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Trabajo Fin de Máster

THE CONDITIONALS THROUGH THE AMERICAN POP SINCE THE 2000s

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Abstract:

Music is essential for our lives. It is part of us and our cultures. It is undeniable to say that it provides us with many benefits and, of course, we can also find them when using it as a main element to lead our students through the teaching of English as a foreign language.

The fundamental purpose of this master's dissertation is to be able to use music, specifically American pop music from the 2000s onwards, as a main element for teaching our students a grammatical element, in this case, the conditionals, the structures and the different uses. It is based on a theoretical framework in which we analyse how music has been treated in the classroom over the years until its use in the English classroom. Likewise, a didactic proposal is presented that enhances individual work, in pairs and in groups to carry out a series of activities that will culminate with a final project. All this, of course, taking advantage of new technologies and new ICT resources that we can find in the classroom.

Keywords: music, American pop music, classroom, English as a Foreign Language, Compulsory Secondary Education, ICT resources

Resumen:

La música es esencial para nuestras vidas. Es parte de nosotros y de nuestras culturas. Es innegable decir que nos proporciona muchísimos beneficios y, por supuesto, también los podemos encontrar a la hora de utilizarla como elemento principal para conducir a nuestros alumnos a través de la enseñanza del inglés como lengua extranjera.

El propósito fundamental de este Trabajo Fin de Máster es poder usar la música, en concreto la música pop americana desde la década de los 2000 en adelante, como elemento principal para poder enseñar a nuestros alumnos un elemento gramatical, en este caso, las condicionales, sus estructuras y los diferentes usos. Se parte de un marco teórico en el que analizamos cómo se ha tratado la música en el aula a través de los años hasta llegar a su uso en el aula de inglés. Asimismo, se presenta una propuesta didáctica que potencia el trabajo individual, en parejas y por grupos para llevar a cabo una serie de actividades que culminarán con un proyecto final. Todo ello, por supuesto, sacando partido de las nuevas tecnologías y los nuevos recursos TIC que podemos encontrar en el aula.

Palabras clave: música, música pop americana, aula, inglés como lengua extranjera, Educación Secundaria Obligatoria, recursos TIC

1. Introduction

When children arrive at Compulsory Secondary Education, they sit in front of a desk and are forced to learn numerous knowledge that are probably far from their true interests, thus leaving their innate need for self-conscious movement and intended only to be covered in times of recess and in the subject of Physical Education. Creativity is also restricted, and students see their desire to innovate cut due to the imposition of ideas other than adults, who believe they are of great importance.

To develop the English curriculum is to refer to the set of didactic strategies and methodologies allowing the development of the educational action and adapting the practice to the needs and interests of the students. Our students need to learn, how to express their ideas and feelings. In English, you learn a language to communicate with the environment. Due to this, the difficulties and even a disinterest appear together with the obligation apparently borne by the students of being subjected to boring classes where the rules do not allow spontaneity. On the other hand, there is a necessity of being competent in a foreign language.

Music, which has a big role in our daily lives, provides English learning with the possibility of listening, expressing or interpreting from the creative experiences of the students while promoting civic and moral attitudes such as respect, the appreciation and enjoyment of English culture, unknown to them, dialogue and constructive criticism.

Specifically, the song enhances motivation, capturing English as something fun and playful, allowing them to express themselves and be themselves. Music is an evasion and enjoyment in the classroom while relaxing from the tension of learning.

The following master's dissertation presents a didactive unit which tries to make our students learn more about a grammatical point inside our curriculum: the conditional sentences. To make it more attractive, many activities have been developed to try to catch the attention of the student and have fun while learning, something that we need to focus if we want our students to be motivated and participative every time in class. Moreover, our lesson plan shows an interdisciplinarity with the Physical Education subject, which is reflected in the final group task that the students will need to develop.

2. Theoretical Framework

2.1 *The use of music in teaching*

Many studies have shown that the use of music in education has certainly positive effects on learning, regardless of the age of the students or their academic level. As a consequence, the teaching of basic notions of music in the classrooms has historically been included in order to obtain the aforementioned benefits, although there have been notable differences in the attitudes of professionals in the field depending on the paradigms to those who have subscribed or of the educational theses they have defended. Broadly speaking, we could say that the most current neuroscientific studies show that the inclusion of music in academic settings is advantageous at a psychological, emotional and also cerebral level, contributing to the plasticity of essential areas related to information processing and emotion management.

From a historical perspective, some of the most advanced civilizations, such as the Greek, Egyptian or Hindu, frequently included musical teaching in their learning programs, information that has come to our day thanks to written records or to the presence of artistic representations of musical instruments in schools. According to Rodrigo Fernández (2015: 85) in Classical Greece, music played a fundamental role in the *paideia*, a very broad concept that refers to the formation not only academic but social of Greek children and the acquisition of the defining values of their culture. Some of the basic pillars of this process were, along with music, mathematics, grammar, geometry or gymnastics. In fact, the warrior's education —epitome of the virtues in the classical period— consisted of two essential parts: a physical formation (destined to the acquisition of body skills) and a cultural formation, and in the case of this cultural formation, where the presence of music stands out.

Rocconi (2015: 82) defined the concept of *musiké* as the art of the muses. It was based on three basic elements: poetry, music and orchestra or movement, and young students were encouraged to play two musical instruments, usually the lyre and the flute. Ultimately, musical teaching —and, in a more generic way, cultural teaching— was intended to "civilize" the individual, away from other traditions understood by the Greeks as barbaric and denoting the absence of adequate training. The Greek citizen, among other abilities, was versed in the arts scenes and musicals.

It is especially interesting that, according to Carr, B. A. and Thomas, J. P. (2011) during the rise of the Middle Ages, known for the systematic suspicion towards art and artists (specifically, secular art, never religious), music was placed in a privileged position within the teaching together to four other disciplines (mathematics, astronomy, arithmetic and geometry). The Emperor Charlemagne, following the Roman tradition, demanded the teaching of Gregorian chant in schools and, due to the

difficulty of learning such an extensive repertoire, the need arose for a musical writing that facilitated the process, which led, in turn, to the emergence of truly revolutionary musical systems that would be the origin of the current musical formation.

According to Staring (2016: 158-159), music was also included in the "New School", a concept conceived by Dewey. The "New School" defended, among other points, the need for the students to take an active attitude in the learning process, by understanding it not as a passive agent but as an engine that determines the speed and extent of their own learning. In addition, the importance of adapting the educational process to every child is emphasized, promoting their interests and passions. It is, in this sense, when music plays a primary role.

During the 1990s, the first scientific reflections on the role of music in the learning process were given within the educational community. Thus, according to Tassone (2016), the experiments carried out by the Bulgarian educator and psychologist Georgi Lozanov allowed him to affirm that music plays a crucial role in the relaxation and concentration of individuals, which directly influences the ability to acquire and retain new knowledge. Weinberger (2004: 91), through his studies and research, highlighted the influence of music and sound in learning and memory processes.

Currently, some education professionals denounce a certain setback in terms of the presence of music in the educational curriculum, thereby provoking heated debates about the need for a more artistic and perhaps less analytical education.

2.2 The use of music in language teaching

In recent years, many have been the experts who have opted to investigate, in a serious and conscientious way, the role played by music in the process of acquiring a foreign language. After all, there are various similarities between music and language. Both require a well-defined structure of correlated symbols and meanings, concrete patterns related to sound production and common characteristics such as rhythm, repetition, hue or timbre. Even before conducting experiments in which the scientific method has been applied to discover in a reliable way the way in which music affects the learning process of a foreign language, the experience of teachers and experts in the matter already seemed to indicate the existence of a strong relationship between them. However, it is the conclusions derived from the aforementioned experiments that allow us to state in a sharp way that music can, in effect, play a fundamental role in the process of acquiring a foreign language. We would include several significant studies in this area. They are not, however, but a small sample of the vast scientific material available today.

One of the leading researchers in this area is Bancroft, author of "Suggestopedia and Language", a work that collects countless stories and statements made by experts, therapists, doctors and even philosophers about the way in which music influences our learning processes. Thus, Bancroft (1989: 112) affirms the following: "In every part of the ancient world, music and musical instruments served magical or 'therapeutic' purposes rather than aesthetic ones".

Meanwhile, in the article "*Integrating Music, Language, and the Voice in Music Therapy*", Lowey (1995: 48-49) defends the idea that language cannot be considered exclusively in its cognitive aspect, its natural character must be taken into account as well, since, in his opinion, both music and language flourish from the child's ability to discern differences in sound quality, direction, intensity or intonation, which relates to the music and language in a very narrow way.

A much more thorough study was conducted by neuroscientist Robert Zatorre (1992: 848), who states that "the phonological processing is accomplished through a network including the left posterior and temporal parietal regions and area". He points out that children are able to pay attention and detect very subtle changes in the tone and rhythm of language, which allows them to learn accents in a correct way and identify with amazing precision those speakers who do not use their mother tongue, even at an early age.

Richards (1993: 109) points out that music allows a very intense connection between the left and right hemispheres of the brain, traditionally associated with different abilities and abilities. Specifically, the left hemisphere would be related to the processing of verbal information while the right hemisphere would be concerned with the processing of musical information and rhythm, thus choosing to continue that current of thought defended by some neuroscience experts who refuse to categorically indicate which hemisphere is responsible for processing music information because it is excessively complex and sophisticated.

As a result of all these investigations —just a few examples in the vast collection of experiments and studies in this regard— many have been the education professionals who have chosen to use music to favour the process of acquiring a foreign language. However, over the years, other professionals preferred not to use classical music in the classrooms, because they considered that classical music was very far from the musical tastes of adolescents.

Subsequently, Murphey (1990: 60) was the first to establish a relationship between song-stuck-in-my-head phenomenon and the process of language acquisition and the so-called Din phenomenon, understood as the involuntary essay and repetition in the mind of those who learn from phrases and linguistic structures previously heard. According to one of his researches, Murphey (1992: 771-772)

establishes that pop music can improve the acquisition of English by the constant repetition of pronouns such as "I, you, me, my", as well as by the lack of precision of verb tenses, places and speech participants. All this makes it easier for the person who listens to the song to perceive itself as an interlocutor who has a conversation with the person who sings the song.

In general, the educational community and the scientific community seem to share the premise that the use of music favours the acquisition of a foreign language by exposing students to sounds different from those of their mother tongue and contributing to their storage in the areas responsible for long-term memory. This exhibition not only familiarizes students with those sounds sometimes so different from those known, but also allows them, through repetition, to improve their pronunciation and execution. Through the repetition of songs known in a foreign language, the student acquires confidence in his own abilities to pronounce correctly and becomes familiar, sometimes in an unconscious way, with grammatical structures of diverse complexity that he will later put into practice in other contexts.

