



Universidad de Jaén



Universidad de Córdoba

**Master's Dissertation/  
Trabajo Fin de Máster**

**STORY WRITING: A CLIL PROPOSAL IN  
THE AREA OF MUSIC IN THE 4TH  
LEVEL OF PRIMARY EDUCATION**

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**November, 2021**

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## **ABSTRACT/ RESUMEN**

**Abstract:** This paper revolves around a CLIL practice in the area of Music Education. Firstly, a literature review will be carried out on the role of CLIL in Primary Education, cooperative techniques, short stories, and creativity linked to writing and music. Secondly, a didactic proposal on story writing linked to the area of Music in Primary Education is set forth. Thus, this Master's Thesis focuses on the acquisition of language and content simultaneously to contribute practical didactic proposals to the CLIL process. Finally, this didactic unit could be integrated into the Annual General Program to promote student-centered methodologies, such as cooperative learning; to contribute to the acquisition of language and content; as well as to enhance creativity in the Primary Education stage.

**Keywords:** Primary Education, CLIL, assignment of music to short stories, short story writing, cooperative learning, formal and informal cooperative techniques, area of Music

**Resumen:** Este documento gira en torno a una práctica CLIL en el área de Educación Musical. En primer lugar, se realizará una revisión bibliográfica sobre el papel del CLIL en Educación Primaria, las técnicas cooperativas, los cuentos y la creatividad vinculada a la escritura y la música. En segundo lugar, se plantea una propuesta didáctica sobre la escritura de cuentos vinculada al área de Música en Educación Primaria. Así, este Trabajo Fin de Máster se centra en la adquisición de lenguaje y contenido de forma simultánea para aportar propuestas didácticas al proceso CLIL. Finalmente, esta unidad didáctica podría integrarse en el Programa General Anual para promover las metodologías centradas en el alumnado, como el aprendizaje cooperativo; contribuir a la adquisición de lenguaje y contenidos; así como potenciar la creatividad en la etapa de Educación Primaria.

**Palabras clave:** Educación Primaria, CLIL, poner música a cuentos, escritura de cuentos, aprendizaje cooperativo, técnicas cooperativas formales e informales, área de Música

## 1. INTRODUCTION

With the advent of new technologies, teaching methods are constantly being reinvented and adapted so as to provide a more immersive experience for students. The numerous advantages of bilingual education became apparent when compared with a monolingual approach. A particular bilingual method which was created many years ago soon spread across the continent of Europe: Content Language and Integrated Learning (CLIL). This methodology, along with others, combined with psycho-pedagogical learning strategies aim to produce results which are beneficial (Pérez Cañado, 2021).

This advance in the field of languages is reflected in children's learning process and ways of thinking. As stated by Iwai (2002), children have great potential from the moment they are born, which should be present within the different areas of the curriculum.

After an exhaustive reading on how students in Primary Education are singled out in such a standardized society, current social demands are therefore taken as a reference. According to Navarro Lozano (2009), the main aim of education has changed and those students with the best academic record are no longer chosen, but those with greater creativity, predisposition, and problem-solving strategies. In this sense, it is shown that creativity and education are human's traits/ features/ characteristics that promote development and are enhanced with experience. Creative and critical thinking in children depend on the type of activity that is conducted (Tamayo *et al.*, 2015).

To promote creative development in Primary Education, CLIL, music, and the writing of short stories are taken as fundamental pillars. Thus, through this Master's dissertation a didactic proposal for the 4<sup>th</sup> year of Primary Education is put forward. Thanks to this, the deficiencies caused by the lack of creativity in the music classrooms of Primary Education are addressed.

In addition to that, in this paper, the CLIL process is considered as a fundamental axis. In this way, it is simultaneously included musical content and foreign language acquisition in order to unite creativity, divergent thinking, sound, writing, and music. According to Korosidou, and Griva (2014) and De Diezmas (2016), CLIL is effective in developing English language skills and in using language

creatively. Among these positive effects, we can mention an increase in motivation, a greater predisposition to establish communicative exchanges, and solve problems.

Furthermore, cooperative learning is used as a basis for the implementation of the didactic proposal under scrutiny. Specifically, this methodology is linked to the CLIL process, and cooperative story writing techniques are implemented with the purpose of promoting the acquisition of content and language.

This methodology allows learners to face a structured linguistic and conceptual cognitive conflict. Through these cooperative writing and music activities, the teacher facilitates the progression of each student based on their prior knowledge and guides them to achieve the established learning goals (Samaniego, 1995).

Thus, these lines of work have various linguistic and content objectives with the purpose of writing a short story cooperatively and assigning music to characters and environment. Similarly, the activities that make up this didactic proposal would allow students to understand voice, body, and movement. Different ways of musical representation can be used, while developing a comprehensive reading of short stories, having guided linguistic interactions with peers, making use of linguistic and technical resources of writing organization, and acquiring basic notions of phonetics.

This Master's Dissertation reads as follows: the starting point deals with the theoretical framework, which includes the role of CLIL in Primary Education, cooperative writing techniques, story writing, and creativity linked to writing and music. Thereafter these theoretical bases will serve to elaborate an intervention of eight sessions. Finally, future lines of research and references are detailed. From this paper, new horizons linked to CLIL will be opened and a commitment to cooperative learning will be made in order to promote a meaningful learning process of content and foreign language.

## **2. LITERATURE REVIEW**

In this section, the theoretical foundations that will cement the subsequent didactic proposal will be addressed and developed. These will integrate the role of CLIL in Primary Education, cooperative writing techniques, story writing, and creativity linked to writing and music.

