the aspect to be dealt with in each section. Students are provided with the expressions necessary for the activities, or the definitions of new concepts. Likewise, expressions commonly used in English when describing composers are included. Learning focuses on tasks where students have to create final products and present them to the rest of the class.

The music teacher acts as a group leader, managing the classroom and guiding the teaching process. The teacher will also pay close attention to students with special needs and coordinate teachers and students, catering to their needs and acting as the major link in the bilingual section. The bilingual meetings are a way of gathering information about the teaching and learning process, as well as possible problems with students.

Furthermore, the students will be the main participants of the process. First of all, they will be language users in daily conversations and classroom practice with the English, NLA teachers and bilingual assistant. They must be engaged through the realisation of all the learning process either individually, when acquiring knowledge, in pairs when analysing or helping promoting social and civic competence, and in groups according to different criteria to promote interaction and sensible behaviour according to the task proposed. In the last sessions, the whole class will act as one, promoting a sense of initiative and values, such as cooperation and group work. Collaboration and equal participation among them will also be

highlighted leading to values of equal responsibility and democratic citizenship, as stated by the general goals for education in LOMCE (Chapter 1).

The different sessions will take place in the music classroom, which is perfectly adapted to music education. In this classroom, there is an interactive whiteboard and projector, as well as different musical instruments, such as small percussion instruments and a piano. Additionally, it is full of mirrors so that the students can see themselves when they perform activities. On the walls there are posters including musical concepts in the L2, which help students in their musical learning through CLIL. It should be noted that students can be provided with tablets, previously booked. Lesson 7 will take place in the playground, where students will act.

In order to cope with this mixed-ability class, the following measures will be included:

- Heterogeneous groups: When designing the groups, stronger and weaker pupils will be mixed up, so that they can help each other.
- Some individualisation will be fostered: Reading and writing activities will be developed autonomously.
- Graded activities: some of the exercises, activities or tasks will be graded. It means that they will have different levels of difficulty to adapt it to the different proficiency levels that are found in the class.
- Some reinforcement and extension work for low and high achievers will be designed in case it may be needed to reinforce or extend knowledge on specific content.
- Variety will be offered in the activities so that all children can feel interested in the exercises or tasks to be carried out.
- Cooperative techniques such as “1-2-4” will be used especially so that weaker pupils benefit from stronger ones. These last high-ability ones will also reinforce their knowledge through explanations and help low-ability ones.
- Language assistant to help students with pronunciation and language comprehension.

This didactic unit has taken into account the different rhythms and styles of student learning, to promote the students’ ability to learn by themselves and teamwork. This is a methodology focused on activity and student participation, which favours rational and critical thinking, individual work and student cooperation in the classroom, involving different possibilities of expression.

4.8. Materials and resources

As John Meehan (2017) states “the most valuable resource that all teachers have is each other. Without collaboration our growth is limited to our own perspectives” (p.82).

Didactic materials and resources- prepared by other teachers and by the author herself- are essential for instruction and learning in the classroom. They represent a link to students’ reality since learners cannot have access to the materials and resources that the curriculum proposes. In the selection of materials and resources, aspects are taken into consideration, including accessibility, varied format and content, adaptability to different levels of understanding and global and interrelation to other areas.

In relation to the materials and resources used in this didactic proposal, different categories can be distinguished:

- Organisation

Here, materials are used throughout the year for good classroom organisation and management, such as Class Dojo, in collaboration with the foreign language teacher.

- Created material

Posters, flashcards, created instruments, worksheets and scores which students produced by themselves or by the teacher.

- Realia

Musical instruments.

- Published material

Flashcards or bilingual dictionaries to help students understand any word written in L2.

- Audio-visual material

In this category there are plenty of materials and resources like pictures, worksheets, drawings, photographs, LCD projector, CDs, songs, videos and posters, especially suitable for visual/aural learners.

- Information and communication technologies

Tablets, an Internet connection and multimedia as well as digital platforms to work with are included here, including Kahoot.

4.9. Transversality

It is worth mentioning that both the task-based approach and CLIL facilitate cross-curricular work. The final tasks provide opportunities to link contents from different areas of knowledge and CLIL has a dual focus that allows work on different areas at the same time.

By developing this unit fully, one can implement the cross-curricular contents stated in the RD 126/2014, article 10, such as: oral and written expression, audio-visual communication, information and communication technologies using tablets or tools like Kahoot and equality and non-discrimination, through working a song for the Peace Day and autonomy, which is key to carrying out debates and individual or group work.

4.10. Interdisciplinarity

Louis Wirtz coined the term interdisciplinarity as the capacity for interrelation between disciplines with the collaboration of specialists from various areas (Boix and Lenoir, 2010).

Thus, through the performance for Peace Day, students carry out different activities connected to subjects: physical education (dance), in social and natural science class (how sound waves travel through a thumb piano created in music class and the origin of different composers), history (the biography of famous authors), social and civic values (through debating and singing the song “Imagine”, which deals with peace) and arts and crafts (through the creation of music instruments).

The English Language cannot be forgotten since it is the vehicle of communication. Specific grammatical structures benefit English as students gain confidence in their linguistic skills (listening, speaking, reading and writing).

4.11. Evaluation

Evaluation is a fundamental element in the teaching-learning process since it allows teachers to know and assess the various aspects of the educational process. From this perspective, the evaluation will be:

- Continuous, to be interwoven in the teaching and learning process of the students to detect difficulties at the time they occur, find out their causes and, consequently, adopt the necessary measures that allow students to continue their learning process.
- Criterial for taking as reference the evaluation criteria of the different areas. It will focus on the students themselves and will be aimed at determining what they know (knowing), what they are capable of doing with what they know (knowing how to do) and their attitude towards what they know (knowing how to be and be) in relation to each criterion evaluation of the curricular areas.
- Global because it refers to the key competences and the general objectives of the stage and will have as a reference the progress of the students in all the areas of the curriculum and the progress in the acquisition of the key competences, their characteristics and the sociocultural context of the school.
- Formative, or guiding the educational process and providing constant information that makes it possible to improve both the processes and the results of the educational intervention.

