

Master's Dissertation/

PROJECT-BASED LEARNING IN CLIL FOR A CONSERVATORY OF MUSIC

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ABSTRACT

Teaching at a conservatory (where music education is done professionally) differs from secondary school (dedicated to secondary education): the organization, classrooms are different, even each student has a different schedule, even with the same course. Bilingual teaching is not the most common type of teaching in Spanish primary or secondary education, but it is even rarer in conservatories. The current Master's dissertation is a CLIL proposal for conservatories using project-based learning, covering three topics. Project-based learning was chosen because it shares some aspects with the music education goals of the conservatory, such as motivating young people to learn.

1. CLIL

Now we know that people with high proficiency in foreign languages are more valued and even more likely to be admitted to prestigious universities. For this reason, among other things, teaching in a single language (some say monolingual) is now considered "second-rate education" or 21st century illiteracy (Lorenzo, 2007). Many educational institutions are looking for ways to implement bilingual teaching, and CLIL is a content- and language-friendly solution (Marsh & Langé, 2000). CLIL is an acronym for "Content and Language Integrated Learning" in English, but we can see it by looking at its Spanish (AICLE, meaning Aprendizaje Integrado de Contenidos y Lenguas Extranjeras) or French acronym (EMILE, meaning l'Enseignement de Matières par l'Intégration d'une Langue Étrangère).

CLIL is defined as a generic or generic term used to refer to "a dual-centred approach to education in which an additional language is used to learn and teach content and language" (Marsh & Langé, 2000). Therefore, it has two goals: topic (or topic-related) and language. It intends to combine these two aspects of learning that were previously scattered across the curriculum.

1.1 Characteristics

CLIL is "generally regarded as a flexible language teaching framework with a heterogeneity of prototype models and application options that can be used in different contexts and teaching needs" (Dueñas, 2004), which is why the CLIL model is multifaceted and heterogeneous. This bilingual education systematically integrates contextualized content, cognition, communication, and culture into teaching and learning practices, which Coyle (Coyle, 2007) calls the 4-C framework: content (theme), communication (learning and using language), cognition (learning and thought processes) and culture (intercultural understanding and global citizenship). These aspects are the foundation of CLIL teaching.

The main features of CLIL are the foundation of all CLIL courses and can be divided into the following nine areas: language theory, learning theory, roles of learners and

teachers, desired language level, level of exposure to foreign languages or L2, languageteaching CLIL, methods and materials.

One of the features is that language is used not as a set of rules, but as a resource of meaning. Foreign languages are used as instructional mediums to impart and communicate new information, thereby increasing exposure to the target language. Also, fluency is more important than accuracy, although form is also important. It can be said that "CLIL does not replace foreign language teaching, but parallels it" (Dalton-Puffer, Llinares, Lorenzo, 2014). CLIL allows students to further develop their language skills by studying BICS (Basic Interpersonal Communication Skills) and CALP (Cognitive Academic Language Proficiency) (Cummins, 1999). BICS refers to language necessary for everyday life, such as organizing people, asking questions, talking with friends, or interacting informally. Development will take about two years. CALP is the language necessary for understanding and discussing classroom content, as professional language teachers need to teach instruments how to create their sounds or musical groups. Development takes at least five years, and full development takes a lifetime. CLIL develops language and content learning, including BICS and CALP, through a triple language approach, which involves developing a learning language to learn by learning (Coyle, & Baetens Beardsmore, 2007).

Learning theory has an important influence on CLIL because it is based on constructivism and a cognitive theory using scaffolding. This means that learning must be meaningful and build on the student's previous learning, skills, attitudes and experiences (Mehisto, Marsh, & Frigols, 2008). In addition, CLIL adapts learning to students' emotional needs, as language learning is more successful when students engage in meaningful activities and information is seen as interesting and useful. Learning by doing or cooperative learning is the most important.

Another important aspect of CLIL is the need to change the traditional role of teachers. CLIL classes should be led by students, and teachers should be the moderators. Not only do they need professional knowledge of the subject content, but they also need to be able to speak foreign languages. Intensive staff training in teaching and language acquisition is sometimes required (Richards and Rodgers, 2001). Teachers do not

require proficiency in the native language, but must be proficient in the language, long-term stability, enthusiasm, innovation and a high degree of professionalism.

In contrast to other bilingual methods, CLIL aims at learning functional competence of the language, not native language competence (Dalton-Puffer, Llinares, Lorenzo, 2014). However, CLIL uses a foreign language or L2 to learn topical content to increase exposure to the target language, but less so than other methods because the onset of language learning tends to be delayed in the CLIL context (Dalton-Puffer, Llinares, Lorenzo, 2014). The languages taught through CLIL are mostly primary or secondary international languages (Dalton-Puffer, Llinares, Lorenzo, 2014, mainly English).

Innovation is the main term associated with the CLIL methodology. Knowledge transfer should be minimized, and student-centred approaches, such as task-based learning, project-based learning, or collaborative work, are paramount in this pedagogy. It affects the materials used as they have to be adapted to this method. It is common to design or adapt our own materials, with particular emphasis on ICT materials (Dalton-Puffer, Llinares, Lorenzo, 2014).

Despite these general characteristics, there are a number of CLIL models that depend on what Coyle (2010) calls a range of operational factors, such as: teacher availability, time available, extracurricular opportunities and networks with other countries, language of teachers and students Proficiency, the way content and language are integrated, and assessment procedures. The size of the CLIL program also depends on whether there is foreign language instruction, almost entirely in a foreign language, or partial instruction, with more cross-language or native language (Coyle, Hood & Marsh, 2010).

1.2 Evolution

Bilingual education is not a new topic. Since the 1950s, Canada and the United States have developed a broad tradition of bilingual education. There is a need to learn foreign languages in Europe, even seen as a "European need" (Wolff, 2002), which was addressed in the 1990s by integrating content and language learning.

Bilingual education in North America is a major pioneer of CLIL because a lot of research is done there. These studies show that children in immersion programs achieve high levels of L2 proficiency (near native language level), that students absorb subject content at the same level as monolingual controls, and that there are no significant developmental problems with native language development. In addition, children in North American immersion programs developed positive attitudes toward second and native speakers, and their cognitive development provided these children with a cognitive advantage (Genesee, 1994). Nonetheless, some weaknesses in grammar and vocabulary skills were diagnosed.

The European International School in Brussels was also inspected and the results were positive. At these schools, students must learn more than one foreign language. The results outperformed Canadian full immersion programs (Wode, 1999).

Taken together, these CLIL educational pioneers have shown us that integrating foreign language instruction with content is more effective than isolating foreign languages (Wolff, 2002).

All these valuable experiences are taken into account in order to transfer bilingual education to the European setting, which involves changes related to sociolinguistic and sociocultural contexts. This is why there are many differences between immersion and CLIL (Lasagabaster, & Sierra, 2010), such as native language), age of onset (which tends to be delayed in CLIL, so there is less exposure to L2), teaching materials (they are usually adapted or originally designed, rather than original as is the case with immersive models), language goals (CLIL tries to gain functional capabilities. The immersion model aims to achieve native language proficiency), the presence of immigrant students (fewer immigrant students in the CLIL program than in the immersion program), and the amount of research on it (more many).

1.3 Types

CLIL variants are determined by environmental parameters, including subject choice, exposure time, foreign language and subject teaching levels, and language conditions in the region (if monolingual/monocultural or multilingual/multicultural) (Wolff, 2002), Although other criteria can be included, such as age group, participating teachers, learner assessment (Smit, 2007).

Thus, a combination of these factors has led to the emergence of a wide variety of CLIL programs. Two large groups can be formed: "hard" or "strong" CLIL and "soft" or "weak" CLIL (Ikeda, 2013). A "hard/strong" CLIL is "academic subjects such as geography or science taught in English by a non-native teacher", while a "soft/weak" CLIL is "taught by a native or non-native teacher with a greater focus on learning the language" (Ikeda, 2013).

Various models of bilingual education have been defined to incorporate CLIL. Unlike other approaches to bilingual models, CLIL combines language and content, but some CLIL models can be identified based on the integration between language and content (Met, 1999). The main modes are: immersion programs, submersion programs, sheltered subject-matter teaching, adjunct language instruction and theme-based courses, each with its own characteristics:

Immersion program, the model experienced in Canada since 1965, consists of a study group that provides all (full immersion 90% - 10%) or some (partial immersion 50% - 50%) hours of L2 content instruction. Teachers are native speakers but usually speak the students' native language (Met, 1999).

Submersion programs are slightly different from immersive programs. Children in foreign language immersion programs are placed in classrooms to learn foreign languages with little (or no) additional support. For example, non-French-speaking children are placed in French classes where the teacher does not understand or speak the child's native language. Children can compete with their native peers (Met, 1999).