### **2.1 The role of CLIL in Primary Education**

Following Marsh and Langé (2000), CLIL is defined as a dual-focussed education approach in which an additional language is used for the learning and teaching of both content and language. It is considered a “two for one” approach because the language is learned through certain subjects of the curriculum taught by using a non-native language.

As Coyle *et al.* (2010) highlight, CLIL differs from other bilingual education initiatives, since it is committed to the planned pedagogical integration of contextualized content, cognition, communication, and culture in teaching and learning practice.

After the definition of CLIL and its difference from other methods of bilingual education, the essential elements that comprise CLIL will be detailed. Firstly, taking into account the symbiotic relationship between content and language learning within the CLIL approach, Coyle *et al.* (2010) claimed that CLIL is based on the 4C framework. These four building blocks correspond to content (topic), communication (language learning and use), cognition (learning and thinking process), and culture (intercultural and global understanding).

Following these authors, the relationship between language and CLIL learning acquires three interpretations, which are represented in the Language Triptych: language of learning, language for learning, and language through learning. The first 4C pertain to the assessment of concepts and skills related to the topic. The second provides communicative exchange in a foreign language environment, while the third refers to the acquisition of language during the learning process.

In addition, according to Cummins (1979), students' overall linguistic skills must be developed on the basis of two types of skills: Basic Interpersonal Communication Skills (BICS), which are linked to everyday and social language;

and Cognitive Academic Language Proficiency (CALP), a concept that refers to a more abstract variety of language related to academic language.

Thus, the foundations of CLIL will be taken into consideration as essential elements of the didactic proposal under scrutiny. Likewise, the teacher will use scaffolding so that students advance from their individualities so as to acquire autonomy gradually (Short *et al.*, 2011). In particular, these authors highlight two types of scaffolding, namely, verbal and procedural.

CLIL offers meaningful learning opportunities by building on students' prior knowledge and invoking their knowledge, skills, attitudes, interests, and experiences. These educational situations are linked to the concept of Zone of Proximate Development (ZPD) (Russian, 2001). To fully understand this concept, one must refer to Vygotsky's theory, which considers that development and learning are linked. This refers to the difference between current development, assimilated by the student, and potential development, achieved by the student with the help of the adult.

Likewise, CLIL integrates the socio-constructivist approach in which the student plays an active role in the acquisition of both language and content. In this sense, the teacher represents the role of guide and facilitator of learning experiences. Similarly, CLIL stands out for being coherent with the curriculum which integrates the objectives, contents, methodologies, evaluation criteria guiding the teaching practice. Consequently, based on the curriculum, the assessment standards are established in order for students to develop all thinking skills.

In this sense, the type of task and the material used will determine cognitive abilities. Educational practices must evolve progressively by working on activities and tasks. In this way, the Lower Order Thinking Skills (LOTS) are gradually promoted until the Higher Order Thinking Skills (HOTS) are internalized so as to find a balance that combines all the skills (Forehand, 2010).

In the work of Thompson *et al.* (2008), it is stated that Bloom's taxonomy collects the different cognitive processes from the simplest to the most complex: remember, understand, apply, analyse, evaluate, and create. The first refers to the reminder of facts and basic concepts, the second is based on explaining ideas and concepts, the third promotes the use of information in new situations, the

fourth favours the connection between ideas, the fifth deals with the justification of decisions, and the sixth focuses on producing new and original ideas.

When all these aspects are applied in the CLIL program, a number of assets emerge, especially for the student. Puerto and Vázquez (2016) list a taxonomy made up of various dimensions: linguistics, content knowledge, learning, cognitive, didactic, volitional, social, cultural, and pragmatic. In contrast, various disadvantages derived from the knowledge of the teacher, materials used, methodological orientation, process, and the evaluation tools have been identified. For example, in the teaching materials, it can be appreciated that activities focus on content and lack cultural significance. Likewise, because of traditional methodologies, communicative exchanges that favour linguistic reflection are not promoted (Medina, 2016).

Hence, there are various studies linked to CLIL whose main aim is to analyse its impact in the Primary Education stage. Specifically, De Diezmas (2016) highlights the effectiveness of CLIL in the acquisition of linguistic competences (reading, writing, listening, and spoken production and interaction) in comparison with the traditional learning of English as a foreign language. As stated in this work, there are more positive aspects betting on the CLIL methodology.

Other authors who conducted a study in the Primary Education stage were Korosidou and Griva (2014). Through their research work they showed that the students adopted a more positive attitude towards both the foreign language and content learning. In this sense, students internalize multimodal and multisensory learning and promote constant communication among students.

In line with the foregoing, in the Spanish educational system the influence of CLIL in the classroom is increasing. Thanks to the integration of language and content, the educational process is more complex and requires the introduction of theoretical elements that support CLIL teaching practice. In this sense, school institutions must guarantee a teaching process to maximize the personal and academic development of learners.

## **2.2 Cooperative writing techniques**

In such a technologically literate society, writing is a stage of communication that becomes an essential tool to have access to information and its subsequent transmission. In consequence, the teaching process of this metalinguistic skill in the Primary Education stage is the basis of future curricular, pedagogical, and personal learning (Cassany, 1999).

As claimed by Carlino and Santana (1999), the writing process is one of the foundations of teaching that is addressed from an early age. During the acquisition period, numerous difficulties associated with various external and internal factors arise, as well as those derived from the development of the educational process. Therefore, it is of vital importance to incorporate new aspects that underpin school practices such as cooperative learning. The aim is to alleviate difficulties, ensure competent language learning, and promote the acquisition of content and language.