4.11.1. Assessment criteria

Evaluation will take into account both the degree of acquisition of the key competences and the achievement of the objectives at the specific stage. The curriculum for Primary Education is focused on the developing capacities that are expressed in the objectives of the curricular

areas of the stage. These are sequenced by means of evaluation criteria that have been constructed for each cycle and, show a progression in the achievement of the capacities that define the objectives.

The evaluation criteria will be the fundamental reference to assess the degree to which key competences are acquired. In turn, the assessable learning standards must be taken as a reference, which specify the evaluation criteria and make it possible to assess the results. These were previously defined in Royal Decree 126/2014, 28th February.

The following table shows the evaluation criteria for the learning standards for this cycle. The underlying key competences are observed:

Evaluation criteria	Learning standard	Competences
EC.03.09. Use musical listening to investigate the possibilities of sound in a way that serves as a framework for personal and joint creations with a specific purpose.	EC.03.09.01. Identifies, classifies and describes, using precise vocabulary, the qualities of sounds in the natural and social environment.	CAE, LTL
EC.03.10. Analyse and orally express the organisation of simple musical works, focusing on Andalusian works, critically evaluating the elements that compose them and taking an interest in discovering others with different characteristics.	EC.03.10.01. Distinguishes types of voices, instruments, variations and contrasts of speed and intensity after listening to musical works, being able to give an assessment of them.	CAE, CLC, LTL, SCC
EC.03.13. Plan, design and interpret alone or in a group, through the voice or instruments, simple compositions that contain musical procedures of repetition, variation and contrast, assuming	EC.03.13.05. Knows and interprets songs from different places, times and styles, valuing their contribution to personal,	LTL, SIE, SCC, CAE

responsibility in group performance and respecting both the contributions of others and the person who assumes the direction.	social and cultural enrichment.	
EC.03.14. Investigate and use audio-visual media and computer resources both for the search for information and the creation of musical pieces as well as for the sound of images and dramatic representations.	EC.03.14.01. Searches bibliographic information, in the media or on the Internet for information about instruments, composers, performers and musical events.	DC, CAE, SIE.
EC.03.15. Create and interpret dances, choreographies or musicals, individually or in groups, using the expressive and creative capacities that corporal expression offers us, valuing its contribution to cultural heritage and enjoying its interpretation, as a means of social interaction.	EC.03.15.05. Invents choreographies that correspond to the internal form of a musical work and which carry a spatial and temporal order.	CAE, LTL, SCC

4.11.2. Techniques and instruments of evaluation

Evaluation will be carried out by the teaching team by continuously observing the evolution of the learning process for each student and their personal maturation.

To this end, different procedures, techniques and instruments will be used adjusted to the evaluation criteria, as well as to the specific characteristics of the students.

Techniques:

- Observation techniques, which will assess the involvement of students in cooperative work, oral and written expression and personal and related attitudes and knowledge, skills and abilities related to the area.
- Measurement techniques, through written or oral tests, reports, papers or dossiers, student notebook and interventions in class.
- Self-assessment techniques, favouring learning from reflection and the assessment of students of their own difficulties and strengths, on the participation of classmates in collaborative activities and from collaboration with teachers in the regulation of the teaching-learning process.

Instruments of evaluation:

Evaluation instruments are used to collect information and data. They are multiple and varied, highlighting among others:

- The teacher's notebook, which will collect the quarterly record of the teacher, in which the evaluations of each aspect will be noted, linked to the evaluation indicators and sequenced in each quarter, according to the IDUs programmed for each of the cycle levels.
- Rubrics will be the instrument that contributes to objectifying the assessments associated with the performance levels of the competences through achievement indicators. In the appendices section, there is an example of a specific rubric evaluating the final task established for this didactic unit, which reflects the CLIL approach since it establishes a particular organisation of the different aspects to be evaluated, classified by language and content (Appendix 1).
- ICT (Kahoot), which allows students to review concepts in a motivating way.
- Interactions allowing teachers to test participation and attitude in class.

- Oral presentations, through which the teacher will be able to evaluate the content acquired.
- Final product, considered relevant for the evaluation of the didactic unit. Here, the performance and poster about the composers are taken into account.
- Portfolio, in which the students will manage their own learning, becoming aware of everything they have worked on, what they have learned and their strengths and their weaknesses. It will not be binding on students' grades, although the teaching staff may consider it to assess progress. The students will be able to collect evidence of their learning throughout this didactic unit.

4.11.3. Self-assessment and peer-assessment

Self- and peer-assessment play an important role in the evaluation process. Regarding self-assessment, each pupil has a portfolio in which they record their progress as well as any piece of information related to English language and music that they consider key.

On the other hand, peer-assessment will be especially relevant when they are carrying out tasks in groups. For that purpose, students use a rubric in which they assess their classmates' performance (Appendix 2).

4.11.4. Evaluation of the teaching action

Thanks to the evaluation of the teaching practice, the teachers' strengths and weaknesses can be identified, and more importantly, they can improve the teaching action. In Appendix 3, "The CLIL Unit checklist" proposed by Coyle *et al.* (2010) is shown.

4.12. Sequence of activities per session

In this section, the different activities proposed for each session of this teaching unit are presented with an explanation. It should be noted that the timing devoted to each session is 40 minutes, instead of 45, in order to make it more realistic due to the appearance of an

unexpected event, such as time devoted to calm students down or the use of the Class Dojo tool.

