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Trabajo Fin de Máster

TEACHING THE ENGLISH CULTURE OF THE NINETEEN-EIGHTIES THROUGH A SONG-BASED APPROACH

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Abstract

This Master's Dissertation studies how the culture of the 1980s can be introduced in the process of acquisition of English as a Foreign Language through songs. It provides a previous literary review of this culture in Great Britain and of music as an innovative teaching method. Next, it presents a didactic proposal, in the form of a lesson plan, composed of a series of suitably-designed activities, in addition to all its relevant aspects, considering, primarily, the then famous-band Queen. Finally, a conclusion is reached, which tries to convince teachers and educators to utilise music in their English classrooms, from both a pedagogical and cultural perspective.

Key words: English as a Foreign Language, music, culture, nineteen-eighties, Queen, lesson plan

Resumen

Este Trabajo de Fin de Máster estudia cómo se puede introducir la cultura de los años 80 en el proceso de adquisición del Inglés como Lengua Extranjera mediante el uso de canciones. Aporta una previa revisión literaria de dicha cultura en Gran Bretaña y de la música como método de enseñanza innovador. A continuación, plantea una unidad didáctica, compuesta por una serie de actividades convenientemente diseñadas, además de por todos sus aspectos relevantes, considerando, primordialmente, el famoso grupo de la época Queen. Finalmente, se llega a una conclusión, que intente convencer a los profesores y educadores de utilizar música en su aula de inglés, desde una perspectiva pedagógica y cultural.

Palabras clave: Inglés como Lengua Extranjera, música, cultura, años ochenta, Queen, unidad didáctica

1. INTRODUCTION

During the last decades, in the midst of the digital age, globalization and interculturality, a lot of research has been conducted, in the field of language teaching, about new communication techniques that achieve a faster and more effective learning, in support of the plurilingualism that the European Union and its Council of Europe aims to promote. One of these emerging methodologies is the song-based approach, consisting of the use of music as an educational channel, under the major premise that it is a common passion in today's society.

Nevertheless, many EFL teachers refuse to apply it in their classes. They consider that music may cause disruption in the discipline and in the learning environment, that lyrics and vocabulary may be too complex for the students' cognitive levels, that it would only favour those with a good ear, and that, in general, it may be a waste of time. This is mainly due to their lack of knowledge about the existing reasons, the proven advantages and the possible ways to exploit a song as an innovative language teaching method. Hence, the primary objective of this Master's Dissertation is to try to change these teachers' positions, by demonstrating the efficiency and educational potential that music can have in the EFL classroom, to learn, beyond just the language, the underlying culture, and, specifically, in our particular case, that of the 80s in Great Britain through the No. 1 hits that marked the era.

To do this, in the first place, we will put our subject of study in context, through a brief description of the historical-social panorama that the nation was experiencing during that decade, which was dominated by what was called Thatcherism and its political-economic measures and consequences (*see section 2.1*). Next, we will focus on the music that emerged at the time —mainly, the genres of new romantics' rock and new wave pop— as a result of social reaction, technological advances, and experimentation; we will mention the most globally known British artists and their songs and expose the cultural values that they sought to convey, during what was coined as the Second British Invasion, which would conquer the United States and the world (*see section 2.2*). Then, we will dedicate our section 2.3 to how we perceive the 80s in our days, what we know today as nostalgia, establishing a good list of examples concerning lifestyle and, above all, films, series and TV commercials, which keep making use of music and culture of the decade, as a justification of why it continues to be of paramount concern today among our current society. Finally, we will finish this first chapter of our dissertation with section 2.4, in which we will elaborate a meticulous guide about the song-based approach and how we can teach English as a foreign language and its culture through songs. Throughout that applied linguistics part, we will begin by explaining why

they should be considered to belong to the literature of a country, establish a series of benefits and theoretical rationale in support of this methodology, present the potential problems that may arise and their possible solutions, list some practical suggestions for the classroom and finish by focusing on the purely cultural aspect and the importance of teaching it to our students, especially, as we say, that of the 80s through the music of that time, to help them develop their communicative competence in this language.

All these points will make up our theoretical framework. As a second block, we will put it into practice, through a didactic proposal, in our case, a purposefully-designed lesson plan, based on the aforesaid song-based approach, which we will elaborate in detail through all its subparts and sessions (*see section 3*).

To finish this dissertation, we will devote its last three sections to the conclusions reached, the bibliographic references that we have used to carry it out and some additional materials provided (*see sections 4, 5 and 6, respectively*).

2. TEACHING THE ENGLISH CULTURE OF THE 1980s THROUGH A SONG-BASED APPROACH

2.1. Historical context: Thatcherism

The 1980s would reportedly begin in May 1979, when the fifty-year-old leader of the Tory Party called Margaret Thatcher was proclaimed Prime Minister of the United Kingdom, after a 25-year post-war period, dominated by the alternation of the Conservative and Labour governments under a political consensus and common reforms. Disruptive behaviours in public spaces and on the streets, crime and vandalism, as a result of widespread discontent with the situation, used to take over a large part of the inner-cities (Reitan, 2003, pp. 35-36). She came to power as the representation of the faith among a British middle-class society tired of this scene: “[h]er arrival in Downing Street brought hope to people who feared that a sickness had overtaken the western democracies, in which individual liberty was being sacrificed to an obsession with social justice” (McSmith, 2011, p. 11). The “Iron Lady” —nickname given to her by an opposite Russian journalist (Reitan, 2003, p. 36)— came to power confident, convinced that she was the figure of the drastic change that her country needed to reverse the crisis in which it had been plunged for years, announcing the imminent implementation of, quoting her own words, “things in which we believe” (cited in McSmith, 2011, p. 11).

However, those things turned out not to be everyone's beliefs, but those of only a minority of the population. The main measures that she applied during her regime were the deregulation of the financial sector, the flexibility in the labour market and the privatisation of public companies, actions which few people had apparently counted on. Moreover, she reduced the power of trade unions, which, until then, had been one of the nation's largest joining forces, under a series of restrictive wage laws, as a direct consequence of their defeat in the most giant, memorable miners' strike that they promoted, backed by the National Union of Mineworkers (NUM) —whom she labelled the “enemy within”—, whose motif was to recover their former way of life (McSmith, 2011, pp. 12-13; Reitan, 2003, pp. 57-60). Her sentiment that lowering salaries, even if they were already low enough, would lead to the creation of more so-needed jobs, made her create “a more selfish society, in which the rich flaunted their wealth and the poor were forgotten” (McSmith, 2011, p. 12). This strong inequality led to what was coined as ‘loadsamoney’ culture, or that of fortune, consumption and excess, only for those increasingly well-off citizens who could afford it.

Despite her radical economic policies, the opposition never had popular relevance, until, during her third and final term, she imposed the “poll tax”. It was a new tribute that replaced the previous public rates and prices and required the payment of an equal amount from each citizen, regardless of their income or any other personal circumstance, so it was easy to calculate and collect, but avoided the proportionality and progressivity of the former regime. The most recurrent criticism was that it was unfair and unnecessarily burdensome towards the poorest. Social unrest, with civil disobedience campaigns inciting the non-payment of the tax, and dozens of demonstrations across the country culminated in serious riots in London. This new measure would be the last straw, which would precipitate the fall and resignation of Margaret Thatcher, just six months later, on November 28, 1990, whose leadership in the Conservative Party was already irretrievably weakened (McSmith, 2011, pp. 249-250; Turner, 2014, pp. 356-366).

Until that ultimate moment occurred, race and sexuality were undoubtedly the two most important social issues of the decade, along with feminism, which, although it was previously fostered with their women’s movement in the 1970s —who were fighting relentlessly for “[...] be[ing] independent of men, hav[ing] the right to control their own bodies, dress as they please and challenge sexist language [...]” (McSmith, 2011, p. 39)—, was not really established and celebrated in pop culture until a few years later. Immigration from what was later called the non-white, ‘New Commonwealth’ (India, Pakistan and the Caribbean Islands) was still recent enough that anyone in their twenties from one of those countries was more likely to be considered an immigrant than a native-born British resident. Through a number of revolts and demonstrations in protest against a regime led by the ideas of individuality, law and order and Europeaness, which caused them to be labelled as terrorists, racial minorities, mainly black and Asian people, were able to make themselves heard, for the first time, among white Britons.

Homophobic prejudices, for their part, would continue to be recurrent among the less progressive society. The government introduced the controversial Clause 28, which prohibited the “promotion of homosexuality” by local authorities, whose immediate reaction was the numerous uprisings of lesbian, gay and bisexual students (McSmith, 2011, pp. 232-234). Nonetheless, the greatest concern for this community was not that law, but the emergence of the deadly AIDS (previously known as GRID, an acronym for Gay-Related Immune Deficiency), which became epidemic in the UK and the world by leaps and bounds. Although, despite what was initially believed, it was proved that not only gay men were affected by it, they remained the target of criticism, as “every death of a haemophiliac had dire implications for public attitudes to homosexuality” (McSmith, 2011, p. 229). It was transmitted through blood, sex, and the

sharing of needles in a culture of liberation and drugs that was the order of the day, causing much of society to question their, according to them, indecent lifestyle and promiscuity. The right-wing government's solution of simply widely publicising healthy and safe sexual practices was, in fact, very efficient —the number of the disease diagnoses dropped significantly by the late 1980s—, far more than the abovementioned censorship Clause 28, which they had just put in place and which, as McSmith states (2011), “did more good than harm to the cause of gay rights, and more harm than good to the Conservative Party” (p. 234).

Still, contrastingly, the decade was also one of great social growth; in McSmith's words (2011), “[d]espite the economic and political upheavals, there were plenty of visible signs that life was getting better, including the arrival of new time-saving or leisure-improving technology” (p. 14). Sony Walkman developed and released its portable cassette player in the late 1970s, and it became so popular over the next several years that “walkman” remained as the unofficial term for the gadget —even though being produced by other brands— (Nobes, 2009). The compact disc, a small, thin and shiny device that would become “the most sophisticated way to store and play music” (BBC Newsround, 2019), since it also allowed you to skip songs —something that could not be done with tapes—, was invented in 1979 and began to be marketed three years later. Video cassette recorders and the first cost-effective personal computer, the Sinclair ZX80, were incorporated into British homes; cash machines started to appear outside banks in the largest towns, to be used by means of the increasingly widespread credit cards, and shops introduced barcode scanners. During the eighties in the UK, DNA fingerprinting was also created, and a revolutionary information exchange system was developed, which a few years later would become the well-known World Wide Web. Nevertheless, the admittedly most important technological innovation among the youngest would be the arcades and the *Space Invaders* video game and, above all, the Rubik's Cube, which would turn into the biggest hobby among children and teenagers (McSmith, 2011, pp. 14-15).

In essence, according to McSmith (2011), Thatcherism was “a mixture of free markets, financial discipline, firm control over public expenditure, tax cuts, nationalism, ‘Victorian values’, privatization, and a dash of populism” (p. 26), a list of terms too old-fashioned for new rebellious, independent, multi-racial generations with no strong ideologies who did not identify themselves with the traditions, self-sacrifice, individualism or sense of Englishness which the conservative authority so insisted on maintaining and against which this emerging breed reacted through popular culture (Pérez Fernández, 2016, pp. 1-2, 19-21).

These moral principles, along with the discussed technological advances and socio-cultural changes, happening in the midst of this political-economic panorama, would be reflected in fashion, media, and what would truly make the decade golden, that is to say, music, during a time which would be labelled as the Second British Invasion. It would be characterised by a general anti-Thatcherite collectivist spirit and a wide diversity of genres, and would mark the nation and the world forever.

2.2. The rise of pop culture and the Second British Invasion

Around the early eighties, English society started to undergo a remarkable musical change; at the beginning of the decade, Puterbaugh (1983) wrote for *Rolling Stone*:

A revolution in sound and style —lying somewhere between artful ingenuity and pure pop fun— has taken root in this country over the past year and a half. Much like the first great explosion of pop culture upon mass consciousness, which commenced with the Beatles' arrival in America in February 1964, the primary impetus for all this has been emanating from the far side of the Atlantic. We are [...] in the throes of the Second British Invasion.

As the author mentions above, the precedents of this musical transformation came from a first British invasion, in the mid-1960s, so called because this new style, beyond just the national ones, managed to occupy and *invade* the US charts and radio stations, above its own hits. This primary movement was determined by a number of groups that served as inspiration for the next generations of musicians, such as the Who, the Kinks, “the (satanic) Rolling Stones and the (angelical) Beatles¹” (Barnes, 2001, p. 28) and other Liverpool bands, who, in turn, would borrow from American blues, rhythm and blues and rock and roll to create their own versions of each. In their songs, they would stop glorifying the deeply-rooted Christian religion to begin to worship consumption and debauchery, fulfilment of personal desires and sexual liberation, with acknowledged instances such as the Beatles' “Please Please Me” (1963) and the Rolling Stones' “(I Can't Get No) Satisfaction” (1965) (Barnes, 2001, pp. 15-28; Pérez Fernández, 2016, pp. 8-12). Artists of the First British Invasion would be the precursors of the eighties' musical revolution: “[they] were important to the development of counterculture, the internationalization of the production of rock and roll and the establishment of the British popular music industry as a viable center of musical creativity [...]” (Jesus, 2021, pp. 57-58).

¹ The *Rolling Stone* magazine (2010) marked them at the top of its list of the 100 greatest artists of all time.

The scene during the late seventies underwent an abysmal change: in 1976, the punk movement appeared, denying the pacifist attitude of the foregoing stage, which emerged as a shameless and violent reaction against the monarchy, the politico-economic measures of the consensus —and the rising of unemployment— and the consequent social tension. They looked for provocation, wore in leather and had spiked hair. They also promoted other values such as feminism and anti-racism, and even went against the music business, producing and advertising their own creations, under the slogan “do-it-yourself”. Being seen as a “tendency [...] towards a primitive socialist protest” (Marris, 1977, p. 15, cited in Worley, 2012, p. 2), they caused an enormous repercussion among the working-class and the youth culture (Hawes, 2001, pp. 51-60; Worley, 2012, pp. 1-16). Punk main references were the Sex Pistols, who demonstrated an attitude of rebellion and anti-establishment, especially in their songs “Anarchy in the UK” (1976) and “God Save the Queen” (1977) (Pérez Fernández, 2016, pp. 13-17), to name just two, and the Clash, who, in 1979, released a “groundbreaking, explosive, and politically relevant” album called *London Calling*, dealing with issues like social unrest, racial problems and drug addiction, which would make way for the post-punk genre (Sinclair, 2004).

Both the hippie 1960s and the punk 1970s laid the musical foundation for what would come immediately afterwards.

The Second British Invasion was brought about by the innovative launch of the cable television channel MTV in the US in the summer of 1981. The American country was suffering a musical decline at that time, forcing its TV network to play music videos by British artists (Jesus, 2021, p. 58), being “Video Killed the Radio Star” (1979) by the Buggles the first one to air (HISTORY, 2009). Unsurprisingly, their popularity rose to levels never reached before, with continuous No. 1’s on charts and sales records; this gave way to new inspirations, new musicians and new subgenres of pop and rock.

After the punk movement, a new wave of more pure, glam, electronic and stylish rock emerged in London nightclubs, mainly in the Blitz. The music played by its exclusive clients, who would later become known as the “new romantics” and were fashion-conscious male, outspoken gay and transvestite songwriters wearing flamboyant and dramatic outfits, was influenced by a variety of sounds —such as, in addition to punk, pop and disco—, and was fascinated by art and simplicity. New wave —which reportedly died in 1984 but whose ideals would remain— was dominated by British performers and their one-hit masterpieces like Blitz’s owner Steve Strange of Visage (“Fade to Grey” [1980], “Night Train” [1982]), the honoured guest David Bowie (“Ashes to Ashes” [1980], “Up the Hills Backwards” [1981]), Duran Duran (“Hungry Like the Wolf” [1982], “The

Wild Boys" [1984]), Spandau Ballet ("To Cut a Long Story Short" [1980]), Adam and the Ants ("Stand and Deliver" [1981]), the Police ("Roxanne" [1978], "Message in a Bottle" [1979], "Every Little Thing She Does Is Magic" [1981]), and the Human League ("Don't You Want Me" [1981], which would be indeed considered the true official beginning of the Second British Invasion), to mention just a few (AllMusic, n. d.; Jesus, 2021, p. 58; McSmith, 2011, pp. 78-80).

Parallel to the new romantics, pop was altered by the synthesizer's discovery, though the features of both styles were so similar that many of the artists of the Second British Invasion mixed both in their productions. Synth-pop (also named techno-pop) was characterised by a futuristic mood and a musical artificiality —achieved through the said synthesizer and the drum machines, which imitated the sound of acoustic instruments—, the dance beats, the themes of isolation and misery but also romance, escapism and inspiration, and the duets, rather than the bands of three or four that had been playing glam rock until then. The subgenre exploded with the Tubeway Army's single "Are Friends Electric?" (1979), and was developed by other geniuses such as Soft Cell ("Tainted Love" [1981]), A Flock of Seagulls ("I Ran (So Far Away)" [1982]), Wham! ("Wake Me Up Before You Go-Go" [1984]), George Michael ("Careless Whisper" [1984]), Pet Shop Boys ("West End Girls" [1984]), Simple Minds ("Don't You (Forget About Me)" [1985]), and other European performers such as the Italian Baltimora ("Tarzan Boy" [1985]), the Norwegian A-ha ("Take on Me" [1984]) and the German Alphaville ("Forever Young" [1984]) (Jesus, 2021, pp. 58-59; McSmith, 2011, p. 79; Reynolds, 2009).

Still, the best-known referents of "new music", which was meant to "describe mostly British androgynous and technologically-oriented artists" (Jesus, 2021, p. 58) would be Boy George of Culture Club and Annie Lennox of Eurythmics, two major transgressors who sought to end the heteronormativity that dominated the then-society. One of the socio-cultural themes of paramount concern that defined the Second British Invasion was gender identity, the dismantling of the control and naturalness of the straight and the questioning of the appearances and the assumption of what a man and a woman each should wear and behave publicly.

