

Master's Dissertation/
Trabajo Fin de Máster

MUSIC AND FOREIGN LANGUAGE ACQUISITION: A CLIL PROPOSAL

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ABSTRACT.

Music is closely connected to brain development. The studies that have been considered in the literature review of this work show that cognition and language acquisition are enhanced by the use of musical education.

The emphasis is made on the interrelation between music and language acquisition, and the benefits of using music in the CLIL classroom, followed by a second chapter in which a didactic proposal is carried out, connecting all the aspects covered in the literature review and using a wide range of tools and resources to implement music in a CLIL context.

RESUMEN.

La música está conectada con el desarrollo cerebral. Los estudios que se consideran en la revisión bibliográfica de este trabajo demuestran que la cognición y la adquisición de las lenguas se ven afectadas positivamente por la educación musical.

Se hace especial énfasis en la interrelación entre la música y la adquisición de la lengua extranjera, así como en los beneficios de usar música en el aula AICLE, seguido de un segundo capítulo en el que se lleva a cabo una propuesta didáctica que conecta todos los aspectos cubiertos en el estado de la cuestión, usando una gran variedad de herramientas y recursos para la implementación de la música en el contexto AICLE.

OBJECTIVES.

The objectives of this paper work are varied. Firstly, it is aimed to show the interrelation between music and cognition, and more particularly the interrelation between music and language acquisition, and the benefits that the use of music has for that purpose.

The second objective is to show the applicability of the former studies by the elaboration of a music teaching unit to cover the topic and to propose practical examples of activities to be implemented in the CLIL classroom, in order to integrate music and language.

Also, another objective of this work is to show how music can be beneficial to overcome language disorders such as dyslexia, considered in the didactic proposal to show attention to diversity as part of the methodology.

Finally, this work aims to reflect on the importance of a good music program in the schools, at all levels but especially in Primary Education, and how a good development of the musical education enhances other educational areas.

JUSTIFICATION.

The idea of this work starts from the personal curiosity to find out whether musical education can enhance language proficiency, a hypothesis based on my empirical view. As I started this review, I could see that plenty of studies had been already made for the issue. Furthermore, the aspects covered in this work can help to understand the importance of the artistic programs in the schools, since the relationship between music and cognitive skills have been proved to be real through the implementation of effective music programs.

Also, it is important for CLIL teachers to know at what level music is associated to language, in order to use it properly as a tool for the CLIL classroom, reason why a didactic proposal is included, with activities that integrate music and language curriculums and are especially designed to build an accurate CLIL context.

1. CHAPTER ONE: THEORETICAL FRAMEWORK.

It has been already proved during the last decades that music and language are associated (Mizener, 2008; Pérez, 2010). The literature about the topic is widely consistent and numerous.

Charles Darwin himself recognised and claimed that the language development could have been based on a previous musical development (Darwin, 1871). Cross (2001) p. 1 defines music as “an integral dimension of human development” and Burling (2007) even considered music when searching for different signs on how language development started to grow, in relation to primates’ vocalization and emission of first sounds.

The parallels between music and language can be found in many ways. If we focus on young children, both languages (in terms of bilingualism) and music training have been proved to boost their cognitive skills (Kroll and Groot, 2009; Schellenberg and Weiss, 2013). Also, the learning process is similar since they both have similar systems and mechanisms (Patel, 2008). In addition to that, several studies have proved that using music for the acquisition of a foreign language is especially useful for young children (Degé and Schwarzer, 2011; Nan et al., 2018; Patscheke et al., 2016), although some other studies point out the advantages in the adulthood too (Kara and Aksel, 2013; Lems, 2001). If we take into account the affective issue, using music for teaching is always enjoyable for the learners as well as a good method to lessen anxiety, promote participation among the students and make the learning process meaningful through the use of active and dynamic activities (Pérez, 2010 p. 152).

In the next pages of this work, we will start by considering the effects of music in the cognitive development of children. Then, a literature review of some studies that corroborate the existing relationship between music and language skills will take place, following with a description of how this relationship can be implemented into the CLIL classroom. Finally, all this information will be used in the second chapter, where a practical proposal will be carried out with the elaboration of six Music sessions in which this methodology will be reflected.

1.1. Music and cognition.

Music has been proved to affect cognition in the short term (Schellenberg and Weiss, 2013). Furthermore, when it is about children, music training has been proved to achieve a cognitive development that results into a bigger difference in the adulthood if we

compare musicians and non-musicians (Schlaug, Norton, Overy and Winner, 2005), also taking into consideration variables like the intensity of the musical training.

One of the first hypothesis that attempted to demonstrate that music and cognitive development were associated was the Mozart effect. It was first launched by Tomatis (1994). As a psychologist, he used Mozart's music in his therapies and claimed that this had positive effects on his patients. Then, Rauscher, Shaw and Ky (1993) studied the relationship between music and spatial task performance, using also this Mozart effect to show a causal relationship. The results of the study revealed that after listening to ten minutes of a Mozart's sonata, college students performed better in spatial reasoning tests, although this was observed only in the short term.

Then, Rauscher (2003) carried out another study in which it was observed how music affects other disciplines like spatial-temporal, mathematical and reading abilities in children. This can be associated to Howard Gardner's theory of multiple intelligences, which states that an individual's brain can hold several intelligences (Gardner, 1983) and, at the same time, this can be developed by different activities carried out from the childhood.

As Schlaug et al. (2005) stated after carrying out a longitudinal study, brain plasticity in adult musicians is different to non-musicians and this can be due to the variety of skills that a musician's brain has to develop and practise at the same time: "motor, auditory, and multimodal skills (e.g., translating visually perceived musical symbols into motor commands while simultaneously monitoring instrumental output and receiving multisensory feedback)". (Schlaug et al., 2005, p. 219).

Music has been also demonstrated to interact with memory (Jäncke, 2008) and verbal memory due to the emotional and affective background that it builds in the learning experience, and because of certain neurological aspects that have been proved to be enhanced by music in adults as much as in children (Chan, Ho and Cheung, 1998; Ho, Cheung and Chan, 2003).

In the next section, it will be stated how music can also interact with language skills, and the positive effects that it has on language acquisition.

1.2. Music and language skills

In a study carried out by Patel (2011) focusing on how music could be beneficial for the neural encoding of speech, a very interesting hypothesis was launched (Patel, 2011, p. 1):

The “OPERA” hypothesis proposes that such benefits are driven by adaptive plasticity in speech-processing networks, and that this plasticity occurs when five conditions are met. These are: (1) **Overlap**: there is anatomical overlap in the brain networks that process an acoustic feature used in both music and speech (e.g., waveform periodicity, amplitude envelope), (2) **Precision**: music places higher demands on these shared networks than does speech, in terms of the precision of processing, (3) **Emotion**: the musical activities that engage this network elicit strong positive emotion, (4) **Repetition**: the musical activities that engage this network are frequently repeated, and (5) **Attention**: the musical activities that engage this network are associated with focused attention.

These conditions can meet as a result of a correct music processing, based on musical activities specially designed to cover the conditions, which are not necessarily an individual instrumental training, but an experimentation with sounds.