LESSON 1: Let's meet John Lennon				
Activity	Grouping	Timing	Materials/Resources	Competences
Present the task: the model of the task they will make (poster of different composers, Appendices 4 and 5, and explanation of a performance) is explained and shown so that students understand more fully the purpose of the unit.	Whole class	5 minutes	Example of a poster (model)	CLL, LTL
Video about John Lennon: students will watch the video https://www.youtube.com/watch?v=shF7M1Rcyog and, at the same time, they have to answer questions (Appendix 6).	Individual	15 minutes	Vídeo Worksheet	CLC, DC
Listen to the song "Imagine" while reading it on the LCD projector.	Individual	5 minutes	LCD projector	CLC, DC

Andalusian composers/singers: students will search in their tablets information about different musicians who sing songs related to peace. A list of singers is provided for each group (Appendix 7).	In groups	15 minutes	Tablets Internet	CLC, DC, CAE, SIE
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LESSON 2: Let's listen to instruments				
Activity	Grouping	Timing	Materials/Resources	Competences
What's missing? (Flashcard game): firstly, and in order to review instruments, students will listen to and repeat the instruments while flashcards are shown. Then, flashcards about instruments are tacked onto the blackboard. Students close their eyes and one flashcard is removed. When they open their eyes, they have to say which flashcard is missing.	Whole class	5 minutes	Flashcard Blackboard	CLC
Family of instrument's game: students are divided in two groups. They have to classify	In groups	10 minutes	Straws Glasses	CLC, SCC

instruments regarding the family they belong to. One student in each group takes one straw with a picture of an instrument and has to put it in its correct place according to its family. The team who finishes earlier and with fewer errors wins (Appendix 8).				
Mime and say: students, in pairs, have to mime how to play an instrument and the partner has to guess which instrument it is.	In pairs	5 minutes		CLC
Which instruments are there?: Students listen to the song “Imagine” by John Lennon and they have to guess which instruments appear on it.	Whole class	5 minutes	Computer	CAE
Complete the song: students complete the song while they listen to it (Appendix 9).	Individual	10 minutes	Worksheet Radio	CLC
Task time: students continue looking for information about Andalusian composers and creating their posters.	In groups	5 minutes	Tablet Internet Poster	CLC, DC, CAE, SIE

LESSON 3: Let's review music notes				
Activity	Grouping	Timing	Materials/Resources	Competences
Ball game: students, in a circle, pass a ball. When the music stops, the one who has the ball has to say the musical note which the teacher is showing on a card. They have to name it in Spanish and in English, as it is different.	Whole class	5 minutes	Ball Card with musical notes Computer	CLC
Melodic dictation: students listen to the piano and have to identify the musical notes and write them on their stave notebook.	Individual	5 minutes	Stave notebook	CAE
Join the song: Students, in groups, are given the music sheet of the song "Imagine" but cut into pieces. Each group has one piece, so they have to look for the other parts so as to create the song in order (Appendix 10).	In groups	10 minutes	Music sheet Radio	SIE, CAE
Sing the song: once they have created the song, each student is given the music sheet and they have to sing the song but first say the musical notes, and then the lyrics.	Individual	10 minutes	Music sheet	CLC, CAE

Task time: students continue looking for information about Andalusian composers and creating their posters.	In groups	10 minutes	Tablet Internet Poster	CLC, DC, CAE, SIE
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LESSON 4: Let's sing the song				
Activity	Grouping	Timing	Materials/Resources	Competences
Adding and subtracting note values: in order to review the note values, students complete a worksheet with the duration of different notes (Appendix 11).	Individual	10 minutes	Worksheet	MC
Split the score: students, in groups, have to write bar lines in the music score about the song "Imagine" by counting the note values in a four-beat pattern (Appendix 12).	In groups	10 minutes	Pencil Score	MC
Bingo: As they already know the note values, they write four different rhythms within a four-beat pattern and play bingo (Appendix 13).	Individual	5 minutes	Bingo cards Pencil	MC
Create rhythms with pictures: students practise rhythmic patterns using English words, related to the song, according to the number of syllables,	In groups	10 minutes	Flashcards Blackboard	CLC, CAE, SCC

which match the music figures (Appendix 14).				
Sing the song: students sing “Imagine”.	Individual	5 minutes	Song score	CLC, CAE

LESSON 5: Let’s play instruments				
Activity	Grouping	Timing	Materials/Resources	Competences
Boomwhacker game: students, in pairs, move around the classroom. One of them has his/her face blindfolded and the other has a boomwhacker. The one with the face blindfolded has to follow the note she/he hears. The other tells him/her how well he/she is going while asking for feedback in English.	In pairs	5 minutes	Boomwhackers Blindfolds	CLC, CAE
Practising notes in the carillon: Firstly, the teacher says a colour in English and students have to play it with the drumstick. Once students are used to it, the teacher says a musical note in English and in Spanish and they have to play it on the carillon. The fastest one to play is the winner.	Individual	10 minutes	Carillon	CLC
Play the carillon: each group is	Whole	25	Carillon	CLC, CAE,

assigned a part of the “Imagine” musical score to play it on the carillons with the teacher’s guidelines. While one group is playing the carillon, the rest of the groups sing the song (Appendix 15). For those students who need extra support, the score with colours in each note is provided so that they can relate the music notes with their position in the carillon (Appendix 16).	class	minutes	Musical score Radio	SCC
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If COVID-19 pandemic circumstances allow, pupils can use recorders instead of carillons.