Similarly, the use of music exposes students to learn new vocabulary—in some cases, even very specific jargon—, giving them the opportunity to discover new meanings and improve their ability to understand.

In addition, there are many testimonies of students of foreign languages who have turned to music and songs to improve their skills, not only their ability to listen, but also their grammatical knowledge and vocabulary.

Therefore, it follows that the use of music in the process of learning a foreign language is certainly beneficial and explains the widespread tendency within the educational community to use it frequently today.

2.3 The use of music in teaching: teaching of sociolinguistic aspects

Few cultural manifestations are so transparent when it comes to revealing the social values upon which a specific civilization such as language is entrenched. Language is, of course, an essential instrument to deeply understand the culture of which one participates, and the knowledge of foreign languages—charged with the meanings and symbology that a given society has built and defended—It is essential because it is an indispensable tool that facilitates the approach to cultures other than their own.

As a consequence, the knowledge of a foreign language is not only interesting from a purely functional perspective, but also allows a real and reliable understanding of the values attached to the culture from which that language comes. We could affirm that the ignorance of the language of a society would make its understanding and

acceptance enormously difficult, establishing an insurmountable distance between scholar and foreign culture that would prevent, for all intents and purposes, learning.

Throughout the history, Bohannan (1958: 161-162) affirms that there have been innumerable cases of foreigners who have occasionally arrived at social groups other than their own, and only custom and habit have allowed them to actively participate in that culture. Knowing languages in many peripheral or unusual cases has allowed the collection of traditions that would otherwise have been lost, to the detriment of the cultural heritage of humanity as a whole. Anthropology, for example, has always defended the need to approach a foreign culture from respect and through the assimilation of the most defining characteristics of such cultural, the language is obviously one of the best known features.

From a historical perspective and focusing on the evolution of English as a foreign language, Fraser (2014) remembers that, after the end of World War II, there was a change in the distribution of world powers as a result of the division between victors and vanquished. One of the countries that obtained the greatest benefits from this sociocultural change —probably the most benefited country— was the United States, whose rise was a true international sociological revolution. The fall of the communist and nationalist regimes of different Asian and European countries facilitated the process of acquisition, by their populations, of customs, traditions and tendencies hitherto attached to the United States in a more specific way, and the expansion of English as vehicular language is one of the essential elements to understand such prosperity. This process is historically known as "Americanization".

Through television, film, music and finance, properly idiosyncratic characteristics of American culture —the so-called "American dream", for example— seduced millions of people around the world. In addition, in many of the countries that were defeated after World War II, American bases were built and de facto began a process of foreign occupation that enhanced the spread of American and English values. All this is associated with the exponential increase in the number of students of English as a foreign language and, even though there are no historical records that allow us to support with statistical data the likelihood of this assertion, the international educational tradition assumes as real this increase after the end of the conflict and the collapse of the Iron Curtain.

Currently, Graddol (1997: 2) believes that there are around 400 million native English speakers (broadly, 5.5% of the world's population) and around 600 or 700 million speakers who have learned English as foreign language, which would mean a total population of approximately 1 billion people worldwide.

In the case of Spain, according to Montero (2005) it is one of the countries of the European continent where there are less English speakers. According to official

data, approximately 22% of the Spanish population speaks English fluently, well below the data present in countries such as Germany, Austria, France or even Italy, where — as in the case of the first two— the number of speakers get to double that of the Spaniards.

As a result of everything mentioned above, it is clear that English is one of the most popular and accessible languages of those found in our environment and delving into the cultural implications that this fact entails is of vital importance to the educational community.

One of the most effective methods through which English has reached every corner of the planet is music, and that is why it is especially significant to analyse the way in which popular music sung in English they act as transmitting vehicles of cultural and sociolinguistic features typical of English-speaking societies. We will focus our reflection on the influence of music sung in English and popular during the last twenty years, since a broader reflection that encompasses popular musical styles in earlier times would transcend the objectives of this project.

According to Scaruffi (2005), the popularization of music sung in English from the end of the 20th century onwards is a phenomenon well known for sociology and linguistics, and closely related to the particularities discussed at the beginning of this section. Currently, the music sung in English represents a very significant percentage of the music that occupies the top positions in the lists of success in practically all countries, except for exceptions related to political, cultural or religious factors. Therefore, it is necessary to ask ourselves what values associated with this music have expanded in the last two decades throughout the planet.

According to Zimmermann (2017), a very striking element derives from the multicultural nature of countries such as the United States and, to a lesser extent, the United Kingdom, the two great powers in terms of popular music in English. The current American culture clearly drinks from Latin, Irish, Jamaican, Hawaiian and, to a lesser extent, Native American peoples influences, and all this has manifested itself in the musical styles exported from the United States since the end of the 20th century. In this way, styles such as reggae, ska, hip hop, dancehall and, more recently, trap or reggaeton, are already frequent throughout the world and have managed to blend with more specific local influences from each region.

In the same way, Lindvall (2012) assumes that the British culture is considered by many experts as a melting pot of various influences among which are those of the different countries that make up the UK (Wales, Ireland, England and Scotland), as well as that of nations such as India, Pakistan, Jamaica, or geographical areas such as the Caribbean or Africa. British popular music today is an amalgam of styles that reflect all

these influences and ranging from folk to hip hop, through R&B, EDM, dance music or pop.

With all this, the teaching of English as a foreign language allows students to access that holistic and global vision of the language, which allows them to understand in a clearer way the international character of English, understanding it as a very useful tool that allows communication with people from anywhere in the world. In a similar sense, the presence of this very diverse component in music sung in English makes it easier to capture the attention of listeners with very different tastes from each other, exponentially increasing the potential population that could resort to the use of music During learning English. If, as with music from other societies, musical styles that were exported from English-speaking countries were more limited or concentrated in a specific genre, it might be more difficult for the educational community to use such music as an instrument for learning.

If this multicultural feature that is reflected in music from English-speaking countries is interesting, the ease with which certain popular music allows access to social groups, urban tribes and subcultures present in such countries is no less striking. The rise of hip hop during the first decade of the 21st century and that of the trap in recent years, among other styles, has encouraged the exposure of a whole construct of beliefs, aesthetics, trends and tastes of some of these subcultures to the general public.

In the case of hip hop, we have to say that the expansion of this style with the arrival of the turn of the century shed light on the so-called gangsta culture, popularizing it among young people across the planet when, until then, it had been much more minority and less known. The use of songs framed in this style during the learning process meant, for many students, their first contact with marginal realities, with the problem of drug abuse, with institutionalized violence in certain sectors of the population and even with the possession of weapons, which also requires a reflection on what requirements must be met by the music used as an instrument of learning English as a foreign language (reflection to be carried out in one of the following sections), Since, obviously, not all values transmitted by different musical styles can be classified as positive and, in certain cases, we could talk about the opposite phenomenon. Words like "dope", "bro", "shooter", "hood", "stripper", "gangsta" or "squad" are among the most frequently appeared in hip hop music, which allows students to know, through music, a reality present in English-speaking countries, especially in the United States, and which, not yet standing out for being always constructive, is unequivocally real. During the last decade, the influence of hip hop has given way to the rise of the trap, one of the dominant currents in recent years. Trap music shares certain features with hip hop, from which it originally comes, although it

is perhaps more sophisticated and emphasizes the sound component of the songs to the detriment of the lyrics.

On the other hand, music styles defined as commercial and popular as those mentioned above allow students of English as a second language to access typical jargons of these subcultures in terms that, in many cases, are already part of the dominant culture. In that sense, it is vitally important to highlight the immediacy of music to capture new words and expressions and transfer them to foreign language students, a process that is infinitely slower and staggered through different learning methods. Traditional textbooks, for example, do not usually make references to slangs, as it is understood that they are very informal or rude, but depriving students of the understanding of these terms is, for practical purposes, distancing them from a culture, which will be much more complicated to access if they do not possess this knowledge. Once again, the question arises of what requirements the music used to facilitate learning must have, as it is a subject of enormous importance.

On the other hand, just as music has exhibited characteristics of minority subcultures in English-speaking countries, it has also solidified the role of certain traditions that have already lost the local component to become truly international. Celebrations such as Christmas, Halloween, April's fool, Mardi Grass, the Fourth of July, Black Friday, Valentine's Day, St Patrick's Day, Boxing Day or Thanksgiving are reflected in countless songs that have served to popularize these festivities worldwide and, sometimes, promoted its adaptation to other countries and its acceptance.

In conclusion, it is clear that learning English allows students not only to understand the language itself, but also to better understand certain sociolinguistic values of English-speaking countries, and music, given their ability to soak quickly and effectively of new customs, popular words or current trends, it is a very useful tool for promoting updated access to a culture that is not, at all, a tight compartment and an immovable reality, unlike other more traditional learning methods that do not they manage to incorporate new ideas or recent phenomena with such skill and clarity.

The use of music as a tool that facilitates learning is, in this sense, one of the most interesting options for teachers, since, through it, students can discover more or less dominant subcultures, customs of the country in question, frequent values, habitual expressions that denote the character of well-established people or traditions, and without the knowledge of all those sociolinguistic or sociocultural features, understanding in a practical and sincere way a foreign culture is extremely unlikely.

2.4 The use of music in teaching: advantages and disadvantages

Throughout this paper, we have specified which some of the benefits of using music in the educational context are, especially in reference to the process of acquiring a foreign language. Let us now review them in a more concrete way.

According to research carried out by several experts, some of the benefits of using music in the field of learning a foreign language are:

Advantages:

In words of Good, A., Russo, F. and Sullivan, J. (2015: 629), when singing a song in a foreign language, we try to reproduce in a tight way the sounds of that language, even if they are unknown to us, which allows us to practice and improve them over time. In this way, we can gradually approach our pronunciation to native pronunciation, making important advances in many cases.

On the other hand, listening to music allows us to extend our vocabulary and learn new words that can be used later in other contexts with some certainty. More specifically, music, especially modern music, allows the listener to discover a vocabulary not always easily accessible to him or her, since in many cases it is an informal and everyday language, different from what appears in textbooks.

The use of music during the learning process favours the concentration of students who normally have difficulty concentrating. As music is a reality well known to teenagers, the presence of music in teaching is more attractive than lessons to use and, when it comes to singers and popular bands, they already have prior knowledge and a certain predisposition to attend. At the same time, the use of music during the learning process is highly flexible, since it can be used individually or in groups, for more or less time, using songs in which different accents appear.