1.2.1. Oral skills: Listening and Speaking.

It may be the first skill we think of when we talk about language and music connection. We listen to music the same way we listen to words, and we understand them. A study carried out by Nan et al. (2018) with seventy-four Chinese kindergarten (4 or 5-year-old children) from a school in Beijing, showed that “musical training confers advantages in speech-sound processing” (Nan et al., 2018, p. 1) and revealed “a causal link between musical training and the enhanced speech-sound processing at both the neural and behavioural levels” (Nan et al., 2018, p. 8). The study revealed an advantage for children who had been exposed to piano lessons in word-discrimination tests. After being exposed to the piano lessons, the students could recognize consonants and vowels better than the control group and the other one who had been exposed to reading training. In fact, a very slight difference was shown between the latter. But there are previous studies that also found a relationship between pitch discrimination and phonemic awareness, also in preschool students (Lamb and Gregory, 1993).

As Degé and Schwarzer (2011) point out, phonemic and phonological awareness mean the ability to analyse and use the sounds within a word in spoken language, and they both have been proved to be closely connected to musical aptitude. Phonemes in language are what pitch or notes mean in music; this is, they belong to the same “categorical building block” (Degé, and Schwarzer, 2011, p. 2). This could explain why it gets easier for

children who have been exposed to musical training since very early stages to learn a foreign language.

In Suciú (2016) we can find that *intonation* is considered the music of English, giving again a proof for this relation between both areas. This is perfect to understand the existing connection between music and the acquisition of a foreign language in one of the toughest parts for non-native speakers or language learners. A good understanding of how pronunciation and intonation works in a language involves a better listening comprehension and speaking (Segura, 2012).

1.2.2. Written skills: Reading and Writing.

Phonological and phonemic awareness are involved in the relationship between music and the acquisition of foreign languages in terms of oral skills. But this awareness is, in addition, closely connected with reading and writing skills. Bruck (1992) states that the level of phonological awareness at early ages predicts later reading ability, and Aguilar et al. (2010) claims that phonological awareness is also involved in naming speed when young children start to read.

A study carried out by Fonseca-Mora, Jara-Jiménez, and Gómez-Domínguez, (2015) examined the effects of phonological training programs with and without music support on reading abilities in 7–8-year-old Spanish children learning English as a foreign language. The results were positive, and they managed to support the idea that phonological awareness and reading ability are indeed, related. Nevertheless, a very slight difference was found between the musical and the non-musical experimental groups, although the authors recognised that “simple rhythmic melodies that work as carriers of visual and orthographic perception may stimulate the rehearsal needed for improving specific phonological skills” (Fonseca-Mora et al., 2015, p. 8).

A previous study carried out by Bravo et al. (2006) confirmed that early phonemic recognition and phonological awareness (this is, the letters and how are they pronounced) predicted reading ability in first grade children (right after their kindergarten stage). Musicians also have to recognise different symbols that are somehow read in the musical practice. Kay (2013) proposes different musical activities to set the bases for literacy in pre-school children, following this idea of sounds and symbols, while explaining how music interacts with the children’s cognitive development in many ways.

Signorini (1998) proposed that phonological awareness and reading and writing abilities had a mutual interaction and evolution, this is, both can evolve together in children's cognitive processes, but all of them agree with the fact that they are connected.

Since music results beneficial to boost the phonological awareness that can result into a better reading ability, researchers have even been interested in how this can be extrapolated to cognitive disorders associated to language, like the case of dyslexia (Cogo-Moeira et al., 2012; Habib et al., 2016; Overy, 2003).

1.2.2.1. The benefits of music in cognitive disorders associated to language: dyslexia.

According to the existing studies about the topic, the main problem that people suffering from dyslexia must deal with is that they cannot match the words or letters that they see with the sounds of those letters or phonemes (Haywitz, 2012). This is clearly a problem with their phonological awareness that turns into a reading problem. This disorder does not affect their intelligence at all. Other psychological studies have shown that dyslexia could be produced by a bad running of the connections between language areas in the brain.

Several studies have been made through the latter years aiming to demonstrate whether musical training can be beneficial to dyslexia rehabilitation or not. Overy (2003) tried to find a reason why dyslexic children have difficulties on language, music and perception timing and if musical training could help. Three experimental studies were made, and the results indicated that little difference was found in reading ability after the musical training period; however, they did find a difference in terms of phonological awareness and spelling. A few years later, Cogo-Moeira et al. (2013) found out some positive effects of musical training in children and adolescents with dyslexia, and other studies such as the one by Weiss et al. (2014) showed a similar outcome comparing reading and spelling performance in musician and non-musician dyslexic adults.

Recently, Habib et al. (2016) aimed to test and propose a musical method to rehabilitate this type of disorder, based on the previous literature. The outcomes of the study revealed that children improved their auditory attention, phonological awareness and reading skills through a more time-spread musical training. Habib et al. (2016) also conclude by claiming that these results would be a good reason to implement music as an instructional therapy for dyslexic children.

It is necessary to explain that the reason why this section has been introduced in the literature review is because this disorder has been considered in the practical application, also as an attend to diversity.

Now that the connection between music and language has been stated, the next section of this work will be oriented to review useful tools and methods to implement music in a CLIL context.

1.3. Music in the CLIL classroom.

From the literature about Content and Language Integrated Learning, we know that it is an educational approach in which the second language “is used for the learning and teaching of both content and language” (Marsh and Langé, 2000, p. 2). Also, one of the principles of this approach and an important difference between this and other forms of bilingual education is the “4 Cs Framework” stated by Coyle (2007), which refers to a “pedagogic integration of contextualized content, cognition, communication and culture into teaching and learning practice” (Coyle, Hood and Marsh, 2010, p. 6). If we take music into consideration, it perfectly fits with this premises. As seen through the literature previously mentioned, music can work as a vehicle for acquiring a second language while the musical aptitude is enhanced, it boosts the cognitive thinking (Schellenberg and Weiss, 2013), enhances the communication skills in the classroom and provides cultural awareness (Failoni, 1993).

A very important aspect to take into consideration for the acquisition of a foreign language is the affective factor, as Krashen (1982) introduces in his theory of second language acquisition. The “affective filter” corresponds to the variables that can slow down or even block the language acquisition process, making it very difficult and discouraging. These variables are motivation, self-confidence and anxiety.

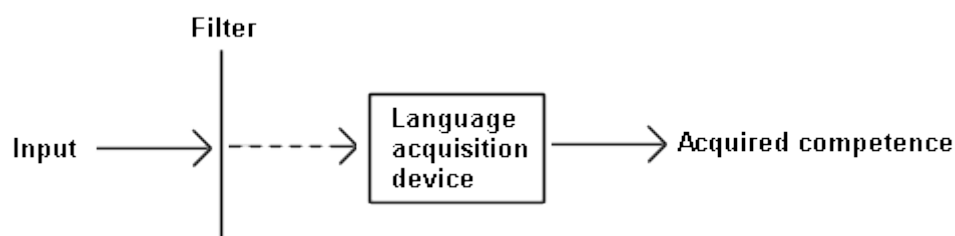


Figure 1: Operation of the affective filter (Krashen, 1982, p. 25).