Other models offer foreign language lessons for certain subjects or content. Sheltered subject-matter teaching is a content-based model. The topic is conducted by content domain experts in the target language. Supplemental language classes: Children enrolled in language and content pairing classes. This is an additional support class. Topic-based courses: These courses develop some foreign language topics. They teach language and content, but language goals are often more important (Met, 1999).

In addition to the model defined by Met (1999), there are two other models. One of them is content-enriched FL instruction (Roldán Tapia, 2005). Under this model, some primary school subjects are conducted in the target language by enhancing the coordination between the language and the subject objectives. Another model is the interdisciplinary modular approach (Coyle, Hood & Marsh, 2010), combining different languages in one discipline. The content is conveyed in a foreign language within a relatively short period of time.

Coyle et al. (2010) argue that the model is more useful for certain educational levels. For example, the most suitable model for secondary education is the interdisciplinary modular approach, although Dueñas (2004) argues that the best model for this level is closed subject teaching. Additional models apply to higher education, and subject-based models apply to all levels of education.

1.4 CLIL in Europe

Promoting language learning and linguistic diversity in education is one of the most important issues in Europe and the EU. The European Commission's White Paper on Education and Training (1995) highlights the importance of innovative ideas and best practices to help all EU citizens master the three European languages. European projects such as Erasmus, Comenius or Socrates-Erasmus have had a positive impact on the development of CLIL (Renau Renau, & Mas Martí, 2019).

Renau Renau and Mas Martí (2019) point out that CLIL is implemented in almost all European education systems, but the implementation varies in each region. The differences are due to the educational and language background of each country. Therefore, each country on the European continent has a different style of language

teaching and it is not possible to transfer a CLIL situation from one European country to another.

Despite the differences, some common features can be observed in European CLIL applications: almost all CLIL models involve increasing student exposure to the target language, and a range of subjects that include at least four years of L2 teaching. The number of subjects taught in foreign languages may increase at the primary level and decrease at the secondary level, and vice versa. English, French and German are the most commonly used target languages in CLIL courses, and in some countries, such as Austria, Estonia, Latvia, Netherlands, Spain or Sweden, trilingual CLIL courses are even offered (Dalton buffer, Nikula & Smith, 2010).

CLIL teaching is common in the Nordic countries (Finland, Norway, Sweden and Estonia). They focus on the impact of CLIL on foreign and native language proficiency and disciplinary learning. Bilingual learning did not affect native language or technical knowledge, as CLIL students performed as well as their monolingual peers. Still, CLIL streams outperform their traditional equivalents, so languages, including second and third languages, are positively affected (Renau Renau and Mas Martí, 2019).

Another country with more research on CLIL is the Netherlands: bilingual education in this country is not just a change in the language of instruction, but a combination of subject teaching and language proficiency teaching. For this reason, teachers of non-linguistic subjects such as biology, mathematics, or science should encourage students to use English in a way that gives them greater confidence in their spoken English, rather than just speaking English in the classroom (Renau Renau, and Mas Martí, 2019).

The CLIL situation in other Central European countries is not as positive as in the countries analysed earlier. In Belgium, for example, CLIL research is primarily action research, highlighting the difficulties faced by teachers. The situation with CLIL in Germany is complicated because it is not a monolingual country: German is the main official language, but there are two officially recognized minority languages (Danish and Sorbian). In addition, German children must learn French and English by the age

of three. Being a teacher in this country is more important than being a teacher in other countries (Renau Renau, & Mas Martí, 2019).

The implementation and development of CLIL in Italy has not been very successful due to the diversity of languages, the large influence of minority languages, and the lack of support from centralized CLIL measures. Furthermore, the implementation of CLIL is not systematically monitored (Renau Renau, & Mas Martí, 2019).

Finally, in Eastern Europe (Czech Republic, Hungary and Poland), CLIL is seen by teachers as a challenge and a professional achievement. In addition, teachers need external support and training, as well as improving their teamwork skills. The most important question to be solved is to unify the amount of exposure to L2 and to unify the curriculum (Romanowski, 2019).

1.5 CLIL implementation in Spain

Despite years of attempts to learn the language, Spain is characterized by low English proficiency due to unsuccessful language learning experiences (Lasagabaster, & Sierra, 2009). This may be the reason why Spain has become one of the leading CLIL practice and research institutions in Europe over the past few decades (Coyle, 2010). The promotion of foreign language learning in Spain is achieved by including different courses according to the actual situation of each region.

There are two main aspects to understanding the Spanish education system (Muñoz Lahoz, & Navés, 2019). First, the education system is decentralized. This means that educational power is delegated to each autonomous community. Therefore, each region has a different model. The second aspect has to do with Spain being a multilingual country. There are monolingual communities like Andalusia, Castile-La Mancha or Cantabria where bilingual education is new, but there are also bilingual communities that have developed bilingual education (Basque Country, Catalonia, Valencia, the Balearic Islands and Galicia).

Official legislation regulates foreign language teaching, and for most of the 20th century, only traditional foreign language teaching was permitted. The successful CLIL

project in Europe has accelerated Spanish public policy to promote bilingualism. *Ley Orgánica General del Sistema Educativo* (LOGSE) in 1990 and *Ley Orgánica de Calidad de la Educación* (LOCE) in 2002 started teaching foreign languages at the age of 6. The *Ley Orgánica de Educación* (LOE) in 2006 launched the second cycle of early childhood education and introduced an optional second foreign language in the third cycle of primary education. From that moment on, the CLIL project has been integrated nationwide.

Now, all regional education authorities endorsing plurilingual policies and including other official CLIL initiatives such as *the Spanish Ministry and British Council Project* (that provides children from ages 3 to 16 with bilingual and bicultural education), *Programa de Inmersión Lingüística* (that offers summer courses for students at the end of Primary Education and the beginning of Compulsory Secondary Education), *Programa de Apoyo a la Enseñanza y el Aprendizaje de Lenguas Extranjeras* (that offers a 200 hours of training and a two-week study visit abroad to CLIL teachers to improve their L2 competence), *Aulas Europeas* (language and culture immersion programs for Infant, Primary and Secondary teachers of any subject), *Proyectos de Innovación Lingüística en Centros* (to implement CLIL in any subject), *English Through Content* (it is the application of a CLIL approach for Infant and Primary schools), *Secciones Bilingües* (to implement CLIL instruction in Primary and Secondary schools), *Proyecto Bilingüe* (CLIL implementation to any subject in Infant and Primary schools including its own specific teacher training program) and *Plan de Fomento del Plurilingüismo* (to implement CLIL) (Muñoz Lahoz, & Navés, 2019).

As we have seen, CLIL policy in Spain focuses on primary and secondary education, although they are changing as interest and awareness of CLIL grows. These political moves have created a new impetus for foreign language teaching, which Muñoz Lahoz and Navés (2019) divide into three broad categories based on the coexistence of different multilingual educational scenarios.

The first category is the Hispanic-British Integrated Curriculum Programme, organised by the Ministry of Education and the British Council, to improve the learning of English as a foreign language. It is established in 10 autonomous regions. The second largest category is multilingual programs in monolingual autonomous communities where the

first language is Spanish, and the third category is in bilingual communities (with Catalan, Galician or Basque, etc. official language) multilingual education system. These communities experience more bilingual education than the rest of Spain because, when CLIL was introduced, two official languages were taught in addition to one or two foreign languages (Muñoz Lahoz, & Navés, 2019).

The manifesto describes the educational reality of this country. CLIL is the best way to integrate a foreign language into a bilingual curriculum. CLIL is increasingly seen as the best option for promoting multilingualism and linguistic diversity, which has been one of the goals of European policy over the past decade, and makes it possible to use more than one language for instruction in communities with regional languages language (Lasagabaster and Zarobe, 2010).

The Spanish multilingual curriculum is implemented in primary schools and continued in secondary schools. It is common to teach two or three subjects in the target language, with the most common subjects in the CLIL approach being science, physical education, social sciences and arts and crafts. According to Lasagabaster et al. (2010), CLIL has 518 primary and secondary schools in Andalusia, 36 public schools in the Basque Country, 135 primary and secondary schools in Catalonia, 20 schools in La Rioja, 200 in Galicia schools and 206 schools in Madrid.

As mentioned above, each autonomous region has different regulations and different ways of implementing and interpreting CLIL, so the characteristics of each CLIL implementation vary from region to region. What all projects have in common is that they are accompanied by a teacher training program to provide teachers with the essential language and methodological skills to successfully implement CLIL. These programs are taught in Spanish and study abroad in a second language. Several projects and programmes have been developed in different cities in Spain aimed at achieving communicative competence in foreign languages in the curriculum (Renau Renau, & Mas Martí, 2019).