In addition, Rainey, D. and Larsen, J. (2002: 173-174) state that listening to music contributes to the memorization process, as science has repeatedly demonstrated. Multiple researches show that singing songs in a foreign language helps memorizing the words contained in the letter of the song and facilitates subsequent access subject to these same words in different contexts. Since most of the songs use a similar structure in which a chorus is repeated over and over again, the words contained in this chorus are easily assimilated.

Neuroscientific studies suggest that exposure to multiple languages in children during their growth contributes to greater linguistic sensitivity to these same languages at later stages of their lives. In this way, an interesting experiment conducted by the Massachusetts Institute of Technology (2018) demonstrates that children exposed to regular piano lessons at an early age can distinguish the tone more

easily, which can be translated into a better ability to discriminate some words from others.

Disadvantages:

It is essential that the music used arouses the interest of the students. In the case of adolescents, it is necessary to resort to songs or musical styles with which they are relatively familiar, since styles very different from those they usually hear could arouse suspicion or disinterest, which could lead to a negative attitude towards this resource, dismissing it as boring or unattractive.

In the same way, it is of vital importance that the musical contents used are appropriate for the age of the students and foster positive values, insofar as some musical styles are well known for the use of a language that is not very inclusive, offensive or even foul. Therefore, teachers should be careful in selecting the songs used in the classroom.

Since some of the most popular musical styles —such as the trap, hip hop or reggaeton— sometimes have excessively informal language, it is recommended that students may be exposed, perhaps through different procedures, to higher forms of language. However, the fact that some students are accustomed to such everyday language could lead to systematic rejection of other more complex linguistic forms.

In terms of music being such an attractive resource, younger students may become excessively dependent on their presence in the teaching process, to the detriment of other learning methods that may be less exciting and flashy. Therefore, it is recommended that music be used in a balanced and prudent manner, always as a facilitating element of learning but not as the only existing element, since other more traditional methods continue to be equally necessary.

The massive presence of American bands and singers on radios around the world, together with the reduced appearance of British, Scottish, Welsh or Australian singers, among others, can result in greater difficulty for teachers to time to locate music in which the accents associated with these places are found. However, in pop music, there is a tendency to suppress or soften any accent other than the more neutral American accent, since the rhythm of the music and melody cancel the intonation.

2.5 The use of music in teaching: requirements and features

Throughout this project, we have analysed the advantages of the use of music as a tool that favours and settles the learning of a foreign language, in this case, English. However, we have also raised the question of whether all the sung music in English they can be considered equally effective or even appropriate in an educational environment. Being fully aware of the power of music as a vehicle that transmits sociolinguistic values from one culture to another, and accepting that not all cultural contexts have the same degree of convenience for the student, it is essential that teachers and subject matter experts carry out a discrimination and conscientious selection, choosing only those songs that, due to their characteristics, can have a positive impact on learning and discarded all those that are likely to cause the opposite effect.

Probably the first step in selecting which music is used in the educational context, as advised by Budden (2014) in his article, is choosing those styles that are the closest to the students' musical tastes. So, in words of Budden (2014), "it may be worthwhile to do a music survey or questionnaire to find out what the students enjoy listening to. As much as possible, try to use music they will like". The use of styles far removed from those that students often hear could irrevocably distance the student from the language they study. In a similar vein, some experts consider that, due to the possible differences between the musical tastes of students and teachers, the latter could have difficulties in correctly selecting which music is appropriate for teaching. Thus, in a study conducted by Şevik (2011: 1031), it was concluded that 77% of EFL teachers considered it difficult to find songs that were appropriate for Teach different subjects in English. All this allows us to affirm that it is essential to carry out an appropriate research and selection work prior to the use of a specific song in the educational context.

From a purely grammatical perspective, syntactic correction is essential when determining whether or not a song can be used in an educational environment. In the case of very popular musical styles such as rock, hip hop, trap, rap and, to a lesser extent, pop, the language used is sometimes excessively informal and can even incur grammatical, syntactic or spelling mistakes. Although it would be convenient for students of a higher level to be exposed to these errors, since in many cases they form part of the daily language in English-speaking countries, in less experienced students or of a lower age, it could be counterproductive for the same reasons. We have considered that music is a reliable and effective tool to facilitate learning. The presence of erroneous structures in songs that are sung again could cause the student to assimilate as correct that expression that is not, causing difficulties in the more formal expression. On the other hand, higher level students —who are supposed to

have a better understanding of grammar rules and, therefore, the consequent internalization of language patterns— will be able to detect these errors and may be exposed to them without fear. to cause a worsening of your language proficiency. In fact, fluency in a language also requires knowledge, by its speakers, of the most common mistakes made by other speakers.

Similarly, it is necessary that the rhythm and melody of the songs allow full understanding of the lyrics, since, in many cases, the tempo and speed of pronunciation can cause difficulties even in native or very experienced speakers. Musical styles such as hip hop or rap, for example, are known for an enunciation that is not always clear, excessively fast and altered so that certain rhymes and rhythms can be achieved. Once again, it must be the teacher who decides if his students are prepared to be exposed to musical pieces of such complexity and difficulty of understanding to avoid situations of frustration and discomfort in those. It is evident that, as a student's level of a foreign language improves, his or her ability to face complicated communicative contexts will be greater, but this access must always be staggered and adapted to the age and level of each student. The use of unintelligible lyrics not only would not allow to take advantage of the presence of music in the teaching process but, rather, would have the opposite effect and demotivate students.

It is also vitally important that students have access to a multitude of accents or pronunciation forms and in speech, not only to the most frequent and, therefore, more accessible. An interesting issue in this regard is the disadvantage of British English in relation to American English, as the music exported from the United States is much more familiar, in some cases, than British music, appearing more frequently in the first positions of international success lists. However, recent formations and singers such as Ed Sheeran, Adele, George Ezra, Sam Smith or Coldplay, among many others, have facilitated the selection process, as their work on the international scene is well known. However, even greater is the disadvantage of other accents, such as the Australian, the Scots, the Irish or the New Zealander, in the case of countries whose musical exports are much more limited. It is advisable, therefore, that the teacher carry out an arduous task of selection so that he can present in the educational context various accents and pronunciation forms, thus contributing to the acquisition of a much more global view of the language by of his students.

On the other hand —and perhaps as important as the degree of syntactic and grammatical correction of the songs used in the educational environment— it is necessary that the contents appeared in the music are appropriate for the students, both in relation to their age and their level language proficiency. Certain musical styles frequently present cultural situations that may not be appropriate for all students, especially for younger students. Styles such as rap or hip hop, for example, regularly

reflect complex situations in which violence, the use of weapons, drug use, or attitudes that could be labelled as sexist, misogynist, racist or homophobic, may appear. It is recommended that the songs used in the educational environment serve to defend visions congruent with gender equality and the acceptance of all individuals regardless of their characteristics.

In conclusion, we can say that not every piece of music is suitable for teaching a language since, broadly speaking, all the songs used in the educational field must meet certain requirements, such as:

- Ability to attract the attention of the student: the music used in the educational context must be able to arouse the curiosity and attention of the students, so popular styles among such students are recommended.
- Grammatical, syntactic and spelling correction: it is essential that the songs used in the educational context have a minimum of formal correction, so that their listening and learning do not lead to habitual mistakes.
- Clarity: the singer or singers must use English clearly enough so that a student with a certain level is able to understand, in a generic way, the lyrics of the song.
- Linguistic diversity: due to the existence of different accents depending on the country from which the music in question comes, it is advisable that in the educational environment frequently appear varied accents and pronunciations, to help the student have a broad view of English.
- Promotion of democratic values: it is necessary that the songs employed do not encourage sexist, misogynist, sexist, homophobic or xenophobic views, as it is understood that all these features directly oppose the democratic spirit of the societies in which we live.

2.6 Pop music and American pop music since the 2000s

Pop music is a musical style derived from popular music. It was firstly created in England in the mid-twentieth century, taking elements of different genres of popular music of that moment.

According to Mauch, M., MacCallum, R. M., Levy, M., and Leroi, A. M. (2015: 4), there are different varieties of this genre, such as the country, rock and roll or rhythm and blues and various subgenres, for instance, dance-pop, synthpop, heartland rock or roots rock. The age or the ethnicity of the performers have also developed a couple of

examples in terms of new pop styles, such as the classic rock or the Korean-Pop, commonly known as K-Pop.

Some of the fundamental characteristics of pop music are the short duration of their songs and their catchy rhythms and choruses and the instrumentation used to perform the songs. We could say that pop music uses essentially the drums, bass or the electric guitar, as well as the use of technology for musical composition. Pop music singers have melodic and clear voices and are accompanied by linear and repeated percussions.

Without any doubt at all, pop is one of the most popular and successful musical genres in the world, especially among young audiences. It addresses issues which people can easily identify with, such as love, life or even social issues. In this sense, the pop genre is essentially commercial and accessible to everyone. Pop music artists, on the other hand, are usually figures that have a powerful visual appeal, with a strongly marked style and personality. They like to promote themselves, so we can find them in TV programmes or even radio shows in where they talk about their new albums, singles or new tours, which are commonly performed worldwide. In terms of social media networks, crowds of fans can follow their personal profiles in Twitter or Instagram in order to be updated, so music artists use them to reach their public as well.

However, although pop music is a genre greatly appreciated by the masses, it is highly criticized, as it is considered as prefabricated music, created from large studios for several commercial purposes only.

In terms of the American pop music style since the 2000s, we need to reference Christenson, P. G., de Haan-Rietdijk, S., Roberts, D. F., and ter Bogt, T. F. M. (2018: 207) to talk about the proportion of songs that we find in this decade. There are various songs referencing lifestyle components, such as music, dance or partying. Compared to other decades, the references to dancing, for instance, has increased by a third.

By the 2000s, female pop icons started to raise in the music world, which was previously dominated by male singer artists. Britney Spears, for example, brought a sensational new style which was called teen pop. Not only she succeeded, because the voices of Christina Aguilera or Kelly Clarkson were listened by thousands of fans.

This last example, Kelly Clarkson, helps us to mention another important reason why this music genre was expanded. Thanks to American Idol, a TV programme broadcasted in America. Many pop music superstars emerged from this show. Not only the winners, Kelly Clarkson, for instance, reached the fame, but we can include several contestants who also contributed to the expansion of pop music in that decade, such as Carrie Underwood.