In order to lessen or even to avoid this filter, music has been demonstrated to play an important role for the learners (Schoepp, 2001).

Another reason why music is useful in the CLIL classroom is the fact that it enhances verbal memory, in adults (Chan, Ho and Cheung, 1998) as much as in children (Ho, Cheung and Chan, 2003). And not only after years of exposure; as Rickard, Vasquez, Murphy, Gill and Toukhsati (2010) revealed, “one year of a strings-based instrumental program significantly enhanced students’ learning and immediate recall of verbal information” (Rickard et al., 2010, p. 42).

Music also affects memory in the learning outcome because it contributes to build a meaningful context, in which emotions take an active part. Experiences with musical background are more likely to be remembered in the long term (Jäncke, 2008). An action research by Campabello, De-Carlo, O’Neil and Vacek (2002) showed that after the use of music in the classroom, pre-schoolers and primary students who found some difficulties in certain skills, with a subsequent lack of motivation, performed with better results. The exposure to music in the learning context provided them with an improvement of those skills as well as an increased motivation about the learning process. In this same field, a study by Ferreri, Bigand and Bugaiska (2015) revealed that using background instrumental music improved verbal episodic memory in young adults, since it “interfered with the encoding of information” (Ferreri et al., 2015, p. 1).

The tools and resources that teachers can use to implement music in their classrooms are numerous, especially after the implementation of ICT, which makes every kind of audio-visual content more accessible.

1.3.1. Tools and Resources.

Songs are undoubtedly the most recurring tool to implement musical activities in the classroom practice. According to Schoepp (2001) there are affective, cognitive and linguistic reasons why using songs in the second language classroom is beneficial. Their effectiveness can be seen from the very beginning of its implementation (Campabello et al. 2002) and it also provides a positive classroom atmosphere. Its usage, in terms of language acquisition, can go from achieving a better development of the main language skills until the teaching or reinforcement of other language items such as pronunciation, vocabulary or sentence patterns (Saricoban and Metin, 2000).

When working on pronunciation, voice-training activities are useful, as Paterson and Willis (2008) propose. By preparing the voices for singing, we can work on pronunciation of consonants and vowels sounds.

The most important thing to take into consideration when teachers use songs in the classroom is to select them carefully. According to Saricoban and Metin (2000) this selection has to consider age and level, learners' interests and the language used in the song. Lems (1996) considers also that the song must be repetitive enough, easy to sing and related to the class contents. Depending on these considerations, teachers must also select the kind of activity that best suits with their group of students, and the big variety of activities is also something that makes the use of songs in the classroom so enriching. Different approaches have been developed to implement songs in the foreign language classroom such as the melodic approach by Fonseca-Mora (2000) in which music is used to emphasize on the melodic part of language, this is, intonation. The author also associates music with memory and verbal memory by claiming that "songs can be easily remembered, and are therefore an effective way of providing students with lexical patterns that are stored in their minds and that can be effortlessly retrieved during any oral interaction" (Fonseca-Mora, 2000, p. 151).

Another advantage of using music in a CLIL context is that it enhances cultural awareness, especially by using folk songs. As Failoni (1993) states "musical style from other countries is a good point of departure to explore another culture" (Failoni, 1993, p. 103). Through the musical style of a country we can understand many aspects of its culture as well as the different accents or dialects that can co-exist. Also, with song texts, the culture is exposed through the topics they talk about, so it allows students to understand the culture of a country and the people who live in it (Lake, 2002).

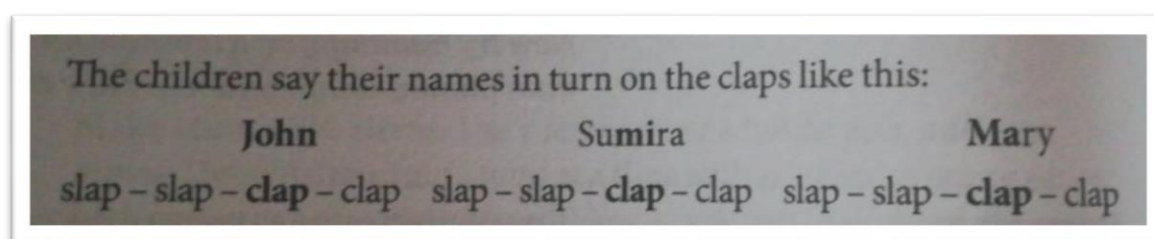
Another way of using music in the classroom is through telling a story. As Lee and Lin (2015) propose, telling a story is a good tool to catch children's attention and this is even more enhanced if we use music within it, by the use of sounds, repetition and gestures, as a listening technique that can help them understand what is happening in the story while they are experiencing a meaningful input. Associating different instruments to the different characters in a story can also be a way of enhancing both the linguistic and the musical acquisition of concepts.

Other approaches of this "telling a story" technique is to perform a role play. Music can be used within drama, and drama can be a fantastic tool for the communication in the CLIL classroom (Maley and Duff, 2006). Other activities, apart from the role play, in

which we can implement drama and music is miming, performing a silent movie with music background in which the script they read is in the target language, or the Total Physical Response technique. This is especially useful for low level students. These kind of activities provide an opportunity for meaningful experiences and interaction in the classroom (Richard-Amato, 2010) even when the spoken level of the foreign language is not high.

An inner part of music is rhythm, and it is closely related to language and pronunciation since the language has an inner rhythm as well (Patel and Daniele, 2003; Auer, Couper-Kuhlen and Müller, 1999). Musical rhythm has even been used for treating individuals with language dysfunctions, according to the SEP hypothesis launched by Fujii and Wan (2014). As Wong (1987) p. 28 states, “the rhythm of English is one of the most difficult features for non-native speakers to learn and for native speakers to unlearn when studying other languages”. The length of the syllables is an important aspect for the rhythm in languages. In the particular case of English, not all the syllables have the same length, and that can be a great issue for English non-native learners. The length of the syllables is affected by stress, accent, vowel type, syllable structures and pauses (Wong, 1987).

Paterson and Willis (2008) propose some activities to work on the rhythm of words (this is, stress and intonation) by, for instance, using slaps and claps to put a rhythm on the students’ names or even in some of the vocabulary of a certain topic. In picture number one there is an example of this exercise:



Picture 1: Example of a rhythm exercise retrieved from Paterson and Willis (2008), p. 28.

Other tools that can be used in the classroom are poetry and rhymes, strongly associated to music, songs and rhythm. Either we take the lyrics of a song and turn them into a poem or we take a real poem, it is necessary to take into consideration the learners’ level of the foreign language and propose activities that match with it (Finch, 2003). For intermediate-level learners, it is a good option to make them write a poem with a given pattern (Finch,

2003); for low-level students, the use of nursery rhymes is especially useful and it enhances the learning in the long term and the memory in children (Sayakhan and Bradley, 2019).

Nursery rhymes share characteristics with songs since they can be sung too, but what makes them more appropriate for young children is that they are short but rhythmic, with simple melodies and easy to remember. Here is an example of a nursery rhyme:

“Row, row, row your boat,
gently down the stream.
Merrily, merrily, merrily, merrily,
life is but a dream”.¹

The point for this particular nursery rhyme is that children can perform it pretending that they are actually rowing a boat, enhancing the meaningful input.