The implementation of CLIL in Andalusia, a monolingual community, is driven by Andalusia's plan to promote multilingualism. It was launched from 2005 to 2008, followed by a bilingual school program from 2009 to 2013, which was completed in

2020. Andalusia now has more bilingual schools than any other monolingual community in Spain. The model was implemented in 1,260 schools, with a total of 9,735 teachers and 361,185 students participating in the CLIL program.

The implementation of the Andalusian Promotion of Multilingualism programme has two objectives (Junta de Andalucía, 2005): to improve mother tongue skills and to promote the multilingual and multicultural competence of the Andalusian population.

Methodologically, it implements Content and Language Integrated Learning (CLIL), which facilitates communicative language teaching, authentic input, lifelong learning, and other goals. It uses an integrated curriculum, an English language portfolio and the Common European Framework of Reference to determine content and adjust assessment criteria.

Based on available teacher profiles, each school can determine which subjects will be taught in the first foreign language, at least one of which must fall within the fields of natural and social sciences. The most common subjects in CLIL include science, arts and physical education in primary education and social and natural sciences, mathematics, physical education and technology in secondary education (Jáimez Muñoz, 2007).

In order to become a bilingual school, a project must be designed and proposed during the consultation phase. If approved, it would give way to "Year Zero," with the goal of preparing for CLIL teaching. To select coordinators for the bilingual section, the teachers involved must undergo intensive language and teaching training. Comprehensive language and content courses need to be specified, specific materials designed and European language combinations integrated for use in the coming year (Junta de Andalucía, 2009).

There are four types of teachers involved in this program: bilingual program coordinators, language teachers, non-language teachers, and teaching assistants. Teachers must be qualified in the public bilingual sector and they must be permanent teachers at, at least, B2 level, temporary teachers who have been awarded bilingual teaching positions through regulated competition, or permanent teachers who have

completed an officially recognized course at B1 who have and are formally committed to a B2 level. If these requirements are not met, professional foreign language teachers will be hired to teach the subject content (Junta de Andalucía, 2009).

Teaching assistants complement and support CLIL teachers. They will be responsible for oral conversation practice, provide correct pronunciation and grammar models, collaborate on material design and other features designed by local authorities (Junta de Andalucía, 2009).

The models used in Andalusia are content-rich foreign language teaching, subject courses, protected subject teaching or modular approaches (Roldán Tapia, 2005).

1.6 Assets and pitfalls

The CLIL program has many benefits, especially for students (Pérez Cañado, 2013). One of them is to increase the presence of foreign languages in the curriculum. CLIL provides more unrestricted, authentic, and full input than traditional language teachers, and increases exposure to foreign languages. In addition, CLIL improves communication skills, target language and linguistic competence in specific vocabulary without compromising the native language. In addition, by using collaborative learning to increase communication between participants in the teaching process, without compromising content knowledge, students improve language skills as they learn meaningful and complex language. In fact, it gives a different perspective by using specific terminology.

Furthermore, due to the use of a foreign language for real communication in the classroom, actual communication in the foreign language is enhanced, learning outcomes are more effective, and learners are cognitively engaged. It improves language acquisition and development skills such as communication skills, problem solving, risk taking, practicality and interpersonal skills (Pérez Cañado, 2013).

In terms of methodology, CLIL is applicable to all educational levels, and the methods associated with CLIL (task-based teaching, project-based learning or collaborative learning) can motivate and engage students. This is an opportunity to modernize

teaching and teaching practice. Teachers have the opportunity to improve their skills and build a collaborative learning community that improves teaching quality (Pérez Cañado, 2013).

CLIL improves on other areas such as B. Promotes social inclusion and equality because CLIL is available to all students. It also imparts intercultural knowledge, promotes intercultural communication skills, and prepares students for internationalization and language and cultural requirements, thereby enhancing employability (Pérez Cañado, 2013).

However, as the project is relatively new, some potential downsides have also been identified (Smith, 2005). Few documents on CLIL are available for teachers. This is exacerbated by the existence of some horrific misconceptions or false myths about CLIL (such as harm to native speakers).

Other shortcomings are related to teachers, such as B. Inadequate target language proficiency of teachers, lack of support from education authorities or lack of good training programs are barriers to successful CLIL implementation. In addition, teachers need to be familiar with many innovative teaching practices and spend considerable time preparing their own materials, as content materials and teaching resources in CLIL are underdeveloped (Smith, 2005).

The difficulty of the teaching process is another disadvantage of CLIL, as CLIL teaching is cognitively challenging for students, who may feel confused, frustrated, or overwhelmed. This can lead to a severe reduction in content or encourage neglect of formal language instruction, and assessment of content and language is a challenge (Smith, 2005).

2. PROJECT-BASED LEARNING

The progressive education movement encourages a more student-centered approach, in which students learn through experience solving real-world problems and develop 21st century skills such as "transferable knowledge" and knowing "how, why, and when to use its abilities" knowledge (Pellegrino & Hilton, 2012). One of those approaches is project-based learning.

2.1 Definition

Project-based learning is collaborative work where projects are a central part of an entire semester or even an academic year. A project usually covers multiple content areas of the school. Collaborative work is known as an instructional technique in which a group of people work together in smaller groups that are assigned a project or task. Everyone on the team is accountable for their work, which can be assessed individually or as a group (Dillenbourg, 1999).

2.2 Characteristics

Project-based learning can be used in any subject area, so its design principles have no specific concept. It is important to design driving questions to stimulate learning. Project-based learning units should be driven by the driving questions at the heart of the project. This is a carefully crafted question that students and teachers develop, explore, and answer throughout the project. It must be feasible, beneficial, contextualized, meaningful and fundamentally ethical (Parker, Lo, Yeo, Valencia, Nguyen, Abbott, Nolen, Bransford & Vye, 2013). Teachers and students have to ask driving questions again and again.

Project-based learning methods topics should be authentic and relevant to real-world problems and provide students with key concepts and a basic understanding of school subjects (Parker, Lo, Yeo, Valencia, Nguyen, Abbott, Nolen, Bransford & Vye, 2013). It is important to remember that a project is not the culmination of learning, but a process in which learning occurs. These projects must be a core part of the course and sufficient (or per semester) and not just appear in one time-limited unit.

Project-based learning is based on constructivist learning theory. Students engage in the construction of knowledge, problem-solving skills, and the application of critical thinking (Pellegrino, Hilton, 2012). Therefore, the building of knowledge is driven by teachers who act as directors, who should initiate a project by inspiring students' "need to know." Guiding questions support student participation in project activities, and students must be the protagonists of the process. You must have a role in the project and gain the background knowledge required to participate in the work. The teacher must create a willingness or enthusiasm.

Scaffolding is a concept that must be the foundation of a project. Scaffolding is any method or resource that helps students accomplish tasks that are more difficult than they could do alone. The framework can include teacher-student interactions, peer interactions, learning materials, technology, and more. Scaffolding must be based on the student's current knowledge level (Krajcik, & Shin, 2014). So support collaborative learning: it is an essential element of project-based learning. Collaboration is important in all project phases. A program must improve students' ability to "engage in meaningful learning that enables them to cope with the rapidly changing, knowledge-based society of the 21st century" (Darling-Hammond, 2008).

2.3 Assessment principles

Assessment is a crucial question in any teaching-learning process. The common tests are inadequate for measuring higher-order skills that project-based learning is designed to promote, but assessment is necessary to promote student reflection and inform instruction (Conley, & Darling-Hammond, 2013). There are three main principles that should be taken into account to assess a project. A product that answers the driving question has to be created and assessment must involve the creation of a tangible product related to the driving question and offers a physical representation of student learning. The product could be a report, an essay, a construction, a publication, an artistic creation or representation, a collective happening... This product has to be presented to authentic public audiences because when the creation is going to make public students' motivation increases and there are more opportunities for feedback

(Krajcik, & Shin, 2014). It gives a feeling of authenticity to students (Parker, Lo, Yeo, Valencia, Nguyen, Abbott, Nolen, Bransford & Vye, 2013).

The project has to provide opportunities for student reflection and teacher feedback. It is important having time for self-assessment, feedback and reflection on what they are learning, how they are learning and why they are learning (Krajcik, & Shin, 2014).

2.4 Benefits of project-based learning approach

This approach allows students to become protagonists of the teaching process as they decide for themselves how to present the results of the project and the presentation of the final product. Students are committed to the deep search for the right answers, and the project brings real life to the classroom. Essential content is used to motivate students to develop higher level and real life skills that are critical to their personal development (Parker, Lo, Yeo, Valencia, Nguyen, Abbott, Nolen, Bransford & Vye, 2013).

Nevertheless, this approach is not a panacea, and teachers should strive to design programs that engage students (Lasagabaster, & López, 2015).