Thanks to one of a variety of pop music, the rhythm and blues, we could discover new songs and voices. Rihanna, Nelly Furtado, Beyoncé or Bruno Mars are clear examples of this. The dance-pop, the most important subgenre of the decade, brought us a clear example, Lady Gaga. Thanks to her electronic sound, found in her singles “Just Dance” or “Poker Face”, we could discover that pop could be mixed into various new sounds, and the result was astonishing. She won several important awards, including two Grammys.

We could end up saying that pop in American in that decade could gather up sound that did not work in the past but helped us to discover that the possibilities and influences make us play and enjoy this genre everywhere.

3. Didactic Unit

3.1 Introduction

This didactic unit is proposed for the 3rd course of the Compulsory Secondary Education, just inside the subject of English as a foreign language, which we will mention through the following lines. It is called "*If I were a musician...*" and is perfectly indicated to work two main points inside our subject: a grammatical one, which is the conditional sentences and a cultural one, the American music since the 2000s. Inside the last one, we will work with vocabulary as well. Something that we have to consider is that the teacher will design several exercises that will develop all the language skills proposed by the *Common European Framework of Reference for Languages*. These are the written production (writing), the written comprehension (reading), the oral comprehension (listening) and the oral production (speaking). It will flow through several objectives and key competences that we will mention later, and it will reinforce three different types of work as a methodology: individual work, pair work and group work.

3.2 Contextualization

Our lesson plan is focused for CDP Sagrado Corazón in Bailén, Jaén. The town, according to the National Institute of Statistics of Spain, had a population of 17,820 inhabitants in 2018. It is located in the region of Sierra Morena, a natural step of the communication routes that link the centre and north of Spain with the south, as well as the West and East of the Andalusian region. Bailén has its main source of wealth in the ceramic industry, transport and agriculture.

The centre itself, with more than one hundred years of presence in the town, has always belonged to the same ownership, that is, to the Daughters of Charity of Saint Vincent of Paul. This religious congregation divides Spain into different canonical provinces, and this centre is part of the newly created Province of Southern Spain.

It is a private subsidised centre in which we could find three levels of education, which are Childhood, Primary and Secondary education. The management of the centre is in charge of a Principal Director (belonging to the Daughters of Charity of Saint Vincent of Paul), a Pedagogical Director and the rest of the management team is formed by the Head of Primary Studies, the Head of Secondary Studies, the Principal of the centre and the Pastoral Coordinator, in addition to a representative of the children's cycle.

The centre is equipped with the following structures and materials:

- 26 ordinary classrooms, all equipped with ICT resources, such as interactive digital whiteboards, a computer for the teacher and a powerful wired internet connection
- A special education needs classroom
- A hearing and language room
- An Arts and Music classroom
- A computer room
- A chapel
- An assembly hall, used for theatrical performances, audio-visual presentations or conference cycles. In addition, when necessary, it is used also as a covered sports space
- Two playgrounds, one for students from Childhood and Primary education and another one for the students of Compulsory Secondary education
- An office of management and secretary
- A teachers' room

All the facilities are equipped with their specific furniture, with spaces for storage, books, didactic computer materials, etc.

The socioeconomic level of the families and the students is a medium one. This level has been decreasing in the measure that the childhood education has been subsidised. It is necessary to consider that there are a considerable number of broken families, either because of the new social problems that they live or other personal conditions. However, it is observed positively that these families have large expectations regarding the future of their children. It can be added that the type of students of this centre is very diverse, but the number of foreign students is minimal. It is also a centre attentive to social changes and educational and technological innovation.

The group itself, which is from 3rd year of Compulsory Secondary Education, has twenty-six students. According to the Common European Framework of Reference for Languages (MCER, 2001), the average level of the class could be A2+, but we need to point out that there are several students who are slightly more advanced in their level of English, reaching a B1 or even a B2 level. Taken this into account, we have to carry out a mixed way of learning in which we can embrace of all our students, working for those who are or are not in the level they need to be. Besides, we need to point out

that the students will be sitting in pairs, so there will be any problem in working with them individually and in pairs. Besides, we need to mention that the atmosphere in the class and between peers is very well, so there will not be any problem in working with all of them in little groups.

3.3 Timing

To carry out the following didactic unit, we would need four different sessions and a fifth one dedicated to the final task, which is going to be evaluated. All of them would last 50 minutes approximately. The English subject in a bilingual secondary school takes place four times a week, so we pretend to develop our sessions through two weeks. Having said this, the period chosen will be from 3rd February 2020 until 14th February 2020. There is a local festivity from 10th February until 13th February, something perfect for preparing their evaluable activity at home during these days. The distribution of the sessions will be displayed on the scholar calendar like this:

February 2020			
Monday	Tuesday	Thursday	Friday
3 First session	4 Second session	6 Third session	7 Fourth session
10 x	11 x	13 x	14 Fifth session

Table 1, timing

3.4 Justification

Our lesson plan has relevance inside our curriculum, because we need to teach our students several contents to reach several objectives. As for the grammar, we will focus on the conditional sentences, something that has to be included into the main objectives for our class and for English as a foreign language in Compulsory Secondary Education. Besides, we will work through a polyvalent issue, that is to say, the world of music, in particular, music based on the American pop since 2000s. This will help us to work not only with vocabulary related to this subject but will facilitate us the working with the four language skills through different exercises and a final project which is directly relevant to this.

3.5 Key Competences

The orientations of the European Union insist on the need for the acquisition of key competences by citizens as an indispensable condition for individuals to achieve a full personal, social and professional development that adjusts to the demands of a globalized world and make economic development possible, linked to knowledge. The key competences are essential for the well-being of European societies, economic growth and innovation, and the essential knowledge, skills and attitudes linked to each of them are described. The proposal of learning by competences will favour, therefore, the link between training and professional development and also facilitates the mobility of students and professionals.

The key competences that will be included in our didactic unit are taken from the Order of 14th July 2016 in BOJA. These are the following ones:

Number one: competence in linguistic communication. It is the result of the communicative action within particular social practices, in which the individual interacts with other interlocutors orally and through texts in multiple modalities and formats.

Number three: digital competence. It involves a creative, critical and safe use of information and communication technologies, in order to achieve the objectives related to work, employability, learning, use of free time, and inclusion and participation in society.

Number five: social and civic competences. They involve the skills and abilities necessary to use their knowledge and attitudes towards society –from different points of view, in a dynamic, changing and complex conception–, in order to interpret social problems in diverse contexts; to build responses, take decisions and solve conflicts, as well as to interact with other people and groups according to norms based on mutual respect and democratic convictions.

Number six: sense of initiative and entrepreneurship. It is the ability to transform ideas into actions. That means becoming aware of the situation to be solved, know how to choose, plan and manage their knowledge, and the necessary skills or abilities and attitudes with self-criteria, so as to achieve the desired objective.

Number seven: cultural awareness and expression. It involves knowing, understanding, appreciating and valuing the different cultural and artistic demonstrations —with a critical eye and with an open and respectful attitude—, using them as a source of enrichment and personal enjoyment, and considering them as part of peoples' wealth and heritage.

3.6 Objectives

According to the Royal Decree 1105/2016 from BOE, the Compulsory Secondary Education will contribute to develop in students the skills that allow them to reach an objective. The different skills or capacities that appear in our didactic unit are:

a) to assume responsibly their duties, know and exercise their rights in respect for others, practice tolerance, cooperation and solidarity between people and groups, exercise in dialogue strengthening human rights and equal treatment and opportunities between women and men, as common values of a plural society and prepare for the exercise of democratic citizenship.

b) to develop and consolidate habits of discipline, study and individual and group work as a necessary condition for an effective realization of learning tasks and as a means of personal development.

d) to strengthen their emotional capacities in all areas of personality and in their relationships with others, as well as reject violence, prejudices of any kind, sexist behaviours and peacefully resolve conflicts.

e) to develop basic skills in the use of information sources to critically acquire new knowledge. Acquire a basic preparation in the field of technologies, especially those of information and communication.

g) to develop entrepreneurial spirit and self-confidence, participation, critical sense, personal initiative and the ability to learn to learn, plan, make decisions and assume responsibilities.

i) to understand and express in one or more foreign languages appropriately.

j) to know, value and respect the basic aspects of the culture and history of oneself and others, as well as the artistic and cultural heritage.

The teaching of the First Foreign Language in Compulsory Secondary Education, according to the Order of 14th July 2016 in BOJA, will have the purpose of developing following capabilities:

1. To listen and understand specific information from oral texts in varied communicative situations, adopting a respectful, tolerant and cooperative attitude.

3. To read and understand diverse texts of a level appropriate to the abilities and interests of the students, in order to extract general and specific information, complementing this information with other sources to, with critical sense, acquire new knowledge.

5. To write simple texts with different purposes on different topics using adequate cohesion and coherence resources.

6. To use correctly the phonetic, lexical, syntactic-discursive and functional components of the foreign language in real communication contexts.

8. To develop the ability to work in a team, reject discrimination against people based on sex, or any other personal or social condition or circumstance, strengthening social skills and emotional capacities necessary to peacefully resolve conflicts, and rejecting stereotypes and prejudices of any type.

9. To use adequately several 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.

10. To value and appreciate the foreign language as a means of communication, cooperation and understanding between people of diverse backgrounds and cultures, promoting solidarity and respect for human rights, within the democratic exercise of citizenship.

Finally, our didactic unit has several specific objectives that we need to mention below. These are the following ones:

1. To acquire more knowledge of the American culture, specifically from pop music from the 2000s.

2. To acquire vocabulary related to culture, specifically the music world.

3. To develop the activities proposed without any problems at all

4. To reinforce their oral and written expressions through the activities proposed

5. To be able of understanding the structures and different uses of the conditional sentences and employ them in several situations.

6. To dominate the ICT resources presented in class.

7. To get along well with their peers in order to work well in pair or group work.

8. To have their own critical thinking to be able of evaluating and marking activities.

3.7 Assessable Learning Standards

The assemble learning standards worked in this unit, according to the Royal Decree 1105/2016 from BOE, are the following ones:

Block 1. Understanding oral texts

3. To identify the general meaning and main points of a formal or informal conversation between two or more interlocutors that takes place in your presence, when the topic is known to you and the speech is articulated clearly, at medium speed and in a standard variety of the tongue.

6. To distinguish, with the support of the image, the main ideas and relevant information in presentations on educational, occupational or interest topics (e.g., on a curricular topic, or a talk to organize teamwork).

Block 2. Production of oral texts: expression and interaction

1. To make brief and rehearsed presentations, well-structured and with visual support (e.g. transparency or PowerPoint), on specific aspects of topics of interest or related to their studies or occupation, and answers short and simple questions from the listeners about the content from the same.