Conventions of masculinity and femininity were challenged with men wearing make-up, sequins, feather boas, and platform shoes, while female singers adopted male attire in the form of suits, shirts, and ties. [...] For many of [these artists] and their fans, the subversive performances did not exclude suffering and marginalization, but simultaneously undermined compulsory coherence and served as an escape from the pressure to conform in everyday life, largely because of prejudice or misconceptions. In repeated acts, [they] could [...] play with the rules, and escape normal gender constrictions through acts of transformation of body and mind (Jesus, 2021, p. 59).

Wearing exotic and colourful looks and unusual haircuts, both Boy George and Annie Lennox were the most faithful symbols of this gender rebellion. They were also a good reflection of the social concerns of the time in their lyrics. The worldwide famous Eurythmics' track "Sweet Dreams (Are Made of This)" (1983) was composed from sadness and hopelessness after the breakup of their foregoing band², and "Sisters Are Doin' It for Themselves" (1985) is a feminist anthem sung along with the American Aretha Franklin (McSmith, 2011, p. 39).

As for Culture Club (so-named for their ethnic mix), their 1982 song "Do You Really Want to Hurt Me" was about love and the secret relationship between the queer and ambitious Boy George and Jon Moss, the band's guitarist (McSmith, 2011, pp. 224-225); nevertheless, the quartet's greatest success was undoubtedly the later synth-pop track "Karma Chameleon" (1983), about the unrestrained social need to belong to a group and the karma-justice that one receives if they do not stay true to themselves³.

During the Invasion, other pop-rock acts would also set records, such as Bonnie Tyler's "Holding Out for a Hero" (1984), Dire Straits' "Sultans of Swing" (1978) and "Money for Nothing" (1985), U2's "Pride (in the Name of Love)" (1984) and "With or Without You" (1987), and Queen's (in collaboration with David Bowie) "Under Pressure" (1981), "I Want to Break Free" (1984) and "A Kind of Magic" (1986); dance-pop Billy Idol's "White Wedding" (1983) and the girl-group Bananarama's "Cruel Summer" (1983); Hi-NRG duo the Weather Girls' "It's Raining Men" (1982) and Frankie Goes to Hollywood's "Relax" (1983); jazz-fusion Sting's "Englishman in New York" (1988); and heavy-metal Def Leppard's "Pour Some Sugar on Me" (1987), to name just a few of the dozens of subgenres and hits that were continuously emerging.

It would be precisely thanks to the Second British Invasion, in conjunction with the special relationship existing between Thatcher and the then-president of the United States, the also conservative Ronald Reagan, and their parallel policies —and consequently, parallel social reactions and anti-system attitude— that would make the British popular culture will blend in with American.

Both nationalities would join their greatest forces on July 13, 1985 at Live Aid, which would involve a large part of all the aforementioned artists, duos and groups. It was a 20-hour mega-charity-concert, organised by Bob Geldof —activist and leader of the Irish rock band the Boomtown Rats—, which took place simultaneously in the stadiums of Wembley and JFK, on the occasion of the fundraising for the recent famine

² They themselves told it some years ago in an interview for *The Guardian* (Simpson, 2017).

³ Boy George himself explained it in an interview (SongFacts, n.d.).

in Ethiopia. 72,000 people attended the London arena; almost 90,000 went to the one in Philadelphia. All of them would see British pop and rock musicians perform on stage such as the abovesaid Boomtown Rats, Duran Duran, Spandau Ballet, Queen, Dire Straits, Simple Minds, Adam and the Ants, U2, David Bowie, George Michael (Wham!) and Sting (The Police); others like Status Quo, Judas Priest, Elvis Costello, Eric Clapton and Phil Collins; other Americans and Canadians such as Madonna, Tom Petty and the Heartbreakers, Bryan Adams, Bob Dylan and Tina Turner; and even other more veterans such as the Beach Boys, the Who, Elton John, the Rolling Stones, Led Zeppelin —reunited again just for that occasion— and Paul McCartney (the Beatles), who were all already legendary and saw their popularity increase even more also due partly to the Second British Invasion (Jones, 2005; McSmith, 2011, pp. 169-172; Turner, 2014, pp. 257-259).

Beyond a mere show, Live Aid was one of the hugest examples of generosity that the UK would see —in the midst of the “decade of greed”, capitalism and conventional politics—, a global phenomenon that “offered the young a way to be involved in one of the great issues of the time, without being divisive or dull” (McSmith, 2011, p. 15). It was worldwide televised live by satellite and watched by almost two billion people in 150 countries, raised a total of 140 million dollars and would have enough international impact that, to this day, we still consider it the largest benefit and musical event of the eighties, the twentieth century and all history (Jones, 2005; McSmith, 2011, pp. 169-172; Turner, 2014, pp. 257-259).

Live Aid would be precisely the beginning of the end of the era, since the mega-concert “became the symbolic curtain falling down on British dominance of pop music” (Chiu, 2015). The negative evolution of the two most significant groups, the discrepancies in Duran Duran’s projects and Boy George’s drug-related legal problems that also concerned Culture Club, and the consequent unfortunate separations of both bands, resulted in new pop starting to enter a period of decline. These circumstances, added to the combination that the rest of British artists would commence to bore people due to a certain monotony in sound and that the American ones —such as Michael Jackson, Prince, Madonna, Bruce Springsteen, Bon Jovi, Guns N’ Roses or Cyndi Lauper— had already begun to revive the music of their country with better records and with more No. 1 hits in their charts, would lead to the demise, around 1986, of the Second British Invasion, whose glory days continue to play, today, in our memories and influences (Chiu, 2013; Chiu, 2015).

2.3. The decade as perceived nowadays: the 1980s nostalgia

The pop culture of the eighties has shaped the world in which we live today. Beyond just seeing it, hearing it or feeling it as simply a sentimental memory, this timeless decade continues to be, more than thirty years later, part of our present music, television, clothing and lifestyle. We inhabit the 21st century, but are still subliminally —or perhaps not that much— surrounded by this retro nostalgia everywhere, and we are not even fully aware of it.

Power dressing, oversized garments, denim, bold colour, leggings, shoulder pads and female suit-jackets are back in our wardrobes; carmine or glossy lips and exaggerated brush and eyeshadows are once again trends on our faces (Cerini, 2020). Our parents still wear Casio digital watches; our children who keep playing with toys usually do so with reeditions of *My Little Pony* or *Action Men* (Nobes, 2009). Our teenagers and young people now take selfies with Polaroid instant cameras, which were relaunched in 2017 after their company's bankruptcy a couple of decades earlier, but which are now being sold again in hundreds because they consider them fascinatingly vintage (Gray, 2017).

The maze arcade game *Pac-Man* began its franchise unknowingly in the early 1980s; after several million copies sold, following a number of emerging releases for a multitude of console formats, its latest one took place just a few weeks ago (Byford, 2021). Something similar has occurred with the pastime *Trivial Pursuit*, which started as a simple board-game about general knowledge, but became so popular that, to this day, it already has, in addition to dozens of thematic editions, a series of adaptations to television and computer. The *Ninja Turtles*, which began in 1984 as a comic book, have now evolved into TV shows, animated series, films, video games and, of course, more comics (Mann, 2013).

Nevertheless, despite these clear instances, the audiovisual medium would be the main means of broadcasting and expanding this cultural nostalgia. Aside from the decade-motivated new films and series that keep coming up, we still have the original blockbusters from then. And we are not only talking about re-watching them one more time, at home and at any time, but about the remakes and sequels that continue to be made and that would not even be thought of thirty years ago. They are written and produced again, incorporating innovative technologies, techniques and formats, but, in essence, are still the same ones, with the same settings, characters and plots, and also the same values to be transmitted, which are now seen by our children and youngsters.

On the big screen, we have dozens of films that, although being current, are actually set in the 1980s, such as *The Wolf of Wall Street* (2013), the coming-of-age *Sing Street* (2016) and the super-popular *Black Mirror: Bandersnatch* (2018), among others (Vonpatrik, 2018). In this regard, we would also talk about new visual tributes to revealing figures of this time, such as Nelson Mandela in *Mandela: Long Walk to Freedom* (2013), the aforementioned band Queen in *Bohemian Rhapsody* (2018) and Elton John in *Rocketman* (2019), and even *The Iron Lady* (2011), a British biographical drama based on, naturally, the life and career of Margaret Thatcher. Moreover, some other productions from the eighties have recently been rebooted or remade, such as *Fame* (2009), *The Karate Kid* (2010), *The A-Team* (2010) —based on the series with the same name—, *RoboCop* (2014), *Bumblebee* (2018) —from the *Transformers* saga—, and *Terminator: Dark Fate* (2019) (BatBanks, 2014; The 2000s, 2020). The space-opera trilogy *Star Wars* (1977, 1980, 1983), which in principle would only be one, is already in its third (2015, 2017, 2019), after a second one twenty years after the original (1999, 2002, 2005); today, it is considered one of the franchises with the greatest cultural impact.

As for television, we find a considerable group of 80s-inspired modern shows, such as *Ashes to Ashes* (2008 - 2010), *The Goldbergs* (2013 -), *True Detective* (2014 - 2019), and the LGBTQ+-themed *GLOW* (2017 - 2019) and *POSE* (2018 - 2021) (Kjtenorman, 2016). Even in TV marketing, we can appreciate this everlasting retro melancholy, through tons of commercials of tons of fields —out of which we will only mention a few below—, with music of the eighties as their soundtrack, widely displayed all over the world. Bananarama's feminist hymn "Venus" (1986) was the one for a 2000 first advertisement made by the personal care trademark Gillette⁴; the influence was such that they decided to use it for all their subsequent ones, so that now we tend to relate the song directly to the brand. In 2013, VISA used Queen's "Don't Stop Me Now" (1979) to show their new model on our screens⁵; so did makeup brand L'Oréal Paris some years later⁶. This British band was one more time convenient for the car company Dacia, specifically its new 2016 Duster, for a doubly outstanding advertising spot, since the title of the song, "Another One Bites the Dust" (1980), and their model name and catchphrase, "Another one drives a Duster", came together in a magnificent play-on-words⁷. In other occasions, this music has been applied for humorous purposes, such as in a hyper-simplistic but memorable 2007 piece for Cadbury, in which a focused gorilla plays drums on the percussive part of Phil Collins' track "In the Air Tonight" (1981)⁸.

⁴ Gillette: <https://www.youtube.com/watch?v=hOTToMeTI6eY>

⁵ VISA: https://www.youtube.com/watch?v=oaywi_D2Cjw

⁶ L'Oréal Paris: <https://www.youtube.com/watch?v=cHTgEyJ1PbU>

⁷ Duster: <https://www.youtube.com/watch?v=lonMbbMUliU>

⁸ Cadbury: <https://www.youtube.com/watch?v=La7B8mBnTXs>

These were also the intentions of the food brand Fiber One, when using a deliberately recorded duet cover of Bonnie Tyler's "Total Eclipse of the Heart" (1983)⁹; this same ballad with the same parody aim was once again utilised in 2012 by the bank Westpac, for a commercial where Bonnie herself appears singing her own hit¹⁰.

Nevertheless, above all the others, we have the surely clearest example of the nostalgia in our days, which, as Adams (2016) suggests for *Rolling Stone*, "resurrect[ed] the eighties" into a new generation: the 2016 American sci-fi series *Stranger Things*, which is full of symbology that takes us back to then. Set between 1983 and 1986 in the fictional town of Hawkins, Indiana, the production includes multiple socio-cultural references, such as the empowerment of women, the so-called mom jeans, the mixtapes, the walkie-talkies, the popular board-game *Dragons & Dungeons*, the comic superhero *He-Man*, and the appearance of the arcades, the shopping mall and the revolution that it brought about, and New Coke and the failed attempt for it to replace its predecessor Coca-Cola (Adams, 2016; Penn, 2020). Even the linguistic level has a place here: throughout the series, the youngest characters mention slang expressions in some scenes, which also introduce us to colloquial language and specific vocabulary from the eighties, such as «gnarly» ('really good'), «tubular» ('wonderful or amazing'), «mouth-breather» ('idiot or bully') or «weirdo» ('extraordinarily eccentric') (Ruiz & Pérez, 2019, pp. 329-340).

Regarding films of the time explicitly or implicitly incorporated into the show, it is worth highlighting Steven Spielberg's *E.T. the Extra-Terrestrial* (1982) and *The Goonies* (1985), *Mad Max 2* (1981), *Star Wars: Episode V – The Empire Strikes Back* (1980), *Aliens* (1986), *The Breakfast Club* (1985), *Back to the Future* (1985) and *Ghostbusters* (1984) — this last one having even recently been rebooted from their original version, in 2016¹¹— (Hoffman, 2017).

Nonetheless, what makes this series even more nostalgic would unquestionably be its music, intentionally chosen to adapt to the script, composed of a mixture of new wave and post-punk sounds —some of them being already named above, which will not be repeated (see section 2.2)—, including the romantic, power-ballads Foreigner's "Waiting for a Girl like You" (1981) and Toto's "Africa" (1982); the synth-pop Duran Duran's "Girls on Film" (1981), Limahl's "Never Ending Story" (1984) and Peter Gabriel's 2010 version of "Heroes" (originally recorded by David Bowie in 1977); the hard-rock Scorpions' "Rock You Like a Hurricane" (1984); the female-singers' The Bangles' "Hazy Shade of Winter" (1987), Cyndi Lauper's "Time After Time" (1984) and Madonna's

⁹ Fiber One: <https://www.ispot.tv/ad/7TXX/fiber-one-turn-around-barry>

¹⁰ Westpac: <https://www.youtube.com/watch?v=4jo08WrWe6w>

¹¹ A second readaptation under the name *Ghostbusters: Afterlife* is scheduled to premiere later this year.

“Material Girl” (1984); and their two worldwide biggest hits by the also abovementioned British bands the Police and the Clash (*see section 2.2*), “Every Breath You Take” (1983) and “Should I Stay or Should I Go?” (1982), respectively, the latter being considered the quintessential anthem of the show (Wetmore, 2018).

All these examples of today that we have just mentioned, only a few of a quasi-infinite list, introduce, day by day, in our globalised, post-millennial society, the culture of the eighties, in such a subtle way that we learn it unconsciously. They make it clear to us that we strive to continually relive a decade that died thirty years ago in numbers but never in spirit.

2.4. The song-based approach: teaching English culture through music of the 1980s

2.4.1. *Songs as literature*

It seems to be a universal truth that music and songs are of paramount importance in our lives today:

We listen to music when we are happy and when we are upset, while exercising, studying, working, resting, running, driving and flying. We hear it on the radio and television, in cinemas, at sports and cultural events, at weddings, in restaurants and shopping malls, and when we are placed on hold during a telephone call (Bokiev *et al.*, 2018, pp. 315-316).

More than twenty-five years before this quotation, Murphey (1992) introduced his work *Music and Song* with a very similar statement: “[i]n our time, it is hard to escape music and song as it occupies ever more of the world around us: in operating theatres, restaurants and cafés, shopping malls [...], at sports events, in our cars, and literally everywhere” (p. 4). However, he himself would finish his premise claiming that “[i]t would seem that the only place music and song is slow to catch on is in schools”. Already at that time, it was a concern among linguists, pedagogues and other professionals in the field of didactics to begin to investigate the establishment of a potential relationship between music and education. But, why do so? Would there be any curricular rationale that would justify introducing the song into the EFL classroom?

According to Griffie (1992), that is the case, precisely because songs would share a number of features with speech, since they equally “are vocally produced, are linguistically relevant and have a melody”, and with poetry, given that both the one and

the other “use words to convey meaning, [...] are usually written down before publication, [...] can be put to music and [...] listened to [...]” (p. 3). Despite this, he himself declares, immediately after, that “they are a unique form”:

1) Songs convey a lower amount of information than poetry. Even though poetry can be heard, we usually read it, which permits longer and more dense information.

2) Songs have more redundancy than poetry. Songs achieve redundancy by devices such as the borrowing of lines from other songs, proverbs, catchphrases and cliché as well as alliteration. It is the high degree of redundancy that makes songs sound so simple, especially when compared to the complexity and subtlety of poetry. The simplicity of songs is not, however, a weak point. Because a song is heard for a short time, simplicity, redundancy and a certain ‘expectedness’ contribute to our understanding.

3) Songs have a personal quality that makes the listener react as if the song were being sung for the listener personally. We are joined through the direct quality of the song words [...] to the singer and through the singer to others in the audience even if we are at home rather than at a concert. Thus, songs have a socially unifying feature for the selected audience. Songs create a world of feeling and emotion, and as we participate in the song, we participate in the world it creates (pp. 3-4).

Demetriou and Ruiz Mas (2009) support and synthetise this assumption in their work *Child's Play* by defining a song, in a simpler way and from the purest didactic perspective, as “a poem with a melody”, so that, as such and in summary, we would be, in fact, talking about poetry, or, what is the same, about literature.

The fact that songs are also part, then, of the literature of a nation would only be, indeed, one of the main reasons for taking and using them in a language classroom, or, in our case, in an EFL one. However, there are plenty of them, which enough research, to this day, has made us discover.

2.4.2. *Reasons and benefits*

According to Kuśnierek (2016, p. 23), we can differentiate between affective and cognitive rationale to use music in the EFL classroom. The first is based on Krashen's Affective Filter Hypothesis, from his Monitor Model, which explains that student's emotions, such as language anxiety and inhibition, directly interfere with their learning process: “for effective learning, the affective filter must be weak. A weak affective filter means that a positive attitude to learning is present” (Krashen, 1982, p. 45, cited in Kuśnierek, 2016, p. 23). Taking this premise into consideration, the role of teachers would be to create a calm and pleasant atmosphere in the classroom to lower this filter, and songs can be a very good option to achieve this.

This is precisely the seventh reason of the list of eight ones for using them that Eken (1996) compiles, which we will develop throughout this section:

- 1) To present a topic, a language point, lexis, etc.,
- 2) to practice a language point, lexis, etc.,
- 3) to focus on common learner errors in a more indirect way,
- 4) to encourage extensive and intensive listening,
- 5) to stimulate discussion of attitudes and feelings,
- 6) to encourage creativity and use of imagination,
- 7) to provide a relaxed classroom atmosphere,
- 8) to bring variety and fun to teaching and learning (p. 46).