2.5 Project-based learning in CLIL

Many of the theoretical principles of project-based learning are very similar to CLIL principles, such as B. Scaffolding, group work, encouraging collaboration and collaboration among students, experimentation through discovery or inquiry, or appropriation of content. Project-based learning "creates opportunities for speech input, speech output, and explicit attention to language-related features" (Stoller, 2006). The ability to understand course content is related to language use and proficiency in foreign languages (Dalton-Puffer, Nikula, & Smit, 2010).

Project-based learning is an active learning method based on active learning and collaborative learning, involving classroom dynamics that are different from traditional classroom environments. It empowers students to take an active role and provides

them with educational resources to create projects that allow them to discover, develop and apply knowledge (Stoller, & Myers, 2020).

One of the main goals of CLIL and project-based learning is to apply knowledge to real life (Larmer, Mergendoller, & Boss, 2015). Work together in the implementation of the project to make learning a relevant element derived from the experience of cultural exchange (Vergara, 2015).

Another important commonality is the increased motivation to learn. Students have the opportunity to share ideas as collaborative work creates a safe learning environment that enhances individual strengths and learning interests. Active participation in projects of corresponding difficulty increases motivation (Stoller, 2006).

Furthermore, emotions are related to learning. The emotional engagement of learners with what they are learning is critical to their learning (Pease, & Hahn, 2015). Project-based learning differs from traditional methods by placing emotion at the heart of learning, increasing motivation, self-esteem (Stoller, 2006), autonomy, independence, initiative, and responsibility (Stoller, & Myers, 2020).

Taken together, both CLIL and project-based learning are propositions that promote meaningful learning and increase motivation, among other common characteristics. Therefore, they are suitable, although there is insufficient scientific evidence to suggest that the results are superior to other methods.

3. CONSERVATORY OF MUSIC

The place where musical teaching takes place is the Conservatory of music (Ciencia, 2010). As it is set in the *Royal Decree 1577/2006*, of December 22th, by which the basic aspects of the curriculum of professional music education regulated by the Organic Law 2/2006, of May 3rd, on Education, the aim of this teaching is to provide students with quality artistic training as well as to guarantee the qualification of future music professionals. Among the different instrumental specialties taught in a music conservatory are orchestral specialties (such as violin, viola, cello, double bass, flute, clarinet, oboe, bassoon, French horn, trombone, trumpet, tuba or percussion), piano, guitar, organ or sing.

3.1 Stages in the study in a Conservatory in Spain

Music classes are elective courses designed to provide students with a practical and theoretical music education with an emphasis on teaching how to play an instrument. In Spain, it has a duration of 14 courses. There are three main levels of studying music at conservatories in Spain. Elementary teaching is the most basic level of music education in the conservatory, with 4 courses. Access requires passing an aptitude test. Once approved, applicants must choose an instrument major in 4 courses. It usually starts around age 8 (Junta de Andalucía, 2013). Professional teaching is at an intermediate level, lasting 6 courses. Entry requires passing the Musical Proficiency, Music Theory and Performance exams for the instrument majors. It usually starts around age 12 (Junta de Andalucía, 2007b). Advanced teaching is the highest level and is 4 courses. It is necessary to pass an exam about musical analysis and performance with an instrumental specialty to access (Junta de Andalucía, 2008).

3.2 Characteristics of a Conservatory of music

Music classes are different from regular classes and therefore have special requirements (Ministerio de Educación y Ciencia, 2010).

Regarding the equipment of the educational building, a multipurpose room with a stage with a suitable surface was required, which would allow the organization of concerts

with orchestras, bands and choirs. Classrooms for chamber music, ensemble, orchestra, band and choir need to have areas suitable for different group types. Finally, separate classrooms for instrumental, vocal, and non-instrumental music instruction are required.

The number of students per teacher is different from usual teaching. In individual instrumental or vocal subjects, there is only one teacher per student. In non-instrumental subjects, a teacher has 15 students. In chamber music, each teacher has 2-7 students. In an orchestra, band or chorus class, a teacher has 12-50 students. Since these are very diverse groups, each student usually encounters different classmates in each subject, making group activities in different subjects difficult. This possibility must be taken into account when designing the schedule.

3.3 Subjects and the timetable

Students in a Conservatory have to study different subjects depending on the course they are, the instrumental specialty they play and the modality they choose. Next, a brief description of the subjects by course of the main instrumental specialties will be made, focusing on professional teaching (Junta de Andalucía, 2007a).

There are 6 years to study orchestral specialties (harp, clarinet, bassoon, flute, oboe, percussion, sax, trombone, trumpet, French horn, tuba, percussion, violin, viola, cello and double bass) in professional teaching. In the first year the subjects of “Instrument” (one hour per week), musical language (two hours per week) and “orchestra/band” (one hour and a half per week) are given (there are 4 and a half hours of class in total). In the second year the subjects of “Instrument” (one hour per week), “musical language” (three hours per week), “orchestra/band” (one hour and a half per week) and “piano” (half an hour per week) are given (there are 6 hours of class in total). In the third year the subjects of “Instrument” (one hour per week), “harmony” (two hours per week), “orchestra/band” (one hour and a half per week), “repenting and transportation” (half an hour per week) and “piano” (half an hour per week) are given (there are 5 and a half hours of class in total). In the fourth year the subjects of “Instrument” (one hour per week), “harmony” (two hours per week), “orchestra/band” (one hour and a half per week), “chamber music” (one hour per week), “history of

music" (one hour per week) and "piano" (half an hour per week) are given (there are 7 and a half hours of class in total).

From fifth grade there are two options: in the fifth year option A the subjects of "Instrument" (one hour and a half per week), "orchestra/band" (two hours per week), "chamber music" (one hour per week), "history of music" (one hour per week), "literature and interpretation of the main instrument" (one hour per week) are given. In addition to this, students have to choose two of the following optative subjects: "composition" (two hours per week), "musical forms" (one hour per week), "musical analysis" (two hours per week) and "musical I.T.C." (one hour per week). There are 9 and a half hours of class in total. In the fifth year option B the subjects of "Instrument" (one hour and a half per week), "orchestra/band" (two hours per week), "chamber music" (one hour per week), "history of music" (one hour per week), "musical forms" (one hour per week), "musical I.T.C." (one hour per week) and "improvisation and piano accompaniment" (half an hour per week) are given. In addition to this, students have to choose two of the following optative subjects: "composition" (two hours per week), "acoustic" (one hour per week), and "composition basics" (one hour per week). There are 10 hours of class in total.

In the sixth year option A the subjects of "Instrument" (one hour and a half per week), "orchestra/band" (two hours per week), "chamber music" (one hour per week), "history of musical thought" (one hour per week), "musical pedagogy" (one hour per week) are given. In addition to this, students have to choose two of the following optative subjects: "composition" (two hours per week), "musical analysis" (two hours per week) and "optative subject" (one hour per week). There are 9 and a half hours of class in total. In the sixth year option B the subjects of "Instrument" (one hour and a half per week), "orchestra/band" two hours per week), "chamber music" (one hour per week), "history of musical thought" (one hour per week), "musical forms" (one hour per week), and "improvisation and piano accompaniment" (half an hour per week) are given. In addition to this, students have to choose two of the following optative subjects: "composition" (two hours per week), "musical pedagogy" (one hour per week), "composition basics" (one hour per week) and "optative subject". There are 10 hours of class in total.

There are 6 years to study piano and classic guitar specialties in professional teaching. In the first year the subjects of "Instrument" (one hour per week), musical language (two hours per week) and "choir" (one hour and a half per week) are given (there are 4 and a half hours of class in total). In the second year the subjects of "Instrument" (one hour per week), "musical language" (three hours per week) and "choir" (one hour and a half per week) are given (there are 5 hours of class in total). In the third year the subjects of "Instrument" (one hour per week), "harmony" (two hours per week), "ensemble" (one hour and a half per week), and "chamber music" (one hour per week) are given (there are 5 and a half hours of class in total). In the fourth year the subjects of "Instrument" (one hour per week), "harmony" (two hours per week), "ensemble" (one hour and a half per week), "chamber music" (one hour per week) and "history of music" (one hour per week) are given (there are 7 hours of class in total).