In the words of these same authors, written language is a sociocultural object, a system of graphic representation that serves to solve the problems posed by society and whose main function is to preserve, transmit, and recover knowledge. Its usefulness in everyday life has made it a fundamental curricular content taught and transmitted from an early age.

Thus, it is essential to know that written language is made up of the writing system and the written language. The first refers to the correspondence between grapheme-phoneme, that is, letter and sound; while the second refers to the complexity of the written language. In other words, this is not a transcript of the oral and, therefore, syntactic structure must be taken into account.

At the same time, Cassany (1999) states that learning to write transforms people's mind, as it promotes new intellectual abilities and different ways of thinking. Writing, then, is understood as a human linguistic manifestation based on a reflective process and characterized by intention, contextualization, and organization. During the act of writing, a cognitive process is activated and this involves three processes: planning, textualization, and revision. According to Camps (1994) and Manresa (2011), these three phases are closely related, in such a way that a two-way exchange is established during the writing activity.

Before writing, regardless of the student's level of proficiency, it should be clear what will be written, how it will be done, and what issues need to be emphasized.

In this way, the writing process begins with planning, continues with textualization and, at the same time, encourages the student to review what is being written. Throughout these different phases, decisions are activated the writer's ability to adjust accordingly and construct a meaningful text.

It should also be considered that the different phases explained must be taught and applied in a shared teacher-student and student-student way. Following what Dolz *et al.* (2013) comment on, written productions must be valued as a whole, which means the final production is evaluated taking into account the capacities observed in the initial production and the dimensions used to work. Therefore, throughout the teaching proposal under scrutiny in this paper language competence and text writing skills will gradually increase until students develop autonomous and contextualized writing tasks.

Thus, the teacher represents an essential role in the writing process, since his/her tasks involve deciding the appropriate methodology, materials design, application of pedagogical tools, creation of assessment rubrics, impetus for metalinguistic reflection, among others.

More specifically, in the CLIL process there is the content specialist teacher, focused on the content to be taught, and the language teacher, focused on the linguistic aspects of the foreign language. These two teachers guide the teaching-learning process, using different visual aids, gestures, and digital tools with the aim of promoting competent progress in content and language.

It is worth mentioning that this teaching process is possible with the implementation of pedagogical strategies and the teacher's grasp of the foreign and regional language. Consequently, the higher the language proficiency, the more effective the CLIL process will be. Precisely, language teachers are those specialized in teaching a second language and, therefore, they have a great command of it and are qualified natives to teach their mother tongue abroad. In this sense, the teachers' goal is to promote fluency, regarding linguistic errors as a natural part of learning enhancing meaning and communicative interaction (Allwright, 1984).

Similarly, it is vital for teachers to be constructive in their feedback and conscious of linguistic skills which will allow students to ask questions and express themselves in different languages. This situation will lead to a positive working environment for educational advancement. Moreover, it is essential that teachers are dynamic, active, and enterprising to introduce the personal aspect that distinguishes them and makes the development of CLIL practices possible.

Furthermore, as described by Julián (2007), it is significant to take into consideration the concepts of collaboration, communication, and planning. On the one hand, direct and constant communication among content and language teachers is required before and during the educational process. Simultaneously, this relationship is essential in order to reduce the difficulties associated with learning in a foreign language.

This reality is reflected in the establishment of shared objectives, the fulfilment of functions, the review of the learning process, and the pursuit of a common line. All these aspects are established and modified in the previous and weekly meetings. As a result, not only do the teachers gain the expected results but have a significant impact on the students also by increasing their motivation and desire to learn.

Regarding methodology, there are different lines of work which condition the development of content acquisition and the foreign language process itself. Thus, this work aims to link writing and cooperative learning, that is, the didactic use of small groups in which students work together in order to maximize learning both independently and as part of a group. In this sense, the educational process requires active and direct participation to promote integrated and meaningful knowledge.

Hence, cooperative work requires students to work together on a common task, to support each other, and share information. This methodology emerged mainly as an alternative to traditional practices based on competition and goals unrelated to other peers. The vision of cooperative learning is the most representative expression of socio-constructivism, as it values the construction of new knowledge within a designed and gradual system of interactions in order to

promote participation and the exchange of efforts (García, Traver and Candela, 2001).

A large number of studies account for the effectiveness of this work strategy, since if individual and competitive practices are put to an end, educational situations occur where boys and girls face resolving cognitive conflicts and social issues in the interaction (Pistorio, 2010). Likewise, Rodríguez (2009) confirms that positive conflict between peers leads to competent learning.

Furthermore, it must be born in mind that there are three types of groups which are characterized by their temporal extension and, consequently, their interests will be different. Formal groups operate for a period of one hour to several weeks of class. Informal groups range from a few minutes to an hour of class, and finally, cooperative grassroots groups have long-term operations with permanent, heterogeneous members. The final cooperative grassroots type (Barkley *et al.*, 2007) will be used in the didactic proposal focus of attention.

As Johnson *et al.* (1999) describe, it is essential to consider some aspects to form successful cooperative groups. The first and main requirement is what is called positive interdependence, that is, the responsibility that each component of the group has to achieve the objectives set. Students are aware that their involvement is necessary to generate knowledge and improve performance. Linked to the former is individual and group responsibility, which refers to shared success, that is, the task is the responsibility of all members of the group. Their contribution is the same as that of the rest of the members and they will also be evaluated within the group. The results are communicated for the purpose of improving and fostering individual and group development.

The third variable emphasizes the stimulating interaction that consists of promoting a constant and direct relationship that conditions learning. Students perform cognitive and interpersonal activities that lead to growth and shared success. Each group of students aspire to achieve the goals that lead to a beneficial educational process of the rest of the class.