On the other hand, we have the cognitive part of the rationale, or in this case, the mental process of automaticity. In linguistic terms, automaticity could be defined as “a component of language fluency which involves both knowing what to say and producing language rapidly without pauses” (Gatbonton & Segalowitz, 1988, p. 473, cited in Kuśnierek, 2016, p. 23). In other words, automaticity only occurs when we are able to generate language utterances instantly and unconsciously. Further down this section, we will see why songs can be of great help in making this happen regarding EFL learning.

Closely related to these reasons are the benefits of using music as a language teaching approach, which can be divided into two broad categories, according to the purposes to be achieved: psychological and educational.

It is equally universally true both that music is everywhere and that it arises emotions in us. Listening to songs makes us feel calm, happy, strong, eager or accompanied, also jump, laugh and even cry, whether it is for joy or for sadness. Music is a therapeutic tool that, going even further, has healthy biological effects, such as reducing depression, relieving pain, balancing blood pressure and heart rate, decreasing insomnia, increasing physical resistance and boosting the immune system (Bokiev *et al.*, 2018, p. 316). In short, music has the healing power to alternate our moods and emotional sphere.

These advantageous psychological changes would be accomplished in the same way when extrapolating this personal and domestic context to that of our learners in the classroom. By doing this, we would be fostering that abovementioned relaxed and enjoyable climate, which is fundamental for two reasons. From a global, social point of

view, and also of the class as a set of equals, it would be tantamount to the establishment of relationships, between both the teacher and the students, and, above all, between themselves: “[b]ringing music in the classroom is a good opportunity for [them] to exchange ideas and get to know their colleagues” (Petrus, 2012, p. 127). But it is even more essential for the efficient learning that we mentioned earlier. An environment lacking this atmosphere would be potentially more unappetising and counterproductive: as Murphey (1992) states, “[t]he use of music and songs can stimulate very positive associations to the study of a language, which otherwise may only be seen as a laborious task, entailing exams, frustration and corrections” (p. 6). In addition, it can be useful to reassure students who may feel confused or helpless, in case that they are not predisposed to language learning because they are not allowed to use their mother tongue; also, for those, generally more introverted, who feel more comfortable and confident when working silently with background music (Griffie, 1992, p. 4).

This last assumption leads to the theory of Multiple Intelligences (MI), elaborated by the cognitive psychologist Howard Gardner in 1983. According to this hypothesis, there is not only a single general “g” capacity, traditionally measured by IQ tests, but at least nine “relatively autonomous human intellectual competences, abbreviated [...] as *human intelligences*” (Gardner, 1983, p. 8), which would be linguistic-verbal, mathematical-logical, musical, visual-spatial, bodily-kinesthetic, interpersonal, intrapersonal, naturalistic, and the most recent one added to the group, existential-spiritual intelligence¹². According to this author, all of them are independent from each other, but stand closely related and cannot be isolated; they manifest themselves in us in degrees, but all humans would be born with an innate predisposition to dominate only one or two of them, although whether we do succeed or not would depend on individual differences such as our level of motivation, our experience and knowledge or our cultural influence. Gardner (1983) also affirms that educational institutions have the responsibility to develop all of them in the classroom.

Therefore, the immediate pedagogical implication of this theory is that we must teach contents and skills in as many ways as possible, taking all these personal intelligences into account. By using music as a didactic method, through a variety of activities, we would not only be fostering the musical one of that student who has it as dominant, but also others such as linguistic, bodily-kinesthetic, visual-spatial, intrapersonal and interpersonal of this student and also of the rest of the class (see section 2.4.4).

¹² Gardner himself refused for years to consider the spiritual as an additional type of intelligence, since, according to him, it defied scientific evidence; however, he did suggest a new “existential intelligence” as feasible (Gardner, 1999).

The second psychological factor to take note of, regarding a song-based approach, is motivation. Directly related to the aforesaid Krashen's (1982) Affective Filter, this learner's individual variable would be the determining one for success in second language acquisition, according to the author (cited in Bokiev *et al.*, 2018, p. 318). Teachers have the duty to keep their students' motivation —and more specifically, the intrinsic one— at high levels, so that their anxiety decreases as their self-esteem increases and, consequently, their affective filter is appropriate. Music in the classroom can be very beneficial in achieving this. As Kuśnierek (2016) declares,

[a]lmost all popular songs are related to the same topics of friendships, love, dream, sorrow and the rest, which are the common feelings of people. Since most young people nowadays are interested in a wide range of cultural forms outside classes, songs may be a really motivating and unique teaching tool (p. 24).

For their part, Bokiev *et al.* (2018) speak of the exposition to authentic materials and language input as another principle to motivate our classes (pp. 318-319). They claim that, since songs are real and meaningful lyrics, students are potentially more willing to learn English through them than through more conventional and tedious methodologies, such as textbooks or purposefully-created and artificial recordings during master classes. Likewise, they add that “songs can also give teachers the opportunity to engage learners in real-life tasks by asking them to do something that they would do in their daily life” —that is to say, to listen to music—, though “[t]his is especially applicable to teenagers, who devote a great amount of their free time to [do so]” (p. 319).

They would also be more willing to learn this way because they are aware that doing so requires much less mental effort. Every day, we all memorise the lyrics of our favourite songs, through plenty of training that are almost totally unconscious to us, and also pleasant; students do it too. Indeed, they are supposed to do it with all their studied material, since, as Thornbury (2006) states, “[t]here is no learning without memory, and language learning in particular, with the enormous load of vocabulary that it requires, is largely a memory task” (p. 129, cited in Bokiev *et al.*, 2018, p. 319).

When we speak of memorisation, or, in other words, acquisition, for it to occur, the input that we receive is first captured by the sensory memory, then reaches the working memory, which processes the new information, and finally, after a great amount of exposure to that input —that is, repetition—, remains stored in our high-capacity and durability long-term memory, to retrieve it every time we need it (Bokiev *et al.*, 2016, p. 320). As time goes by and our memory is being lost, those stored data do it too. However, as Calvert and Tart (1993) state, “[t]here is at least one important exception to poor recall of linguistic passage over time: it is recall of verbal information

that is presented by a song” (p. 246). They continue to argue in this advantage by asserting that “[s]ongs present content in a form that may be easily stored, rehearsed and retrieved from memory. The *content* of a song involves the lyrics and [...] their message [...]. The *form* of a song involves the rhythm, the repetition of a verse, the rhyme of the words and the melody of the tune” (p. 246). This musical structure of a song creates a mental scheme from which a person, and in this case, our students, can retrieve the lyric information (Sloboda, 1985, cited in Calvert & Tart, 1993, p. 246).

Murphey (1990) goes further and talks about what he has called the “song-stuck-in-my-head” (SSIMH) phenomenon, which, broadly speaking, consists of the echoing of a previously heard song (pp. 58-59). From the hypotheses of his study, he determines that the SSIMH is activated with less exposure to the input, does not necessarily imply the understanding of the linguistic content covered in the lyrics and remains stored for much longer, so, consequently, music and songs, in principle, would play an “associate facilitating role” in stimulating the LAD (Language Acquisition Device). He finishes his theory by trying to convince, again, of the use of a song-based approach: “it could be that wide popularity of English language music [...] worldwide may be having a greater impact upon potential and actual language learners than teachers have thus far given it credit for” (Murphey, 1990, p. 61).

As the second part of this section, we have the educational advantages of this method, that is, the knowledge itself that teaching through songs may make learners acquire. We start from the premise that, as abovesaid, songs are lyrics, and lyrics, in turn, are themselves linguistic information, such as vocabulary and grammatical structures, and also pronunciation, stress, rhythm and intonation patterns and fluency, all in combination with the four basic language skills: listening, speaking, reading and writing.

Songs are a great means of assimilating words learned in class into a real communicative situation, but also of expanding knowledge by discovering many new ones. As Griffiee (1992) states, “[they] are especially good at introducing vocabulary because they provide a meaningful context for [it]”; regarding the grammatical aspects, he also writes, in a similar way, that songs “provide a natural context for the most common structures such as verb tenses and prepositions” (pp. 5-6). Moreover, lyrics are full of collocations, idiomatic expressions and figurative and colloquial language, to be introduced too in the most convenient way. Along with this, through music, we can also practice pronunciation, stress and connected speech, which, in addition, would be closely related to rhythm and, consequently, with the facilitation of memorisation (Griffiee, 1992, pp. 4-6). All of these are not aspects that are normally given enough prominence in the standard EFL classroom and are actually very interesting to work with.

Ultimately, we find what would be the main advantage within this linguistic area: the development of the students' hearing capacity. The listening skill is widely considered one of the most rejected, when the reality is that it would be the most important one when learning a new language, since the other three would develop from it (Lacorte & Thurston-Griswold, 2001, p. 50, cited in Bokiev *et al.*, 2016, p. 322). Harmer (1998) justifies the relevance of teaching listening to spoken English in the classroom by explaining two fundamental reasons why we must do it. The first is based on the fact that it allows our learners to hear different varieties and accents of this language, and not just the particular voice of their teacher with its own characteristics (p. 97). The second reason is that "it helps [them] acquire language subconsciously even if teachers do not draw attention to its special features" (p. 98). It is precisely for this fact that it would be a wonderful option to simply have the opportunity to play background music at low volumes during class occasions that do not require maximum concentration from students, such as homework time. It is not necessary to always work on the song itself; just by hearing it this way, even if their focus is elsewhere, their listening capacity would be unconsciously fostering.

Naturally, we cannot talk about language without talking about culture as well. According to Pulverness (2003, p. 428, cited in Petrus, 2012, p. 128), both are linked by a complex bond that should not be broken, since, by focusing only on the linguistic half, we would be preventing our students from developing essential skills to identify and respond properly to the cultural subtext of the language in use.

By letting themselves guided by this principle, students are going to be equipped with the necessary tools in order to decipher the meaning of a song, both from a cultural and linguistic perspective. Likewise, [they] would become more aware both of the intended and the implied meaning suggested by lyrics. They would be able to understand and differentiate between cultural clichés and genuine cultural values (Petrus, 2012, p. 128).

As stated by Shen (2009), "language and music are interwoven in songs to communicate cultural reality in a very unique way" (p. 88). Griffiee (1992), for his part, shares the same opinion, stating that "[b]ringing a song into the classroom entails bringing the culture of the song with it"; that is why "songs can be used as a way of looking at a culture and comparing it with other [ones]" (p. 6).

Reina Arévalo (2010) summarises these notions very aptly in his research:

A song-based approach relies on authentic texts as the underlying linguistic linchpin to connect language acquisition to cultural literacy and thereby addresses concerns raised recently about how to develop a practical classroom pedagogy that leads students to more knowledge about the target language while pursuing a cultural studies agenda. Teachers, therefore, might want to elaborate on songs with a particular sociopolitical

context or literary history that lie within a specific musical genre closely associated with their language of instruction (p. 137).

This last sentence by this author is, in fact, very pertinent for this dissertation, since, as will be analysed in depth later, we will focus on the English culture of the eighties and the relevance of its teaching (*see section 2.4.5*).

2.4.3. Potential problems and solutions

As abovesaid when introducing this paper (*see section 1*), one of the main arguments why many educators are reluctant to apply this method is because they believe that there could happen too many difficulties while carrying it out. Murphey (1992) elaborates a list of the most typical concerns of teachers when using music in their language classroom¹³:

1. Administrators/teachers/students do not take music and song seriously.
2. It disturbs neighbouring classes.
3. Some students get too excited.
4. It takes away from the normal syllabus. Time is lost.
5. Students disagree about songs, and have different musical tastes.
6. Pop songs have poor vocabulary —too much slang and bad grammar.
7. How do you exploit the material usefully? What is the goal?
8. It is hard to find lyrics —sources of ‘old’ recorded material are no longer available.
9. Students just want to listen, not to work.
10. Poor quality cassette/video recorder.
11. Lack of technical equipment due to cost.
12. Teachers do not like to sing or are not musical.
13. Many songs are not intelligible.
14. EFL songs are boring.
15. Students will not sing.
16. Which songs should you choose? Many express violence and sexism.
17. What to do when students bring music which teachers hate?

¹³ Data collected from a survey conducted among a group of commercial school teachers at the start of a two-day workshop, to later discuss their own presuppositions after having carried out the workshop.

18. Songs go out of date very quickly.
19. How do you get other teachers involved?
20. How do you share in material production? (pp. 10-11).

Most of these potential problems can be mainly solved by creating *a priori* a comfortable and predisposing classroom environment among the students and the teacher, and also being aware of how to exploit a song in the appropriate manner, so that it is as beneficial as possible while making the most of it. This is why we will dedicate the entire next section to the seventh statement on the list.

2.4.4. *How to use songs in the classroom: practical suggestions*

At this point in our dissertation, having established the rationale and the potential difficulties and their possible solutions on the application of a song-based approach in the classroom, we must add that, despite them, all these assumptions are not enough for us to achieve our teaching purpose. Referring to Murphey (1992), “[s]ongs alone [...] will not teach anyone how to use language —no matter how great their memorability, how fun it is to sing and listen to them, or how ‘energizing’ the change of pace might be”, therefore, “[j]ust listening to and singing songs will not make students be able to communicate in another language” (p. 6). In addition to presenting this type of input, we must know how to work on it properly by means of appropriate and meaningful activities so that it is really efficient and has the didactic and communicative objectives that we look for.

Murphey (1992) sets a pertinent catalogue of actions that we can carry out with a song in our everyday life:

1. Listen.
2. Sing, hum, whistle, tap and snap fingers while we listen.
3. Sing without listening to any recording.
4. Talk about the music.
5. Talk about the lyrics.
6. Talk about the singer/group.
7. Talk about video clips.
8. Use songs and music to set or change an atmosphere or mood, as ‘background furnishing’.

9. Use songs and music to make a social environment, form a feeling of community, dance, make friends and lovers.
10. Read about the production, performance, effect, authors, producers, audiences of music and song.
11. Use music in dreams.
12. Use music and song to make internal associations with the people, places and times in our lives, so they become the personal soundtrack of our lives [...].
13. Write songs.
14. Perform songs.
15. Make video clips.
16. Do interviews.
17. Write articles.
18. Do surveys, make hit lists (pp. 11-12).

He continues his list with an additional group of tasks that we can do when using it directly related to language teaching, just as we would do with a text:

19. Study grammar.
20. Practice selective listening comprehension.
21. Read songs, articles, books for linguistic purposes.
22. Compose songs, articles about songs, letters to singers, questionnaires.
23. Discuss a song or some aspect of 1-18 [...].
24. Translate songs.
25. Write dialogues using the words of a song.
26. Use video clips in many ways [...].
27. Do role-plays (as people in the song, or the artist/interviewer).
28. Dictate a song.
29. Use a song for gap-fill, cloze, or for correction.
30. Use music for background to other activities.
31. Integrate songs into project work.
32. Energize or relax classes mentally.
33. Practice pronunciation, intonation, and stress.
34. Break the routine.
35. Do choral repetition.

36. Teach vocabulary.
37. Teach culture.
38. Learn about your students and from your students, letting them choose and explain their music.
39. Have fun (Murphey, 1992, pp. 12-13).

Any of these 39 actions, which are also related to the benefits that we have already developed (*see section 2.4.2*), can be adequately carried out using a song-based teaching approach. However, for the method to be truly efficient, we must consider two aspects of paramount significance from the outset: the selection criteria and the types of activities.

Despite all the ways that we can take advantage of a song and the millions of them accessible online, not all of them are suitable for language teaching. There are a number of basic factors that we must bear in mind when selecting an appropriate song for our didactic goal. Griffée (1992) categorises these choice criteria into four groups: the class, the teacher, the classroom opportunities and the music and song themselves (pp. 6-8).

The first element that we must start from is the age and level of proficiency of our students: we must select or adapt the songs so that their lyrics are neither too simple to challenge them nor too complex to discourage them (Bokiev *et al.*, 2018, p. 324). The time of day is also important, since, if it is too late and they are tired, it may be revitalising for some, but for others the effect may be the opposite (Griffée, 1992, p. 7). We must also consider their musical preferences, given that, above all, they are the core of the approach: as Murphey (1992) writes, “[k]eeping the student as the centre means that song is basically used as a catalyst to provide [them] with material to manipulate in a personally relevant way. Songs are used to get inside the student, to get language out of [them]” (p. 20). This author also establishes six advantages of letting learners choose the songs to use:

- Music and song are ‘tools for living’, and the topic holds great value, especially when students select the material.
- Allowing them to choose gives them some responsibility, involves them in the lesson more, and gives school relevance to their everyday lives and concerns.
- By looking at music and song critically, with student-generated criteria, we can also help them to develop the means to sort out the good from the bad.
- For the teacher, it can be a tremendous learning experience in which the students actually teach the subject matter (their songs and music), while the teacher is a resource for the language.

- Handling material in this way equalizes the encounter between students and teachers [...], creating mutual aspects and approximating the more equal interactions that they find outside the classroom.
- It reduces the teacher-time and work spent searching for materials which many not have as much appeal as those which students themselves contribute (Murphey, 1992, pp. 19-20).

Still, the teacher's tastes and interests are indispensable as well. According to Griffiee (1992), "[i]t is not wise to use music that you do not like. It is also unwise to use music students do not like. The answer is to find common ground" (pp. 6-7). In other words, the ideal would be to figure out a balance between both parties, such as letting them choose the ones that they like most or the most popular ones from a list predefined by the teacher, either from their own favourites or from a purposefully-elaborated group.

It is also imperative to take into consideration the physical space and its opportunities. We must have available a classroom large enough and with proper acoustics —so as not to cause any inconvenience to the adjoining ones— and which is provided with basic equipment, such as a computer with loudspeakers and a video projector (Griffiee, 1992, pp. 7-8).

Nonetheless, the most important thing when selecting a song to use in the classroom is the song itself and the many aspects to be covered. We must be clear about the purpose that we seek with it, that is to say, what we want our students to learn through it, since it must have proper instructional values, involving a topic and a linguistic¹⁴ and cultural content that conform to our lesson plan.