LESSON 6: Let’s rehearse				
Activity	Grouping	Timing	Materials/Resources	Competences
Poster: students finish the poster and practise, in groups, their English presentation.	In groups	15 minutes	Poster	CLC, DC, CAE, SIE
Rehearsal: students sing the song and play the carillon.	Whole class	25 minutes	Score sheet Carillon	CLC, CAE

LESSON 7: Let's act				
Activity	Grouping	Timing	Materials/Resources	Competences
Presentation of the posters, with grammatical structures explained beforehand (Appendix 17), and performance of the song.	Whole class	40 minutes	Posters Score sheet Carillon	CLC, CAE

LESSON 8: Let's review				
Activity	Grouping	Timing	Materials/Resources	Competences
Relaxation activity: students listen to a relaxing song, and they have to draw what they feel according to its rhythm.	Whole class	5 minutes	Paper sheet Radio	CAE
Kahoot: students play in order to review the main concepts of this didactic unit (Appendix 18).	Individual	15 minutes	Tablets	DC, CLC
Self-assessment: time devoted to writing in their portfolio.	Individual	20 minutes	Portfolio	LTL

5. CONCLUSIONS

The present work has tried to offer a series of actions focused on the CLIL methodology for teaching music through the foreign language, specifically English, to develop different competences.

The general objective has been fulfilled through the didactic proposal. It offers a demonstration of how the English language can be used in a teaching unit based mainly on

musical activity as a means of learning. Thanks to the bibliographic review, it has been possible to analyse the Andalusian curriculum with respect to the area of music in order to expose the limitations and guidelines that the teaching of music currently has in schools.

In addition, as the methodological recommendations are inclined towards competence-based learning characterised by its transversality, dynamism and comprehensive nature, it is concluded that the competence approach has a certain similarity with CLIL. Both obey much more dynamic and participatory methodologies on the part of the students. Learner take an active role during their acquisition of knowledge; they are not mere passive subjects who attend the teacher's lesson. Practical examples of methodologies focused on teaching music along with other areas have been included, which serve as a reference for those teachers interested in innovative methodologies.

That is why all the proposed objectives have been successfully achieved.

As this work is an educational proposal, it has not been implemented as such, although it should be noted that many of the activities developed have previously been put into practice during my work as an extracurricular music teacher. However, this proposal will not be possible without a stable and cohesive bilingual team, since cooperation and collaboration are prerequisites for a CLIL approach.

I am confident about the feasibility of this work. However, it can be improved through the creation of meaningful contexts by inviting native speakers to lessons or collaborating with foreign schools through European initiatives such as e-Twinning programs. The teaching-learning process involves reflection and new input from colleagues and learners for continuous improvement.

It is expected that the implementation of this proposal favours linguistic competence in the foreign language as students learn their own music content in an interdisciplinary way, since there is a close relationship between music and the teaching of a language. When this interface is seamless, magic occurs: hence the title of this paper.

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7. APPENDICES

7.1. Appendix 1. Rubric for the final task

1

		Brilliant (9-10)	Good (7-8)	Satisfactory (5-6)	Needs to improve (1-4)
LANGUAGE	Terminology/Vocabulary	Uses technical and appropriate terminology worked on the didactic unit (lyrics of the song and oral presentation)	Sometimes uses technical and appropriate terminology worked on the didactic unit (lyrics of the song and oral presentation)	Rarely uses technical and appropriate terminology worked on the didactic unit (lyrics of the song and oral presentation)	The vocabulary is poor (lyrics of the song and oral presentation)
	Coherence and grammar structures	Maintains a clear structure and a clear common thread singing the lyrics and presenting the composer	Sometimes maintains a clear structure and a clear common thread singing the lyrics and presenting the composer	The grammar structures are sometimes disordered	The speech is confusing and disordered
	Pronunciation	Uses English phonemes properly as well as rhythm and intonation patterns with fluency	Sometimes uses English phonemes properly as well as rhythm and intonation patterns with fluency	Does not use English phonemes properly but rhythm and intonation patterns are used with fluency	Does not use neither English phonemes properly or rhythm and intonation patterns are used with fluency
CONTENT	Relationship between concepts	Relates all musical and cultural concepts worked on the unit	Sometimes relates some musical and cultural concepts worked on the unit	Rarely relates musical and cultural concepts worked on the unit	Never relates musical and cultural concepts worked on the unit
	Application of concepts	Shows a full understanding of the concepts	Sometimes shows a full understanding of the concepts	Rarely shows a full understanding of the concepts	Has troubles when identify musical concepts
	Organization and performance	Is able to correctly interpret the song using musical instruments while singing the song with the rest of the class and to introduce the composer clearly	Is able to correctly introduce the composer and interpret the song but with difficulty using musical instruments	Is able to follow the song but showing difficulties using musical instruments	Shows serious difficulties when interpreting the song and playing musical instruments

Source: author's own work

7.2. Appendix 2. Peer-evaluation rubric

Name: _____



	Name: _____	Name: _____	Name: _____	Name: _____
Take care of school material 				
Help others 				
Work in silence 				
Pronounce well 				
Rise hand 				
Read well 				
Write well 				
Final product 				

Source: author's own work

7.3. Appendix 3. CLIL unit checklist

CLIL Unit Checklist

CLIL Theme Date
Unit of work Class

Clarifying global goals, teaching aims and learning outcomes

- ☐ Are the global goals (vision) embedded in the unit planning?
- ☐ Are the teaching aims clear?
- ☐ Are the learning outcomes defined? Which ones can be measured? How?

Content

- ☐ Have I considered how to scaffold content learning?
- ☐ Are my presentations of new content clear?
- ☐ Is the content accessible?

Language/Communication

- ☐ Are the students involved in *using* language?
- ☐ Are students involved in *learning* language? Are there adequate opportunities for them to practise the new language structures?
- ☐ Are my instructions clear?
- ☐ Are the questions I ask at the appropriate level? Do the questions relate to the cognitive demands?
- ☐ Have the students got adequate vocabulary/language to answer my questions?
- ☐ Are my presentations of new concepts clear?
- ☐ Have I planned language *of* learning?
- ☐ Have I planned language *for* learning?