Block 3: Understanding written texts

5. To capture the main ideas of short journalistic texts on any medium if numbers, names, illustrations and titles convey much of the message.

Block 4. Production of written texts: expression and interaction

4. To write very brief reports in a conventional format with simple and relevant information about habitual events and the reasons for certain actions, in the academic and occupational fields, describing situations, people, objects and places in a simple way and pointing out the main events in a schematic way.

3.8 Cross-curricular issues

It is essential to include, according to the Order of 14th July 2016 in BOJA, specific transversal elements in our subject, such as the reading comprehension, necessary to develop content, the audio-visual communication and the information and communication technologies, which are necessary to improve the understanding and the expression both in oral and written ways.

The curriculum, in general terms, has to include the following general elements in a transversal way:

b) The development of personal skills and social skills for the exercise of participation, from the knowledge of the values that support freedom, justice, equality, political pluralism and democracy.

f) The promotion of tolerance and recognition of diversity and intercultural coexistence, knowledge of the contribution of different societies, civilizations and cultures to the development of humanity.

g) The development of basic skills for interpersonal communication, active listening skills, empathy, rationality and agreement through the dialogue.

3.9 Interdisciplinarity

This didactic unit also offers the possibility of relating it to the contents of the following subjects of the third year of compulsory secondary education to implement the interdisciplinary work:

- Geography and history:
 - Customs and contrasts of different cultures
 - Festivities and ceremonies in different cultures
- Civic education:
 - Tolerance towards different cultures and their customs
 - The ability to adapt to other customs when we travel to countries with different cultures to ours
 - Cultural exchange that facilitates tourism
- Physical education:
 - Creation of choreographies in groups

3.10 Attention to diversity

The attention to diversity is something that must always be kept in mind in the classroom. The teacher has to develop several activities to work with students with specific educational needs in the following categories:

- Faster students: the teacher will always have extension activities for students, since these end before the rest of the class. They will also be helping pairs and groups where there are students who need more help.
- Slow learners: the teacher will distribute reinforcement activities to them. Besides, there would be more individualized attention for those

students who have difficulties in reading, writing, speaking, understanding a text or an explanation. Moreover, the teacher will invite them to sit down with partners who can help them when they have any doubt.

- Students with visual impairment: these students are integrated into the National Organization of Spanish blind people, so the role of the teacher here is sending the activities proposed for this didactic unit to this organization and they will provide the teacher with all the material for the lesson plan at all, so these students will not feel excluded at any time. This help from the organization is vital for the teacher, who will know how to work properly.

3.11 Materials

In this didactical proposal, we would need the following resources and materials to reach the goals proposed here. These are the following ones:

- School materials, such as paper, pens or pencils
- An interactive digital whiteboard with speakers
- Computers for the teacher and students (in this case, there is one computer for the teacher and one for every student)
- Wired internet connection
- Worksheets for the students
- Several webpages, such as YouTube or Kahoot!
- Google Classroom (for finding the activities and uploading them when finished)
- Genially (used for the teacher to present the contents that has to be explained)
- Dictionaries
- CDs and a CD player
- Spaces (the classroom itself)

3.12 Evaluation

The teacher in the first session will dedicate several minutes to explain the evaluation to the students. The method used will be a rubric, which will evaluate three of the four different parts in which this didactic unit will be marked.

There will be a 50% for the creation of a music video, which is going to be the final task of this lesson plan. A 15% will be given to the activities done in class, which are going to be uploaded into Google Classroom and the teacher will just give this percentage if they are all submitted. Another 15% will be for a writing composition that the students will evaluate their peers through a rubric. The final percentage, another 15% will be dedicated to the behaviour, initiative and collaboration of the students in class.

These are the rubrics that are going to be used:

Rubric one, which is for the music video:

RUBRIC FOR THE MUSIC VIDEO				
CRITERIA	EXCELLENT	GOOD	FAIR	NEEDS IMPROVEMENT
The student does a correct group work				
The student respects his/her peers				
The student brings the music video				
The student uses one of the songs seen in class correctly				
The student pronounces adequately				
The student uses the				

proper elements to create the music video				
The student creates the music video in a proper way and using creativity for this				

Table 2, rubric one

Rubric two, which is for the writing composition:

RUBRIC FOR THE WRITING COMPOSITION				
CRITERIA	EXCELLENT	GOOD	FAIR	NEEDS IMPROVEMENT
Content: the topic and the main idea are presented clearly				
Organization: the sentences and paragraphs present clear ideas. In general, it presents a logic sequence of the ideas				
Vocabulary and grammar: good use of the				

appropriate vocabulary and grammar rules				
Orthography and punctuation: the spelling of the words and the punctuation is correct				

Table 3, rubric two

Rubric three, which is for the work and behaviour in class:

RUBRIC FOR THE WORK AND BEHAVIOUR IN CLASS				
CRITERIA	EXCELLENT	GOOD	FAIR	NEEDS IMPROVEMENT
The student contributes frequently in discussions in class				
The student shows interest in discussions in class				
The student answers to the proposed questions				
The student asks appropriate questions for the class				

The student is always ready for the class				
The student contributes with additional material and information				
The student presents serious arguments in class				
The student shows interest in the arguments proposed by his/her peers				
The student answers to the questions proposed by his/her peers				
The student shows initiative and creativity in the activities done in class				
The student dominates the ICT resources				

Table 4, rubric three

3.13 Methodology

During the sessions of our lesson plan, students will work in three different ways: individually, doing a pair work or a group work.

According to Román-Cao (2010: 95), working individually provides an active and qualified learning active and of quality, which allows to the acquisition of the "cognitive independence". The importance of the teacher's role as a guide and help during the process of this way of working. Frequently, the individual work has been considered as being part of something we commonly known as homework, but what we know is that individual activities can be partially or fully performed within time set for class.

Working in pairs, in the words of Tomás (2010: 6) is a way of organizing an interactive work in which pairs could be composed of students who decide themselves to be together or might be chosen by the teachers to reach several criteria. Apart from being attractive for the students, this way of working can motivate themselves to achieve a common goal or a specific point together. This could be a perfect initiative for those who are slower students, because they could be helped not only by the teacher, but by their peers.

Domingo (2008: 234) defines group work as "a group of people who work for achieve a common goal through collaborative actions". Having said this, he also defines cooperative learning, which englobes the group work, as "the didactic employment of small groups in which students work collaboratively to maximize their own learning and that of other". When doing a collaborative work, you should not only seek to achieve a common goal, but you must also seek the cooperation among members so that all members optimize their learning.

3.14 Step-by-step Lesson Plan: "If I were a music artist..."

SESSION ONE

TIMING: 50 minutes

KEY COMPETENCES: number one, three, seven

SKILLS WORKED IN THIS SESSION: listening, speaking, writing, oral

WAYS OF WORKING: individually and in pairs

1. Introduction of the unit (5')

We will present the didactic unit to the class. It is essential to point out that we are going to develop two big areas: a cultural one, which is the music world (being specifically, the American pop music since 2000s) and a grammatical one, which is

going to be the three different conditionals. Thus, we will learn vocabulary related to the music world and we will work with the four main language skills through the entire didactic unit.

2. Worksheet 1: POP MUSIC IN AMERICA SINCE THE 2000s

The worksheet number one includes three different exercises which are related to the pop music in America since the 2000s. The thing is that we want to bring our students to this music world because, in the next sessions, we will work with several exercises and activities that will be focused on this. This is, then, an introductory activity which is perfect for that aim. The worksheet will be worked individually and in pairs, having into account the work of the four skills in every moment. It has to be completed using their own computers (there is one for every student) and submitted into Google Classroom for its evaluation. If there is a problem with the materials needed, the worksheet will be photocopied and delivered in hand to the students.

2.1 ACTIVITY ONE – READ THE FOLLOWING TEXT ABOUT POP MUSIC IN AMERICA. YOU CAN USE YOUR COMPUTERS TO FIND OUT THE MEANING OF THE WORDS YOU DON'T KNOW. (15')

In this exercise, students should work individually. First, they need to read out all the text and, using our ICT resources in class, look up for the words that they do not know. If the resources would not work properly, the teacher would bring English dictionaries to look up the words.

2.2 ACTIVITY TWO – ANSWER THE FOLLOWING QUESTIONS. DEPENDING ON BEING STUDENT A OR B, ANSWER ONLY YOUR OWN QUESTIONS. (10')

In this exercise, as they are placed two by two, the teacher will assign them a role. One student will be STUDENT A and the other one will be STUDENT B. Depending on who student are them, they will only need to answer a couple of questions, which are extracted from the text.

2.3 ACTIVITY THREE – ANSWER THE REST OF THE QUESTIONS THAT YOU HAVEN'T ANSWERED BEFORE. WORK IN PAIRS AND DO IT ORALLY. (10')

The final exercise of this worksheet will be done by pairs. The main objective here is to answer the questions they haven't answered before orally. Student A will start helping his/her partner. Later, Student B will do the same. After that, it will be submitted into Google Classroom for its evaluation.

3. Explanation of the evaluation of this didactic unit (10')

The last ten minutes of our first session will be dedicated to the explanation of the evaluation of this didactic unit.

The evaluation will be divided like this:

- 50% - Music video activity: as our students are learning how to create choreographies in group in the Physical Education subject, we will create an interdisciplinarity here. We will encourage our students to carry out a recording of a music video using the songs that we will work with in the following sessions. They have to sing the song using the instrumental version of the songs as well as creating a choreography. Every material needed to record the video could be used. The teacher will evaluate this activity through a rubric.
- 15% - Activities done in class: our students should fulfil all the activities proposed in this didactic unit. They must submit all the activities into Google Classroom if they want to obtain this percentage of the evaluation.
- 15% - Writing composition: in our session 4, students will have to do a writing task in which they will write a composition using grammar structures and vocabulary seen in the previous sessions. This task will be submitted into Google Classroom and their peers will evaluate the activity through a rubric.
- 15% - Work in class: the behaviour, initiative and collaboration of our students should be taken into account, so this percentage will evaluate all of this by a rubric carried out by the teacher.