Simple songs with recurring grammar features are suitable for grammar activities, while more sophisticated songs that contain idioms and metaphors are useful for practising vocabulary. As far as listening activities are concerned, it is recommended to use songs with appropriate repetition, moderate tempo and simpler syntax. When there is a need to focus on pronunciation, songs with colloquial speech are ideal for practising reduction and linking. Songs that tell exciting stories can serve as topics for classroom discussions and written assignments (Salcedo, 2002, cited in Bokiev *et al.*, 2018, p. 324).

We must also think about the music format, which can be audio or video. While audio recordings mainly foster listening comprehension, video clips add extra information to the song and make students have a greater contextual knowledge of it

¹⁴ The fact that the linguistic content must be appropriate does not mean that the lyrics cannot contain non-standard language, ungrammatical structures or slang, since we could consider them part of the colloquial register of a language. If, bearing in mind the rest of our purposes and criteria, these are still interesting enough, they may also be applicable, as long as they are taught correctly, indicating that they should be recognised, but not put into practice. The ideal thing, though, would be to choose songs written in standard language (Bokiev *et al.*, 2018, p. 324).

(Bokiev *et al.*, 2018, p. 325). As declared by Marone (2018), “[m]usic video clips have [...] entered the classroom, allowing teachers to explore their multimodal features (music, lyrics and moving images) and their multi-layered meanings to increase students’ linguistic and cultural competence” (p. 1).

Once we have the selected material, we must design a catalogue of varied, motivating, useful and meaningful activities and tasks aimed at fostering all language skills. The procedure of using the song in the classroom has traditionally been divided into three sequential stages: pre-, while- and post-listening, with the intention of “develop[ing] the students thematically, linguistically, educationally and psychologically for the activity” (Kuśnierek, 2016, p. 27).

During the pre-stage, the main objective is to activate our learners’ prior knowledge for their listening comprehension. Prior knowledge is organised in schemata, which are the generalised and abstract mental representations of our experiences that we have at our disposal in order to understand new ones. These schemata belong to the cognitive model of language processing: it is divided into two, the so-called top-down — that is, using this prior knowledge from previous events— and the bottom-up —taking the information that we already have about meanings, sounds and discourse markers to comprehend what we have heard (or read)— (Brown, 2006, p. 2).

Students [...] need both bottom-up and top-down processing skills in listening [...]. [They] must hear some sounds (bottom-up processing), hold them in their working memory long enough (a few seconds) to connect them to each other and then interpret that they’ve just heard before something new comes along. At the same time, [they] are using their background knowledge (top-down processing) to determine meaning with respect to prior knowledge and schemata (Brown, 2006, p. 3).

In practice, these warm-up tasks usually have to do with the title and topic of the song and its composer or singer, through predictions or discussions.

During the second stage, we seek to find the purpose of listening to the song, which is what will define the real effectiveness of the method. We can ask our learners to try to figure out the main ideas or the details or to make inferences, so that they themselves develop their ability to determine why to listen and to follow useful strategies to do better. Knowing the reason also helps them to organise themselves, reflect on their own learning and remain more focused (Brown, 2006, pp. 5-6). Throughout the while-listening phase, which stands for the core of the lesson, the students are meant to perform activities directly concerning the song and the lyrics, which involve intensive listening or reading, such as identifying its subject-matter, looking for specific information or underlining words or language content in the text (Kuśnierek, 2016, p. 28).

The last, post-listening stage would be covered by follow-up tasks, whose goal is to practice the productive skills of speaking and writing in multiple ways. Students may have already spoken or written about their experiences or opinions in the first phase, but at that time the aim is not yet to improve these skills, but only to raise interest in the song and motivate them to continue working with it (Kuśnierek, 2016, p. 28). It would be now when we do look for it, through more creative and culture-related activities to extend the knowledge acquired to other contexts, such as debates, role-plays and continuations of pre-listening tasks (Brown, 2006, pp. 9-10).

PRE-LISTENING ACTIVITIES
Students predict the content of the lyrics by reading its title.
Jumble the words/letters of the title of the song for students to reconstruct.
Jumble the lines (sentences) of the lyrics for students to reconstruct.
Students predict possible vocabulary items which may appear in the text.
Pre-teach the necessary vocabulary to help students understand the text.
Students brainstorm or debate the vocabulary or ideas about the topic.
Students describe or discuss photographs/pictures related to the topic.
WHILE-LISTENING ACTIVITIES
Students read/listen to the lyrics/song to confirm what was predicted during the pre-stage.
Students read gapped lyrics and fill in the blanks.
Students read the lyrics and delete words to create a gap-fill task for others.
Students read/listen to the lyrics/song to extract information to write a summary.
Students listen to the song to identify stress, rhythm and intonation patterns.
Students read/listen to the lyrics/song and put photographs/pictures in the correct order.
Students invent a title for each verse and an overall one for the song.
Students answer multiple-choice/comprehension questions, etc. about the song.
Students create their own multiple-choice/comprehension questions for others.
Students identify the meaning of words and expressions as used in the lyrics.

Students identify deliberate mistakes (of vocabulary, grammar, syntax, etc.).
Students perform the song; play it again and improve on pronunciation.
POST-LISTENING ACTIVITIES
Students write a dialogue between the characters.
Students write a letter to or from one or more of the characters of the song.
Students write their own lyrics to the tune of the song.
Students interview one of the characters.
Students debate about their ideas after having read or listened to the lyrics/song.
Students roleplay (parts of) the situation as described in the lyrics.
Students write a reply to the author/singer.
Students re-write the lyrics from another character's point of view.
Students design posters relating to the song.
Students invent essay titles relating to the song and develop one of them.
Students predict what may happen next to the song.
Students perform the song for the last time; play it again and improve on pronunciation.

Table 1. List of activities for exploiting a song in the EFL classroom (adapted from Davanellos, 1999, p. 4).

2.4.5. *The importance of teaching English culture of the 1980s*

As abovementioned, we live in a globalised planet, dominated by technology, traveling, and a multitude of available possibilities, in which we must be able to communicate in any circumstance. From our continent, addressing directly to language education, the Council of Europe insists on the need to teach from this perspective, to make citizens achieve full personal, social and professional growth, adapted to the demands of this 21st century panorama. The fulfilment of these requirements would be accomplished through the development of the individual's general competences —declarative knowledge (*savoir*), know-how (*savoir-faire*), existential competence (*savoir-être*) and

ability to learn (*savoir-apprendre*)—, and, in turn, their communicative competence (Centro Virtual Cervantes, n. d.; Council of Europe, 2001, pp. 101-108).

Teachers have always tended to focus purely on the linguistic element, which, according to the Common European Framework of Reference for Languages (Council of Europe, 2001), is composed of “lexical, phonological and syntactical knowledge and skills and other dimensions of language as system” (p. 13); its importance in the field of teaching is undeniable. Nevertheless, it is not enough to completely achieve this communicative competence, since it still does not provide our learners with all the necessary abilities to be capable of facing these real-life speaking situations of any kind that we were talking about earlier. In order to do so, we must also make them acquire its other two components: sociolinguistic and pragmatic competence. While the first one refers to the sociocultural factors of language —such as norms of courtesy or social classes—, the second deals with its functional use —treating discourse, cohesion and coherence, and speech acts— (Council of Europe, 2001, p. 13).

Our country, as a nation belonging to the European Union and, consequently, governed in our field of study by the Council, and more specifically, our current teaching legislation, is also concerned about the concept of competences. Our Orden ECD/65/2015 [Order ECD/65/2015] declares that these must co-exist with the pertinent curricular contents and evaluation criteria and establishes a list of seven of them to be accomplished. In addition to the linguistic competence, which in EFL teaching is a priority, it is also, in our particular case for this dissertation, the last one, called “Cultural Awareness and Expressions” and consisting mainly of “knowing, understanding, appreciating and evaluating with a critical spirit, [...], the different cultural and artistic manifestations, use them as a source of enrichment and personal enjoyment and consider them as part of the wealth and heritage of the peoples” (BOE, núm. 25, de 29 de enero de 2015).

As we stated, this cultural consciousness is more than fundamental in our role as language teachers; however, as Petrus (2012) suggests, “[t]his feeling of awareness [is] not fully developed until [a] person compares his/her [own] culture to another one, in order to observe the differences and similarities that characterize each country” (p. 128). In other words, when we speak of cultural awareness, we undoubtedly speak of intercultural awareness, too. The CEFRL gives maximum relevance to this and to the development of intercultural competence, which would be, as Huber (2014) defines very applicably,

a combination of attitudes, knowledge, understanding and skills applied through action¹⁵ which enables one, either singly or together with others, to understand and respect people who are perceived to have different cultural affiliations from oneself; respond appropriately, effectively and respectfully when interacting and communicating with such people; establish positive and constructive relationships with such people [and] understand oneself and one's own multiple cultural affiliations through encounters with cultural "difference" (pp. 16-17).

The most direct pedagogical implication of this is that, as educators and facilitators of said cultural learning as well, we must adopt, whenever possible, an intercultural approach, the same one that, again, the CEFRL sets as the main objective for its community. This premise would be emphasised even more in our specific case, since we teach English as a second or foreign language and also as a lingua franca, which our students would be meant to use to act as mediators and to communicate with native people but also with any non-native who knows how to speak it and whose cultural background they must also have some knowledge of.

All of these assumptions that we have just considered would justify why we should teach culture in our EFL classroom. In practice, the simple question that arises now is, why focus, in our case, on that of the past 1980s? The answer is even simpler: precisely because of what we have already discussed in the previous sections 2.1, 2.2 and 2.3. History and music show us that the decade of the eighties in Britain was politically, economically, socially and, particularly, culturally speaking, relevant enough to continue to be studied and maintained in our society even today, and relevant enough to be incorporated into our subject of English as a Foreign Language curriculum in Secondary Education in our country.

Repeating our own statement, "the pop culture of the eighties has shaped the world in which we live today" (*see section 2.3*). This means that our current world is nothing more than a consequence of what it was; we consider of paramount significance that our students are aware of it. Now, AIDS, which is no longer a source of widespread hatred among gay men or anyone else —or, at least, not that much—, is still one of the most common infectious diseases, but is also so well-informed about and researched that its vaccine is about to be obtained. Although we continue to fight this permanent war for full social equality, fortunately, the LGBTQ+ community has now more visibility than ever; women are increasingly integrated into the working world. We no longer even use cash machines, because our digital banking allows us to pay for everything via

¹⁵ Here, the concept "action" refers to taking shared responsibility, building common projects, and in general, taking action in our planet in order to become a global citizen; "[f]or this reason, intercultural competence is a core [one] which is required for democratic citizenship within a culturally diverse world" (Huber, 2014, p. 21).

smartphones —which, by the way, are now unlocked with our own fingerprint—. For teenagers, arcades are just “vintage”, because video games are now played on personal consoles and laptops that almost each of them has at their disposal in their room.

When it comes to music, MTV for pay has stopped being watched because YouTube now exists for free —in fact, against all odds, we have stopped watching for hours and hours those music videos which, as the song itself says, “killed the radio”, returning again to simple recordings without visuals, this time in the form of, as one out of dozens of instances, the hyper-known application Spotify—. CDs are about to die; cassettes have already done it. Far beyond synthesizers, we have now auto-tune, which allows anyone to be able to sing well, even if they do not. Even the revolutionary Walkman no longer exists, because it has been replaced by mobile phones, digital audio, increasingly smaller media players and more ultra-advanced electronic devices, unthinkable then but more than usual now.

For the purpose of putting all these discussed assumptions into practice, and to cover the didactic block of this dissertation, we have chosen Queen, one of the biggest British bands and symbols of the eighties, and their music, as the main educational channel to show and teach our learners this part of English history, culture and, naturally, language, in our EFL classroom.

3. LESSON PLAN: *LET'S PLAY THE 80s!*

3.1. Title

The lesson plan is titled “*Let’s play the 80s!*”, which is intended to work as a play-on-words about playing them from both a musical and a gaming perspective.

3.2. Justification

Under its title “*Let’s play the 80s!*”, this English as a Foreign Language didactic unit intends to make students aware of the music of the 1980s in Great Britain, so that they know, value and respect the basic aspects of history and artistic and cultural heritage of this country and, indirectly, of their own, and learn to appreciate this artistic manifestation as a form of expression and representation at the time, as established in the stage objectives j and l and in the cross-curricular elements in Real Decreto 1105/2014 [Royal Decree 1105/2014] (BOE, núm. 3, de 3 de enero de 2015). Furthermore, this lesson plan also meets, primarily, the area objectives 1, 2, 8 and 9, stated in the Orden de 15 de enero de 2021 [Order of January 15th, 2021] (BOJA, núm. 7, de 18 de enero de 2021), since it seeks to make students use English to understand and express themselves in communicative situations, to develop their ability to work in teams and to acquire learning strategies such as the use of information and communication technologies and audiovisual media, to obtain, select and present information orally and in writing, as part of their final formal assessment.

3.3. Contextualisation

This lesson plan is designed for 4th year of Compulsory Secondary Education. The level of the students is meant to be a pre-intermediate B1, according to the CEFRL. Our English class is made up of 24 students, 14 girls and 10 boys, and it is one of the three groups in the same course at I.E.S. Alfonso XI, located in Alcalá la Real (Jaén). Most of the students in the class and in the entire high school live in neighbourhoods of middle socio-economic status in the same town, although many also come from surrounding villages. One of the students has Chinese as his first language but has already been in this educational centre for three years.

3.4. Timing

This lesson plan is made up of 6 sessions, of 55 minutes each, which, in terms of the school calendar, would take a week and a half. In addition, it is intended to be put into

practice during the third quarter of the next academic year 2021/22, approximately in early May.

3.5. Key competences

As established by the European Union and the RD 1105/2014 at a national level, the curriculum is governed by seven Key Competences. This lesson plan contributes, first and foremost, to the development of the Competence in Linguistic Communication (CLC), since students will use the four linguistic skills integrated in English to carry out communicative exchanges. Still, their Cultural Awareness and Expression (CAE) will be equally important and fostered to the same extent, since the music of the 80s and, more specifically, that of the British group Queen, will be the main way to learn, in addition to the language, the culture of that time. They will also be working on Digital Competence (DC) too, given that they will need to utilise different technological means to access information during all the sessions.

Besides, to a lesser extent and in certain activities, they will also develop other key competences, such as their Sense of Initiative and Entrepreneurship (SIE) and Social-Civic (SCC) and Learning to Learn Competence (L2L).

3.6. Objectives

This lesson plan is thought to fully cover the following didactic objectives:

1. To recognise and understand their lyrics and musical information such as their genre when listening to Queen songs, language in context when watching a film scene about them and opinions and arguments in a class debate.
2. To participate in brainstorm and debates about the culture of the 80s and Queen and their music and to produce appropriate language utterances by orally presenting one of their songs.
3. To understand the meaning of their lyrics and the gist and other secondary ideas and details of written texts such as interviews, articles and other informal formats about Queen and their music.
4. To produce informal written texts about Queen and their music from the interpretation of music videos, live performances and other audiovisual formats and also articles about it.

These are directly related to, on the one hand, their corresponding stage ones (RD 1105/2014):

- a) To responsibly assume their rights; to know and apply their rights in respect of others; to practice tolerance, cooperation and solidarity between individuals and

groups; to exercise in dialogue, strengthening human rights and equal treatment and opportunities between women and men, as common values of a plural society; and to prepare for the exercise of democratic citizenship.

b) To develop and consolidate habits of discipline, study and individual and teamwork as a necessary condition for an effective performance of learning tasks and as a means of personal development.

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

g) To develop an 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 themselves in one or more foreign languages appropriately.

j) To know, value and respect the basic aspects of one's own culture and history and that of others, as well as artistic and cultural heritage.

l) To appreciate artistic creation and understand the language of different artistic manifestations, using various means of expression and representation.

On the other hand, they also contribute to the development and accomplishment of the following area objectives (Order of January 15th, 2021):

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

2. To express themselves and interact orally in common communication situations in an understandable and appropriate way, practising dialogue as a means to resolve conflicts peacefully.

3. To read and understand various texts at a level appropriate to the students' abilities and interests, in order to extract general and specific information, complementing this information with other sources to critically acquire new knowledge.

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

8. To develop the ability to work as a team and to reject discrimination against people based on sex, or for any other personal or social condition or circumstance,

strengthening social skills and affective capacities necessary to resolve conflicts peacefully, and rejecting stereotypes and prejudices of any kind.

9. To properly use learning strategies and all the means at their disposal, including information and communication technologies and audiovisual media, to obtain, choose and present information orally and in writing in the foreign language.

11. To appreciate the foreign language as an instrument of access to information and a learning tool of diverse contents, as a means of artistic expression and for the development of the ability to learn to learn.

12. To show a receptive and self-confident attitude in the ability to learn and use the foreign language in a creative way, take the initiative and participate critically in communication situations in that foreign language.

3.7. Contents

Based on the RD 1105/2014, this lesson plan is intended to cover the contents, organised in the four established blocks, described below:

- Comprehension & production strategies:

Block 1: Oral comprehension (Listening): Understanding songs, videos and oral presentations about the culture of the 80s and Queen and their music.

Block 2: Oral production (expression and interaction) (Speaking): Answering and discussing critical thinking questions about songs and videos on the unit subject-matter, using English as a language of mediation and interacting through pair and team work for debating, decision-making and producing a group oral presentation.

Block 3: Written comprehension (Reading): Understanding short written texts, song lyrics, interviews and articles on the unit subject-matter and looking for their gist and specific information by skimming and scanning them.

Block 4: Written production (Writing): Producing short written texts on the unit subject-matter and an article on information just taken, choosing the appropriate grammatical structures and organisation.

- Sociocultural & sociolinguistic aspects:

1. Identifying the historical and cultural elements of the 80s in Great Britain and comparing them with those of today.

2. Interpreting beyond the content on the unit subject-matter in songs, videos and written texts.

3. Recognising gestures, attitudes and customs through a video on the unit subject-matter.

4. Respecting the ideas and opinions of others in a class debate and in the elaboration of a group work on the unit subject-matter.