Cognition/Thinking

- ☐ Are the questions/problems to be solved at the appropriate cognitive level?
- ☐ Have I considered how I can ensure that the learners progress cognitively, and how I can measure this progress?
- ☐ Are there ways to assist learners in developing a range of strategies through the CLIL language?

Culture

- ☐ Have I thought about the contribution that this unit makes to changing classroom culture (e.g. from arguing or not taking account of other's views to listening and managing differences of opinions)?
- ☐ Have I considered how the theme of this unit can promote awareness of cultural difference /global citizenship?
- ☐ Have I identified opportunities that are now available for me to develop a pluricultural perspective on what I am teaching because I am using the medium of another language?
- ☐ Have I identified opportunities in this unit which encourage curriculum links? Can we communicate with and work alongside learners from other countries?

Activities

- ☐ Do the tasks designed relate to the global goals, aims and outcomes in terms of the 4Cs?
- ☐ Is progression built into language and content tasks?
- ☐ Do the activities help to develop talk for learning?
- ☐ Have I considered which language is needed to carry out each activity?
- ☐ Is this an initial /progress/summary/assessment activity?

Supporting learning

- ☐ Are there adequate opportunities for students to engage in practical activities to experience CLIL?
- ☐ Have I identified which type of teacher scaffolding is needed to support language and learning?
- ☐ Have I analysed the content and cognition for potential difficulties?
- ☐ Have I recycled new language from previous units to support learner progression?

Assessment

- ☐ Have I considered how the learners will know what they have learnt?
- ☐ Have I considered how I will know what they have learnt?
- ☐ Have I decided what to assess during the unit to ensure that feedback informs further learning?
- ☐ Do I know what my choices are in terms of what I will assess?
- ☐ Do I know what kind of formative and summative assessment tasks I will need?

Reflection

- ☐ Is there variety (groups, pairs)?
- ☐ Have I allocated enough time?
- ☐ Have I thought about what I might change in this unit?
- ☐ Have I thought about what I might add to or leave out from this unit?
- ☐ How can I collect students' views about this unit? And act on them?

Other comments/notes including student's feedback

Source: Coyle *et al.* (2010: 84-5)

7.4. Appendix 4. Information to include in the poster

Information to include in the poster:

MY ANDALUSIAN ARTIST BIOGRAPHY

- ❖ Name:
- ❖ Place of birth:
- ❖ Date of birth:
- ❖ Profession:
- ❖ Musical genre:
- ❖ Main songs/albums:
- ❖ “Famous song about peace” facts:
- ❖ Lyrics of the song (your favourite part):
- ❖ Date of death:

Photo or
picture/drawing

Source: author's own work

7.5. Appendix 5. Example of poster for the oral presentation

Ⓜ MY ARTIST BIOGRAPHY Ⓜ

- * Name: Miguel Ríos.
- * Place of birth: Granada. 
- * Year of birth: 1944
- * Profession: singer-songwriter
- * Musical genre: rock, rock & roll, pop, rock, ballad
- * Main songs: Himno a la alegría, Santa Lucía, Vuelvo a Granada.
- * "Himno a la Alegría" facts: Adaptation of the Ninth Symphony by Beethoven in 1969; millions of copies sold.
- * Lyrics: Vive soñando el nuevo sd, en que los hombres volverán a ser hermanos



Source: author's own work

7.6. Appendix 6. Worksheet about John Lennon video

Name: _____

JOHN LENNON

1. Where was John Lennon born?
2. When was he born?
3. Which instrument did he learn to play?
4. What's the famous name of his group?
5. Who were the components of "The Beatles"?
6. What's the name of his first wife?
7. What's the name of his second wife?
8. Did "The Beatles" split up?
9. What did he promote?
10. When did he die?
11. Where did he die?
12. How many shots did he receive?
13. Is his music popular today?



Source: author's own work

7.7. Appendix 7. List of Andalusian singers

SONGS TO BE CHOSEN:

Miguel Ríos: “Himno a la Alegría” GROUP: _____

Pablo López: “Tu enemigo” GROUP: _____

Chambao: “Papeles mojados” GROUP: _____

Rocío Jurado: “No me des guerra” GROUP: _____

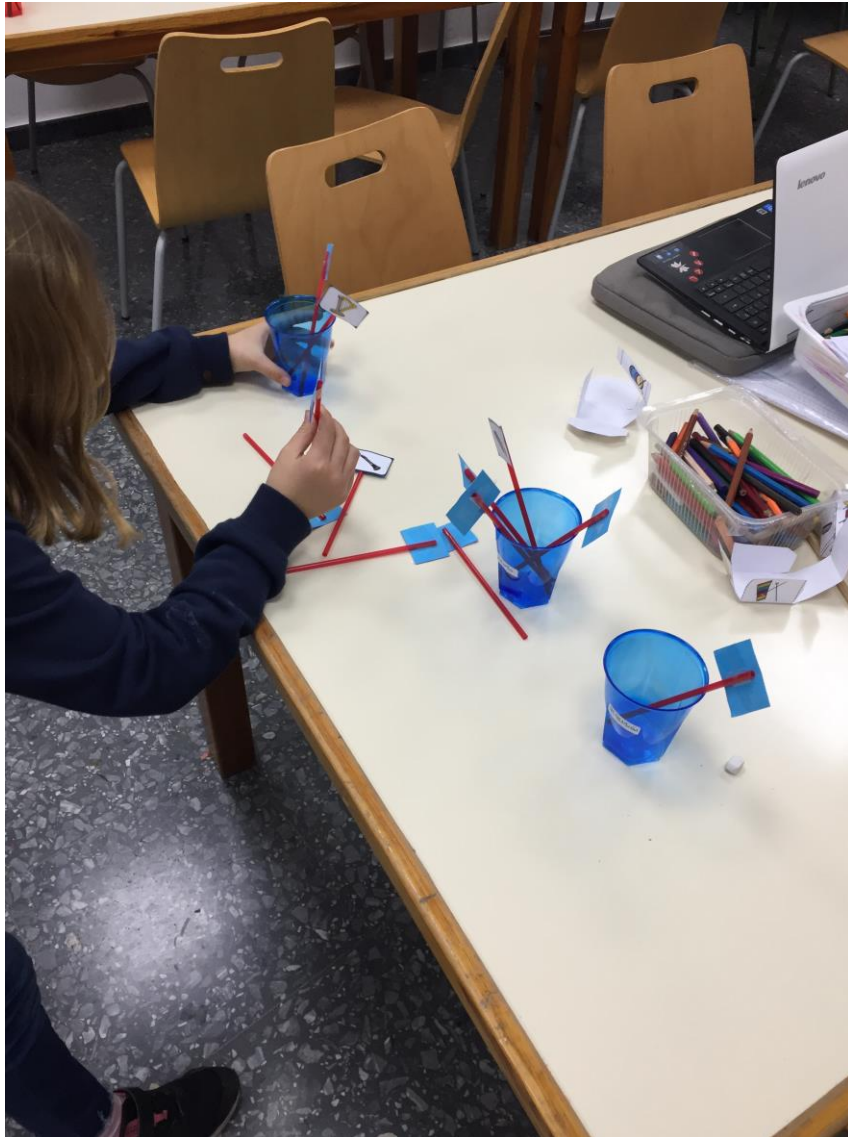
José Mercé: “Mundo de paz” GROUP: _____

Source: author's own work

7.8. Appendix 8. Photos of instrument family game



Source: author's own work



Source: author's own work

7.9. Appendix 9. Worksheet: complete the song

IMAGINE LYRICS:

people	religion	heaven	live	hell	dreamer	peace	man	countries	kill	world
--------	----------	--------	------	------	---------	-------	-----	-----------	------	-------

Imagine there's no _____

It's easy if you try

No _____ below us

Above us, only sky

Imagine all the _____

Livin' for today

Ah

Imagine there's no _____

It isn't hard to do

Nothing to _____ or die for

And no _____, too

Imagine all the people

Livin' life in _____

You

You may say I'm a _____

But I'm not the only one

I hope someday you'll join us

And the _____ will be as one

Imagine no possessions

I wonder if you can

No need for greed or hunger

A brotherhood of _____

Imagine all the people

Sharing all the world

You

You may say I'm a dreamer

But I'm not the only one

I hope someday you'll join us

And the world will _____ as one

Source: author's own work

7.10. Appendix 10. Join the song activity

Imagine

John Lennon

i imagine there's no hea-ven
i imagine there's no coun-tries
i imagine no po-se-sions

it's ea-sy if you try
it's isn't hard to do
I won-der if you can
no hell be-low us
noth-ing to kill or die for
no need for greed or-han-ger

a bo-ve us on-ly sky
and no re-li-gion too
a bro-ther-hood of man
i ma-gine all the pe-o-ple
i ma-gine all the pe-o-ple
i ma-gine all the pe-o-ple

li-ving for to-day
li-ving life in pe-ace
sha-ring all the world
you may say I'm a dream-er

but I'm not the only one
I hope some day you'll

join on
and the world
and the world
be as one
live as one

Source: author's own work

7.11. Appendix 11. Adding and subtracting note values

$$\text{♩} + \text{♩} = \square$$

$$\text{♩} + \text{♩} + \text{♩} = \square$$

$$\text{♩} + \text{♩} - \text{♩} = \square$$

$$\text{♩} + \text{♩} + \text{♩} + \text{♩} - \text{♩} = \square$$

$$\text{♩} - \text{♩} = \square$$

$$\text{♩} + \text{♩} = \square$$

$$\text{♩} - \text{♩} = \square$$

$$\text{♩} + \text{♩} + \text{♩} + \text{♩} = \square$$

$$\text{♩} + \text{♩} + \text{♩} = \square$$

$$\text{♩} + \text{♩} = \square$$

$$\text{♩} + \text{♩} = \square$$

$$\text{♩} + \text{♩} = \square$$

$$\text{♩} + \text{♩} = \square$$

$$\text{♩} + \text{♩} = \square$$

$$\text{♩} + \text{♩} = \square$$

Source: author's own work

7.12. Appendix 12. Worksheet: split the score

Imagine

John Lenon

i magine there's no hea ven
i magine there's no coun tries
i magine no po se sions

7
it's ea sy if you try no hell be low us
it's ins't hard to do nothing to kill or die for
I won der if you can no need for greed or hun ger

11
a bo ve us only sky i ma gine all the pe o ple
and no re li gion too i ma gine all the pe o ple
a bro ther hood of man i ma gine all the pe o ple