The fourth aspect aims to teach interpersonal and group practices to students, as cooperative learning goes beyond acquiring particular competence in curricular areas. This aspect is committed to internalizing attitudes and ways of

working such as making decisions, exercising leadership, resolving conflicts, creating a climate of trust, and so on. Teachers promote these ways of behaving, as cooperation is linked to conflict. Therefore, understanding, empathizing and resolving difficulties constructively allows for general development from an early age.

The fifth variable is peer evaluation, where students value and reflect on the process and its productivity. Students assessed each other to determine to what extent the objectives have been achieved, such as the progress of the learning process and the aspects to be improved for future tasks.

Having mentioned the various aspects that make up cooperative learning, attention will be focused on cooperative techniques to implement this methodology and the writing process. Within this methodology, formal and informal techniques emerge. Before describing them in detail, it is essential to understand that their introduction has to be done gradually and in sequence.

As Hernández (2016) explains, it is advisable to introduce them systematically and for a certain time. That is why once these techniques (formal and informal) are internalized, you can start to combine them with each other. On account of that, teachers must ensure that the task is understood, language and content objectives are established, and that the class is appropriately laid out. In addition, it is crucial to evaluate the work technique used during or after the session and carry out a pooling of what was worked on. During the writing process, the teacher must guide and provide feedback tailored to the individual needs of the students.

After this first approach to the concept of cooperative techniques in the Primary Education classroom, a differentiation will be made between formal and informal techniques. On the one hand, as stated by Mayoral and Biondi (2020), informal cooperative learning techniques are highly structured and what the learner must do at each moment is established at the very beginning. Therefore, the goals stated are concrete and short-term ones and drive defined cognitive processes. Furthermore, they are short-lived and require a relatively low level of cooperative skills. They are usually designed for small groups, which correspond to pairs, trios, and quartets. On the other hand, formal cooperative learning techniques are more complex and their duration is spread over several sessions. According

to Mayoral and Biondi (2020), a high level of cooperative skills, autonomy strategies, and group and individual self-regulation are required.

After having specified the most relevant characteristics of these two types of cooperative techniques, those related to writing in general will be briefly described. First, attention will be focused on informal cooperative learning techniques, which will be presented taking into account the tasks or processes that they promote. These are *Introductory Focused Discussion Pairs*, *What I Know* and *What We Know*, the *Wall Phrase*, the *Cooperative Writing and Editing Couples*, and *The Substance*.

To begin with, it is worth pointing out that the writing process will begin with the activation of previous knowledge. This phase will be done thanks to techniques such as *Introductory Focused Discussion Pairs*, *What I Know* and *What We Know*, and the *Wall Phrase*. In the first, the teacher will ask a series of questions, the learners will be grouped in pairs, they will discuss them, they will look for a solution, and the teacher will randomly ask the answers to one of the pairs. In the second, the teacher will introduce the topic to be worked on and the students will write a few lines about what they suggest, complete it, share it in a small group, and, finally, there will be a sharing. Within the third technique, the teacher will write on the board a short message linked to the topic and the students will contrast opinions in pairs to, finally share at the class level.

Moreover, to promote the writing of various types of texts, the *Cooperative Writing and Editing Couples* or *The Substance* stand out. In the first, the teacher will form heterogeneous pairs and one student will describe to the other what they intend to write. Then, the student who was listening will write an outline and give it to his/her partner and, thus, the roles will be reversed. The students will look for materials to write their texts, write together the first paragraph, and they will continue individually. Once the text has been written, the students will read the texts of their classmates, correct them following the established criteria, and they will propose revisions. Students will correct their compositions and, finally, they will reread the text to their partner in order to indicate that they have revised and corrected them.

As far as *The Substance* technique is concerned, the teacher will ask the students to write a sentence about a main idea of a text or topic. When they have it individually, the students will share it with the members of the cooperative group in order to correct or reject it. Once all the sentences have been discussed in the group, learners will be arranged logically and copied in the notebook. In this way, the main ideas of a text or topic studied will be summarized.

Furthermore, formal cooperative learning techniques linked to the writing process will be addressed. These are *Cooperative Integrated Reading* and *Writing and Learning together*. The first will begin with the explanation by the teacher about the objectives, content, and activities to be developed. The cooperative groups will be subdivided into pairs with different reading levels, these pairs will then work on activities around three axes: cognitive, comprehensive, and expressive. Once the work is finished, it will be evaluated in the cooperative group. When the group determines that they are ready, students take an individual test. An average score will be generated by using the combined results of writing tasks. These marks will determine the reward given.

In the second formal technique, *Writing and Learning together*, the students will be grouped in heterogeneous teams of four members and will have to complete some activities designed by the teacher. Upon completion of these activities, they will complete the collaborative worksheet and then deliver it to the teacher to be used as the basis for the evaluation.

What is more, Cassany (1999) indicates that cooperation during the compositional task is very positive. The techniques promote interaction and metalinguistic reflection on students' writing activity. Thus, this author distinguishes three ways of working:

In the first, the learners work together on content and language during text creation. As for the second, students work alone and, therefore, the responsibility for the text is individual. However, during the writing process learners occasionally rely on the help of colleagues in order to complete specific tasks. These tasks consist of planning, organizing ideas, intermediate reading, or correction, either through the use of dictionaries and books tailored to the educational level in question.

Regarding the third technique, students can act as final recipients of texts and not only as readers or co-authors who intervene in the process. Thanks to this compositional practice, students write to real recipients.

Thus, after having compiled those techniques that are related to the writing process, it is relevant to note that this paper involves writing a short story. In this sense, it is important to bear in mind that the class in which my didactic proposal will be developed is accustomed to these techniques. This group of students has already overcome what Hernández (2016) mentions about the importance of introducing them and combining them progressively.