- Communication functions:

1. Recognising present, past and future events within a narrative.

2. Sequencing events in songs, an interview, an article and other written and oral texts.

3. Expressing ideas, suggestions and opinions during brainstorming, answers to questions and discussions.

4. Sharing ideas, suggestions and opinions during teamwork to reach an agreement.

- Syntactic-discursive structures:

1. Expression of the reported speech, through the correct use of the tenses of present, past, future and conditional (in its three forms: affirmative, negative and interrogative) in regular and irregular verbs and the modal “can”, personal pronouns and space-time expressions.

2. Expression of logical relationships through linking words of different types.

3. Expression of meaning through vocabulary related to the unit-subject matter.

4. Word-formation of adjectives to describe music by suffixation.

3.8. Transversality

According to the RD 1105/2014, this didactic unit also seeks to promote and raise awareness of:

1. Reading comprehension.

2. Oral and written expressions.

3. Audiovisual communication and Information and communication technologies.

4. Entrepreneurship.

5. Civil and ethical values and Education for equality and peace.

6. Development and strengthening of the leadership spirit and team work.

3.9. Interdisciplinarity

This didactic unit for English as a Foreign Language for the 4th year of CSE will be in cooperation with the areas of Music and Information and Communication Technologies (ICT), as optional subjects, for the aforementioned reasons. Nevertheless, it will be even more in cooperation with that of Geography and History (Contemporary World History, in this case), since, meeting the timing and calendar of this grade's school year, the socio-historical contents covered by this compulsory subject will coincide with those of our lesson plan, so that both will be instructed and acquired in parallel but from two different study perspectives.

3.10. Methodology

Methodological approaches

All this lesson plan has been designed and elaborated around the communicative method of language teaching, since most of the activities involve real-life communication, through the use of English in an intentional and meaningful way and with the four disciplines integrated to maintain authenticity. The learning process is learner-centred and seeks to raise awareness of the student's autonomy; errors are also allowed (so that linguistic fluency always prioritises over accuracy). We have achieved this communicative approach through various types of exercises based on interaction such as information-gap, problem-solving, guessing games and debates.

Furthermore, we have also made use of some other recent methodologies such as:

- Project-based learning, given that the final evaluation will be partly carried out through a collaborative project, consisting of the creation the presentation of six Queen songs (one per group), taking into consideration all the contents seen during the sessions.
- Flipped-classroom, during which students would be working the grammar contents in an inverted way; they, who would have previously been presented with the comprehensible input and would have had to process and understand it, must roleplay as their own teachers, acting the teacher as a supporter and moderator.
- Inductive learning, in whose tasks, students must use the texts, videos and examples presented as input to understand them and autonomously infer the rules that explain them.
- Multiple intelligence theory, as we have taken into account most of Gardner's different intelligences in our students, and not only the linguistic one, mainly the

musical, but also the visual-spatial, bodily-kinesthetic, intrapersonal and interpersonal, among others.

Likewise, also as part of the daily methodology, the playback of background music, from the [Spotify playlist “Beloved 80s”](#), will be allowed in random mode, from the teacher's smartphone, during the class time dedicated to the students' autonomous work, at a minimum volume and as long as conditions are favourable; this will help create a relaxed and friendly-learning atmosphere while supporting the approach to be followed.

Furthermore, all the tasks that are completed in class (except those to be handed to the teacher) will have to be corrected right after; none of them should be left uncorrected before finishing the corresponding session¹⁶. All the notes, activities and whole-class' oral brainstorm and questions that occur during the lesson time (except those indicated by the teacher) must be duly copied in full and reviewed in the students' notebooks, since it will also be part of their informal evaluation.

Attention to diversity

We must also bear in mind the attention to diversity and special educational needs in our classroom, to promote social inclusion, equal opportunities and a variety of learning styles. Our lesson plan proposes this set of adapted tasks to deal with this aspect:

- Reinforcement activities for slow-learners:
 - [Interactive worksheet on reported speech](#)¹⁷.
- In-depth activities for fast-finishers:
 - Creation of a [Kahoot](#) about Queen and the music of the 80s (tablet or laptop required)¹⁸.
- Moreover, having in mind the Chinese student, whose first language is different from the rest of the class', one of the activities provided as homework for the

¹⁶ The approximate time dedicated to these corrections of activities is included in the timings of each one (see section 3.11).

¹⁷ This interactive worksheet incorporates, in addition to the written *a posteriori* task, the explanation of the grammar in a deductive way and with examples, although it includes some verb tenses (such as the present perfect continuous and some modals not seen in our classes), so it would be modified so that content would not appear or would simply be avoided. Furthermore, this reinforcement activity would be the only one in the whole lesson plan that would not be adapted to a song-based approach. It would be used as a last resort, just in case the slow learner failed to benefit from this methodology.

¹⁸ This task is based on two assumptions: a) that the students have already worked with Kahoot in this and other subjects, and b) that in-depth activities should be more playful for them, since, if they are simply a few more demanding ones, similar to the rest, at the end of the session, fast-finishers will not be motivated to want to take them and it may be counterproductive. With this task, always under the teacher's supervision, they will feel independent and responsible, as they use their technological skills and, unconsciously, review their knowledge of English.

whole unit is thought to support his learning process. This is the creation of the visual glossary: instead of being based just on a list of words, the students will have to accompany them with pictures. This way, the Chinese boy will have the chance to easily access a visual aid adapted to the content of the unit, while the rest of students will realise the importance of helping each other as a group as they are learning the language.

Groupings

To break with traditional styles and monotony in the classroom, this didactic unit has been planned in such a way that students have to be grouped in these four modalities depending on the situation and the communicative goal that we seek:

- Individual work (IW), for written practice activities, necessary for those students who are more introverted and to give all of them the opportunity to think independently, on their own and at their own pace and level.
- Pair work (PW), essential to work on one-to-one interaction. The whole space would already be organised in rows of two, for our comfort in this regard.
- Group work (GW), paramount in the communicative and project-based approaches, since it promotes cooperation, enables a learner-friendly climate and increases motivation and creativity by means of giving students the chance to develop autonomy and fluency and learn from each other. These groups will always be formed randomly, so that they collaborate with all their classmates, encouraging diversity, in terms of gender, origin, academic level and personality traits, and strengthening the relationships between all of them.
- Whole-class work (WC), mainly covered by spontaneous mini-discussions and the correction of low-demanding activities out loud, designed to favour the most extroverted students and to foster class participation.

All this can be seen in detail in the outline of the activities per session of our lesson plan (*see section 3.12*).

Resources and materials

- Digital whiteboard, projector and speakers
- Smartphones or tablets/laptops
- Internet connection and Wi-Fi
- Digital platforms: Ahaslides, Genially, YouTube and Google Drive and Classroom
- Students' notebooks
- Extra worksheets and material provided by the teacher

Classroom management

Most of the sessions of this didactic unit are meant to occur in the students' standard classroom, who are organised at their desks in rows two by two, in such a way as to facilitate their work in pairs. In this classroom, there will also be a laptop, a couple of speakers, a projector and a digital whiteboard, to be used by the teacher. Sessions 1, 2, 3 and 6 are supposed to take place here; the two remaining ones, 4 and 5, would be held in the school's ITC classroom, since the students are meant to use computers individually and in groups in order to achieve the objectives proposed in the corresponding activities.

Nevertheless, during the first three sessions, it will also be necessary for students to bring their smartphones, tablets or laptops with them¹⁹, so that they have them available to complete all the tasks on digital platforms that require them.

Contingency plan due to adverse circumstances (Covid-19 pandemic)

In the event that the academic year and, therefore, the application of this lesson plan, must be carried out under adverse conditions such as the Covid-19 pandemic, meeting the health and security measures implemented in our country, the methodology to be followed would undergo significant adaptations. As full or partial presence in the classrooms would not be possible, two teaching modalities would be adopted: totally virtual or hybrid in rotating face-to-face shifts. Groupings, particularly pair and group work, would be cancelled, and sessions, especially being under the full-virtual approach, would be taught online, via the platforms Google Meet for synchronous classes under the regular schedule and Classroom for the delivery of activities and projects.

In addition, the number of tasks that require oral participation would be reduced, so that students must answer them in written format, instead; even so, their voluntary speaking interventions from home will be taken more into account and evaluated more positively.

The final evaluation would try to be maintained under the standard face-to-face format, with the last session being held in a larger classroom intended for these cases, such as the exam room, previously reserved and under the relevant safety measures, where social distance can be properly kept.

¹⁹ The Head of Studies will be duly notified, so that they may request prior permission from the parents in this regard. In addition, if any of the students does not have a smartphone or any of the aforesaid devices available, they will be provided with one of the laptops that the school has as a reserve for this purpose.

3.11. Evaluation

Evaluation criteria

According to the Order of January 15th, 2021, the evaluation criteria to follow for our abovementioned didactic objectives would be:

1. To recognise and understand their lyrics and musical information such as their genre when listening to Queen songs, language in context when watching a film scene about them and opinions and arguments in a class debate (1.3 + 1.4 + 1.7 CLC, SCC, DC, L2L).
2. To participate in brainstorm and debates about the culture of the 80s and Queen and their music and to produce appropriate language utterances by orally presenting one of their songs (2.1 + 2.4 CLC, DC, CAE, SCC, SIE).
3. To understand the meaning of their lyrics and the gist and other secondary ideas and details of written texts such as interviews, articles and other informal formats about Queen and their music (3.5 + 3.6 + 3.7 CLC, CAE, DC, L2L, SIE).
4. To produce informal written texts about Queen and their music from the interpretation of music videos, live performances and other audiovisual formats and also articles about it (4.4 + 4.5 CLC, SCC, DC, L2L).

Assessable learning standards

Likewise, these would be the assessable learning standards, intimately related to the evaluation criteria selected (Order of January 15th, 2021), as the student:

- Identifies and comprehends the lyrics of Queen songs and musical information such as their genre when listening to them, language in context when watching a film scene about them and opinions and arguments in a class debate.
- Takes part in brainstorm and debates about the culture of the 80s and Queen and their music and generates appropriate language utterances by orally presenting one of their songs.
- Comprehends the meaning of their lyrics and the gist and other secondary ideas and details of written texts such as interviews, articles and other informal formats about Queen and their music.
- Generates informal written texts about Queen and their music from the interpretation of music videos, live performances and other audiovisual formats and also articles about it.

Evaluation tools

Group assessment: collaborative project - oral presentation	30%
Individual assessment: article composition	30%
Participation in class and collaborative glossary	20%
Homework and notebook	20%

GROUP ASSESSMENT: COLLABORATIVE PROJECT – ORAL PRESENTATION				
CATEGORY	3 points	2 points	1 point	0 points
ORAL SKILLS	All the students are well-prepared for their presentation and confident about their speaking production; their pronunciation and fluency are generally very good.	Most of the students are well-prepared for their presentation and confident about their speaking production; their pronunciation and fluency are good.	Just some students are well-prepared for their presentation and confident about their speaking production; their pronunciation and fluency could be better.	None of the students is well-prepared for their presentation nor confident about their speaking production; their pronunciation and fluency are poor.
CONTENTS (based on their drafts)	The content is meaningful and conforms to their drafts; their project is perfectly explained.	The content is meaningful and conforms to their drafts; their project is quite well explained.	The content does not fully conform to their draft; the idea of the project can only be slightly guessed.	The content is completely different from the original draft; it is difficult to understand the project idea.
USE OF LANGUAGE	All the grammar, vocabulary and expressions learned have been used correctly.	Some of the grammar, vocabulary and expressions learned have been used correctly, with few irrelevant mistakes.	Some of the grammar, vocabulary and expressions learned have been used, but most of them are still missing or contain major errors.	The grammar, vocabulary and expressions do not fit what has been learned in the unit.
PRESENTATION DESIGN	The presentation design is supportive and shows effort and creativity; images and audiovisual elements have been included and the number of slides is adequate.	The presentation design is slightly supportive and shows little effort and creativity; some images and audiovisual elements have been included and the number of slides is adequate.	The presentation design is simple and includes few images or audiovisual elements; it is also too short or long.	The presentation design is too basic and does not include any images or audiovisual elements; it is also too short or long.
TEAMWORK COORDINATION	The team has been perfectly coordinated, with clear guidelines for each member's participation.	The team has been mostly coordinated, with some moments of doubt or unbalance; not all members have participated equally.	Team coordination has not been fully achieved, as only two or three members have irregularly participated.	There has been no team coordination, as only one member has participated.

INDIVIDUAL ASSESSMENT: ARTICLE COMPOSITION ²⁰				
CATEGORY	3 points	2 points	1 point	0 points
STRUCTURE AND ORGANISATION (based on model in Session 3)	The composition presents an article format, with a proper structure and organisation; it includes an introduction and two supporting paragraphs.	The composition presents some article format, with a partially proper structure and organisation; it includes an introduction but only one supporting paragraph.	The composition presents a slight article format, with a partially proper structure and organisation; it includes one or two supporting paragraphs but no introduction.	The composition does not present an article format at all, with an incorrect structure or organisation; it includes too many or too few paragraphs.
LENGTH AND CAPACITY FOR SYNTHESIS	The article fits perfectly the established number of words; the student's capacity for synthesis is very well developed.	The article has exceeded the established number of words, although in less than 10; the student's capacity for synthesis is well developed.	The article has exceeded the established number of words, although in less than 20; the student's capacity for synthesis is still developing.	The article has exceeded too much (or has not reached) the established number of words; the student's capacity for synthesis is existing.
PRESENTATION	The presentation is excellent, in terms of calligraphy, neatness and clarity.	The presentation is correct, in terms of calligraphy, neatness and clarity.	The presentation is poor, in terms of calligraphy, neatness and clarity.	The presentation is very poor, in terms of calligraphy, neatness and clarity.
CONTENTS (based on their taken notes)	The content of the composition is meaningful and conforms exactly to their taken notes.	The content of the composition is meaningful and partly conforms to their taken notes.	The content of the composition does not fully conform to their taken notes.	The content of the composition is unclear and does not conform at all to their taken notes.
USE OF GRAMMAR	The student uses perfectly the relevant grammar in all tenses; the oral presentation is perfectly reported.	The student uses very well the relevant grammar in almost all tenses; the oral presentation is well reported.	The student uses the relevant grammar in one or two tenses; the oral presentation is poorly reported.	The student does not use the relevant grammar at all; the oral presentation is not well reported.
SPELLING	The composition presents coherence and cohesion and includes no spelling mistakes and an excellent use of linking words and punctuation marks.	The composition presents some coherence and cohesion and includes one or two spelling mistakes and a good use of linking words and punctuation marks.	The composition presents little coherence and cohesion and includes many spelling mistakes and a poor use of linking words and punctuation marks.	The composition presents no coherence or cohesion at all and includes too many spelling mistakes and an incorrect or lacking use of linking words and punctuation marks.

²⁰ In order to correctly evaluate individual assessment, the original group presentation previously considered for it will also be taken into account, so that, although it is not expected, if it is incomplete or contains relevant content errors that may have hindered the taking of notes, those students who had to work their articles on it would not be penalised for this aspect.

PARTICIPATION IN CLASS AND COLLABORATIVE GLOSSARY				
CATEGORY	3 points	2 points	1 point	0 points
PARTICIPATION	The student always participates voluntarily in debates, corrections of activities and class work.	The student sometimes participates voluntarily in debates, corrections of activities and class work.	The student usually participates in debates, corrections of activities and class work, but only when asked.	The student never participates in debates, corrections of activities or class work, not even when asked.
ATTENTION AND ACTIVE LISTENING	The student always listens to explanations and shows interest in learning.	The student usually listens to explanations and shows interest in learning, but sometimes gets distracted.	The student does not usually listen to and avoid explanations and does not show interest in learning.	The student never listens to explanations and tries to annoy the rest of the class.
EFFORT	The student always spends time studying and keeps homework up to date.	The student spends time studying and does homework, but irregularly.	The student spends time studying but rarely does homework.	The student never spends time studying or does homework.
COLLABORATIVE GLOSSARY	The student has participated in the glossary with 5 or more words and images.	The student has participated in the glossary with 3 or 4 words and images.	The student has participated in the glossary with 1 or 2 words and images.	The student has not participated in the glossary.

HOMEWORK AND NOTEBOOK				
CATEGORY	3 points	2 points	1 point	0 points
CONTENTS	The student always keeps the notebook up to date and is complete with all the homework done and notes taken.	The student normally keeps the notebook up to date, although some homework and notes are missing.	The student does not usually keep the notebook up to date and many homework and notes are missing.	The student never keeps the notebook up to date and all or almost all the homework and notes are missing.
SELF-CORRECTION	The student has all the activities fully corrected.	The student has most of the activities corrected.	The student has some activities corrected.	The student has many or all activities uncorrected.
PRESENTATION	The presentation of the student's notebook is excellent, in terms of calligraphy, organisation and neatness.	The presentation of the student's notebook is correct, in terms of calligraphy, organisation and neatness.	The presentation of the student's notebook is poor, in terms of calligraphy, organisation and neatness.	The presentation of the student's notebook is very poor, in terms of calligraphy, organisation and neatness.
DELIVERY COMMITMENT	The student has handed all the required activities on time.	The student has handed most of the required activities on time.	The student has handed only one or two required activities on time.	The student has not handed any required activity on time.