From fifth grade there are two options: in the fifth year option A the subjects of "Instrument" (one hour and a half per week), "chamber music" (one hour per week), "history of music" (one hour per week), "accompaniment" (half an hour per week), "repenting and transportation" (half an hour per week) and "literature and interpretation of the main instrument" (one hour per week) are given. In addition to this, students have to choose two of the following optative subjects: "composition" (two hours per week), "musical forms" (one hour per week), "musical analysis" (two hours per week) and "musical I.T.C." (one hour per week). There are 8 and a half hours of class in total. In the fifth year option B the subjects of "Instrument" (one hour and a half per week), "orchestra/band" two hours per week, "chamber music" (one hour per week), "history of music" (one hour per week), "musical forms" (one hour per week), "repenting and transportation" or "piano" for classic guitar students (half an hour per week), "musical I.T.C." (one hour per week) and "improvisation and piano accompaniment" or "accompaniment" for classic guitar students (half an hour per week) are given. In addition to this, students have to choose two of the following optative subjects: "composition" (two hours per week), "acoustic" (one hour per week), and "composition basics" (one hour per week). There are 8 and a half hours of class in total.

In the sixth year option A the subjects of "Instrument" (one hour and a half per week), "chamber music" (one hour per week), "history of musical thought" (one hour per week), "musical pedagogy" (one hour per week), "repenting and transportation" (half

an hour per week) and “accompaniment” only for classic guitar students (half an hour per week) are given. In addition to this, students have to choose two of the following optative subjects: “composition” (two hours per week), “musical analysis” (two hours per week) and “optative subject” (one hour per week). There are 8 hours of class in total (8 and a half hours for classic guitar students). In the sixth year option B the subjects of “Instrument” (one hour and a half per week), “chamber music” (one hour per week), “history of musical thought” (one hour per week), “musical forms” (one hour per week), “repenting and transportation” or “piano” for classic guitar students (half an hour per week) and “improvisation and piano accompaniment” or “accompaniment” for classic guitar students (half an hour per week) are given. In addition to this, students have to choose two of the following optative subjects: “composition” (two hours per week), “musical pedagogy” (one hour per week), “composition basics” (one hours per week) and “optative subject”. There are 8 and a half hours of class in total.

Electives vary at each conservatory, depending on what is offered.

There are also some piano teachers who act as accompaniment pianists. The job of these teachers is to play with students who need accompaniment if they are composing for solo instrument and piano performance.

As you can see, there are a variety of models and groups that can be adapted to each student's needs while respecting their aspirations for the future, but this makes combining multiple disciplines with a group of students for a collaborative project difficult. Not only do students have to study the same subjects, but they should also study with the same teacher.

3.4 CLIL in Conservatories

Monolingual education is the most common form of education not only in Spain but also in Europe. It's hard to find articles linking CLIL to conservatories. This article is a dissertation on the use of Italian as a foreign language and the use of opera as a cultural and linguistic resource (Danesin, 2020).

As mentioned above, there are many measures to implement CLIL in primary and secondary education, but there are no plans to introduce CLIL in conservatories. This may be the reason why CLIL has not been studied in such teaching.

CLIL has been used in music for elementary and secondary education. It's not the same as learning musical skills at a conservatory, but combining music and CLIL has seen some benefits. In addition, music can help students improve language skills and develop their brains, in addition to increasing motivation and a positive attitude (Dale, & Tanner, 2012).

However, the skills practiced in a conservatory do have an impact on language learning. When children study sound qualities such as pitch, intensity, and duration, they can better distinguish aspects of prosody in speech and pronunciation, which are important for bilingual learning. This means that acquiring good foreign language pronunciation requires good listening practice (Cancelas y Ouviaña, & Cancelas y Ouviaña, 2009).

Furthermore, the field of musical expression refers to inventions and creations developed through improvisation. Students improvise at the Conservatory, where students are encouraged to learn dialogue strategies, another influence of music on language learning (Cancelas y Ouviaña, & Cancelas y Ouviaña, 2009).

3.5 Project-based learning in a Conservatory of music

Project-based learning methods are an alternative to traditional learning. It's an active, participative, and engaging challenge without a textbook (Cascales, Carrillo, 2018). This approach can easily be implemented in practical subjects such as "Instrument", "Chamber Music" or "Orchestra/Band", since the main goal of these subjects is that students have to learn how to do something and therefore they have to develop some skills. In addition, several concerts are usually organized in each subject so that students use these lessons as rehearsals to practice the pieces they have to play in concerts. For this reason, working on projects is not very different from what many conservatory teachers do today.

Nevertheless, theoretical subjects work in a traditional way, and projects involving multiple subjects are uncommon (in part due to the difficulty of coordinating each student's timetable, as mentioned earlier). Coordination between teachers is possible as there are weekly meetings to share information about students, activities, events or projects.

4. DIDACTIC PROPOSAL

4.1 Justification

The proposal focuses on the teaching process of the Conservatory of music, in particular the fourth and fifth courses at the professional teaching level. Music teaching requires a balanced attention based on a lateral focus and all relevant elements. The teaching staff consists of theoretical subject teachers and practical subject teachers, each highly specialized in a different field. Therefore, the proposal includes a project called "Reconstructing History", which includes themes of "Instrument", "Chamber Music" and "History of Music" from different disciplines. Depending on the repertoire students are expected to perform, an accompanying pianist may be required.

Project-based learning in CLIL at the Conservatory is an interesting option, as this approach shares some of the principles of music pedagogy (Junta de Andalucía, 2007a). For example, one of the goals of professional teaching in conservatories is to increase student autonomy. In this program, students become the protagonists of their learning process. Scaffolding and meaningful learning are other common aspects. Knowledge and skills that students already possess are used as a basis for building new knowledge and skills, and learning is absorbed by understanding their usefulness.

There are other principles relevant to general student development. Student learning must be well-rounded, as each subject contributes to the full formation of the student in a coherent manner. An interdisciplinary project supports this principle. This requires a great deal of coordination between the teaching teams of the different disciplines that make up the student's curriculum. Music education must stimulate the personal and emotional development of students, encourage their artistic creativity and ingenuity, and encourage them to develop their musical and personal abilities and skills as broadly as possible. It must increase motivation and self-esteem by encouraging a desire to learn and a spirit of self-improvement. The project will improve other attributes such as promote respect (for teachers, classmates, space, materials and tools, rules...), promote friendship, coexistence, collaboration and support among classmates. Finally, the search for formulas to improve teaching quality has led Conservatory faculty to view perpetual innovation and research as intrinsic to their

understanding of teaching. The combination of music lessons, project-based learning, and CLIL is a good example.

The ultimate objective of the project is to hold a teaching concert at the school. This concert focuses on a specific period in the history of music, in which students will talk about that period, explain its characteristics and main composers and compositions, interspersed with interpretations of the characteristic works of that period.

Students must find information about the period and create a document with the most important things. This document needs to be modified so that it can be understood by students without specific music training. In the "Chamber Music" and "Instrument" subjects, it is also important to discover some interesting pieces and pick from them to practice. If students play instruments that are rarely used in the composition of the chosen period, it will be necessary to adjust the composition of these subjects. The duration and repertoire must be chosen at the beginning of the course, as it takes several months to successfully perform four or five pieces of ensemble music. Therefore, interdisciplinary coordination from the beginning of the course is very important.

This project is being undertaken with students from the fourth course, as they have been working in the Conservatory for 4 years and should have developed their performance skills to a level suitable for mastering intermediate ensemble pieces. The subjects "History of Music" and "Chamber Music" also start from the fourth course.

Most students in this course study 4th E.S.O. so they have studied English for at least 7 years and already have some knowledge of the language and some communication skills.

Perhaps it would be better to implement the project in class 5, as the students are more technical and have more experience in the "History of Music" and "Chamber Music" classes, but most students in this class Taking the first course of Baccalaureate and they have to get very good grades to be admitted to the university, so it often happens that students have much less time to practice their instruments. However, students who wish to devote themselves to music in the future have the opportunity to complete

a special mode of maturity called "musical baccalaureate". This model includes a combination of a bachelor's degree and a conservatory, so they only need to study 4 subjects at the college. This project is perfect for these students because they have a coordinated schedule and can produce the final product in the history of the project at the Institute.

4.2 Context

4.2.1 Legal context

The context of the project is embedded in existing legislation. For the correct implementation of teaching activities, Spanish and Andalusian regulations must be considered. These regulations are Organic law 2/2006, of May 3rd, on Education; Law 17/2007, of December 10th, on Andalusian Education; Royal Decree 1577/2006, of December 22th, by which the basic aspects of the curriculum of professional music education regulated by the Organic Law 2/2006, of May 3rd, on Education are established; Resolution of December 20th, 2007, of the Directorate General for Educational Planning and Evaluation, which regulates the publication and procedure for requesting and registering the book of qualifications for professional dance and music education in Andalusia; Order of October 25th, 2007, which develops the curriculum for professional music education in Andalusia; Decree 241/2007, of September 4th, which establishes the organization and curriculum of professional music education in Andalusia; Order of April 16th, 2008, which regulates the call, structure and procedures of the access exams to professional music education in Andalusia; Correction of errors of Order of October 25th, 2007, which establishes the ordering of the evaluation of the learning process and the access exams of the students of the professional education of Music and Dance in Andalusia; Order of October 25th, 2007, which establishes the ordering of the evaluation of the learning process and the access exams of the students of the professional education of Music and Dance in Andalusia; Order of November 29th, 2005, which regulates certain aspects of the organization and operation of Professional Music Conservatories; Royal Decree 303/2010, of March 15th, which establishes the minimum requirements for centers that provide artistic education regulated in Organic Law 2/2006, of May 3rd, on Education; Order of December 9th, 2011, which modifies the Order of October 25th,

2007, which establishes the organization of the evaluation of the learning process and the access exams for students of professional music and dance education in Andalusia; Decree 361/2011, of December 7th, approving the Organic Regulations for Elementary Conservatories and Professional Music Conservatories; Order of March 19th, 2012, which regulates the organization and operation of elementary conservatories and professional music conservatories, as well as the timetable of the centre, students and teachers; Order of June 28th, 2011, which regulates bilingual education in educational centers in the Autonomous Community of Andalusia.