In line with the foregoing, for my didactic proposal the informal cooperative learning technique *Wall Phrase* will be used as a tool to stimulate prior knowledge within the group. In addition to that, the formal technique *Learning together* will be chosen. Through this, students will carry out various activities designed by the teacher in order to work on aspects related to content and language. This technique will favour both individual and group effort, as well as the acquisition of linguistic and musical content in a motivating and integrated way.

Finally, the writing approach detailed in the work of Hernández (2016) will be taken as a reference. As mentioned above, students have to get used to these working techniques. Thus, this author highlights the relevance of introducing them systematically and combining them in the didactic proposals when their dynamics have been learned.

When planning writing, the learners will share the creation of the text until the composition is completed. What is more, from the beginning of the writing task the writing process linked to authenticity will be assessed. In other words, the students will give meaning to the writing process, since there will be a real addressee to whom to direct the text. In this case, it will be the rest of the class, as it will be a shared experience.

### **2.3 Story writing**

The term “story” comes from the Latin word *computes*, which is defined as a short narrative, oral or written, of a real or fictional event. As stated by Prieto (2008), the story is a simple, linear, and brief story in which the settings are not

described in detail. Moreover, the characters are poorly characterized and the leading role and the plot are quite simple, as they have an expected ending. All of these encourage learners' thinking and expand their imagination.

The structure follows the following pattern: presentation of the characters, approach to the conflict to be resolved, the action of the protagonist, and the outcome.

There are various adaptations of the story depending on the criteria adopted. Taking the subject as a reference, the following are distinguished: fairy tales, fantastic, realistic, horror, science fiction, police, satirical, and erotic tales. Thus, in each of them the narrator, characters, time, places, and the plot appear. However, these characteristics are adapted to the thematic orientation of the story. Before starting to write, each author takes into consideration the different aspects mentioned to guide the writing process. Likewise, s/he tries to put himself/herself in the reader's shoes, that is, age and interests are taken into account to model the expression and complexity of language to the cognitive demands of the recipients (Cortázar, 1970).

In the educational context of the Primary Education stage, stories are a pedagogical resource that favours the personal and academic development of students. According to Sastre and Villán (2007) and Prieto (2008), stories have an educational value and a pedagogical function. They develop sensitivity; enrich vocabulary; prepare for life; facilitate temporal structuring; promote the feeling of empathy with the characters; satisfy the desire to know; become a means of learning about environments and cultures; contribute to the acquisition of temporal logic; and enhance creativity, divergent thinking, and concentration.

In this line, the research project implemented by Gómez *et al.* (2012) is determining because it verifies the incidence of the narration of short stories in the development of the oral expression of the students of the second cycle of Education. This textual typology was used as a didactic tool to develop a more dynamic, communicative, and meaningful teaching process. Thanks to its application in the classroom, the learners were exposed to expressing ideas and developing imagination.

It should be added that through the use of short stories, students develop a multitude of capacities such as reading, listening, remembering, or comprehension. All these dimensions are integrated as essential elements of the school curriculum. In the same way, stories are part of culture and tradition and become the first contact with literature for students of this educational stage.

In conclusion, the class chosen for the teaching intervention will take this didactic proposal as an opportunity to expand their musical and linguistic creativity. The learners will decide on the features of the story within their group and they will also contribute to the writing process so that its result is unique.

## **2.4 Creativity linked to writing and music**

Creativity has been present since ancient times as a human ability which is formed naturally. For a long time, this highly important aspect of human nature has been overlooked until research helped to define and deepen the subject.

Creativity is one of the most mysterious and complex terms of human behaviour, the etymology of the word shows that its written form is derived from the Latin verb *creare*, which refers to the action of producing. Over time, various definitions have been generated and outlined, as it is a concept that is often confused. Therefore, different sources will be used to contrast and extract the most accurate definition.

Serrano (2004) collects different perspectives on creativity. Among them, Guilford (1952) (in Serrano, 2004: p. 4) stands out and he states that creativity refers to skills such as fluency, flexibility, originality, and divergent thinking. According to Ausubel (1963), the creative personality distinguishes an individual for the quality and originality of their contributions on topics such as science, art, or politics. As Piaget declares (1964), creativity is reflected in children's symbolic play when it is assimilated into their thinking.

Getzels and Jackson (1962) define creativity as a process of being sensitive to deficiencies, problems, the identification of difficulties, the search for solutions, the formulation and testing of hypotheses, along with their modification and communication of results. That is, both authors go further and take into account the learning difficulties of students. Later, Martínez (1984) defines creativity as

the process of discovery or production of new content that responds to the requirements of a social situation. Therefore, he highlights the influence of the social and cultural context in learning. In contrast, Hargreaves (1998) points out that this word is best understood as a shorthand concept of convenience in psychology, that is, an element that integrates personality, talent, effect, and motivation.

As far as Armstrong (1999) is concerned, this term is not a kind of fluid that can go in any direction. He considers that the mind is divided into different regions called multiple intelligences, namely, linguistics, logic-mathematics, space, music, body and kinesthetics, intrapersonal, interpersonal, and naturalistic. An individual can be very inventive, imaginative, and original in some parts without necessarily being creative in some others. Thus, this author takes neuroscience as a basis to explain the behaviour of creative individuals.

On the other hand, until the 1960s, the study of intelligence was limited to convergent thinking, which focused on the conventional solution of a problem. McCrae (1987) gave relevance to divergent thinking, also called creative or elaborate thinking. In this sense, the criteria of flexibility, invention, originality, and elaboration are considered and they enable the generation of a large number of responses to a specific question. These traits single out divergent thinking and are also seen in creativity. For this reason, both convergent and divergent thinking are different and, at the same time, they influence and are closely linked (Álvarez, 2010).