3.12. Lesson plan: session by session

LESSON PLAN'S OUTLINE	
Session 1: Playing the 80s	Session 2: Playing the words
1. Warm-up with title. [WC; 5'] 2. Warm-up: 80s Quiz (Ahaslides). [IW + WC; 12'] 3. Eighties-related vocabulary. [PW + WC; 9'] 4. Can you guess these 80s singers? [PW + WC; 7'] 5. Let's focus on Queen. [PW + WC; 12'] 6. Quiz: Which Queen song are you? [IW; 10'] Homework: grammar video. [IW; 5']	1. Numbered Heads Together: grammar explanation. [GW + WC; 15'] 2. Time for music! (Genially presentation). [WC; 5'] 3. Time for Queen music! (film scene). [PW + WC; 14'] 4. Grammar practice I: language on stage. [PW + WC; 9'] 5. Grammar practice II: reporting songs. [PW + WC; 12']
Session 3: Playing the stories	Session 4: Playing the videos (ITC classroom)
1. Pre-reading: Live Aid interview (video). [WC; 6'] 2. Skimming: matching songs titles with texts. [IW; 3'] 3. While-reading: multiple-choice. [IW; 6'] 4. While-reading: scanning for words I. [IW; 4'] 5. While-reading: scanning for words II. [IW; 4'] 6. Word-formation I: rule inference. [IW; 5'] 7. Word-formation II: practice. [IW; 5'] 8. Pre-writing: article reading + linking words. [IW; 8'] 9. Writing task: article (final assessment practice). [IW; 12'] Homework: glossary as a collaborative task (attention to diversity-related). [IW + WC]	1. Training the ear: guess words (song audio). [IW; 5'] 2. Training the eye: watch video + answers Qs (music video). [IW; 11'] 3. Training the imagination. [IW; 5'] 4. Seeing what it is: watch video + answer Qs (live performance). [IW; 12'] 5. Seeing beyond: text reading + answer final critical question. [IW; 7'] 6. Project time: starting the research. [GW; 15']
Session 5: Playing the nostalgia (ITC classroom)	Session 6: Playing as Queens
1. Still feeling Queen: watch videos + answer Qs. [IW + WC; 11'] 2. Unstoppable Queen?: text reading + answer critical thinking question. [IW; 8'] 3. Research time (collaborative task). [IW + GW; 8'] 4. Debate time. [GW + WC; 10'] 5. Project time: setting the stage. [GW; 18']	1. Collaborative project time (oral presentations): let's be Queens for five minutes! (group assessment). [GW; 36'] 2. Article writing: let's be reporters for fifteen minutes! (individual assessment). [IW; 15'] 3. Self-assessment. [IW; 4']

Session 1: Playing the 80s

Activity 1. Warm-up with title (*Let's play the 80s!*). Read the title of the lesson plan and answer the following questions: [5']

- What do you know about the 80s?
- What do you think it was like to live in the 80s?
- Would you have liked to experience it? Why?

Activity 2. 80s Quiz. Now, you are going to really put your knowledge about the 80s to the test, by means of a small quiz on general culture of the time in Great Britain! Go to <https://ahaslides.com/MJMQ80>²¹, enter your name, choose your favourite emoji as your avatar and join the game to answer all the questions. We will be saying the solutions and explaining everything as we go along! [12']

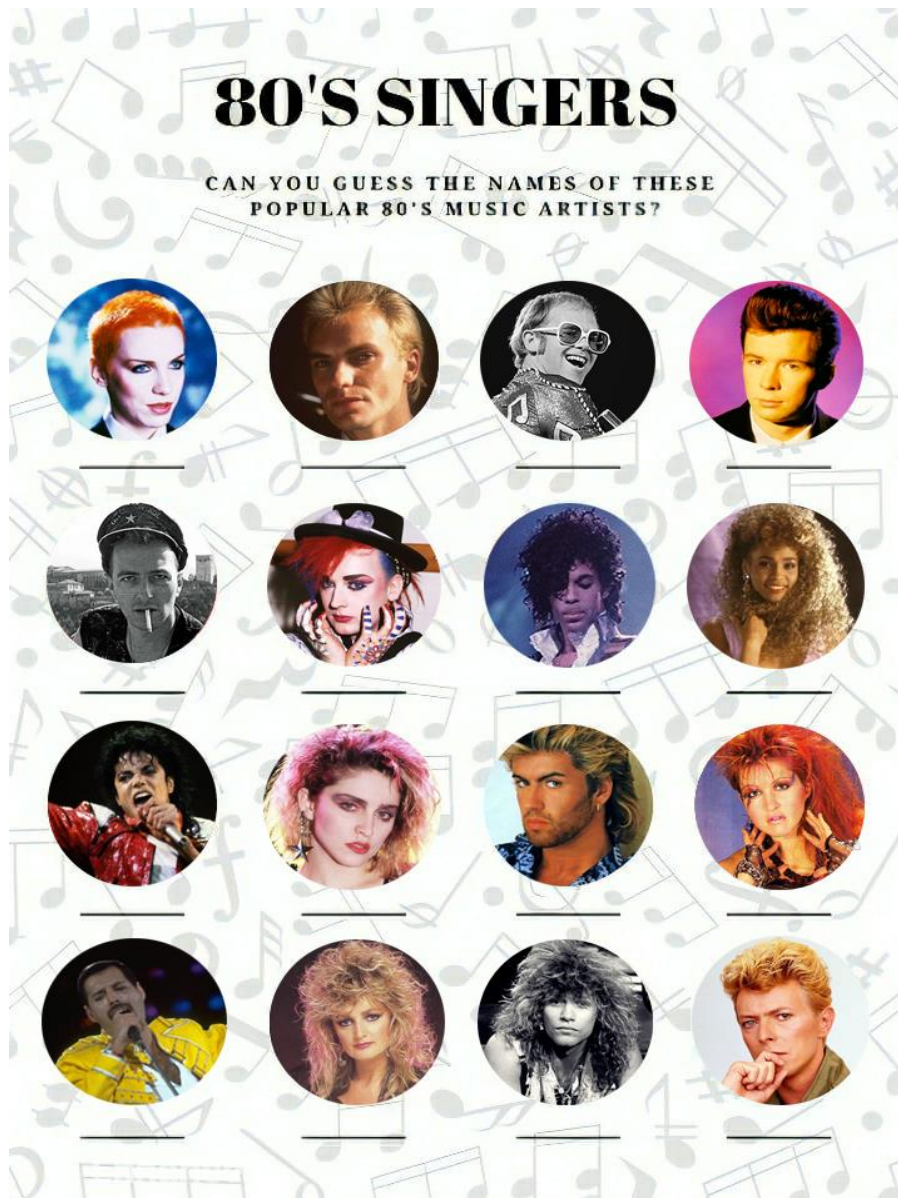
Activity 3. 1980s-related vocabulary. Work in pairs with your partner and classify the following terms into historical and social issues, lifestyle and fashion, and music. Then, if you know, add some more to each group. [9']

shoulder pads arcade games MTV channel new wave badges
miners' strikes neoliberalism Walkman CD player synthesiser
Live Aid market privatisation LGBT movements multi-raciality
leg warmers Rubik's cube teased-up hair

80s historical and social issues	80s lifestyle and fashion	80s music

²¹ The link is not active now, since it must be opened by the administrator (in this case, the teacher) at the time the test is to be taken. Image 1 in Appendix (*see section 6*) shows all the questions and possible answers the way the students would see them on their device screens.

Activity 4. Can you guess these 80s singers? With your partner, fill out this worksheet with the names of the artists of the 80s that you know. If you are missing any, do not worry, we will complete them all together! [7']



Activity 5. Now that we have seen the most recognised singers and groups of the time, **let's focus on Queen**, who were, perhaps, the most representative band. Working in pairs again, answer the following questions. Write them all down in your notebooks and then share them with the rest of the class. [5']

- Do you know who Queen are? Where were they from? What kind of music did they play? Explain everything you know about them.
- Can you mention any of their songs? If so, considering that they are not a band of our times, why do you think you are able to remember them?

Read the following list with 10 fun facts about Queen. Which ones did you already know? Which did you not? Which ones did you find the most interesting or surprising?²² [7']

10 FUN FACTS ABOUT QUEEN

Freddie Mercury, the band's lead singer, whose real name was Farrokh Bulsara, was of Indian origin. He played piano and was characterised by his unique moustache, attitudes, looks and movements on stage. He was born with extra teeth, but he never had surgery because he believed that it would alter his vocal quality.





Brian May played his electric guitar, called the Red Special. He used to combine music with his university studies in Physics and Mathematics, which he ended up dropping out to pursue his career with Queen. He finally graduated in Astrophysics in 2008. Today, he has an asteroid named after him and is a great activist.



Roger Taylor was the Queen's drummer. When the band was formed, he was studying Biology at university, which he also dropped out of. With an impulsive but determined personality, he used to do the highest-pitched backing vocals in their songs.



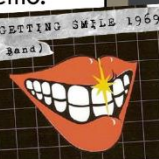
John Deacon was the youngest and shyest member of the group, and also the least known. Now retired, he was the one that started earlier in music. Within Queen, he used to play bass and reconcile during discussions between the rest of the band.



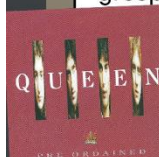
The band's logo, called the Queen's crest, was designed by Freddie himself, inspired by the zodiac signs of the four members. It is made up of two lions (Leo, for Roger and John), a crab (Cancer, for Brian) and two fairies (Virgo, for Freddie). All of them surround a letter Q with a crown and are guarded by a phoenix, which symbolises the rebirth of the band.



They always wrote and produced their own songs. One of the members began to compose, on their instrument, the first notes of a new track; the next day, he would show this and the lyrics to the rest of the band in the studio, where they would record it as a demo.



Queen wasn't always Queen. Before that, Brian and Roger were part of Smile, which was not having much success. John, as a mutual friend, introduced them to Freddie; in 1970, the four of them formed a new group under this new name.



Queen's first album was a flop. They recorded it when they were still students, during the early mornings; the result was catastrophic. From the second one, which they named after the band, their sound began to evolve and their fame grew more and more.



Freddie's bottomless-stand mic, another of his signs of identity, happened by accident. In one of Queen's early shows, his microphone stand broke, but, instead of finding a new one, he held the piece of it containing the mic and kept singing. From then on, it became normal on stage, and he even often used it as an air guitar.



Freddie died in November 1991, and so did the band. Despite the attempts of its three remaining members to carry on with it, John left it six years later. To this day, the group is still active under Brian, Roger and the American singer Adam Lambert.

²² Although the second part of this activity involves a fairly extensive reading text, it is not intended to be worked on, since it is not the main one of the unit. Instead, the objective of this task is simply to cover a first warm-up session and raise students' motivation and interest in the band.

Activity 6. Quiz: Which Queen song are you? You have to imagine yourself living in some British city during the summer of 1984. Take the following five-question test about your preferences; then, calculate your score as indicated below and you will get the Queen song that you are!²³ [10']

1. Which of the following clothing or fashion accessories would you never ever wear?

- a) a bomber jacket
- b) phosphorescent leggings
- c) retro sunglasses
- d) sequins
- e) mom jeans

2. What 80s look would you wear on a date on a Friday night?

- a) a leather, spiky-hair, punk look
- b) a high-waisted jeans, white t-shirt, casual look
- c) an oversized sweatshirt, gold chain, hip-hop look
- d) a bright-coloured shirt/blouse, preppy look
- e) a tracksuit, chunky sneakers, sporty look

3. Imagine that you are a member of a British musical group from the 80s. What is your role in it?

- a) pianist/keyboardist
- b) guitarist/bass guitarist
- c) lead singer
- d) drummer
- e) band manager

4. You and your band have just produced a song that will become a No. 1 hit on all the radio charts. What musical genre is it?

- a) synthpop
- b) power-ballad
- c) hard-rock
- d) heavy-metal
- e) post-punk

5. What do you use the music you make for?

- a) To sell many records and earn money
- b) To have fun
- c) To claim social issues
- d) To compose creatively
- e) To experiment with new instruments

1	a=1	b=3	c=4	d=0	e=2
2	a=0	b=2	c=4	d=3	e=1
3	a=1	b=0	c=2	d=3	e=4
4	a=2	b=0	c=3	d=4	e=1
5	a=4	b=1	c=0	d=2	e=3

0 to 3	SOMEBODY TO LOVE
4 to 6	HAMMER TO FALL
7 to 10	UNDER PRESSURE
11 to 13	THE SHOW MUST GO ON
14 to 17	I WANT TO BREAK FREE
18 to 20	ONE VISION

²³ Although this quiz is meant to show important vocabulary for the topic of the lesson plan, which is potentially evaluable, the five songs that students could obtain as a result will not have any learning objectives, but they will work on them later as the basis for their final collaborative projects.

Homework: Watch [this 5-minute YouTube video](#) in which Batman, Wonder Woman, and other DC and Marvel characters explain how reported speech is formed and used in English. Since it is not complete, you will have to do some research to find out what happens to the modal verb *can*. You can take notes in your notebook and watch the video as many times as you need at home; during the first part of the next session, you will need to be able to explain it to your colleagues.

Session 2: Playing the words

Activity 1. Numbered Heads Together! [7' group work + 8' explanation to class = 15']. Did you enjoy the video? What was it about? Work in teams:

1. You will be divided into groups of 5. Within each one, you have to number yourselves from 1 to 5. Each person in your team must be assigned one number.
2. Then, you will have 7 minutes to discuss the grammatical contents of the video among yourselves. All 5 members of the group put their heads together to ensure that everyone is able to answer the following questions:
 - What were the grammatical structures presented in the video?
 - What are the different uses of those structures?
 - Could you give examples of each use and expression?To do this, you must speak among your teammates in English and can use your notes.
3. Finally, the teacher will say a random number from 1 to 5 out loud and ask these questions about the video to the students with that assigned number, so that they will have to answer them. In the end, the whole class will have learned the entire grammatical lesson.

Activity 2. Time for music! Now that we have learned the grammar in this unit, let's see how we can apply it to songs of the 80s. Take a look at [this Genially presentation](#)

with bits of super popular songs and answer the questions about what their singers were saying in them²⁴. [5']

Activity 3. Time for Queen music! Read the following text. Do you know what song it is about? [1'30" + 4'30" video + 8' Qs = 14']

In 1975, Queen made one of their greatest masterpieces. Freddie began to compose it on the piano as a ballad, but it incorporated many other musical styles, such as hard rock and progressive pop, in addition to a guitar riff, some words in other languages and opera, on which he was based even for the name of the album that included it as its lead single, *A Night at the Opera*. In the end, the song ended up lasting six minutes, which caused problems for the band with their record company.

Now, watch the [next scene from the 2018 Queen biographical film *Bohemian Rhapsody*](#), which is about the song and the text; then, answer in pairs the following questions about it and discuss them with the class²⁵:

- Who appears in the video and where are they? What happens in it?
- What are their attitudes?
- How is the conflict resolved in the end?
- Do you think Freddie Mercury's confidence and self-assurance regarding this event was important?
- Now, we know that "Bohemian Rhapsody" was the band's most played and best-selling single. What do you think would have happened if they had ended up obeying their producer?

Activity 4. Grammar practice I: language on stage. Now, we are going to work on the language of the scene. With your partner, rewrite the following quotations, which you have just heard some of the characters say, in reported speech. In addition to the subjects, you may have to change pronouns and references to time and place. [9']

²⁴ This activity is intended to apply newly learned grammar to song lyrics. It will be displayed in class, projected on the digital board and heard through the speakers, and the students will have to participate orally doing whole class work. The link is permanently accessible, although, for convenience, Image 2 in Appendix (see section 6) shows the first half of the Genially presentation, the same way it would appear on the relevant device in class.

²⁵ This task aims to show the language in context through a real-life communicative situation, with which students develop their pragmatic competence through the speakers' intentions. The questions seek to foster their capacity for critical thinking; the last one is also intended to work as a review of conditional sentences. Moreover, the video is not subtitled, therefore, if necessary, the students may be provided with the script of the scene, available in Appendix (see section 6, Image 3).

- A. 'I'm not entirely sure that's the album you promised us', said the producer (to Queen).
- B. 'The radio stations won't program this song', said the producer (to Queen).
- C. 'We are going to release it as our single', said Freddie Mercury.
- D. 'Do we have any legal recourse for this?', said Freddie Mercury to their lawyer.
- E. 'Mark my words, if they're not careful, by the end of the year, no one will know the name Queen', said the producer to their manager.

Activity 5. Grammar practice II: reporting songs. Fortunately, the producer's prediction did not come true, because, even today, Queen is still one of the best-known bands in history and "Bohemian Rhapsody" their best song. Now, as today's last activity, we are going to work with it directly. Bearing in mind the previous one and still working in pairs, turn the highlighted lines of its lyrics into reported speech, answering the question "What did Freddie say in their song?", as we have seen a few minutes ago in the Genially presentation (which you have available at all times via your smartphones). Be aware of the connected speech, omitted subjects and to whom Freddie was addressing his words in each line. Also use, if you need, connectors such as "and", "but" and "also". Two of the underlined lines are already changed as an example for you; look at them to continue the task²⁶. [12']

I'm just a poor boy, I need no sympathy. → *Freddie Mercury said (that) he was just a poor boy and needed no sympathy.*

Mama, (I've) just killed a man. → *He said to his mother (that) he had just killed a man.*

Session 3: Playing the stories

Activity 1. Pre-reading. Watch [this video, which is a part of a Queen interview](#), and answer the following questions: [6']

- What was Live Aid? What was its purpose? When and where did it take place?

²⁶ Students will be provided with a paper copy of the complete lyrics of the song, although they will only need to work on the pertinently underlined verses (see section 6, Image 4).

- How many minutes did each act last? How many songs did Queen play?

Activity 2. Skimming. Take a look at these three parts of that interview on the next page, which was published in a teen magazine, about three of the songs that they played at Live Aid. Which songs are they about? Match each title with its text and part of lyrics; there is one extra title that you do not need. [3']

We Are the Champions Radio Ga Ga Killer Queen
Crazy Little Thing Called Love

Activity 3. Multiple-choice. Read through the texts again and answer the following multiple-choice questions; only one of the options is correct. [8']

1. What was the inspiration for the song in text A?

- a) Power
- b) A previous Queen show
- c) A ballad
- d) Victory

2. What is the song in text A about?

- a) Falls and obstacles in life
- b) Football
- c) Motivation
- d) It's a mystery

3. What does the author of the song in text B do throughout it?

- a) Criticising television
- b) Talking about his child
- c) Remembering his adolescence
- d) Predicting the future

4. What is the meaning of the line of the song in text B "So don't become some background noise"?

- a) The author said that the radio was not listened to properly.
- b) The author said that he was hearing an annoying sound in the distance.
- c) The author told his fellow Queen members to play better.
- d) The author told the radio not to disappear.

5. What is the hidden meaning of the song that text C is about?

- a) The fear of commitment
- b) It has no hidden meaning
- c) Rock and roll
- d) Elvis Presley

6. What do the 'hot and cold fevers' in the song in text C refer to?

- a) Good and bad times
- b) High and low temperatures
- c) Going crazy
- d) Pretending to be sick

A LIVE DAY TO REMEMBER!