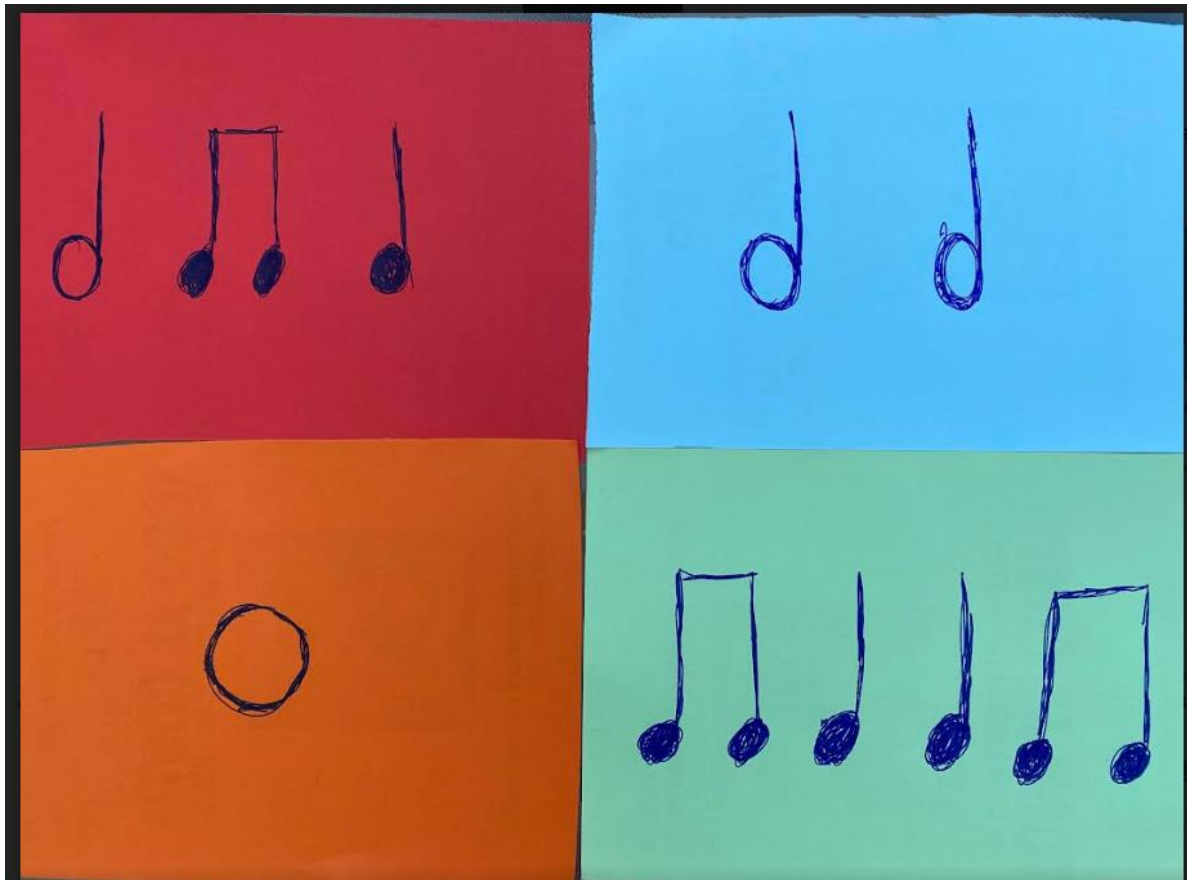
15
li ving for to day you may say I'm a drea mer ...
li ving life in peace
sha ring all the world

19
but I'm not the only one I hope some day you'll

22
join us ... and the world be as one
and the world live as one

Source: author's own work

7.13. Appendix 13. Bingo



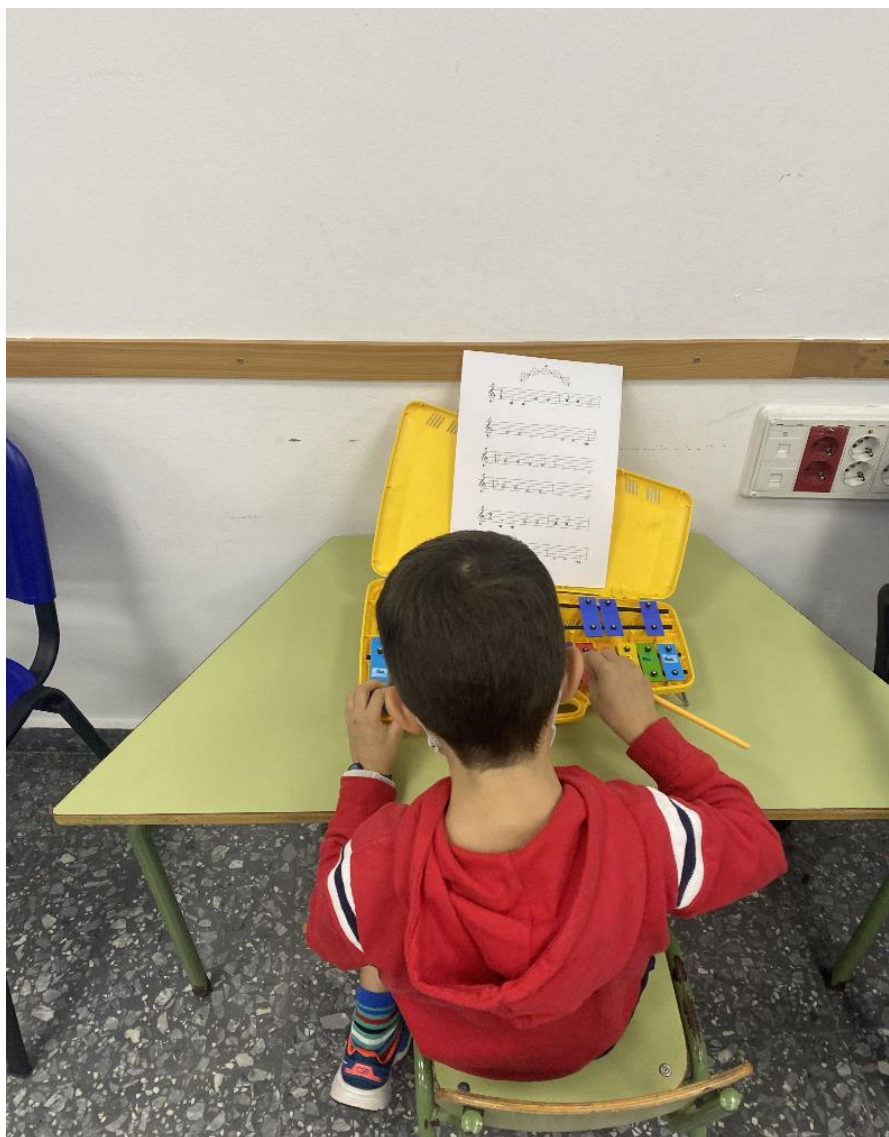
Source: author's own work

7.14. Appendix 14. Example of rhythms with pictures



Source: author's own work

7.15. Appendix 15. Photo of carillons



Source: author's own work

7.16. Appendix 16. Score with colours

Imagine

John Lenon

The musical score is written on a single staff in 4/4 time. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody is simple and memorable. Handwritten lyrics are placed below the notes, and small colored dots (blue, purple, red, yellow) are placed above the notes to indicate pitch or rhythm. The score is divided into systems, with line numbers 7, 11, 15, 19, and 22 marking the beginning of each system.