Subsequently, the singularities that creative subjects possess are described. Individuals have a complex personality or several personality options. They can be extroverted or introverted, innovative and at the same time traditional. In this sense, they do not strive for the result of the task but for the process, curiosity, and intrinsic motivation derived from the activity. Thus, they contemplate many options and ideas simultaneously, that is, they think divergently (Fernández and López, 1998).

Creativity, thus, will be related to the area of Music Education and to the writing process. To begin with, it is important to note that the principles of the New School, led by Ovide Decroly and Maria Montessori, link the area of Music

Education with the development of creativity. Oriol de Alarcón (2012) states that artistic expression seeks more participatory, active, and creative languages.

Hence, school Music Education is a language and an art that allows human beings to express themselves and communicate in many dimensions. As a form of expression that cultivates the mind, the spirit and the body, whose aim is to achieve a comprehensive education. For students Music Education represents a playful activity based on play, movement and emotions. It is also a task that strengthens self-esteem, personal security, sensitivity, creativity, critical sense, and respect for peers (Arguedas, 2004).

During the educational process, musical expression provides benefits within the cognitive area, developing habits and skills, along with stimulating the affective-volitional part of students (Martí, 2017). The teaching is aimed at all students, without discriminating against those with less musical talent, as it encourages creative work, freedom, and musical progress. Thus, everyone has the option to hands on musical experiences and to improve their level not only in this discipline, but in others also. Music Education facilitates building upon subjects from multiple areas of the Curriculum. This reality promotes an interrelation of subjects that forms an essential integrating axis in the stage of Primary Education (Pérez Aldeguer and Lavall, 2012).

Taking into account Abello and Ramos (2009), it was observed how language and music are related by analysing their cognitive-affective dimensions, as well as their implications in the acquisition of a second language. Abello and Ramos chose to apply an inductive-deductive method in which they followed a documentation process consisting of collection, classification, and analysis of the sources. Thanks to this interdisciplinary approach, these authors affirmed that the music language relationship is established from a neurological, linguistic, and psychological level; and, thus, they highlighted the positive influence of this area of knowledge on the acquisition of a foreign language.

Following the work of Pérez and Lavall (2012), the value of Music as an interdisciplinary tool in the process of learning English as a foreign language was observed. Additionally, the perceptions towards such an idea in the Primary Education stage revealed a positive shift. On account of their exploratory study

and their quantitative analysis, it was shown that there is a lack of knowledge when it comes to applying music with specific didactic objectives and to using this discipline as an accelerating vehicle for language learning.

On the other hand, from a neurocognitive perspective, the study by Celis *et al.* (2014) emphasizes the neuro-anatomical, phonological, and visual relationships of language processing that intervene in music. Although both develop different alphabets to express linguistic or musical content, they share the same principles. Therefore, it is made patent both why neural pathways are shared and their close relationship in the development of reading and writing.

Another of the research projects linked to the field of language was carried out by González and Montaña (2015). These authors investigated the theories of music as a mediator in the initiation to writing. After developing a study in the first year of Primary Education, the data revealed the relevance of Music and rhythm for the cognitive development of students. What is more, it is added that it is feasible to work on the cognitive and fine motor development of children for the development of verbal and non-verbal expression.

Finally, the CLIL process is an alternative to introduce creative activities that put an end to the reproductive processes present in the Spanish educational system. That is why, in the didactic proposal that will be outlined below, writing, music, and creativity will be linked as fundamental elements for the acquisition of content and language in an integrated and meaningful way.

### **3. DIDACTIC UNIT**

#### **3.1 Presentation and justification**

Having developed the axes that condition the teaching proposal at a theoretical level, it is worth mentioning that this intervention focuses on short story writing in cooperative groups. In this sense, a CLIL didactic proposal will be designed to encourage imaginative thinking, promote metalinguistic reflection between peers, and develop the writing skills of the students in their 4<sup>th</sup> year of Primary Education. In this way, the educational proposal will be developed with the cooperative learning methodology with the purpose of integrating content and

language. Similarly, this paper will contain the teacher and student evaluation tools to highlight the possible changes and the positive aspects which should be maintained for the future years.

Thus, the different activities that make up the sessions will be key to opening new horizons and changing the traditional teaching-learning method. For example, the musical and linguistic tasks will improve the development of divergent, critical, and constructive thoughts, since students will play a constructive role in their learning process.

Throughout this proposal, learners' prior knowledge will be taken into account. This will make it possible to determine the competences, objectives, and content linked to the different sessions. In addition to that, different activities will be integrated where transversal elements will be addressed and a continuous evaluation will be carried out. These will ensure that students alleviate their difficulties due to individualized attention and the heterogeneous organization of cooperative groups.

This didactic unit will be carried out in a public school in the Valencian Community at the time corresponding to the Music Education subject, an aspect being further developed in the following section.

### **3.2 Background information and contextualization**

This didactic proposal will be applied at the CEIP La Pea, located in the municipality of Vilamarxant, Valencia. It is an ordinary center of public education. This school has a total of 230 students enrolled in courses corresponding to non-compulsory education from 3 to 6 years and compulsory education from 6 to 12 years.

In terms of infrastructure, the school consists of two building blocks: one for Early Childhood Education and one for Primary Education. Both are made up of eleven classrooms, libraries, speech therapy departments and, psychopedagogical offices. In addition to that, there are rooms for computers, English, Music, therapeutic pedagogy, and religion. There is also a dining, meeting, and living room, along with a gym and an administration office. All classrooms have age-

appropriate chairs and tables, blackboards, some tablets, and two computers to foster an ICT-based educational process.