We are the champions, my friends
And we'll keep on fighting till the end
We are the champions
We are the champions
No time for losers
'Cause we are the champions of the world

Interviewer: Is this hit a power ballad?

Freddie: It is partly because I started composing it on the piano, after a great concert in which the crowd sang along so loud that they couldn't even hear us. I wanted to make a song exclusively to play live, in which the entire audience participated. Precisely for this reason, we incorporated into it a very powerful drums and bass guitar backing. So actually, it's kind of arena rock, too.

I: It's very catchy.

Brian: Yes, it's probably the catchiest one we've recorded so far, especially for its chorus. Freddie was thinking about football as he wrote it, about how to achieve victory and about the falls and obstacles in life that people don't see and that we go through every day to do so. But also about keeping on fighting until the end despite all this.

I: What about the mystery of the outro?

Freddie: We are aware that the lyrics don't end with the three words that everyone expects. The meaning behind that will remain a mystery.

B **I:** I've heard that there is a curious story behind the origin of this hit.

Freddie: The inspiration for it came a couple of summers ago, when Roger heard his baby son utter the words "radio ca-ca" while he was listening to a bad song on it. That stuck in his mind somehow to the point that he locked himself in the room and started composing this with a drum machine. After he got the demo with his vocals, John and I completed this melodious hit.

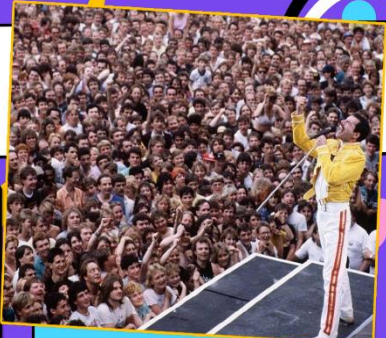
So don't become some background noise
A backdrop for the girls and boys
Who just don't know or just don't care
And just complain when you're not there
You had your time, you had the power

I: So it's a criticism of TV.

Roger: Something like that. MTV started broadcasting music videos four years ago, and now everyone prefers to watch TV to just listen to the songs, as we have always done. Actually, these lyrics are memories of what I experienced with the radio, throughout the three verses. It was literally my only friend through teenage nights. I learned everything that I know from it. And seeing it disappear makes me feel a bit emotional.

I: What do you think will happen to radio in the future?

Roger: Well, I can't really know, but, we hope, as is actually said on the track, that it will not just fade into history.



I: Why did you decide to play this song at Live Aid?

John: It's a tribute to Elvis Presley, right from the intro, and to his rock and roll of the 50s, to which we make continuous internal references and it's even mentioned on the bridge. We recorded it in less than an hour and a half and it was composed by Freddie while he was in a hotel bathroom, in just ten minutes, on guitar and using the few chords that he learned. Definitely, because it was so musically simple but so energetic, it deserved to be on our show setlist.

I: What is this song really about?

Freddie: There is nothing to read between the lines; it is about exactly what it talks about: the fear of truly falling in love, the fear of a lifetime commitment. About what makes you move and cry, makes your body ache and goes you insane. It's about what something as small as love can make a man feel and not being ready to feel it yet.

C

There goes my baby
She knows how to rock 'n roll
She drives me crazy
She gives me hot and cold fever
Then she leaves me in a cool cool sweat

Activity 4. Scanning for words I. Look in the three texts for the five parts in which a song is normally structured. Copy them into your notebook in the correct order. [4']

Activity 5. Scanning for words II. Take a look at the interview one more time and look in it for five synonyms for: [4']

- *public* (A):
- *stadium* (A):
- *song model* (B):
- *voice* (B):
- *musical note* (C):

Activity 6. Word-formation I. Look at the highlighted words in the interviews. What kind of words are they? How do you know? Try to figure out the grammar rule that forms them. [5']

Activity 7. Word-formation II: practice. What other adjectives to describe music can you form by combining those suffixes and the nouns in the box? [5']

instrument

rhythm

funk

delight

thunder

Activity 8. Pre-writing. Read the first part of the newspaper article that the interviewer wrote for the 30th anniversary of the concert, which is about the song “Crazy Little Things Called Love” and the information he obtained from the band. Can you recognise the seven linking words in the text? Complete the following definitions with them. [8']

A LIVE DAY TO REMEMBER



July 13, 1985 was one of those days to be alive to remember. Live Aid was going to be the biggest charity music event in history and, although no one knew it at the time, it was going to raise 150 times the amount of money that was planned. I had the opportunity to do a little backstage interview with the

members of Queen, a few minutes before they took the stage at Wembley Stadium. Today, World Rock Day, 30 years after that afternoon, I recall their words here.

The first song I wanted to know about was *Crazy Little Thing Called Love*. So, I asked them why they had decided to play it. John Deacon said that it was a tribute to Elvis Presley and his rock and roll of the 50s, to which they made a lot of references and which was even mentioned on its bridge. He also told me that they had recorded it in less than an hour and that it had been composed by Freddie Mercury while he was in a hotel bathroom, in just ten minutes, on guitar and using the few chords that he had learned. He

said that, because it was so musically simple but so energetic, it had deserved to be on their show setlist. Then, I asked them what this song was really about. However, it did not have any hidden meaning at all. Freddie said that there was nothing to read between the lines, since it was about exactly what it talked about: the fear of truly falling in love, the fear of a lifetime commitment, and what something as small as love could make a man feel and not being ready to feel it yet.

- We use _____ and _____ to give a reason for something; _____ is also more common and informal.
- We use _____ to give the result of something.
- We use _____ and _____ to connect two contrasting ideas; _____ is normally placed at the beginning of the sentence.
- We use _____ to add more information.
- We use _____ to sequence two ideas.

Activity 9. Writing task. Now it's your turn. Taking the previous one as a model, write your own article, of about 120 words, about one of the two remaining songs (you can choose the one you like the most). Take only the information that you consider important. Also remember to use linking words and reported speech. Once you have it, hand it to your teacher²⁷. [12']

Homework: Throughout the unit, you will create a glossary with all the vocabulary that you learn. To do this, you must access [this shared document on Google Drive](#)²⁸ and type all the new words that you consider important that we have already seen in previous sessions or that we will see during the next ones, accompanying them with a corresponding image. Everyone will be able to see what the other classmates add, so that you do not repeat the vocabulary. This task is voluntary, but it will be taken into account for your final evaluation. Together, we will make a great glossary about the British 80s!²⁹

²⁷ This writing composition activity is one of the most important of the entire didactic unit, since students will have to do a very similar one as part of their formal evaluation during the last session. In addition to the purely content aspects, their ability to synthesize will be assessed, so this will work as practice as well.

²⁸ The link to the Google Drive shared file is not permanently active, since the teacher as administrator would have to invite all the students at the moment so that they could participate in them simultaneously. Yet, Image 5 in Appendix (see section 6) shows it, as students would see it on their device screens.

²⁹ The objectives of this activity are three: to collaborate mutually as class work; to reinforce vocabulary without compulsory repetition, giving the students the opportunity to work in their own way and at their own pace; and to encourage learning to the Chinese student in the class, as the visual material will be of much more help to him. Since the teacher is the creator and administrator of this shared file, they will be able to virtually monitor, from their own laptop or device, the students, while they collaborate from home, to check who does so and who does not.

Session 4: Playing the videos

Activity 1. Training the ear. We are going to start today's session by training our ears. Listen to [this Queen song](#) just once and try to figure out what its title might be³⁰. Also, try to write down as many words or expressions in your notebook as you can hear; then, compare them with the original lyrics³¹. [5']

Activity 2. Training the eye. Now, we are going to watch [the music video for that song](#). At the same time, tick which of the following items you are able to see: [5']

- | | |
|---|---|
| ☐ some chairs flying through the air | ☐ a keyboard |
| ☐ a banjo | ☐ a yellow jacket |
| ☐ a skull | ☐ a bat |
| ☐ a sculpture of a lion | ☐ some candles going out |

Now, try to remember the video and answer these questions: [6']

- Where are the band members? Is it a dark or a nice place?
- What are they wearing? What are each of them characterised by?
- What do the blue-skinned cartoons that appear represent?
- What happens to the characters and the place during the video clip?

Activity 3. Training the imagination. This song was composed and recorded as part of the soundtrack for a 1986 film called *Highlander*, which was about a team of invincible warriors whose "magical power" was their immortality. However, as we have just seen in the music video, Queen appear, first, inside an abandoned building disguised as tramps, and then do so again while playing on a theatre stage, like the musical group that they were. What do you think could, then, that "kind of magic" be for the band? Write in 4 or 5 lines your interpretation about it, and then share it with the rest of the class (you can use the lyrics as a resource if you need extra help). [5']

³⁰ In this first task, the projector is not supposed to be turned on yet, but only the classrooms' speakers, so that the students can only listen to the song, without any prior help.

³¹ Although the lyrics of this song will not be analysed in class, since this is not one of the main learning objectives of this session, this first activity, which is intended to work as a warm-up, and also some more in store, may need them as a later support for students at some point (see section 6, Image 6).

Activity 4. Seeing what it is. Now, we are going to watch [another video, a live performance](#) that took place a few years later. Then, answer these questions: [12']

- Who is the woman singing? Besides her, who else appears, the whole Queen band or just one member of it?
- What genre of music is the song? What is it about?
- In which city are they? Why do they have that huge orchestra playing behind them? Why is their performance so majestic and emotional, even with fireworks?
- So, if the act took place in 1992 and Freddie Mercury died the year before, how could it happen?

Activity 5. Seeing beyond. Read the following text about that performance, and then answer the final question below. [7']

Everyone who saw that performance believed that it was happening as they watched it, the very first night of the 1992 Olympic Games in the Catalan capital. But it was nothing further from the truth.

Freddie Mercury and Montserrat Caballé recorded *Barcelona* in 1987, as the opening theme of the next Summer Olympics, and they sang it together at a festival in that city a year later, under the insistence of Freddie himself to make a magnificent performance, typical of a multi-sport event like that, because he suspected that maybe he wouldn't be able to do it by then. That was the last time Freddie sang live; he died of AIDS nine months before the big day. However, as planned and in his honour, although the inauguration ceremony was different at the stadium, the broadcast decided to keep this recording of *Barcelona*, so that a still alive Freddie appeared for five minutes on the TV screens of 27 million Spaniards and inhabitants of the world.

His body might not be there that July 25 afternoon. But his soul was, is and will be, as long as someone remembers the anthem of the 1992 Summer Olympics in Barcelona.



So, the question is, *was Freddie Mercury on stage at the Montjuïc Olympic Stadium that day?*³² Take a few minutes to think about it, write down your answer in your notebook and then share it with your partners.

³² This question does not actually have a closed solution. It is designed for students to answer it under their criteria and critically; any response from them will be valid as long as they know how to reason it.

Activity 6. Project time: Starting the research. At this stage of our didactic unit, we can start working, applying everything we know into your final collaborative projects, which will consist of presenting a Queen song to your class as if you were the band yourselves! [15']

To do this, you will be divided and seated into 6 groups of 4, according to the song, out of the 6 possible ("Somebody to Love", "Hammer to Fall", "Under Pressure", "The Show Must Go On", "I Want to Break Free" or "One Vision"³³), that you obtained in the Quiz *Which Queen song are you?* in Session 1³⁴. That will be precisely the one that each team will have to work on during the last quarters of this class and the next one to carry out your projects.

With the help of computers, you now already have enough information to be able to search for:

- its album, release year and musical genre
- its recording and instrumentation process
- the most important words and lines of its lyrics and their meaning
- the social issue it deals with
- its music video or live performance (if any)
- the clothing and the band's looks
- some fun fact that catches your attention

You can use the following websites to support yourselves:

- <https://genius.com/artists/Queen>
- <http://queenpedia.com/>
- <https://www.aqueenofmagic.com/>
- <https://justrandomthings.com/category/music-reviews/>

You do not need to have it all done by today; do only what you can in these remaining 15 minutes. Also remember that this is just a draft version of your project, though you must hand it to the teacher at the end of the class so that they can review it at home.

³³ These six songs have been very purposefully selected, out of the complete Queen repertoire, for their socially relevant topics, as they deal, with bisexuality, the Cold War and death, life pressure, AIDS, women's liberation and transsexuality and global justice, respectively. None of these topics have been worked on in class before, since, if they have, not all the groups would start from scratch and some may have an advantage over others to carry out their collaborative projects. Students are intended to discover these social issues and explore and work on them in depth on their own, but taking other songs as models, so that they learn and acquire them autonomously, and also develop their problem-solving skills and their sense of initiative.

³⁴ This criterion of division into teams would only be followed if the aforesaid quiz results had been equitable; otherwise, the organisation of students would be carried out by the teacher, in a totally random way.

Session 5: Playing the nostalgia

Activity 1. Still feeling Queen. Watch these three short videos: [5']

- [Trailer for the film *Suicide Squad* \(2016\) \(“Bohemian Rhapsody”, 1975\)](#)
- [TV advertisement for the car model Dacia Duster \(2016\) \(“Another One Bites the Dust”, 1980\)](#)
- [Trailer for the Xbox video game *Plants vs. Zombies Garden Warfare 2* \(2016\) \(“Don’t Stop Me Now”, 1979\)](#)

Then, answer the following questions in a mini-debate: [6']

- Are these videos recent or old? Have you ever seen them before?
- What do you think these videos want to communicate? What is their social function?
- Do you think that the respective songs used in them adapt well to their intended meaning? Why?
- Do you think that the creators of these audiovisual contents, both the TV commercial and the trailers, could have chosen a more current song for their purpose? If so, then, why do you think they have opted for Queen’s music?

Activity 2. Unstoppable Queen? Now, we are going to focus on one of those three songs, specifically “Don't Stop Me Now”. Read the following text, which a music critic wrote for an entertainment magazine, and reason your opinion about it. Write it down in a few lines in your notebook and then share it with the rest of the class. [8']



Apart from several video game trailers and as part of film soundtracks, *Don't Stop Me Now* has been featured in numerous recent TV commercials for brands such as Toyota, Amazon or L'Oreal, among many others. In 2019, it surpassed 500 million plays on Spotify — and that number continues to grow over the years. It has become an inescapable success. And this has happened because it has always been perceived as an energetic, motivating classic-rock hymn about enjoying life and not letting anyone stop you from doing whatever you want. However, the curious thing is that the original meaning behind when composing the track is not exactly that. Although we are not aware of it when listening to it or singing it at the top of our lungs, its lyrics make direct reference to wild sex and drugs. According to Brian May himself, who hated the song, this attitude of debauchery and lack of control was what caused Freddie to get his disease which killed him too soon.

Activity 3. Research time. *Do you think we should keep listening to Queen's music or are we overrating it even today?* You are going to be divided into two large groups at random. Group A will have to gather information in support of continuing to promote Queen nowadays, while group B will do it to defend the position contrary to this nostalgia. Of course, you can also use all the notes that we have already studied in class throughout the unit!

You will sit individually in front of the computers, mixed in the classroom, because you will have to type all the interesting information that you find online in a Google Drive document that you will be sharing only with your team, so that all members can see what the others add and do not repeat the same data³⁵. You will have a few minutes to do so, and then we will have a little discussion about it. [8']

Group A: Pro-Queen nostalgia	Group B: Against-Queen nostalgia ³⁶
--	--

Activity 4. Debate time. Now that you have enough information to talk about, let's do it! This time, you will sit together with your teams, for more comfort, so that half of the classroom is in favour and the other is against. Looking up all your notes, you must develop a debate about it. You will have to be consistent with your ideas, counterattack those of the opposing group and maintain due respect and take speaking times; your teacher will mediate between the two teams. Remember that your voluntary oral contributions will be positively assessed!³⁷ [10']

Activity 5. Project time: Setting the stage. Now, you are going to continue working on your final collaborative projects, with the help of computers. Today, you will dedicate the remaining time of the session to prepare your oral presentation for the next day. [18'] You must bear in mind that:

- You have to impersonate the members of Queen, so you must speak as if you were them; among you and your teammates, you can choose who is who (if you do not agree, you can ask your teacher to assign their names to you randomly).

³⁵ Since the teacher is the administrator of both files shared in Google Drive, they will be able to virtually monitor, from their own computer, the students, while they collaborate, to check which members of the groups intervene and what way, and to observe their behaviour as part of their informal evaluation.

³⁶ The links to the Google Drive shared files are not permanently active, since the teacher as administrator would have to invite all the students at the moment so that they could participate within them simultaneously. However, Image 7 in Appendix (*see section 6*) shows the two documents, both group A and B's, as they would be displayed on their computer screens.

³⁷ Although this activity actually works as a content-closing task for the entire lesson plan, its main objective is to encourage interaction and make students develop, once again, their critical thinking skills and pragmatic competence.

- Each presentation must last a maximum of 6 minutes (otherwise, you will be penalised), and each of the four members must intervene orally.
- Your revised drafts will serve as a guide: you will have to mention all those aspects of your song, in addition to the new one that we have learned today (the impact that it could have some decades later), through an example of nostalgia, as a prediction of its future. You can also use all the readings in the unit as models, in addition to the writing practice that you handed in Session 3.
- In addition to adequate grammar, you must also make use of the vocabulary and expressions studied throughout the unit, as many as you can, as long as they are coherent and meaningful for your work.
- Although the number of slides should be between 8 and 10, you may use PowerPoint, Genially, Prezi or any other similar platform; you may also add photos, images, single covers and even your song as background audio. Your originality and audiovisual contents will also be positively evaluated!

The rest of the classmates who are not presenting their song in each turn will listen and take notes of the other five collaborative works. As soon as the first part of the session is over, each of the 24 of you will be randomly assigned one of those five presentations that are not your own group's; you will have to transfer your collected data to an individual written composition in an article format, as you have already practised during the second half of Session 3. You will be given more specific instructions in that last session, although you will have about 15 minutes to complete it but not any kind of material or help apart from your own notes taken at the time.