i ma gine there's no hea ven
i ma gine there's no coun tries
i ma gine no po se sions

7
it's ea sy if you try
it's ins't hard to do
I won der if you can
no hell be low us
nothing to kill or die for
no need for greed or hun ger

11
a bo ve us only sky
and no re li gion too
a bro ther hood of man
i ma gine all the pe o ple
i ma gine all the pe o ple
i ma gine all the pe o ple

15
li ving for to day
li ving life in 'peace
sha ring all the world
you may say I'm a drea mer ...

19
but I'm not the only one
I hope some day you'll

22
join us ...
and the world will be as one
and the world will live as one

Source: author's own work

7.17. Appendix 17. English grammatical guidelines for oral presentation

ENGLISH GRAMMATICAL GUIDELINES FOR ORAL PRESENTATION:

- Greetings: good morning, good afternoon, hello...
- Our Andalusian artist is...
- He/she is from...
- He/she was from...
- He/she was born in...
- He/she is a...
- He/she was a...
- His/her musical genre is/was...
- His/her main songs are...
- One of his/her songs which promotes peace/which talks about peace is...
- This song is...
- Our favourite part of the song is... (lyrics)
- He/she died in...

REMEMBER

- Past simple

-ed (Regular verbs): played

2° column: **be/was-were/been**

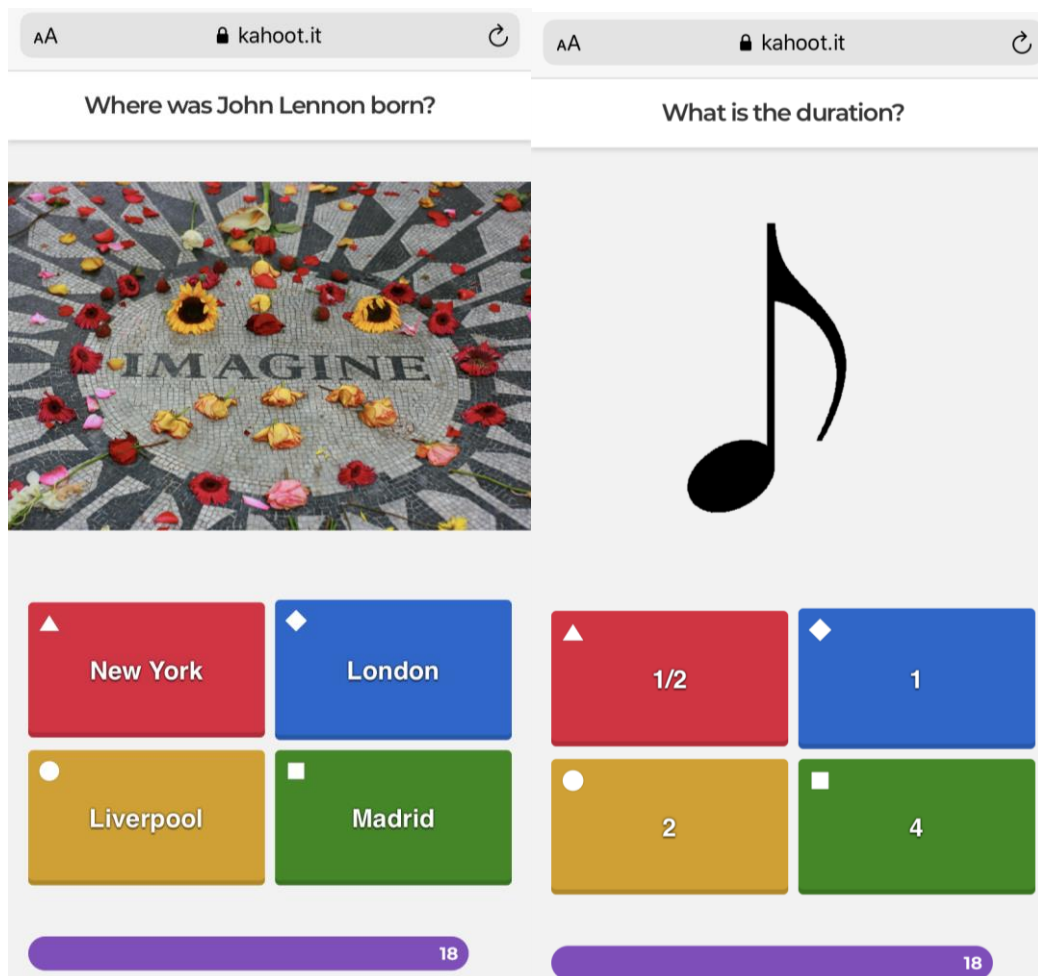
- Present simple

3° person sing: he/she/it + verb + -s/-es

He plays the...

Source: author's own work

7.18. Appendix 18. Examples of Kahoot questions



Source: <https://play.kahoot.it/v2/lobby?quizId=645a40df-11a9-4f95-b051-4dd0963c8b72>

(author's own work)