¹ “Row, row, row your boat”, nursery rhyme first dated from 1852.

2. CHAPTER TWO: DIDACTIC PROPOSAL.

All the literature previously reviewed is now put into practice with the elaboration of a CLIL didactic proposal of a Music teaching unit divided into six sessions.

2.1. General Description, Contextualization and Timing.

The present teaching unit is named “Symphonic Sounds” and it has been elaborated according to the current laws of education in Andalusia (L.O., 17/2007, de 10 de diciembre and O., de 17 de marzo).

The topic of this unit is “musical instruments” and it has been designed for a class of third course of Primary Education with 25 8-year-old children, of which two of them suffer from dyslexia. The expected level of the students is A2.1 according to the proposal by Gisbert (2011) p. 7 in bilingual centres.

The unit has also been designed to be carried out in a number of six different sessions, with a duration of 45 minutes each, and preferably in the first trimester of the course, since the contents can be useful for future units and there is no need for specific previous contents referred to the vocabulary. It is necessary, however, that the children have certain knowledge of the most important basic structures in English.

2.2. Justification.

The concern about language acquisition in our country is raising since we commit, as a member of the European Union, with the promotion of foreign language knowledge, and this commitment has its basis in the schools.

In the R.D. 126/2014, de 28 de febrero, there is a specific competence related to foreign language, the Linguistic Communication Competence, and there is also an autonomic plan to promote multilingualism. This is where CLIL finds its purpose.

This teaching unit finds its justification in the current educational laws and the language curriculum and its competences (O., de 17 de marzo).

As previously mentioned, the contents of this unit will also be useful for future topics. It also provides a meaningful experience since these contents can be easily related with the students’ environment, which enhances their competence on understanding the world and the nature, while raising their socio-cultural awareness. Also, this unit has been designed

to promote cooperation and affection in the classroom, through different activities that are enjoyable for the children and make them work together.

But the main purpose and justification of this unit is to show how music and language acquisition interact in a CLIL context and to reflect that this is beneficial for many aspects in the children's cognitive development (Rauscher, 2003; Schellenberg and Weiss, 2005) and language learning (Stansell, 2005; Patel, 2011).

2.3. Elements of the unit.

Here we establish the objectives that we want to accomplish, according to the competences, as well as the methodology, specific contents, materials and evaluation. A general structure of the sessions will also be pointed out within the methodology section.

2.3.1. Competences.

Music belongs to the educational area of arts. This area contributes to the development of all the basic competences for the Primary Education in Andalusia, according to the O., de 17 de marzo.

It contributes directly with the “cultural awareness and expressions competence”, since the emphasis is made on the acknowledgement of the different artistic expressions and techniques, so that the learners understand the world and are able to create a personal judgement, along with the enhancement of creativity, imagination and initiative.

As for the “sense of initiative and entrepreneurial competence”, artistic education, through the enhancement of creativity, contributes to develop original and innovative ideas in the individuals, as well as an ability to think of several possible options when facing a specific case. Also, it contributes to self-esteem, responsibility, perseverance and self-criticism at cooperative working and elaboration of projects.

To interpret and to create mean, sometimes, cooperative work or collective experiences, and this means also the acceptance of certain rules that include a good cooperation, respect and acceptance of responsibilities, that contribute to the “social and civic competence”.

The sensorial experience that the artistic education provides for the learners contributes to the “learning to learn competence”, since this observation in the form of a meaningful input, serves as a basis for the life-long learning.

Projects and activities provide communicative interchanges in the form of specific vocabulary related to the area and project or task development, contributing to the

“linguistic communication competence”. Also, in the particular case of music, it contributes directly to the linguistic purpose, since with the use of songs or drama, it helps with the acquisition of vocabulary and structures, as well as other aspects related to speaking, such as breathing, diction or articulation.

The use of technology as a tool to show certain processes related to music and visual arts, as well as to provide an artistic production approach of image and sound for the learners, contributes to the “digital competence”.

To understand the artistic expressions, the learners must understand the presence of geometry and other visual and spatial considerations that contribute to the “technological and scientific competence”. Also, in the particular case of music, some aspects such as rhythm, scales, harmony and musical notation directly contribute to the “mathematical competence”.

2.3.2. Objectives.

Having the previous competences into consideration, we need to focus on the general objectives that are presented in the artistic education area, particularly those that belong to the musical education, within the Andalusian curriculum for Primary Education:

- To know and to use the audio-visual means and the information and communication technology in order to use them as a resource for the search of information and production, either in an autonomous way, or with the help of other sources and materials.
- To use sounds, images and movement as communicative and performance elements, to express ideas and feelings, contributing to the affective balance and the relationship with the others.
- To recognise and respect artistic manifestations of the world, developing a sense of respect and valuation.
- To keep an attitude of personal and collective searching, integrating perception, imagination, sensitivity and reflection when creating or enjoying the different artistic productions.
- To use the artistic knowledge in observation and analysis of real situations and artistic manifestations to understand them and create a personal taste.
- To participate in the different musical aspects: singing, listening, creating, dancing and performing, in different styles or cultures.

- To analyse the most significant elements of the art to develop a sensitive perception of reality.
- To know the artistic manifestations of the Andalusian cultural patrimony, as well as from other places, and collaborate in their conservation and enriching.

Serving the previous as a basis, the specific objectives that we want to accomplish at the end of this teaching unit and will serve as a source for evaluation, are the ones that follow:

- To identify the vocabulary related to musical instruments and to recognise them when listening to musical pieces.
- To learn the different characteristics of a sound and recognise them when listening to musical pieces.
- To express ideas and feelings with the rest of the class.
- To learn and recognise some of the most representative symphonic pieces and classical composers.
- To develop creative thinking, improvisation and personal taste and judgement.
- To use the contents in performance tasks.
- To use technology for communication and the search of information.
- To cooperate with the other students in tasks and projects.
- To show interest and participation in class.

2.3.3. Methodology.

The main purpose of this unit is to propose useful musical activities to cover both the specific contents of the subject and the linguistic ones, so the methodology is based on the CLIL principles and thus, student-centred.

Some considerations about the methodology of this unit must be taken into account. First of all, attention to diversity must be considered. According to the O., de 25 de julio, there are three types of curricular adaptation depending on the case:

- 1) Not meaningful.
- 2) Meaningful.
- 3) For learners with high mental capacities.

An initial assessment is needed in order to find out if there is any student with a particular difficulty. In the particular case of this teaching unit, it was designed for a class in which two students suffer from dyslexia. The specific curricular adaptation is not meaningful, since one of the objectives of this didactic proposal is to put into practise the idea that

music can help to overcome problems caused by dyslexia, as several studies have already shown (Cogo-Moeira et al., 2013; Habib et al., 2016). In order to do so, the activities will be oriented to enhance the phonological awareness through the use of music, so the musical contents and the use and acquisition of the foreign language are perfectly integrated and complement each other.

The usual CLIL methodology is implemented in this teaching unit. Thus, the musical concepts are introduced through the use of the second language, but in this particular case, we aim to show that the musical concepts can help as well to enhance the linguistic input. Within CLIL methodology we mainly include the idea of the 4Cs Framework: Content, Communication, Cognition and Culture (Coyle, Hood and Marsh, 2010).