ACTIVITIES:



POP MUSIC IN AMERICA SINCE THE 2000s

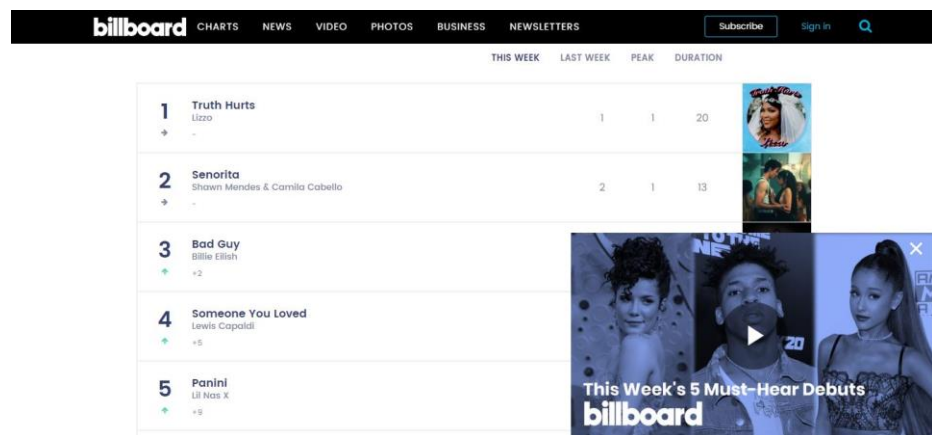
1

ACTIVITY ONE – READ THE FOLLOWING TEXT ABOUT POP MUSIC IN AMERICA. YOU CAN USE YOUR COMPUTERS TO FIND OUT THE MEANING OF THE WORDS YOU DON'T KNOW.

¹ Extracted from the following url: <https://slate.com/culture/2018/10/the-new-american-songbook-the-oldies-of-the-future.html>

It is not a surprise if we say that music has changed dramatically over the years. Some different music styles have emerged, such as the reggaeton or several mashups of flamenco and different styles, sung by the worldwide known music artist Rosalía. At a very beginning, it was brought by male singers, more than female artists. Nowadays we can find much more female artists and collaborations between male and female artists, something that shows that something is changing.

Today we are going to focus on pop music since the 2000's. Pop has always been a genre that everyone liked. Through the decade, there have been so many music artists that left a mark. For instance, Beyoncé, Jennifer Lopez, John Legend or Adam Levine. Such was the impact that this genre could emerge into several new styles.



	THIS WEEK	LAST WEEK	PEAK	DURATION
1	Truth Hurts Lizzo	-	1	20
2	Senorita Shawn Mendes & Camila Cabello	-	2	13
3	Bad Guy Billie Eilish	+2	-	-
4	Someone You Loved Lewis Capaldi	+5	-	-
5	Panini Lil Nas X	+9	-	-

2

Teen pop, for example, was found in the music of Britney Spears and Christina Aguilera. At the end of the decade, pop started to be influenced with hip hop and R&B music styles. Rihanna's music is a clear example of this. Electropop, a mash between pop and electronic music, was brought by Lady Gaga's singles from her album "The Fame". In fact, this album was so famous that she could win two Grammys thanks to it.

How can we know all of this? Well, just turn on the radio. Pop music will invade your room if you do so. One of the most famous music shows on the radios is "The Top 40" music show, in which we can listen to the latest hits picked up by the audience. If a song reaches the number one means that it is the most played song at the moment. This helps us to be updated in this field, the music industry one.

So, sit down, put your headphones on and relax. Let pop music do the rest 😊

Text adapted from "The Culture Trip. (2019). The History of Pop Music In 5 Defining Decades. Retrieved September 15, 2019, from <https://theculturetrip.com/north-america/usa/california/articles/the-history-of-pop-music-in-5-defining-decades/>" and "Snow, S. (2015, January 7). This Analysis of the Last

² Extracted from the following url: <https://www.billboard.com/charts/hot-100>

50 Years of Pop Music Reveals Just How Much America Has Changed. Retrieved September 15, 2019, from <https://contently.com/2015/05/07/this-analysis-of-the-last-50-years-of-pop-music-reveals-just-how-much-america-has-changed/>

ACTIVITY TWO – ANSWER THE FOLLOWING QUESTIONS. DEPENDING ON BEING STUDENT A OR B, ANSWER ONLY YOUR OWN QUESTIONS.

STUDENT A:

1. Has music changed over the years?

2. Were female music artists famous at a very beginning?

3. Name several artists that are famous for leaving a mark in the pop music style.

4. Who brought the Teen pop music style?

STUDENT B:

1. What was Rihanna famous for?

2. What was Lady Gaga famous for?

3. Was “The Fame” an important hit in the music industry?

4. What is “The Top 40” music show?

ACTIVITY THREE – ANSWER THE REST OF THE QUESTIONS THAT YOU HAVEN’T ANSWERED BEFORE. WORK IN PAIRS AND DO IT ORALLY.

SESSION TWO

TIMING: 50 minutes

KEY COMPETENCES: number one, three, seven

LANGUAGE SKILLS WORKED IN THIS SESSION: listening, speaking, writing, oral

WAYS OF WORKING: individually and in pairs

1. COUNT ON ME – BRUNO MARS

The following activity will be presented through another worksheet. As we mention before, part of the evaluation would be for the handing out of the activities, so it is better to work through this method. In this worksheet we will work through five different exercises which have something in common. Firstly, we will focus on the grammatical theory of the three conditionals and secondly, we would work the four language skills in a diversity of exercises to combine them all. The value of the friendship will be presented in the song, something great to mention because we need to work in values with our students. The exercises have to be completed using their own computers (there is one for every student) and submitted into Google Classroom for its evaluation. If there is a problem with the materials needed, the worksheet will be photocopied and delivered in hand to the students.

1.1 ACTIVITY ONE – FILL IN THE GAPS OF THIS WONDERFUL SONG BY BRUNO MARS. YOU ALSO NEED TO REORDER THE SENTENCES IN BOLD. WE WILL LISTEN TO THE SONG TWICE. (10')

In this exercise, our students have to do two tasks at the same time. While they listen to the song, which is going to be played twice, they have to fill in the gaps with the words that we have already provided to them and reorder the sentences to build up the paragraphs in a proper way. We would use the interactive digital whiteboard and the wired internet connection to look for the song on the Internet and play it. If these resources fail, we would bring a CD player and a CD with the song recorded on it.

1.2 ACTIVITY TWO – IN PAIRS, LOOK UP IN THE DICTIONARY THE FOLLOWING WORDS AND WRITE THE MEANINGS DOWN. (10')

In this exercise, which has to be done in pairs, the students will have to find the meaning of the words that are indicated in the activity. As they are computers for all of them, they would need to look these words up in an online dictionary. If the ICT resources of the class do not work well, the teacher will bring English dictionaries to work with any inconvenient.

1.3 ACTIVITY THREE – IN PAIRS, CIRCLE ALL THE STRUCTURES FOUND IN THE LYRICS THAT STAND FOR "IF + PRESENT SIMPLE". (5')

Our students are required here to circle the structure given. By doing that, they will be unconsciously introduced to the structure of the first conditional. In fact, doing it in pairs means that every student could be helped if anyone has any doubt about this. The teacher could intervene if there is any doubt.

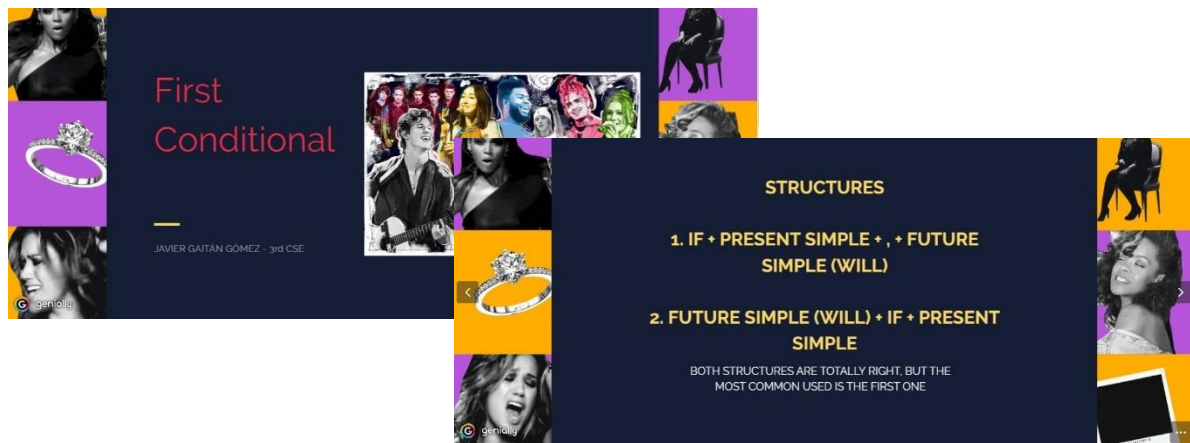
1.4 ACTIVITY FOUR – PAY ATTENTION TO THE GRAMMAR SECTION "FIRST CONDITIONAL". ('10) AFTER THAT, IDENTIFY THE FIRST CONDITIONAL IN THE LYRICS. WRITE THEM DOWN. ('5)

The teacher will display a presentation on the interactive digital whiteboard, which was made by Genially, of the first conditional, giving the main structures, uses and examples to better understand it. If the presentation could not be displayed or shown in their own computers, the teacher will bring it photocopied and handed to everyone in class. After knowing everything about the first conditional, they will have to find the grammatical structure in the lyrics of the song provided earlier. This exercise would be performed by pairs, so everyone can help each other if there are any doubts. The teacher will assist if necessary.

1.5 ACTIVITY FIVE – IN PAIRS, DISCUSS ORALLY ABOUT THE FOLLOWING SENTENCES. USE ALWAYS THE FIRST CONDITIONAL. ('10)

The last exercise of this session will be an oral activity to reinforce what our students have already learnt about the first conditional. They will be given five “if-clauses” and five “results” in order to build sentences orally and talk with their partners about them. This is a good way of ending up our session, because we would walk around the class and check if they do it correctly or not. If there is any doubt or mistake, the teacher will proceed immediately.

PRESENTATION USED FOR THE FIRST CONDITIONAL:



3

ACTIVITIES:

COUNT ON ME BRUNO MARS



4

ACTIVITY ONE – FILL IN THE GAPS OF THIS WONDERFUL SONG BY BRUNO MARS. YOU ALSO NEED TO REORDER THE SENTENCES IN BOLD. WE WILL LISTEN TO THE SONG TWICE.