The class where the proposal will be applied consists of 24 students, 13 boys and 11 girls, of which two are newcomers and one of them has a low level of attention deficit hyperactivity disorder (ADHD). The students have a medium-high sociocultural level and of the family figures are involved in the educational process.

Likewise, the learners are curious, motivated, and develop good relationships among their classmates, because of the classroom and coexistence rules. CEIP La Pea takes into account the students' previous knowledge and interests and, consequently, establishes the competences, objectives, and content adapted to their individual and group needs. Therefore, educational activities are a tight challenge that translates into commitment and desire to learn.

### 3.3 Objectives

In this section the linguistic and content objectives of the didactic proposal are specified, and these are the following:

| <b>Content objectives:</b>                                                                                                                                                                                                                                                                                                          | <b>Language objectives:</b>                                                                                                                                                                                                                                                                                                                                                                              |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"> <li>• To understand the expressive possibilities of sound.</li> <li>• To participate in work teams to achieve common goals taking on roles, sharing contributions, supporting other members of the group, and expressing their emotions in the face of conflicts in a respectful way.</li> </ul> | <ul style="list-style-type: none"> <li>• To develop a comprehensive reading of short stories.</li> <li>• To carry out linguistic and artistic productions in a cooperative way, respecting one's own productions and those associated with classmates.</li> <li>• To identify the linguistic features of the short story.</li> <li>• To match features of the story to sound representations.</li> </ul> |

|                                                                                                                                                                                                                                         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"> <li>• To express through instruments, voice, body percussion, and movement.</li> <li>• To contrast sound features.</li> <li>• To be able to use different ways of musical representation.</li> </ul> | <ul style="list-style-type: none"> <li>• To have guided interactions with peers through conversation while applying linguistic, paralinguistic, and para-textual techniques.</li> <li>• To apply the basic strategies of planning, execution, and revision by using templates.</li> <li>• To make use of linguistic and technical resources of writing organization.</li> <li>• To produce written short stories by using simple prompts and applying a dialogical approach.</li> <li>• To acquire basic notions of phonetics through oral comprehension and expression.</li> <li>• To use the basic spelling conventions, graphic patterns, and the main punctuation marks.</li> </ul> |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

### 3.4 Contents

In this section, the contents to be worked on are divided into conceptual, procedural and attitudinal:

#### Conceptual contents: Music and Language

- Identification and auditory recognition of dynamic nuances: *forte* (loud), *mezzo-forte* (average), *mezzo-piano* (average), and *piano* (quiet).

- Auditory recognition of tempos: *allegro* (lively), *andante* (quiet), and *adagio* (slow).
- Structure of short stories: introduction, core, and denouement.
- Application of temporary connectors.
- Discriminatory work on basic phonemes through oral comprehension and expression.
- Developing written expression with short stories.
- Use of written production to communicate and learn other areas of the curriculum.
- Learning punctuation to mark sentences: full stops, endpoints, capital letters, question marks, and exclamation marks.
- Appreciation of silence as an indispensable element as it is important for the performance of and listening to music, as well as story writing.
- Development of audio-visual skills with the use of the voice recorder.

#### **Procedural contents:**

- Leading the linguistic production of the short story through unconventional representations of music.
- Affiliation of musical language to linguistic manufacturing.
- Collective synchronization and coordination in vocal, instrumental, and linguistic interpretation.

#### **Attitudinal contents:**

- Respect for the contributions of others.
- Active listening to the content of the interlocutor's speech.
- Development of team projects through cooperative learning.
- Transformation of ideas into actions and fulfilling group involvement tasks.
- Responsibility for vocal interpretation.

- Control of the expression of feelings and emotions.
- Flexibility and dealing with obstacles and failures.
- Evaluation of their individual role and contribution to the cooperative group.

### **3.5 Key competences**

This section is devoted to the introduction of the competencies set out in DECEE 108/2014, of 4 July, which establishes the curriculum and sets out the general arrangement of Primary Education in the Valencian Community. It is also important to consider that the acronyms in Valencian will be respected, while those related to the didactic proposal will be detailed. These are the following:

- CCLI: Linguistic Communication Competence.
- CAA: Learning to learn competence.
- SIEE: Sense of initiative and entrepreneurial spirit.
- CSC: Social and civic competences.
- CD: Digital competence.
- CEC: Cultural awareness and expressions.

First and foremost, the linguistic Communication Competence (CCLI) is the result of communicative action within the social exchange between educational agents. When students finish Primary Education, they achieve mastery of the four linguistic skills: reading, listening, speaking, and writing. This competence is implemented through the proposal, as students will come into contact with the story. Likewise, written expression and oral communication are necessary to achieve the objectives set.

Besides, the learning to learn competence (CAA) refers to learning strategies, studying and work habits. Thus, the children are able to apply the content learned to different contexts and situations. Through the didactic proposal, the students will conduct their learning autonomously to achieve the goals set.

What is more, the sense of initiative and entrepreneurial spirit (SIEE) is defined as the ability to transform ideas into actions. Hence, the learners will have a set of values and attitudes when dealing with errors or unforeseen events that arise in individual and joint practice. In the same way, this competence is related to issues such as creativity, innovation, or risk taking.

Linked to the latter, the social and civic competence (CSC) stands out, which makes it possible both to interpret social phenomena and problems and to use knowledge and attitudes about the context in which students live. In other words, the learners will develop basic social skills such as effective communication, respect, or assertiveness, thanks to the cooperative learning methodology.