Within the contents, we include the specific musical ones, this is, the subject matter. At this stage, it is important to take into consideration also the idea of interdisciplinary teaching, this is, the thematic relationship between specific and cross-curricular disciplines and areas, in order to integrate all the areas in the curriculum, so the learners can create a meaningful input (Woods, 2007). This is also related to Gardner's theory of Multiple Intelligences (Gardner, 1983). Constructivism is another idea related to content. It is the principle of sequencing to relate the previous knowledge and the new one, making the learning process meaningful for the children (Steffe and Gale, 1995). By doing so, we are building the optimal background to achieve that the students learn to learn for themselves, promoting the life-long learning.

Communication is a vehicle for the transmission of the content. Thus, the CLIL use of language is different than the use of language made in the language classroom. At this stage we distinguish between BICS (Basic Interpersonal Communication Skills), this is, the functional language for the classroom, and CALP (Cognitive and Academic Language Proficiency), the accurate use of specific language structures and vocabulary (Cummins, n.d.).

As for cognition, we need to distinguish between HOTS (Higher Order Thinking Skills) and LOTS (Lower Order Thinking Skills). Learning must be challenging, so the level of cognition must be adapted to the learners' capacities. A good tool to check this adaptation when we elaborate the activities is Bloom's Taxonomy (Coyle, Hood and Marsh, 2010).

Bloom's Taxonomy

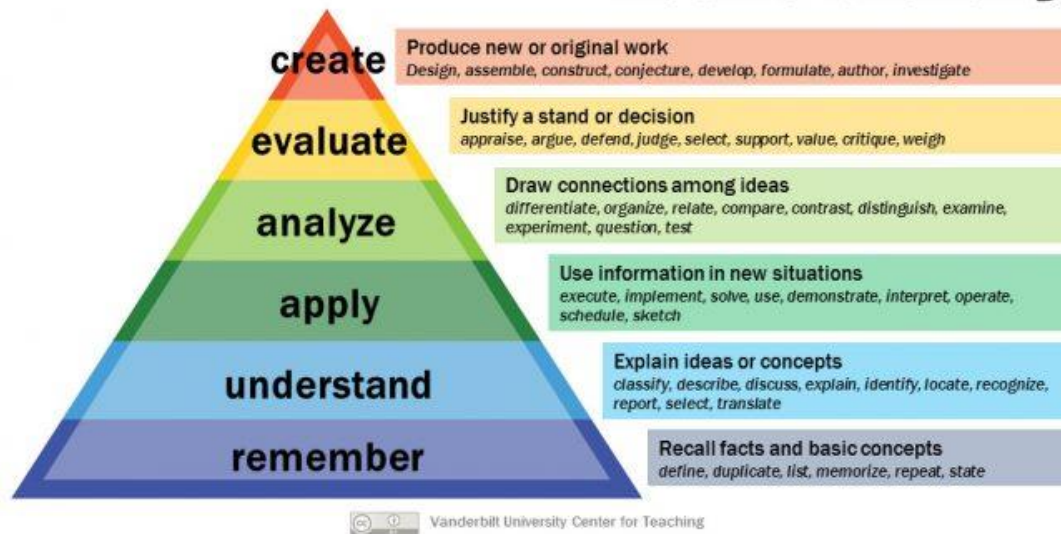


Figure 2: Bloom's Taxonomy, retrieved from Armstrong, P. (n.d.)

Activities with songs are a good example of how to work with Bloom's Taxonomy, following all the steps:

1. First of all, we introduce the song and ask the children to sing it in order to memorize it as much as possible.
 2. Then, if we were working, for instance, on a certain topic which is included in the song lyrics, we would ask the students to select the words they do not know from the lyrics and look them up on a dictionary.
 3. After that, students would be asked to represent the ideas in the song by miming or performing a story based on the lyrics.
 4. Now the students can be asked to go in detail about the song by answering some deeper questions about the structure and meaning.
 5. After that, a class discussion may be done in order to develop a personal judgement and to demonstrate that the topics covered have been understood properly.
 6. Finally, students would be asked to invent, in groups, a brief song or poem, following the structure of the one they have been working on, and perform it in front of the class.
- Up to this point, creativity is a matter of value and the can use miming, dancing, acting, etc.

The last aspect reflected on 4Cs Framework is culture, and music can also contribute to enhance it because learning the contents thorough a foreign language promotes cultural awareness (Failoni, 1993).

Apart from the general CLIL methodology, for this specific teaching unit we are considering other methodological aspects. Firstly, we need to attend the affective part of learning (especially with the second language), or as Krashen (1982) defines it, the “affective filter”. Teachers must attend the level of motivation, self-confidence and anxiety that students show when they try to learn and use the second language, and build an ideal classroom environment. Also, the idea of cooperative learning, in which the learning process is carried out in a cooperative way, in small groups, promoting responsibility and interpersonal aptitude (Johnson and Johnson, 2014), has been considered for the design of this teaching unit.

According to the *Orden de 17 de marzo de 2015*, artistic education must focus on creativity and perception and it must comprise a globalized focalisation, especially with the linguistic area. This teaching unit is mainly focused on developing phonological and phonemic awareness, as a way of integrating all the language skills.

2.3.4. Contents.

Here we establish the different contents that will be addressed in this teaching unit, divided into specific and linguistic contents, although they are complemented by each other.

As for the specific contents of the music area for this teaching unit, we list the following:

- Classification and identification of sounds and its characteristics.
- Brief descriptions and comments about musical pieces.
- Acknowledgement of some representative classical pieces.
- Auditory and visual differentiation of the musical instruments and their families.
- Acquisition of a repertoire of songs and classical pieces.
- Vocal training and health.
- Coordination and synchronization, individual and collective, in performance practice.
- Interpretation of songs and rhythms with different musical instruments.
- Memorization and interpretation of dances and sequences of movements, either set or invented.
- Exploration of dramatic, motor and creative abilities.
- Invention of melodies, rhythmic patterns or dances.
- Valuation of classical music and dances with personal judgement.

As for the linguistic contents that this teaching unit will cover, related to the specific ones, we find the following:

- Use of adjectives to describe a sound.
- Use of adjectives to describe a musical instrument with different structures.
- Use of structures to express likes, dislikes and preferences.
- Comparison of instruments and families of instruments.
- Acknowledgement of the vocabulary related to the orchestra.
- Identification and comprehension of the essential information in oral and written texts.
- Use of basic structures to communicate with the other in the classroom and in the writing practice.
- Participation in simple conversations and/or class discussions using an accurate vocabulary and pronunciation.

2.3.5. *Materials.*

The use of proper materials is crucial for the right development of a unit. Since this unit is oriented to exemplify how music and languages can be perfectly combined in a CLIL context, the use of songs and nursery rhymes will be recurring materials.

In addition to this, activities including musical instruments are quite enjoyable for the learners (Villalobos, 2008), so in this unit there will be activities using little percussion instruments, like maracas, tambourine, triangle or rhythm sticks.