GOODBYE – ASLEEP – FRIENDS – LIGHT – SUPPOSED – YOURSELF - SHOULDER

[Verse 1: Bruno Mars]

³ Both pictures extracted from the following url:

<https://view.genial.ly/5d91d62f444d910f83d1bdea/presentation-first-conditional>

⁴ Extracted from the following url: <https://www.indiatoday.in/lifestyle/music/story/bruno-mars-birthday-new-single-24k-magic-studio-album-lifest-345597-2016-10-08>

If you ever find _____ stuck in the middle of the sea

I'll sail the world to find you

If you ever find yourself lost in the dark and you can't see

I'll be the _____ to guide you

[Pre-Chorus: Bruno Mars]

Find out what we're made of

When we are called to help our _____ in need

[Chorus: Bruno Mars]

And I know when I need it

And you'll be there

Cause that's what friends are _____ to do, oh yeah

I can count on you like 4, 3, 2

I'll be there

You can count on me like 1, 2, 3

[Verse 2: Bruno Mars]

And if you ever forget how much you really mean to me

And you just can't fall _____

Every day I will remind you

If you're tossin' and you're turnin'

I'll sing a song beside you

[Pre-Chorus: Bruno Mars] [Chorus: Bruno Mars]

[Bridge: Bruno Mars]

You'll always have my _____ when you cry

I'll never let go

Never say _____

[Chorus: Bruno Mars]

You can count on me 'cause I can count on you

ACTIVITY TWO – IN PAIRS, LOOK UP IN THE DICTIONARY THE FOLLOWING WORDS AND WRITE THE MEANINGS DOWN.

STUCK – FIND OUT – COUNT ON – MEAN – TOSSIN' (tossing) – 'CAUSE

ACTIVITY THREE – IN PAIRS, CIRCLE ALL THE STRUCTURES FOUND IN THE LYRICS THAT STAND FOR “IF + PRESENT SIMPLE”.

ACTIVITY FOUR – PAY ATTENTION TO THE GRAMMAR SECTION “FIRST CONDITIONAL”. AFTER THAT, IDENTIFY THE FIRST CONDITIONAL IN THE LYRICS. WRITE THEM DOWN.

ACTIVITY FIVE – IN PAIRS, DISCUSS ORALLY ABOUT THE FOLLOWING SENTENCES. USE ALWAYS THE FIRST CONDITIONAL.

- If I pass my exam, ...
- If I go to the cinema, ...
- If I go to the university, ...
- ... I will have a good time there
- ... I will eat an ice-cream
- ... I will visit a lot of interesting places

SESSION THREE

TIMING: 55 minutes

KEY COMPETENCES: number one, three, five, six and seven

LANGUAGE SKILLS WORKED IN THIS SESSION: listening, speaking, writing, oral

WAYS OF WORKING: individually and in pairs

1. KAHOOT – FIRST CONDITIONAL ('10)

The following activity will be used to start our session. In fact, thanks to it, we will remember what students have learnt in the previous sessions. There are six different questions in which they need to prove their knowledge in this matter. The winner one will be awarded with an extra 0,5 point in the following didactic unit. They all need their computers to do it individually, so if they do not work properly, the teacher will have the examples written down and will propose the questions orally.

2. GENIALLY – SECOND CONDITIONAL ('10)

Right after the review of the first conditional, we will explain the second conditional using a presentation through Genially. In this presentation, we will focus on the structures, the use and several examples of this conditional. We will use the interactive digital whiteboard to display the grammatical point on it. If it fails, the teacher will bring it to the class photocopied and hand it to the students.

3. IF I WERE... - ORAL ACTIVITY ('5)

In this activity, our students will work in pairs. They will be given a paper in which they will find two pictures: picture a and picture b. What they have to do is to talk with their partner about what they see, using the second conditional structure. This could be helpful for those students who have doubts and can be helped by their partners. The teacher will work around the class to check if everything is well understood. If not, the teacher will try to help anyone who needs any help.

4. QUIZ – SPOT THE CONDITIONAL!

This activity will be divided into various exercises in which students will work individually, in pairs and in little groups. The main idea of this quiz, presented in a worksheet, is to reinforce the conditional structure already learnt. Moreover, they will work with the new vocabulary and play a game, in which they would have to work in teams if they want to win it and obtain a special award, which will be a 0,75 extra point in the next didactic unit. We would remember the students to upload the activity to Google Classroom when finished.

4.1 ACTIVITY ONE – WHILE YOU LISTEN TO THE SMASH HIT “IF I WERE A BOY” BY BEYONCÉ, YOU HAVE TO CORRECT SEVERAL MISTAKES FROM THE LYRICS. WE WILL LISTEN TO THE SONG TWICE. (’10)

In this exercise, our students will have to correct the mistakes while they listen to the song. This time they will not fill up the gaps, something different for them. By doing so, we would provide our students with various types of exercises to work with. After finding out all the mistakes, the teacher will correct them in the interactive digital whiteboard, so everyone can check their own answers.

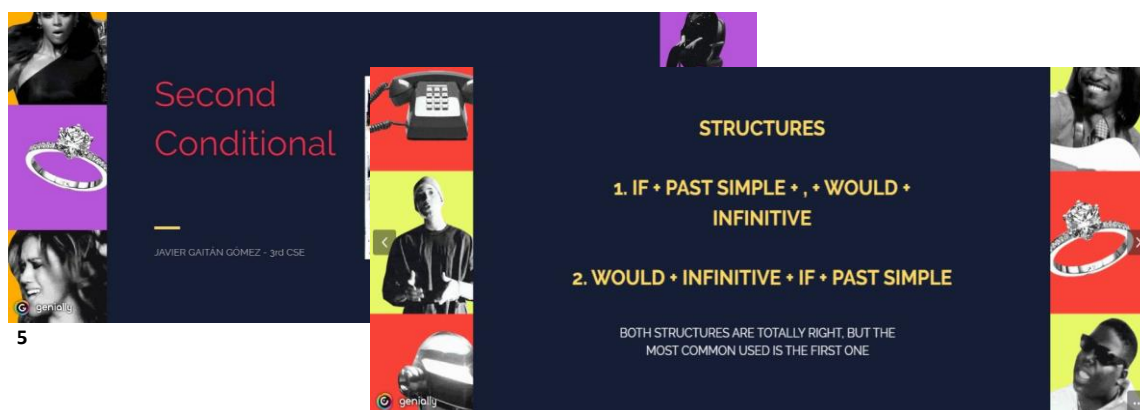
4.2 ACTIVITY TWO – HAVE A LOOK ON THE FOLLOWING WORDS AND LOOK THEM UP IN THE DICTIONARY. DO IT IN PAIRS. (’10)

Our students here, working in pairs, need to find out the meaning of the words proposed in the exercise. To do so, they would need to use the ICT resources in class but, if they do not work properly, the teacher will bring English dictionaries to the class.

4.3 ACTIVITY THREE – IN GROUPS OF FOUR, YOU WILL SPOT ALL THE EXAMPLES OF THE SECOND CONDITIONAL FOUND IN THE LYRICS. YOU WILL OBTAIN ONE POINT FOR EACH CORRECT ANSWER. THE WINNING TEAM WILL HAVE A SPECIAL SURPRISE... ARE YOU READY? 😊 (’10)

As we have twenty-four students, we will divide the class into six different groups, the same ones that we have for the final evaluable task. Having the groups reunited, we will ask the student to look for several second conditional structures in the text. Each one found will give the team a point. At the end of the class, each member of the team which has more points will receive, as we mentioned before, a 0,75 extra point for the next didactic unit.

PRESENTATION USED FOR THE SECOND CONDITIONAL:



⁵ Both pictures are extracted from the following url:
<https://view.genial.ly/5d91e10f4739370f6b64c8c7/presentation-second-conditional>

ORAL ACTIVITY – IN PAIRS, TALK ABOUT THE FOLLOWING PICTURES. USE THE SECOND CONDITIONAL.

STUDENT A: CAMILA CABELLO - SINGER



6

STUDENT B: SHAWN MENDES - SINGER



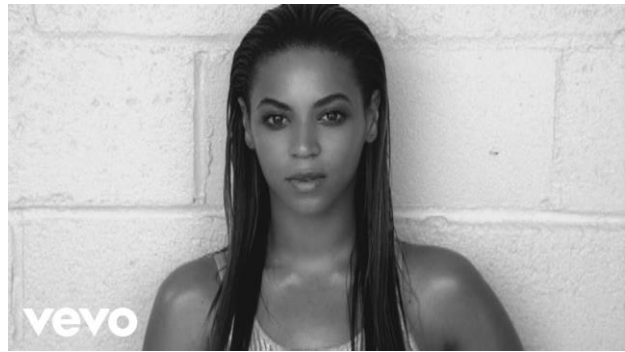
7

⁶ Extracted from the following url: <https://www.billboard.com/articles/columns/pop/7833004/camila-cabello-fifth-harmony-new-music>

⁷ Extracted from the following url: <https://www.allaboutbollywood.in/singer-shawn-mendes-scores-his-biggest-career-debut/>

ACTIVITIES:

QUIZ: SPOT THE CONDITIONAL!



8

ACTIVITY ONE – WHILE YOU LISTEN TO THE SMASH HIT “IF I WERE A BOY” BY BEYONCÉ, YOU HAVE TO CORRECT SEVERAL MISTAKES FROM THE LYRICS. WE WILL LISTEN TO THE SONG TWICE.

[Verse 1]

If I were a boy

Even just for a **night**

I'd roll out of bed in the morning

And throw on what I **loved** and go

Drink beer with the guys

And chase after **dogs**

I'd kick it with who I wanted

And I'd never get confronted for it

'Cause they'd stick up for me

[Chorus 1]

If I were a boy

I think I could understand

How it feels to love a **kitten**

I swear I'd be a better man

I'd listen to her

'Cause I know how it **plays**

When you lose the one you wanted

⁸ Extracted from the following url: <https://images.app.goo.gl/E8t9Un6KdWzQ5eHg6>

'Cause he's taken you for granted
And **anything** you had got destroyed
[Verse 2]
If I were a boy
I would turn off my **PC**
Tell everyone it's broken
So, they'd think that I was sleepin' alone
I'd put **herself** first
And make the rules as I go
'Cause I'd know that she'd be faithful
Waitin' for me to come **later**
To come home

[Chorus 1]

[Bridge]
It's a little too late for you to come back
Say, it's just a **error**
Think I'd forgive you like that
If you thought I would wait for you
You thought **right**

[Chorus 2]

But you're just a boy
You don't **care**
(Yeah, you don't understand, oh)
How it feels to love a girl
Someday, you'll wish you were a better man
You don't listen to her
You don't care how it **helps**
Until you lose the one you wanted
'Cause you've taken her for granted
And everything you have got destroyed

But you're just a boy...