4.2.2 Students´ characteristics

This project is carried out in the fourth and fifth courses of professional teaching. The final activity of the project occurs at the end of the second semester or at the beginning of the third semester, but students will work from the beginning of the course.

Typically, students in the 4th and 5th years of vocational teaching are between the ages of 15 and 19, which is why they also complete the last level of Secondary Education or Baccalaureate. It determines the timing of teaching, the level of general education, social connections, maturity, and the level of physical and mental development.

Students in this age group typically have fluid motor skills. However, they vary in coordination (especially hand-eye coordination), stamina, balance, and exercise tolerance. Fine motor skills are also very different, which they need to learn. Children in this age group vary in height, weight, and size, depending on their developmental stage. Due to the hormonal changes that occur during puberty, fully developed boys and girls (especially girls) and others are just beginning the process (which may be the case for some boys).

There are significant physical and attitude-related changes. Managing their attention and behavior is critical to the proper functioning of the teaching process. The ability to maintain focus is important for success at school and at home. Teens must be able to maintain their attention for at least an hour. They are very active and curious people who are starting to form a rational view of reality and they will be very open to music

education although children of this age are starting to show aversion to learning and everything related to school. Since this is a Education is not compulsory, and these students should have a certain interest in music to maintain their interest in learning. Part of a teacher's job is to motivate students to learn and encourage them to have an educated and responsible attitude, so projects are a great tool for that.

4.2.3 Class characteristics

According to *Royal Decree 303/2010, of March 15th, which establishes the minimum requirements for centers that provide artistic education regulated in Organic Law 2/2006, of May 3rd, on Education*, Professional Conservatories are centers located in places intended exclusively for school use, although it is used for educational and cultural activities after school hours. According to current regulations, it has the conditions of fire stability, health, sound insulation and energy saving.

For classrooms, a multipurpose room with a stage with suitable surfaces is required to organize concerts with orchestras, bands and choirs. Classrooms for chamber music, ensemble, orchestra, band and choir need to have areas suitable for different group types. Finally, separate classrooms for instrumental, vocal, and non-instrumental music instruction are required.

The number of students per teacher varies by subject. One teacher per student for individual instrumental or vocal subjects, 15 students per teacher for non-instrumental subjects, 2-7 students per teacher for chamber music, and 12-50 students per teacher for orchestra, band or chorus.

4.3 Objectives and contents

This project helps to achieve some of the objectives and include some contents of the fourth course. These objectives and contents are based on the *Order of October 25th, 2007, which develops the curriculum for professional music education in Andalusia, and Order of June 28th, 2011, which regulates bilingual education in educational centers in the Autonomous Community of Andalusia*. They are included in Table 1, 2, 3 and 4.

- Table 1:

History of music	
Objectives	Contents
<ul style="list-style-type: none"> - To know in each period the relationships between musical creation and the rest of the arts - To know and understand the music of each era in relation to the prevailing aesthetic concepts and know how to apply this knowledge to the interpretation of the study repertoire. - To value the importance of music in development of human nature and relate the musical fact with the socio-cultural phenomena in which develop - To get into the habit of listening to music and getting interested to broaden and diversify personal preferences 	<ul style="list-style-type: none"> - Music in western culture: periods, genres, eras, styles and composers. - System and musical theory. - Organology - Baroque: origins, periodization, stylistic features, musical forms, the theory of affects, Instrumental music, religious music, organology, composers - Classicism: the pre-classic period, different tendencies of second half of the eighteenth century, instrumental music, sonata, Vienna's first school,

Table 1: objectives and contents of "history of music"

- Table 2:

Chamber music	
Objectives	Contents

<ul style="list-style-type: none"> - To evaluate chamber music as a fundamental aspect of musical and instrumental training - To apply polyphonic hearing at all times to listen to the different parts, at the same time that your own is playing. - To use a wide and varied sound range, so that the sound adjustment is made according to the other instruments of the group and the stylistic and interpretive needs of the work. - To know and perform the basic gestures that allow coordinated interpretation without conductor. 	<ul style="list-style-type: none"> - The sound unit: breath, attack, vibrato, bow strokes, tuning, articulation, rhythm and phrasing. - Agogical and dynamic. - Study and practice of anacrusic gestures necessary to play without a conductor. - Equilibrium sound and planes. - Analysis and interpretation of basic works of the repertoire that include different styles. - Equal sound in the different attacks. - Comparative auditions of great performers for critically analyse the characteristics of its different versions
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Table 2: objectives and contents of “chamber music”

- Table 3:

Instrument	
Objectives	Contents

<ul style="list-style-type: none"> - To acquire all instrumental technical skills necessary for the interpretation of the works scheduled for each level. - To know the repertoire of soloist and group, of its instrument within the panorama of the different times and styles. - To apply formal, harmonic and historical knowledges to solve issues related to interpretation. - To perform a repertoire that includes representative works of the different periods and styles, of a difficulty progressively higher according to the level in which the student is. - To practice ensemble music, joining chamber ensembles of various configurations and performing solo roles with orchestra in works of medium difficulty - To encourage self-correction and self-criticism little by little in instrumental practice, developing systems to solve difficulties autonomously. - To develop correct and effective study techniques in students. - To act in public with self-control, mastery of memory and communication skills 	<ul style="list-style-type: none"> - Development of speed and good articulation - Hold correct posture with the instrument, taking into account body, arms, hands and fingers. - Work of the polyphony - The sound quality: “cantabile” and tuning. - The phrasing and its adaptation to the different styles - Knowledge of the author, work and style - Basic formal and harmonic analysis of the works. - Deepening in the study of the dynamics, of the precision in the relation of the different indications that refer to it and of the balance of the resulting levels and qualities of sound. - Knowledge and correct use of a musical terminology referring to intensities (p, f, ff...), technical aspects (staccato, legato...), rhythmic and tempo aspects (ritenuto, ritardando, accelerando...). - Comparative auditions of great performers to critically analyse the characteristics of their different versions. - Ensemble practice
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<ul style="list-style-type: none"> - To participate in auditions, concerts and musical and cultural activities that allow them to live the experience to transmit the enjoyment of music to others. - To recognize and evaluate the contributions of music in the development of people, appreciate the importance of musical training and use it in activities the values and attitudes typical of sensitivity and artistic thought. 	
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Table 3: objectives and contents of “instrument”

- Table 4:

Language	
Objectives	Contents
<ul style="list-style-type: none"> - To listen and understand specific information from oral texts in various communicative situations, adopting a respectful, tolerant and cooperative attitude. - To express oneself and interact orally in habitual communication situations in an understandable and appropriate way, practicing dialogue as a means of peacefully resolving the conflicts. - To read and understand various texts at a level appropriate to the abilities and interests of the students, in order to extract 	<ul style="list-style-type: none"> - Mobilization of prior information on the type of task and topic. - Listen and message comprehension of short oral messages, related with classroom activities. - Distinction and understanding of basic information from oral texts transmitted orally or through media audiovisuals. - Simple description of physical and abstract qualities of people, objects, places and activities. - Narration of past events punctual and common, description of states

<p>general and specific information, complementing this information with other sources to, with a critical sense, acquire new knowledge.</p> <ul style="list-style-type: none"> - To write simple texts for various purposes on different topics using adequate cohesion and coherence resources. - To develop autonomy in learning, habits of discipline, study and work, the reflection on the learning process itself and transfer knowledge to the foreign language and communication strategies acquired in other languages. - To develop the ability to work as a team, reject discrimination against people based on sex, or for any other personal or social condition or circumstance, strengthening social skills and affective capacities necessary to solve peacefully conflicts, and rejecting stereotypes and prejudices of any kind. - To use learning strategies and all the means at their disposal, including information and communication technologies and audio-visual media to obtain, select and present information orally and in writing in the foreign language. 	<p>and present situations and expressions of future events.</p> <ul style="list-style-type: none"> - Request and offer of help, information, instructions, permission, opinions and points of view. - Expression of habits - Establishment and maintenance of the communication and organization of the speech. - Conceive the message with clarity, distinguishing its main idea or ideas and its basic structure. - Adapt the text to addressee, context and channel, applying registration and speech structure suitable for each case. - Express the message with clarity, coherence, structuring it properly and adjusting where appropriate to the models and formulas of each type of text, using phrases and expressions frequently used.
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Table 4: language objectives and contents

4.4 Methodology:

This project will be carried out in three stages during at least five months. Students will be encouraged to use English in all the classes.