There is a technique called “scaffolding”, based on the principle of instructional materials, which helps to “build” the learning outcome. As Gibbons (2015) p. 16 defines it, scaffolding in the learning context is "the temporary assistance by which a teacher helps a learner know how to do something so that the learner will later be able to complete a similar task alone". A very useful instrument to use scaffolding are flashcards. The use of flashcards helps with the recognition and remembering of the new vocabulary, building a meaningful context.

Other interesting materials that are enjoyable and interesting for children are ICTs. We can use ICTs and music with the use of musical platforms to play songs or musical pieces in the classroom (Spotify, Youtube, etc.), as a way of working on the input, and also on the output by the use of other tools such as *webquests*, to review the contents and as project for final evaluation.

With the use of technology and gamification (Çakıroğlu, Başbüyük, Güler, Atabay and Yılmaz Memiş, 2017), our students' motivation and learning experience increase, as well as their academic results since they are directly interrelated. An interesting gamification tool is to reward. We can elaborate tasks in which the children have to achieve points, overcome different levels or win a class voting. These are techniques that enhance the students' motivation while eliciting their participation, and it is even more useful if we use it with cooperative and/or collaborative tasks. A study by Hall and Higgins (2005) also revealed that the use of white boards in the classroom had positive reactions in the students.

No class book is needed for the development of this didactic unit, since all the activities are either original or taken from internet sources. However, there is a book by Paterson and Willis (2008) that was very helpful for the design of the activities proposed, so it is advisable for teachers to prepare the lessons and get useful activities.

2.3.6. *Evaluation.*

An important part of a teaching unit is the evaluation. In this unit, assessment is going to be formative, and there is going to be two types. On the one hand, the students' performance and understanding of concepts will be tested day by day by the teacher, throughout the development of the lessons.

To carry out this formative assessment day by day, several tools will be used, for example discrete-item tools, like short tests or brief essays, or global/integrative tools, like class discussions, in order to attend to the evaluation of both the specific and linguistic contents and according to the objectives and competences previously stated.

Thus, we make a distinction between language or communicative evaluation and content evaluation. The following evaluation grids can be used for that purpose, retrieved from Quartapelle (2012) p. 106-107:

Criteria		5 Excellent	4 Good	3 Satisfactory	2 Almost satisfactory	1 Unsatisfactory
CON	Use of basic	Has acquired all the basic	Has acquired	Has acquired	Has acquired	Hasn't acquired any

concepts and knowledge (what)	concepts and principles of the topic. Well structured, correct and comprehensive explanation; excellent personal evaluation.	most of the basic concept and principles of the topic. Generally well structured, correct and adequate explanation; good personal evaluation.	some basic concepts and principles of the topic. Sufficient explanation with a limited number of errors; limited personal evaluation.	only a few basic concepts and principles of the topic. The explanation shows major deficiencies in terms of logical structuring and formulation.	of the basic concepts and principles of the topic. The explanation is severely deficient in terms of logical structuring and formulation; no personal evaluation.
Application of knowledge to new situations (how it relates)	Has used new knowledge with confidence and creativity, applying it in an original way.	Has used new knowledge and applied it correctly in new situations.	Has used new basic concepts and applied them in simple situations.	Has used few simple concepts and applied them when guided.	Hasn't achieved any knowledge.

Creativity	Has shown critical thinking, creativity and initiative.	Has shown a good level of creativity and evaluation capability.	Has shown sufficient evaluation capability and sometimes original ideas.	Has not always shown sufficient evaluation ability and has presented poor creativity.	Has shown inability to evaluate and very poor creativity.
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Table 3: Content assessment grid, retrieved from Quartapelle (2012), p. 106.

Criteria		5 Excellent	4 Good	3 Satisfactory	2 Almost Satisfactory	1 Unsatisfactory
LANGUAGE	Use of language:	Consistent grammatical control and appropriate use of vocabulary.	Good grammatical control and generally appropriate use of vocabulary.	A few mistakes in grammar and vocabulary use do not lead to misunderstanding.	Systematically makes mistakes in grammar and vocabulary use but the message is generally clear.	Systematic grammar mistakes and the narrow range of vocabulary makes the message meaningless.
	Listening, Speaking, Reading, Writing and Interaction	Can express him/herself with natural flow and interact with ease.	Can express him/herself and interact with a good degree of fluency.	Can express him/herself and interact with a reasonable degree of fluency.	Can manage the discourse and the interaction with effort and must be helped.	Communication is totally dependent on repetition, rephrasing and repair.

Cooperative work	Original and creative	Good level of interaction.	Sufficient degree of interaction.	Partial cooperation.	Unable to work in group.
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Table 4: Language assessment grid, retrieved from Quartapelle (2012), p. 107.

2.4. Sequence of activities per session.

In this section, an itemisation of the different activities proposed for each session of this teaching unit is going to be presented, as well as an explanation of the main aims of each activity.

2.4.1. Session number one.

MATERIALS
- Musical instruments' flashcards (violin, viola, violoncello, double-bass, clarinet, flute, oboe, bassoon, trumpet, horn, trombone, drums, cymbals and xylophone). - Little percussion instruments (optional). - White board. - Computers (with internet connection). - Speakers.

Table 6: Materials needed for session number one of “*Symphonic Sounds*” teaching unit.

- Activity 1: “Stretch, shake and wiggle”.

Following the general structure of the sessions, the first activity will be a warm-up one. This activity has been retrieved from Paterson and Willis (2008) p. 20-21 and it is called “Stretch, shake and wiggle”. The musical aim is to prepare the body for music making

and singing and the language aim is to use the vocabulary of the body and actions related to it.

First, we ask the children to stand up, with enough space to move freely and start the actions while encouraging them to imitate: *stretch your arms*, *shake your hands* (to the left and to the right) and *wiggle your fingers*.

- Activity 2: “Clarinet, flute”.

Then, it is time for the first group activity. With the children sitting in a circle on a carpet (there must be a space in the classroom with no tables or chairs), we take the musical instruments’ flashcards and encourage the children to say the names they know. In case they do not know, we say it and ask them to repeat. A rhythm activity is now proposed, also retrieved from Paterson and Willis (2008) p. 55-56, in which the children will learn the rhythm in groups of words, as an exercise to practise awareness of syllable stress in words of different lengths and intonation. Also, they will be working on the use of symbols for sounds, since the patterns will be presented with the help of the flashcards. Paterson and Willis (2008) proposal for this activity was for animals’ names, but it has been adapted for this teaching unit with the use of musical instruments.

With the children still sitting on the carpet, the teacher four flashcards in a line (they can be all different or repeat one of them). The idea is to make different rhythmic patterns and say the musical instruments’ names within a beat that can be set with claps, slaps or with the percussion instruments as an extension. For example:



Clarinet
slap, slap

Flute
clap

Clarinet
slap, slap

Horn
clap

- Activity 3: “Family rhythm”.

After this, we introduce the different families of instruments that each instrument belongs to. First, we project the four different families (woodwind, strings, brass and percussion) and ask the children to match each instrument they have just learnt with its family. When they have matched them all, they must make a rhythmic pattern similar to the one made on the previous activity but with all of the instruments of the same family. This way, they are enhancing their memory to remember the names of the musical instruments within their respective families, as well as their stress, pronunciation and intonation. For example:

Woodwind instruments: *clarinet, flute, oboe, bassoon* (slap slap, clap, slap slap, clap).