ACTIVITY TWO – HAVE A LOOK ON THE FOLLOWING WORDS AND LOOK THEM UP IN THE DICTIONARY. DO IT IN PAIRS.

CHASE – CONFRONTED – STICK UP – SWEAR – GRANTED – TURN OFF – FAITHFUL – SOMEDAY

ACTIVITY THREE – IN GROUPS OF FOUR, YOU WILL SPOT ALL THE EXAMPLES OF THE SECOND CONDITIONAL FOUND IN THE LYRICS. YOU WILL OBTAIN ONE POINT FOR EACH CORRECT ANSWER. THE WINNING TEAM WILL HAVE A SPECIAL SURPRISE... ARE YOU READY?

SESSION FOUR

TIMING: 55 minutes

KEY COMPETENCES: number one, three, six, seven

LANGUAGE SKILLS WORKED IN THIS SESSION: listening, speaking, writing, oral

WAYS OF WORKING: individually and in pairs

1. ORAL BRAINSTORMING ('5)

The way of opening the session will be through this oral brainstorming. Every student will be asked to tell the teacher everything they remember about the first and the second conditional structures, uses and examples.

2. GENIALLY – THIRD CONDITIONAL ('10)

In this second activity, we will explain our students the uses, structures and several examples of the third conditional. The way of explaining this to our students will be using a presentation displayed on the interactive digital whiteboard. We will use the programme Genially to make a better presentation. If the ICT resources that

we need were not working, the teacher will hand a photocopied version of the presentation to the students.

3. WORKING ON... THE THIRD CONDITIONAL!

This will be the last worksheet of our didactic unit. It will be divided into three different exercises, being the last one the most important one. In this activity, students will work individually and in pairs. Through the exercises, our students will reinforce the structure of the third conditional, as well as expressing themselves in a short writing task which will be evaluated by the students. This worksheet, when fulfilled, has to be submitted into Google Classroom to be evaluated.

3.1 ACTIVITY ONE – PAY ATTENTION TO THE GRAMMAR SECTION “THIRD CONDITIONAL”. AFTER THAT, WATCH THE FOLLOWING MUSIC VIDEO IN WHICH YOU WILL DISCOVER SEVERAL EXAMPLES OF THE THIRD CONDITIONAL. WRITE THEM DOWN. (’10)

After being the third conditional explained, students will watch a video from YouTube in which there are several parts of different songs and they have to write all the examples extracted from the songs down. There will be subtitles for those who would have any inconveniences in order to find out several examples. The video will be displayed on the interactive digital whiteboard. If it fails, the teacher will record the audio from the video in a CD and will bring it to the class to play it on a CD player.

3.2 ACTIVITY TWO – IN PAIRS, CHECK OUT ALL THE EXAMPLES FOUND IN THE CONDITIONAL. YOU CAN USE YOUR COMPUTERS TO WATCH THE VIDEO AGAIN AND SEE IF YOU GOT THEM ALL. (’5)

Students will work in pairs to check out if the answers from exercise 3.1 are correct or incorrect. If there is any doubt, they can watch the video again to check all the answer. The teacher will walk around the class to see if everything works fine and will help any student who has any doubt.

3.3 ACTIVITY THREE – IN PAIRS, YOU SHOULD DO A WRITING TASK (80-100 WORDS APROX.) OF THE FOLLOWING TASK:

If I had gone to that music festival...

IN YOUR WRITING TASKS, YOU SHOULD INCLUDE THE GRAMMAR AND VOCABULARY WE HAVE ALREADY SEEN. (’15)

In this activity, our students should work in pairs to complete a writing task that should include grammatical points seen in the previous sessions, as well as vocabulary seen before. Always, of course, as much as possible. They will start doing it in class but, as fifteen minutes could be little time for a majority of students of the class, the teacher will ask the students to complete it at home and submit it to Google

Classroom, because their peers will evaluate the activity using a rubric, and the mark obtained will be represented in that 15% that we mentioned before.

4. BYE BYE, MUSIC AND CONDITIONALS... ('5)

In the last five minutes of our session, we will remind the students to bring the music video for the next session. They have to bring it in a flash drive, and they should check before coming to class if the video can be played or not. The teacher will also remember the students that, if everyone wants to get their marks, they would have to submit all the exercises and the writing composition before the next session.

PRESENTATION USED FOR THE THIRD CONDITIONAL:



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ACTIVITIES:

WORKING ON... THE THIRD CONDITIONAL!

ACTIVITY ONE – PAY ATTENTION TO THE GRAMMAR SECTION “THIRD CONDITIONAL”. AFTER THAT, WATCH THE FOLLOWING MUSIC VIDEO IN WHICH YOU WILL DISCOVER SEVERAL EXAMPLES OF THE THIRD CONDITIONAL. WRITE THEM DOWN.

⁹ Both pictures are extracted from the following url:
<https://view.genial.ly/5d92244bda852b0f3e51edff/presentation-third-conditional>

ACTIVITY TWO – IN PAIRS, CHECK OUT ALL THE EXAMPLES FOUND IN THE CONDITIONAL. YOU CAN USE YOUR COMPUTERS TO WATCH THE VIDEO AGAIN AND SEE IF YOU GOT THEM ALL.

ACTIVITY THREE – IN PAIRS, YOU SHOULD DO A WRITING TASK (80-100 WORDS APROX.) OF THE FOLLOWING TASK:

If I had gone to that music festival...

IN YOUR WRITING TASKS, YOU SHOULD INCLUDE THE GRAMMAR AND VOCABULARY WE HAVE ALREADY SEEN.

SESSION FIVE

TIMING: 55 minutes

KEY COMPETENCES: x

LANGUAGE SKILLS WORKED IN THIS SESSION: x

WAYS OF WORKING: x

1. EVALUATION OF THE MUSIC VIDEO ('50)

In this session, we will develop the evaluation of the music videos that the students have prepared. The teacher will give each group (there are six groups of four students). Every group will have eight minutes to show the class their music video and there will be a short debate in which all the class will comment on their peers' videos. The teacher will moderate this debate as well as marking the different music videos through a rubric. At the end of the session, the teacher will congratulate every student for their music videos.

4. Conclusions

In conclusion, the importance of introducing the conditional sentences through a music style appropriated for the students, their level and their goals in order to reach their objectives is beyond doubt, truly relevant. As we have seen through our proposal, it is a failure to follow those didactic models which propose the direct realization of decontextualized exercises or the contact with certain activities or exercises without any clear objectives at all. That is the reason why we have followed this type of working with students.

With this work we have achieved two primary objectives: on the one hand, to place music and culture in a higher place in teaching and, on the other hand, to establish an appropriate methodology to ensure that students acquire the necessary content, according to their level. For this, we have followed several general and specific objectives, various key competences, several ways of working and methodologies and a final task which is just thought for the students to reinforce what they have already learnt and have fun.

Based on the information collected in the theoretical framework, a teaching unit has been carried out to improve the spelling of the third year of Compulsory Secondary Education. In it, the most appropriate methods, approaches or techniques for teaching-learning of students have been considered, in order to exclude those that do not help student learning. In turn, the use of ICT resources has been essential tools in this unit, since students have made good use of Information Technology.

Our didactic unit could be used in a real class with real students. This would help the teacher to realise if this lesson plan works perfectly, if the objectives proposed are achieved, if the temporalization is realistic or if the methodologies that are presented here are a good option to work with or not. In general terms, teacher have to visualize that students may not like the EFL class or may not want to be in class. There could be several circumstances in our students' lives that may be positive or negative for our classroom, so teachers are a great value to help and motivate them when it is needed to. In fact, we strongly believe that this lesson plan could be a motivational reason for students to love English as a foreign language.

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6. Appendix

6.1 Answer key of the activities proposed

SESSION ONE:

ACTIVITY TWO:

Suggested answers:

STUDENT A:

1. Yes, it has changed dramatically over the years
2. No, they were not famous, but nowadays we can find much more female artists
3. Beyoncé, John Legend or Jennifer Lopez
4. Britney Spears or Christina Aguilera brought teen pop

STUDENT B:

1. Rihanna brought pop influenced with hip hop or R&B music styles
2. Lady Gaga brought electropop and her album won two Grammy awards
4. It is a show where you can find the newest songs.

SESSION TWO:

ACTIVITY ONE:

In order: yourself, light, friends, suppose, asleep, shoulder, goodbye

ACTIVITIES THREE AND FOUR:

Conditionals found:

If you ever..., I'll sail – If you ever..., I'll be – If you ever ... and you can't..., I will... - If you're tossin'..., I'll sing

SESSION THREE:

KAHOOT:

1 - Quiz

If I go to a record signing event, ...

20 sec

I will ask Lady Gaga to take a picture with me

This is a correct answer

I asked Lady Gaga to take a picture with me

This is a wrong answer

I would ask Lady Gaga to take a picture with me

This is a wrong answer

I would asked Lady Gaga to have fun

This is a wrong answer

2 - Quiz

If Rihanna sings "Disturbia" in a concert, ...

20 sec

I would scream a lot!

This is a wrong answer

I will scream a lot!

This is a correct answer

I'd rather go to Malibu

This is a wrong answer

I screamed a lot!

This is a wrong answer

3 - Quiz

If Beyoncé performs in the Halftime Show, ...

20 sec

I would go and see her

This is a wrong answer

I went and seen her

This is a wrong answer

I will go to that event

This is a correct answer

I prefer Bruno Mars

This is a wrong answer

4 - Quiz

I will buy her the tickets...

20 sec

if I bought her the tickets

This is a wrong answer

if I would bought her the tickets

This is a wrong answer

if I bought seen the tickets

This is a wrong answer

if she wants to go to the music festival

This is a correct answer

5 - Quiz

I will download her new single...

20 sec

if it is a great song

This is a correct answer

if it were a great song

This is a wrong answer

if it been a great song

This is a wrong answer

if it will be a great song

This is a wrong answer

6 - Quiz

They will sing in that karaoke...

20 sec

if they had great music to sing

This is a wrong answer

if they have great music to sing

This is a correct answer

if they had had great music to sing

This is a wrong answer

if it were possible

This is a wrong answer

ACTIVITY ONE:

In order: day, wanted, girls, girl, hurts, everything, phone, myself, home, mistake, wrong, understand, hurts

ACTIVITY THREE:

Several examples: If I were a boy, I'd roll... – I'd kick it... – I'd never... - they'd stick up. If I were I boy, I think I could... - I'd be a... - I'd listen to her.... If I were a boy, I would turn... - they'd think... - I'd put myself... - I'd know...