First stage: Choose the topic and get the material

The participating groups (made up of 3 to 8 people) have been selected taking into account that they have to assist to the same group of "History of music" and the same group of "Chamber music".

Activity one: This activity will be carried out on the first class by one of the teachers involved.

First, students will do the following initial assessment:

When was baroque music composed?

Do you know any baroque composer?

What is the principal instrument of "The Summer"?

Do you know who is Mozart? Was he in the baroque or in the classical period?

Can you define "horror vacui"?

What is a "sonata"?

What is a "suite"?

Can you explain what is a symphony? And a concert?

Do you remember what a pipe organ is? And a violin? And a cello?

Next, the project will be explained: each group has to choose a historical period (baroque or classical). Then, students have to search the most important composers

of the period chosen and listen to their compositions. They have to choose 4 or 5 compositions for the musical group of their class of “chamber music”, get the score and practice it. Later, they will have to search information about the period, composers and compositions to create an audio-visual work to make a didactic concert that will be performed in a real history class.

As an example of a didactic concert, the class will watch the following TED videos:

- About baroque music: <https://www.youtube.com/watch?v=FD5ZKi-moMU>
- About classical music: <https://www.youtube.com/watch?v=r9LCwl5iErE>

Activity two: It will be carried out in “chamber music”. Students have to search information about composers of the period chosen and listen to some of his/her compositions. They have two weeks to select 4 or 5 compositions of the composer(s) chosen. They have to get the score in a library or on the IMSLP (an online music library) website: https://imslp.org/wiki/Main_Page

Activity three: It will be carried out in one class of “chamber music” and “instrument”. Students have to adapt the compositions to their musical group of “chamber of music”, learn technical names (related to intensity, expression or duration of the notes) and solve technical problems.

The following materials will be used in this class or as a support during the following classes:

- Basic theory: <https://iconcollective.edu/basic-music-theory/>
- Vocabulary: <https://www.vocabulary.com/lists/215985>
- Activity 1: an online activity where students have to click on the symbol which name appears on the screen.
- <https://www.sporcle.com/games/Smeddlesboy/musical-symbols-picture-click>
- Activity 2: an interactive game to drag each word on the correct symbol <https://view.genial.ly/6218cb88c2fa410019ff19db/interactive-content-find-it>

Second stage: Create the material

This stage will last from October to the middle of the second term.

Activity one: It will be carried out from October to the day of the concert in “chamber music” and “instrument”.

Students have to study their parts of the score and practice it at home. They will do ensemble rehearsals in their classes of “chamber music” and they will improve their technical skills in their classes of “instrument” to perform the compositions as good as they can.

Activity two: It will be carried out in 3 classes in January by the teacher of “history of music”.

Students have studied a historical period during the first trimester. They have learnt about aspects that they have to take into account to talk about a historical period. The following resources about history will be provided:

- Baroque music
 - <https://www.learnmusictogether.com/baroque-music-characteristics/>
 - <https://study.com/learn/lesson/what-is-baroque-music-characteristics-history-examples.html>
 - <https://www.baroque.org/baroque/whatis>
 - <https://www.musictheoryacademy.com/periods-of-music/baroque-music/>
- Classical music
 - <https://www.cmuse.org/characteristics-of-classical-music/>
 - <https://www.themusicstudio.ca/characteristics-of-music-classical/>
 - <https://www.connollymusic.com/stringovation/the-classical-period-of-music>
 - <https://study.com/academy/lesson/what-is-classical-music-definition-history-composers.html>

Students have to read or listen to baroque music or classical resources (depending on what they have chosen at the beginning of the project). They have to understand it at all and extract the information that they need.

Activity three: It will be done as a complement of the previous activity. Students will search information about the aspects that they are going to talk more in deep.

Activity four: It will be carried out from January to the second week of February. Students will create a word document about the topic selected including information about the historical period, characteristics, composers, compositions and information about the pieces that they are playing in “chamber music”.

The teacher of “history of music” will assess the document by using the following rubric:

- Table 5:

Text	LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
General aspect	Disorganized and difficult to follow	Organized but difficult to follow	Disorganized but easy to follow	Organized and easy to follow
Correction	Too much wrong information	Some information is not correct	Most of the information is correct	All information is correct
Quantity of information	There is a lack of information in all the parts	There is a lack of information in some parts	There is a lack of information in one or two parts	Enough information in each section
Content	Does not cover all appropriate topics	Covers some of the appropriate topics	Covers most of the appropriate topics	All topics covered. Also interesting facts

Language	LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
Vocabulary	Narrow range of vocabulary	Narrow range of vocabulary but the message is generally clear	Generally appropriate use of vocabulary	Appropriate use of vocabulary
Grammar	Many grammatical errors	A few grammatical errors	Only one or two errors	Grammar perfect
Understanding	Mistakes avoid understanding of content	Mistakes disturbing the meaning	Some mistakes but it is clear.	No mistakes
				Score

Table 5. Rubric for the activity four in stage two.

Students will know the rubric from the beginning of the project.

Activity five: It will be carried out next to the previous activity. Once the word document is ready, an audio-visual resource will be created to be used in the didactic concert. This document will be a support for the presentation. Students can only include images, videos and short phrases.

Formative assessment will be carried out during the process. It will be daily in “instrument” and “chamber music” and every 2 classes in “history of music”.

Stage three: Performance

Activity one: It will be carried out in December and February. Students will perform some of the pieces selected in two concerts to practice it. They can perform part of the

repertoire or all the repertoire, it depends on their needs. The teacher of “instrument” and “chamber music” will assess it by using the following rubric:

- Table 6:

Performance	LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
Notation	A lot of reading mistakes	Some reading and important mistakes	Some reading mistakes	Very few and unimportant/no reading mistakes
Coordination	The group does not sound together	There are some moments of incoordination	The group is coordinated in general	The group sounds together always
Sound	The group does not sound stuffy	Some of the members of the group does not sound stuffy	There are some moments when the group does not sound stuffy	The group sounds stuffy almost all the time
Expression	There is no expression	The group performs an incorrect expression	The expression is appropriate almost all the time	The expression is perfect
				Score

Table 6. Rubric for activity one in stage three.

Students will know the rubric from the beginning of the project.

Activity two: It will be carried out in March. Students will perform the didactic concert in their own “history of music” class. They have to talk about the topic and insert the

pieces that they have rehearsed. It is an important assessment activity too. The teacher will give a formative assessment. This assessment will be carried out by their classmates and themselves by using the following rubric:

- Table 7:

Power point	LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
General aspect	Disorganized and difficult to follow	Organized but difficult to follow	Disorganized but easy to follow	Organized and easy to follow
Pictures and graphics	Small and impossible to understand	Big but difficult to understand	Small but easy to understand	Big and easy to understand
Texts	Small and impossible to understand	Big but difficult to understand	Small but easy to understand	Big and easy to understand
Content	Does not cover all appropriate topics	Covers some of the appropriate topics	Covers most of the appropriate topics	All topics covered. Also interesting facts
Speech	LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
Matching between speech and images	Speech has nothing to do with slides	Speech is substantially different from slides	Only a few items of the speech are not reflected on the slides	Speech and slides match perfectly

Language	Many pronunciation and grammatical errors	A few errors	Only one or two errors	Pronunciation and grammar perfect
Communication	The speech is read all the time	The speech is read most of the time	The speech is read sometimes	The speech is not read
Timing between team members	Only one member speaks	One member speaks most of the time	Some members speak more than others	All the members share speech equally
Performance	LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
Notation	A lot of reading mistakes	Some reading and important mistakes	Some reading mistakes	Very few and unimportant/no reading mistakes
Coordination	The group does not sound together	There are some moments of incoordination	The group is coordinated in general	The group sounds together always
Sound	The group does not sound stuffy	Some of the members of the group does not sound stuffy	There are some moments when the group does not sound stuffy	The group sounds stuffy almost all the time
Expression	There is no expression	The group performs an	The expression is appropriate	The expression is perfect

		incorrect expression	almost all the time	
				Score

Table 7. Rubric for activity two in stage three.