Session 6: Playing as Queens

Activity 1 [Group assessment]. Project time: Let's be Queens for five minutes! The time has come for you to tell us all about that wonderful song that you have been working on so hard these last few days. As already anticipated, following all the guidelines and requirements already explained in the previous sessions, you will have a maximum of 6 minutes to present your collaborative project. The four of you in each group must introduce yourselves as the corresponding artists and intervene addressing all the aspects to be covered. Remember that you are Queen in the 80s! [36']

Meanwhile, the other 20 of you must take notes of everything. You will have to listen to your classmates all the time, although you will have the help of their presentations (which will be projected on the digital board), the lyrics of their songs and five copies of the empty table below, one per each team, which you must fill in with everything you can read or hear — in the small column on the right, write down the initial of the Queen member who gave that information. This file is very important, because it will be the only support you will have to write your articles immediately afterwards.

Group no. ____	• Freddie: • Brian: • Roger: • John:	
Name of the song:	Album and year:	
Composer:	Genre:	
Process of composition and instruments:		
Important lines and meaning behind:		
Social issues:		
Live performance/music video and looks:		
Fun fact:		
Prediction of nostalgia:		

Activity 2 [Individual assessment]. Let's be reporters for fifteen minutes! Now that you have all the information, you will have to retell it yourself. To do this, you will be assigned, randomly, one of the five songs presented that are not yours; only with the help of its filled-out table, you will have to write an article, very similar to the one we worked on in class three sessions ago. That article must:

- be between 150 and 180 words, so you should synthesise the information and keep only what you consider important enough.
- mention all the points of the song that appear in the table.
- contain reported speech, necessary to report something that others have previously said, and the appropriate linking words to join ideas or sentences.
- be well-structured, coherent and meaningful and neat.

You will have 15 minutes to complete it, starting immediately after everyone has their assigned song. Once you have finished it, hand it to your teacher³⁸. [15']

Activity 3 [Self-assessment]. Finally, your last task is to reflect on what you have learned. Your teacher will give you this self-assessment worksheet. Read the statements about the skills and knowledge acquired throughout the unit and circle one of the three options (*no*, *not yet* or *yes*). Be honest and fair with yourself! [4']

I know and am able to speak about the history and culture of the 1980s in Britain.	No	Not yet	Yes
I know and am able to talk about the music of the 1980s in Britain.	No	Not yet	Yes
I can find out the meaning of new vocabulary from its context.	No	Not yet	Yes
I can work in pairs.	No	Not yet	Yes
I can work in groups.	No	Not yet	Yes
I can understand the language in context and the speakers' intentions in a real-life communicative situation.	No	Not yet	Yes
I can talk about what the lyrics of a song are about.	No	Not yet	Yes
I can report what other people have previously said in present, past and future tenses.	No	Not yet	Yes
I can find out the main ideas and title of a text by skimming it.	No	Not yet	Yes
I can scan a text to correctly answer multiple-choice questions or look for words in it.	No	Not yet	Yes
I can form adjectives to talk about music by using certain suffixes.	No	Not yet	Yes
I know when and how to use linking words in a written composition.	No	Not yet	Yes
I can understand the gist or find out the title of a song by listening to it only once.	No	Not yet	Yes
I can analyse the setting and appearances of the characters in a music video.	No	Not yet	Yes
I can think critically in order to reach a conclusion.	No	Not yet	Yes

³⁸ This assessment task only aims at evaluating the grammar, and not the vocabulary or any other purely linguistic contents, since students already have them and only have to copy. Even so, the level of acquisition of the said reported speech grammar would be appropriately measured, since the test has been designed to make them have to consider, at least, the three basic verb tenses: present (name of the song, album and year, composer and genre), past (process of composition and instruments) and future (prediction of nostalgia).

I know how to collaborate with my teammates to make decisions.	No	Not yet	Yes
I can explain my ideas and opinions to others.	No	Not yet	Yes
I can hold a debate, defending my position and taking speaking turns.	No	Not yet	Yes
I can collect information to make a presentation.	No	Not yet	Yes
I understand the different parts of developing a project.	No	Not yet	Yes
I can fill in a table with information that I am reading or listening to.	No	Not yet	Yes
I can write an article based on collected information.	No	Not yet	Yes

4. CONCLUSIONS

If we were to ask any of our younger students what a Walkman is, their answer would surely be that they have never heard that name before, even though their favourite Spotify playlist, the one that they listen to whenever they can, might have never existed unless that CD player had done it first.

We must educate them and our future generations to be aware that all the values, rights and ways of life that we now have so fully at our disposal that we no longer even want them were the greatest social desires of the 1980s. We must show them what the future looked like in a past where technology and equality were something to fight for. We must always make them participants of the memory and be aware of what it cost others to accomplish all those first times back then so that they do not even have to worry about them now.

In this Master's Dissertation, we have opted for the music of the representative British rock band Queen as a form of transmission of that culture and for the emerging song-based approach as a didactic method to teach this and the English language. By means of the design and development of a series of motivating, climate-relaxing and learner-centred activities, we have conveniently addressed this issue, through, beyond just listening to songs and reading their lyrics, watching music videos, live performances, interviews, even film scenes and online playful presentations, along with learning about the stories, values and fun facts behind them as well as the nostalgia that they make us feel even today, all put together with language for students to get the most out of it all.

We have endeavoured to show how to refute the assumptions of that group of conventional language teachers who prefer not to take a chance on creativity, improvement and updating to our times in their teaching methodologies, who would never consider a song-based approach as one of them, perhaps because they do not assimilate that, far beyond just entertainment, music is also knowledge. And knowledge is life.

"Music is a more potent instrument than any other for education, because rhythm and harmony find their way into the inward places of the soul."

- Plato

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5.2. Lesson plan

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6. APPENDIX

Image 1 (Ses. 1, Act. 2)

General culture about the 1980s in Britain
English as a Foreign Language
4th of CSE

1. What important historical event took place in the contemporary world during the 1980s?

0 The Rise of neoliberalism 0 The End of World War II 0 The Course of the American Revolutionary War 0 The Death of Elizabeth II, Queen of the United Kingdom

2. Who was Prime Minister in Great Britain throughout the entire decade?

0 Winston Churchill 0 Ronald Reagan 0 Margaret Thatcher 0 Felipe González

3. Mention everything you know about the 80s fashion, lifestyle and culture.

4. Which of the following entertainment inventions became super popular among young people at this time?

0% 0% 0% 0%

0 Colour TV 0 PlayStation consoles 0 Arcade machines 0 Music tapes

5. How do you say "SIDA" in English?

"SIDA" (Síndrome de Inmunodeficiencia Adquirida) stands for a sexually transmitted disease that became widespread in Britain during this decade.

0 HIV 0 AIDS 0 DASI 0 VIH 0 SIDA

6. The Sinclair ZX80 was the first cost-effective personal computer to be launched in Britain in 1980. What do you think its price was then? (in €)

00:11 remaining

0 115

7. The pop and rock of the 80s was characterized by a technological advance in the recording studios. Which of the following are we talking about?

0 Auto-tune 0 Audio amplifier 0 Synthesizer 0 Microphone stand

8. Mention all the singers or groups from the 80s that you know.

9. In 1985, the largest music event in history occurred, whose funds were raised to benefit famine in Ethiopia. What was this huge concert called?

0 Live Aid

10. Was Freddie Mercury the real name of the lead singer of the group Queen?

00:08 remaining

0 Yes 0 No

Leaderboard 2 players

1 Josema 207p

2 Lucía 25p

Image 2 (Ses. 2, Act. 2)

The collage consists of 12 cards arranged in a grid-like fashion, each featuring a vinyl record and related text:

- Card 1 (Top Left):** A vinyl record with a hand holding it. Text: "80s MUSIC & REPORTED SPEECH".
- Card 2 (Top Right):** A vinyl record with a yellow label. Text: "discovering reported speech through music of the eighties".
- Card 3 (Second Row, Left):** A vinyl record with a yellow label. Text: "present simple" and "past simple".
- Card 4 (Second Row, Right):** A vinyl record with a picture of Boy George. Text: "I'm a man who doesn't know how to sell a contradiction". Below: "Karma Chameleon by Culture Club (1983)".
- Card 5 (Third Row, Left):** A vinyl record with a picture of Boy George. Text: "What did Boy George say in his song? He said (that) he was a man who didn't know...".
- Card 6 (Third Row, Right):** A vinyl record with a yellow label. Text: "present continuous" and "past continuous".
- Card 7 (Fourth Row, Left):** A vinyl record with a picture of Bonnie Tyler. Text: "Holding Out for a Hero by Bonnie Tyler (1984)". Below: "I'm holding out for a hero 'til the end of the night".
- Card 8 (Fourth Row, Right):** A vinyl record with a picture of Bonnie Tyler. Text: "What did Bonnie Tyler say in her song? She said (that) she was holding out for a hero 'til the end of that night".
- Card 9 (Fifth Row, Left):** A vinyl record with a yellow label. Text: "present perfect" and "past perfect".
- Card 10 (Fifth Row, Right):** A vinyl record with a picture of Eurythmics. Text: "Sweet Dreams (Are Made of This) by Eurythmics (1983)". Below: "I've traveled the world and the seven seas".
- Card 11 (Sixth Row, Left):** A vinyl record with a picture of Annie Lennox. Text: "What did Annie Lennox say in their song? She said (that) she had traveled the world and the seven seas".
- Card 12 (Sixth Row, Right):** Two vinyl records. The left one has a yellow label with "past simple" and "past perfect". The right one has a yellow label with "will" and "would".
- Card 13 (Bottom Left):** A vinyl record with a picture of Soft Cell. Text: "Once I ran to you... Now I'll run from you". Below: "Tainted Love by Soft Cell (1981)".
- Card 14 (Bottom Right):** A vinyl record with a picture of Marc Almond. Text: "What did Marc Almond say to his lover in their song? He said (that) once he had run to them, but then he would run from them".

Image 3 (Ses. 2, Act. 3 & 4)

BOHEMIAN RHAPSODY (2018) EMI SCENE — SCRIPT

Producer: Well... I'm not entirely sure... that's the album you promised us.
Freddie: No, it's better than the album we promised you. It's better than any album anyone's ever promised you, darling. It's a bloody masterpiece.
Producer: Christ.
Queen's manager: It is a good album, Ray.
Roger: We prefer "masterpiece".
Producer: It's expensive, and as for... "Bohemian..."
Brian: Rhapsody.
Producer: Rhapsody. What is that?
Freddie: An epic poem.
Producer: It goes on forever. Six bloody minutes.
Freddie: I pity your wife if you think six minutes is forever. And do you know what? We're going to release it as our single.
Producer: Not possible. Anything over three minutes... and the radio stations won't program it, period. And what on earth is it about, anyway? Scaramouche? Galileo? And all that "Ismillah" business! "Ishmillah"?
Freddie: Bismillah.
Producer: Oh, aye. Bismillah. What's it about, anyway? Bloody Bismillah?
Freddie: True poetry is for the listener.
Brian: It ruins the mystery if everything's explained.
Producer: Seldom ruins sales. Three minutes is the standard. John.
Manager: Yeah, we need radio. Format is three minutes, I have to agree with Ray. I actually think the single's *Love of My Life*.
Brian: No.
Manager: Okay, how about John's song... *You're My Best Friend*? You know? "Ooh, you make me live." Catchy, stronger.
Producer: What about *I'm in Love with My Car*?
Brian: You're joking! Oh, Jesus.
Producer: I love it. Well, that's the kind of song... teenagers can turn up the volume in their car... and bang their heads to. *Bohemian Rhapsody* will never be that song.
Brian: It's a band decision, *Bohemian Rhapsody*. That's it.
Producer: *You're My Best Friend*... and it's my money.
Roger: Bo-Rap. Period.
Freddie: Or we walk.
Freddie's manager: *MacArthur Park* was seven minutes long. It was a hit.
Producer: Look, I'm not arguing *Bohemian*... whatever's...
Freddie: ...*Rhapsody*.
Producer: ... musicianship. But there's no way in hell the station will play... a 6-minute quasi-operatic dirge... comprised of nonsense words! Bismillah? Bullshit! I paid for this record, so I say what goes!
Freddie: Do we have any legal recourse for this?
Queen's lawyer: Ray... you did *Dark Side of the Moon*, didn't you?
Producer: I did.
Lawyer: Yeah, I absolutely love that record. Legally, no. No, he's got all your balls in a vice. It's a different matter in the court of public opinion, of course. Ray Foster's a giant name in the music industry, but... to the average person... Say the name Queen, on the other hand... ears prick up.
Producer: We're going with *You're My Best Friend*. Done.
Freddie: No. We know what we have, even if you don't. It's called *Bohemian Rhapsody*. You will forever be known as the man who lost Queen.
Manager: Temperamental artists, eh? They're well aware they're tied to a contract... but who knows what goes on... inside the inscrutable mind of the recording arti-?
Producer: Mark these words, if they're not careful, by the end of the year, no one will know the name Queen. Christ!
Freddie: You can take that out of our royalties!
Producer: Twat! Wanker!
Brian: You can shove your gold disks! You made a mistake, Foster! Arsehole!
Producer: You'll never have a gold disk... you medium talent! And to think I worked with Hendrix.

Image 4 (Ses. 2, Act. 5)

BOHEMIAN RHAPSODY (1975) — LYRICS

Is this the real life? Is this just fantasy?
 Caught in a landslide, no escape from reality
 Open your eyes, look up to the skies and see
I'm just a poor boy, I need no sympathy
 Because I'm easy come, easy go, little high, little low
 Any way the wind blows doesn't really matter to me, to me

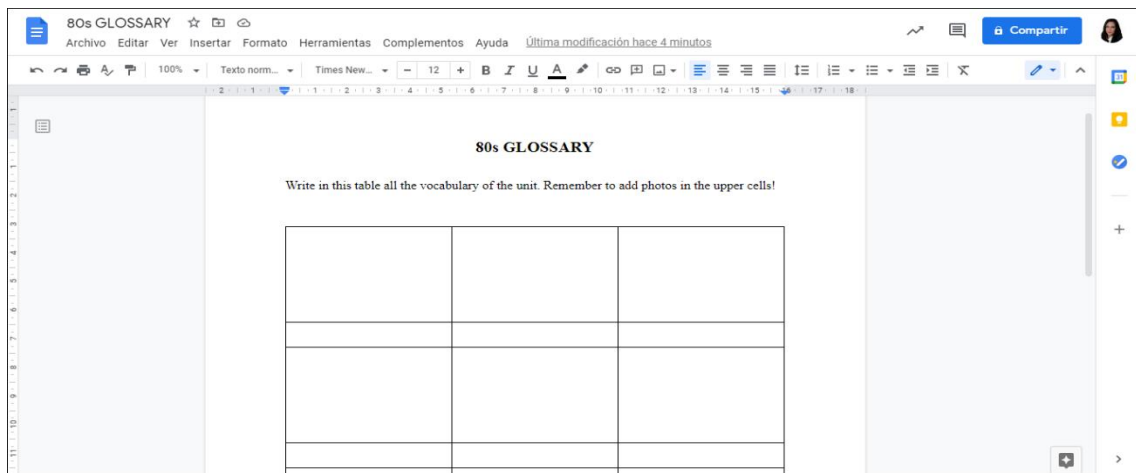
Mama, just killed a man
 Put a gun against his head, pulled my trigger, now he's dead
 Mama, life had just begun
 But now I've gone and thrown it all away
 Mama, ooh, didn't mean to make you cry
 If I'm not back again this time tomorrow
 Carry on, carry on as if nothing really matters

Too late, my time has come
 Sends shivers down my spine, body's aching all the time
 Goodbye, everybody, I've got to go
 Gotta leave you all behind and face the truth
 Mama, ooh (Any way the wind blows)
 I don't wanna die
 I sometimes wish I'd never been born at all

I see a little silhouetto of a man
 Scaramouche, Scaramouche, will you do the Fandango?
 Thunderbolt and lightning, very, very frightening me
 (Galileo) Galileo, (Galileo) Galileo, Galileo Figaro magnifico
 But I'm just a poor boy, nobody loves me
 He's just a poor boy from a poor family
 Spare him his life from this monstrosity
 Easy come, easy go, will you let me go?
 Bismillah! No, we will not let you go
 (Let him go) Bismillah! We will not let you go
 (Let him go) Bismillah! We will not let you go
 (Let me go) Will not let you go
 (Let me go) Will not let you go
 (Never, never, never, never let me go) Ah
 No, no, no, no, no, no, no
 (Oh, mamma mia, mamma mia) Mamma mia, let me go
 Beelzebub has a devil put aside for me, for me, for me!

So you think you can stone me and spit in my eye?
So you think you can love me and leave me to die?
 Oh, baby, can't do this to me, baby!
 Just gotta get out, just gotta get right outta here

Nothing really matters, anyone can see
 Nothing really matters
Nothing really matters to me
 Any way the wind blows

Image 5 (Ses. 3, Homework)*Image 6 (Ses. 4, Act. 1, 2 & 3)*

A KIND OF MAGIC (1986) — LYRICS

It's a kind of magic It's a kind of magic A kind of magic	Is this a kind of magic? (It's a kind of magic) There can be only one This rage that lasts a thousand years Will soon be done
One dream, one soul One prize, one goal One golden glance of what should be (It's a kind of magic) One shaft of light that shows the way No mortal man can win this day (It's a kind of magic) The bell that rings inside your mind Is challenging the doors of time (It's a kind of magic)	This rage that lasts a thousand years Will soon be, will soon be Will soon be done! This is (this is) a kind (a kind) Of magic (yeah) There can be only one, one, one, one This rage that lasts a thousand years Will soon be done (done!)
The waiting seems eternity The day will dawn of sanity Ooh, ooh, ooh, ooh	(Magic), it's a kind of magic It's a kind of magic Magic, magic, magic, magic! (Magic), ha-ha-ha-ha, it's magic
Is this a kind of magic? (It's a kind of magic) There can be only one This rage that lasts a thousand years Will soon be done	Ha-ha Yeah, yeah Whoo It's a kind of magic!
This flame that burns inside of me I'm hearing secret harmonies (It's a kind of magic) The bell that rings inside your mind Is challenging the doors of time (It's a kind of magic) (It's a kind of magic)	Yeah, yeah Whoo It's a kind of magic!

Image 7 (Ses. 5, Act. 3 & 4)