Brass instruments: *trumpet, horn* (clap clap, slap).

- Activity 4: “The orchestra on stage”.

Finally, a dynamic activity is proposed in which the children have to pretend they are playing an instrument, as if they were in an orchestra. To make it more real we can set the class as if they were in an orchestra rehearsal and each student will play a role. This activity aims to raise their knowledge about how an orchestra works and where are the instruments placed on stage, contributing to their culture, as well as to make them work together. The teacher can play a symphonic piece so that the sense of reality is more enhanced.

As an announcement for future lessons we can tell the children which instrument or instruments sound at every moment so they can match their actions with the music and can learn the different sounds that the instruments make.

2.4.2. Session number two.

MATERIALS		
-	Musical instruments’	
flashcards	(violin, viola,	
violoncello,	double-bass,	
clarinet, flute, oboe, bassoon,		
trumpet, horn, trombone,		
drums, cymbals and		
xylophone).		

- Computers (with internet connection).
- White board.
- Speakers.

Table 7: Materials needed for session number two of “*Symphonic sounds*” teaching unit.

- Activity 1: “How does it sound?”

For this activity we will be reviewing the musical instruments’ names as well as introducing their sounds. We will be using the white board to project a PowerPoint presentation in which the musical instruments will appear and the students will have to say their names. Then, the teacher will ask “And... do you know how does it sound?”, and in the same slide there will be an audio clip of a melody played by that instrument. An example of a slide is provided in appendix number 1 of this document.

- Activity 2: “Who’s playing?”

Now that they know how those musical instruments sound, we play some extracts of classical pieces and they will have to say what instruments are playing. They must be easy to recognise, so it is advisable that the melodies are played by a solo instrument with some slight accompaniment.

An example could be the main theme of “The Schindler’s List” original soundtrack, in which a violin plays solo with an orchestral accompaniment, or the first movement of “Bach’s Cello Suite nº 1”, for solo violoncello. The activity will be more useful and meaningful for the children if the musical extracts are familiar to them, as Saricoban and Metin (2000) claim, like a classical extract that appears on a TV spot or a very famous film or videogame soundtrack.

- Activity 3: “What’s your take?”

The next activity aims to elicit the preferences of the students and helps building a sense of taste and valuation of the music. We play the extracts of the previous activity again and ask the children to draw a face that represents if they liked it, quite liked it or did not like it at all. As a final class discussion, students will express their opinions out loud to the rest of the class. Up to this point, the children will be using adjectives to describe why they did like it or not with the clause *because*. The teacher must check if they are using accurate adjectives and correct them if necessary with sentences like: “*Oh, do you mean*

[correct adjective]?", “*I think you wanted to say [correct adjective]*” or “*I understand what you mean, you are saying that it was [correct adjective]*”. At the end of the activity the teacher tells the children the name of the pieces.

- Activity 4: “Because I’m happy”.

This is going to be the first activity of a block of activities whose aim is to specifically develop LOTS and HOTS through the different sessions of this teaching unit, using a pop song called Happy, by Pharrell Williams.

This first activity consists on listening to the chorus of the song and encouraging the students to sing it and memorize it. It is a very popular song that the children can find familiar. Then, we project the lyrics on the white board and ask them to look up in a dictionary the words they do not know.

2.4.3. Session number three.

MATERIALS
- Computers (with internet connection).
- Speakers.

Table 8: Materials needed for session number three of “*Symphonic sounds*” teaching unit.

- Activity 1: “Warming up the voice”.

As a warm-up, in this session we are proposing an exercise to warm up the voice, taken from Paterson and Willis (2008) p. 26-27 but with some variations. The language input will be the practise of consonants and vowels pronunciation. Musically, this exercise helps to develop breathing for singing and in this particular case, we are using it also to introduce adjectives to describe sounds.

The children are standing up with enough space between one and the others. First, we can ask them to pay attention to their breathing and then encourage them to breath more deeply. Now, we are introducing two adjectives to describe a sound: low and high. We choose a consonant and make the sound of it from the lowest pitch to the highest and back, and then we ask the children to imitate. We can use any consonant or vowel sounds or even mix them in pairs of sounds, like *Noo nar*, *Dee Daw*, *Fly flow*.

Then, we repeat some of this sounds but this time we include other adjectives like loud and soft, slow and fast, short/long, and we ask the children to do the exercises that way.

- Activity 2: “Set the beat”.

The second activity will be oriented to develop creativity in the students, putting into practice the sounds and their characteristics. This time, we tell the children that we are going to keep using our bodies to make sounds, not for singing but for percussion and that they can use their chairs and tables as well. The teacher makes an example and improvise a rhythmic pattern using his/her body and ask the children to repeat and identify if the sounds were loud, soft, slow or fast. If necessary, the teacher makes two or three more examples and then divides the class into five groups and ask the children to invent a rhythmic pattern to perform it in front of the class. For more advanced groups, they can be asked to make double patterns, this is, half of the group makes some sounds and the other half makes different sounds, but with the same beat.

To make an extra on language, we can ask them to add some words to those rhythmic patterns. It can be either something learnt in the music subject or something they have learnt or worked on in other subject, so that we work on interdisciplinary too.

- Activity 3: “Because I’m happy, part 2”

This is the second part of the activity that started in activity four of session two. This time, we encourage the children to remember the song by singing it again and ask them to make groups and mime up according to the lyrics while moving to the music. The groups can do their performance at the same time in different parts of the class, there is no need to do it group by group. After that, the children sit down and we ask them some questions about the song to go in some details. For example:

“How are the sounds in the song?”

“What makes you feel like?”

“Why do you think the singer is happy?”

“What do you think ‘a room without a roof’ means?”

2.4.4. Session number four.

MATERIALS
- Computers (with internet connection).
- White board.

- Speakers.

Table 9: Materials needed for session number four of “Symphonic sounds” teaching unit.

- Activity 1: “Stretch, shake and wiggle”.

As a warm-up, in this session we are repeating the activity by Paterson and Willis (2008) p. 20-21 that we proposed for session number 1.

- Activity 2: “Look at the sounds I have found!”

In activity number two we are reviewing the musical instruments’ names and their pronunciation with a rhyme activity. Students are asked to find words, either for themselves or looking them up on the internet, that rhyme with the different musical instruments and use both words in a sentence, as these examples show:

Bassoon and Cartoon: *I am a cartoon that plays the bassoon.*

Flute and Fruit: *I play the flute and I love fruit.*

Clarinet and Marionette: *I have a marionette that plays the clarinet.*

Horn and Born: *I was born to play the horn.*

Viola and Cola: *I love viola as much as cola.*

As an extension, children can use some rhythmic beat to recite their rhymes. For more advanced students, they can be asked to make a poem of 4 verses using one musical instrument:

I play de clarinet,

It’s very cool,

I know the alphabet,

I can read too.

- Activity 3: “Let’s Dance”.

This activity has been based on “Let’s Dance”, an activity from Paterson and Willis (2008) p. 63-64. In this activity we are enhancing children’s creativity and motor skills, as well as making a review of the types of sound. As for language, we are also using action verbs like *dance*, *step* or *jump*, and other adjectives to describe the feelings that the music can transmit.