Students will know the rubric from the beginning of the project.

Activity three: It will be carried out in March. Students will perform the didactic concert in a real history class. They have to talk about the topic and insert the pieces that they have rehearsed. It is an important assessment activity too. Teachers will assess this concert by using the following rubric:

- Table 8:

Power point	LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
General aspect	Disorganized and difficult to follow	Organized but difficult to follow	Disorganized but easy to follow	Organized and easy to follow
Pictures and graphics	Small and impossible to understand	Big but difficult to understand	Small but easy to understand	Big and easy to understand
Texts	Small and impossible to understand	Big but difficult to understand	Small but easy to understand	Big and easy to understand
Content	Does not cover all appropriate topics	Covers some of the appropriate topics	Covers most of the appropriate topics	All topics covered. Also interesting facts

Speech	LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
Matching between speech and images	Speech has nothing to do with slides	Speech is substantially different from slides	Only a few items of the speech are not reflected on the slides	Speech and slides match perfectly
Language	Many pronunciation and grammatical errors	A few errors	Only one or two errors	Pronunciation and grammar perfect
Communication	The speech is read all the time	The speech is read most of the time	The speech is read sometimes	The speech is not read
Timing between team members	Only one member speaks	One member speaks most of the time	Some members speak more than others	All the members share speech equally
Performance	LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
Notation	A lot of reading mistakes	Some reading and important mistakes	Some reading mistakes	Very few and unimportant/no reading mistakes
Coordination	The group does not sound together	There are some moments of incoordination	The group is coordinated in general	The group sounds together always

Sound	The group does not sound stuffy	Some of the members of the group does not sound stuffy	There are some moments when the group does not sound stuffy	The group sounds stuffy almost all the time
Expression	There is no expression	The group performs an incorrect expression	The expression is appropriate almost all the time	The expression is perfect
				Score

Table 8. Rubric for activity three in stage three.

Students will know the rubric from the beginning of the activity.

4.5 Evaluation

In this project peer-assessment and self-assessment are included and they will be as important as teacher assessment in the last activity.

- Initial assessment: it will be taken into account to guide students and adapt contents.
- Stage 2 activity four: 25% (for “history of music”)
- Stage 3 activity one: 25% (for “chamber music” and “instrument”)
- Stage 3 activity two: 25% self-assessment (for “history of music”, “chamber music” and “instrument”) and 25% peer-assessment (for “history of music”, “chamber music” and “instrument”)
- Stage 3 activity three: 25 % (for “history of music”, “chamber music” and “instrument”).

It is necessary at least 50% of the points to pass the project before doing the activity three of the stage 3. In case of a group does not get it, they will have to correct the mistakes and then they will be able to do this final activity.

4.5.1 Evaluation Criteria

This project will be assessed by using a rubric based on evaluation criteria that appears in the Order of October 25th, 2007, which develops the curriculum for professional music education in Andalusia, and Order of June 28th, 2011, which regulates bilingual education in educational centers in the Autonomous Community of Andalusia. Evaluation criteria for content and language are included in Table 9 and 10.

- Table 9:

Evaluation criteria	
History of music	Chamber music
<ul style="list-style-type: none"> - Interrelate the history of music with that of other aspects of culture and thought. This criterion is intended to assess the evolution of critical thinking of students in relation to their ability to assess the different stages of history of music, within the social and cultural context in which they were produced. - Identify circumstances of all kinds that may influence the evolutionary development of the different periods, styles or most representative authors of history of the music. This criterion is intended to assess the ability of students to analyze the complexity of circumstances and interests, which due to their importance, determine the subsequent 	<ul style="list-style-type: none"> - Perform works from different periods and styles within the corresponding group. This criterion is intended to evaluate the capacity of unification of the interpretive criterion between all the components of the group and the sound balance between the parts. - Act as the person in charge of the group, directing the collective interpretation, while performing their own part. This criterion is intended to verify that the students have a global knowledge of the score and know use the necessary gestures of concertation. Likewise, their criteria on the unification of sound, timbre, vibrato, tuning and phrasing can be assessed.

<p>development of an era, a style or a specific author.</p> <ul style="list-style-type: none"> - Do a piece of work on some specific aspect of current or past music. This criterion evaluates the students' ability to capture and describe the approaches expressed by the author and relate them to the stylistic currents of an era concrete 	<ul style="list-style-type: none"> - Study at home the works corresponding to the repertoire programmed. This criterion is intended to assess the sense of responsibility as a member of a group, the value they have of their role within it and respect for musical interpretation. - Public interpretation of works of different styles and periods. This criterion confirms the unification of phrasing, rhythmic precision, sound balance, preparation of dynamic changes and accentuation, as well as the interpretive adequacy to the character and style of the music performed.
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Table 9: Evaluation criteria (1)

- Table 10:

Evaluation criteria	
Instrument	Language
<ul style="list-style-type: none"> - Use the muscular effort, breathing whenever appropriate in the instrumental specialty, and relaxation appropriate to the demands of the performance instrumental. This criterion is intended to assess the mastery of motor coordination and the balance between the essential 	<ul style="list-style-type: none"> - Identify the essential information, the most relevant points and important details in short and well-structured texts, written in an informal or neutral register, that deal with everyday matters, topics of interest or relevant to the studies themselves and that contain simple structures and a

<p>muscular efforts required for instrumental execution and the degree of relaxation necessary to avoid tensions that lead to a loss of control in the execution.</p> <ul style="list-style-type: none"> - Demonstrate proficiency in conducting studies and works without separating the technical aspects from the musical ones. This criterion evaluates the ability to interrelate the technical and theoretical knowledge necessary to reach a proper interpretation. - Demonstrate auditory sensitivity in pitch, provided that it is appropriate in the instrumental specialty, and in the use of the sonorous possibilities of the instrument. This criterion is intended to assess knowledge of the characteristics and mechanical operation of the instrument and the use of its possibilities. - Demonstrate ability to address individually the study of repertoire work. With this criterion, aims to assess the autonomy of student and their competence to undertake the individualized study and the resolution of the problems that arise in the study. - Perform works from different periods and styles as a soloist and 	<p>lexicon of common use both in printed format and in digital format.</p> <ul style="list-style-type: none"> - Mastering a limited repertoire of syntactic structures of regular use and use simple mechanisms adjusted to the context and communicative intention (lexical repetition, ellipsis, personal, spatial and temporal deixis, juxtapositions and connectors and frequent discourse markers. - Know and use a sufficient written lexical repertoire to communicate information, opinions and views brief, simple and direct in habitual and daily situations, although in less habitual situations and on lesser-known topics there are to tailor the message. - Know and apply, in a text is mostly understandable, elementary punctuation marks (for example the dot or the comma) and the basic spelling rules (for example, use of case, or use of the apostrophe), as well as spelling conventions most common in writing of texts in electronic format. - Know and apply strategies suitable for product short written texts with a simple structure. - Know and know how to apply the most appropriate strategies to
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<p>in a group. It is about assessing knowledge that the students have of the repertoire of their instrument and of its most representative works as well as the degree of sensitivity and imagination to apply the corresponding aesthetic criteria.</p> <ul style="list-style-type: none"> - Show progressively greater autonomy in solving technical and interpretive problems. With this criterion we want to check the development that the students have achieved in terms of study habits and the capacity for self-criticism. - Present in public a program appropriate to their level, demonstrating communication skills and artistic quality. This criterion is intended to assess the capacity for self-control and degree of maturity of their artistic personality. 	<p>produce brief monological and dialogic oral texts and simple and clear structure, using among others, procedures such as the adaptation of the message to patrons of the first language or others, or the use of approximate lexical elements in the absence of more precise ones.</p>
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Table 10: Evaluation criteria (2)

5. CONCLUSION

The project, "Remaking History," covers three themes of the Conservatory. This can be a good way to implement CLIL and project-based learning in a conservatory as they share some important goals such as: B. Student autonomy or scaffolding. In addition, it can stimulate the attractiveness of young people to study theoretical subjects such as "music history".

This project cannot be implemented this year because it needs to be implemented from the beginning of the course and a schedule will be agreed upon by all students involved, but it is doable and can help students improve their music and communication skills. The project is aimed at students in the fourth course, but can also be implemented in the fifth course if the students involved are studying music baccalaureate.

Evaluation is one of the key points of any project. In this case, one criterion was chosen to evaluate the final product of the project, as it was easy to follow and based on the evaluation criteria contained in the Andalusian regulations. Also, students know the rubric from the start of the activity, so they know what needs to be done to get the highest score. Include self-assessments and peer assessments to encourage other values such as responsibility, critical evaluation or self-criticism.

English is widely used language in musicians works used both in orchestras and when working with foreign musicians. Therefore, bilingual teaching in music education is essential.

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