We have to choose different musical pieces that can be classical or of other styles and ask the students to move to the music. Thus, the children will have to move their bodies

depending on the characteristics of that sound. For example, if we are playing rock music, children will have to move fast or even jump. Then, we can elicit some other adjectives from the students to describe the feelings that music caused on them: nervous, happy, sad, melancholic, etc.

2.4.5. Session number five.

MATERIALS
- Computers (with internet connection). - White board. - Speakers. - Everyday objects that can make a sound (keys, plastic bags, water bottles, etc.)

Table 10: Materials needed for session number five of “*Symphonic sounds*” teaching unit.

- Activity 1: “Pat your head, rub your tummy”.

As a warm-up activity for this session we are using the activity “Pat your head”, by Paterson and Willis (2008), p. 23. In this activity, for the music contents, we are preparing the children for music making and practising their coordination, and for the linguistic ones, we are using action verbs “pat” and “rub”.

With the children standing up in a circle, we show the meaning of “pat” and “rub”. The teacher pats his/her head with both hand and asks the children to imitate while saying “pat, pat, pat”. Then, the teacher rubs his/her tummy with one hand and encourages the children to do the same while saying “rub, rub, rub”. The aim is that the children manage to do both actions at the same time. As an extension you can ask them to do it switching hands.

- Activity 2: “Music, Master!”.

In this activity we are working on creativity, rhythm and sounds. As for language, we are reviewing the adjectives to describe the sounds, verbs and vocabulary.

First, we ask the children to collect daily objects in the class that can make a sound, for instance, keys, a metal box and a pencil to hit it, a plastic bag, a book to close it strongly,

a half-full bottle of water, etc. When they have found these kind of objects they will have to describe what sound do they make: if they sound softly, loudly, highly, lowly... Then, we will set the class as if it was an orchestra, as we did in session number one, and the children will pretend they are orchestra musicians. The teacher will be the conductor and the children will perform a piece with the different sounds of their objects, following the beat and the commands of the teacher/conductor. Thus, if the teacher makes little movements, the sounds will be soft and if the teacher/conductor makes bigger movements, the sounds will turn louder, or if the teacher makes fast or slow movements the music will be fast or slow too, respectively.

If the children are doing well, we can add the word to each object, so that the student who is playing the keys will have to say “keys” in every beat he/she plays. This way we are helping them to memorize the objects’ names in a meaningful way.

With this activity we are also enhancing cooperative work through the performance practice.

- Activity 3: “Because I’m happy, part 3”.

Using the instruments that they made in the previous activity, we ask the students to sing the chorus of the song by Pharrell Williams we have been working on in previous sessions. After that, we ask them to have a look at the structure of the chorus and encourage them to do a performance about it, all together. In this activity they will have to work cooperatively and invent movements to dance to the music, miming or singing, using costumes, etc. The can work on this activity out of the class and, afterwards, perform it for the teacher and/or other classes.

2.4.6. Session number six.

MATERIALS
- Computers (with internet connection).
- White board.
- Speakers.

Table 11: Materials needed for session number six of “*Symphonic sounds*” teaching unit.

- Activity 1: “Stretch, shake and wiggle”.

As a warm-up activity, in the last session of this teaching unit, we are using one more time the activity “Stretch, Shake and Wiggle”, from Paterson and Willis (2008) p. 20-21.

- Activity 2: “Once upon a time...”.

In the literature review, story-telling was mentioned as a way of introducing the lyrics of a song in the classroom context. But there is another way of introducing story-telling in the Music classroom, by the use of musical books, or musical stories. In this activity, we are taking as a reference the activity “Musical books” from Paterson and Willis (2008) p. 77. For the musical purpose, we are developing an experimentation with sounds, matching them to a context, meaning and mood that the story provides, and for the language purpose, children are interpreting and understanding a story from pictures, actions and sounds.

First, we need to choose a story that should be familiar to the students. An easy example can be “Little Red Riding Hood”. It is advisable to have the story in a book and sit with the children in a circle so all of them can look at the pictures in the book, as a way of understanding what is happening in the story. Then, as we read the story, we ask the children which sounds can match with what is happening. For example:

Teacher: *Then, she goes into the forest... What sounds could we make for the forest?*

(Students start making wind sounds, bird whistling or steps noises).

Teacher: *Fantastic! So wind sounds, bird whistling and step noises.*

(The teacher makes the sound as he/she names it).

As a final task, the story can be represented by the children to another class.

- Activity 3: “Peter and the Wolf”.

There is another way of working on stories in the music classroom. There are some symphonic pieces that are actually stories, even with a narrator. This is the case of “Peter and the Wolf”, by Sergei Prokofiev. In this piece, the narrator tells the story of Peter and the wolf, while each character is represented by an instrument or group of instruments in the orchestra. In this activity, we are showing the children how musical instruments can play a role too while reviewing their names, by playing Peter and the Wolf on YouTube and projecting it on the white board.

- Activity 4: “Musical books”.

As an extension of the previous, now we ask the children to search on the internet for other musical stories like “Peter and the Wolf”. As a brief essay, they can make a description of the story, saying what is it about and what happens in it, and how music interacts with the characters and/or the scenes.

3. CONCLUSION.

Music is beneficial for cognition, especially in children. Also, it enhances language learning since it is closely connected to phonological awareness, which is a very important aspect in the language acquisition, and one of the most difficult parts for non-native speakers.

Following this concept of phonological awareness, music is a tool for paying attention to diversity in the classroom, since it has been proved to be beneficial for dyslexia, as a cognitive disorder associated to language. Also, early phonological awareness is connected to the later reading ability, so music can interact with listening and speaking as much as with reading and writing.

Also, music has been proved to be beneficial to overcome anxiety and shyness when students have to speak in the foreign language, so it is a vehicle to elicit the interaction in the second language in the classroom. The meaningful input is also enhanced with the use of music that sounds familiar or by the experimentation with sounds.

Having all this as a basis, the use of music in the classroom, particularly in the CLIL one, is beneficial. Apart from serving as a vehicle for the development of the communicative skills, it contributes to a better understanding of the content, since it can be used to enhance the memory and cognition, and it contributes to cultural awareness, thus achieving all the parameters of the 4Cs Framework by Coyle (2010).

In the teaching unit, music and language are integrated in a CLIL proposal, in which the activities are designed to cover the musical contents attending to the specific competences of the curriculum, as well as to enhance phonological, phonemic and syllable awareness, with a wide use of rhyme, rhythm and songs.

This paper work also shows the importance of a good music program in the schools, and how the language development is enhanced with the use of music, constituting a useful tool for language acquisition at all levels, but especially in Kindergarten and Primary Education.

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APPENDIX 1.

Example of a slide from the PowerPoint presentation for activity 1 of lesson 2. Link to PowerPoint display: <..\Documents\MIEB\TFM\WHAT INSTRUMENT IS THIS.pptx>

WHAT INSTRUMENT IS THIS?



THE CLARINET!



*"The cat theme" from "Peter and the Wolf",
by Sergei Prokofiev.*