Additionally, the digital competence (CD) implies the creative, critical, and conscious use of information and communication technologies. Specifically, this competence will be present at the time of the use of the digital board in the CLIL process and the recording of the musical and linguistic results.

Lastly, cultural awareness and expressions (CEC) implies knowing, understanding, and evaluating cultural and artistic manifestations. In this sense, the learners will use the foreign language in music lessons and will appreciate the musical and linguistic creations of the rest of the cooperative groups.

### **3.6 Transversality, cross-curricular issues, and interdisciplinarity**

Interdisciplinarity is understood as the existence of an interrelationship of disciplines. In this way, it is necessary for the teacher to be vastly knowledgeable in his/her area and understand the contents and methods of the others (Ander, 1999).

During the CLIL process, interdisciplinarity is worked on considerably, as it promotes an academic perspective and the personal development of students. Thus, when writing the short story within the cooperative groups, metalinguistic reflection will be promoted. Interdisciplinarity refers to the ability to reflect on spelling mistakes (Vilaseca and Nadal, 2010). By implementing an active methodology, students will acquire the appropriate linguistic writing and speaking structures.

Finally, working in cooperative groups will address diversity and strengthen cross-cutting elements at individual and group level, as students will participate, reach agreements, empathize, and resolve conflicts through self-management and egalitarian dialogue. Likewise, cooperative groups have been created in a heterogeneous way, keeping in mind the individualities of the students. In this sense, children will be able to work on their weaknesses and reinforce their curricular and personal skills during the Primary Education stage.

### **3.7 Methodology**

Regarding the methodology used, teachers must be clear about the teaching tools, methods, or techniques that can be used in the classroom. These vary according to the group and the school context.

In this case, it will be opted for cooperative learning, since it is considered the most effective and, in addition, the class chosen to carry out the sessions is accustomed to an active methodology. Hence, forming small groups of students will maximize learning.

In this sense, the linguistic proposal will allow an active participation that will lead to the acquisition of lasting, integrated, and meaningful knowledge. During the learning process, the teacher will represent the traditional dual role of subject matter expert and classroom authority. S/he will be in charge of preparing and assigning tasks to the cooperative group, as well as checking time, designing materials, monitoring learning, and controlling the operation and work of the group on the writing task.

Through this student-centered methodology, the CLIL process will enhance learners' interdependence and cognitive, social, curricular, and personal development. Thus, in the activities proposed to the students, they will develop linguistic and content tasks that will promote communication, group dynamics, peer exploration, critical thinking, motivation, empathy, assertiveness, interest, and involvement.

Notwithstanding, it should be mentioned that these advantages will be achieved if the teacher structures and organizes the CLIL process appropriately. Therefore,

it is essential to spend time planning and designing materials. Likewise, CLIL teachers must have broad theoretical and practical bases on student-centered methodologies in order to guarantee optimal application and achieve the objectives set. Consequently, it is very relevant to receive permanent training to introduce pertinent changes that adapt to the individualities of the students.

Similarly, there are several challenges and pitfalls that must be considered in order to understand the current educational reality. There are internal imbalances that lead to subgroups and conflicts among members. As a result, some students may feel that they are wasting their time and losing their motivation to learn. On account of insufficient knowledge and strategies of teachers, the didactic proposals move away from the correct development of functional activities and the optimal implementation of the CLIL method (Egg, 1999).

Thanks to the implementation of this methodology in the CLIL process, educational practices will provide flexible alternatives to the traditional learning process. Cooperative learning will also enable the introduction of new skills such as ICT. These teaching tools are essential to maintaining attention and the desire to integrate language and content simultaneously.

At the same time, we need to be aware that society is constantly changing and that the teaching-learning process must also evolve with the times. If this is not the case, traditional, individual, and uncritical practices will continue to be reproduced. In this sense, new classroom research is needed in order to reflect on cooperative learning and its close relationship with CLIL.

In short, by considering research and increasing teaching involvement, we will be able to adapt strategies to a more progressive and individualised approach. Likewise, we will be able to ensure a global CLIL practice based on one of the student-centered methodologies, the one which promotes overall development of learners.

### **3.8 Lesson plan**

In this section the eight sessions that make up the didactic unit will be described in detail. All of them will follow the same structure split into the following sections: objectives and specific content, key competences, length, resources and

materials, classroom layout and workspace, and description of the activities that will be carried out in the session.

### 3.8.1 Session 1

| SESSION 1                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |                                                                                                                                                                                                                                                                                   |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| OBJECTIVES                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |                                                                                                                                                                                                                                                                                   |
| <b>Content:</b> <ul style="list-style-type: none"> <li>• To identify the general characteristics of stories.</li> <li>• To appreciate the essential features of stories from reading.</li> </ul>                                                                                                                                                                                                                                                                                       | <b>Communication:</b> <ul style="list-style-type: none"> <li>• To express themselves using their prior knowledge.</li> <li>• To establish communicative exchanges at both small and large group level.</li> <li>• To acquire vocabulary associated with short stories.</li> </ul> |
| <b>Culture:</b> <ul style="list-style-type: none"> <li>• To offer a multicultural approach by introducing stories of the English education system.</li> <li>• To break down the stereotypes of traditional stories linked to different cultures.</li> </ul>                                                                                                                                                                                                                            | <b>Cognition:</b> <ul style="list-style-type: none"> <li>• To think critically about the stories read.</li> <li>• Develop metalinguistic reflection from reading stories.</li> </ul>                                                                                              |
| CONTENTS                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                                                   |
| <ul style="list-style-type: none"> <li>• Introduction of the genre of the short story from the following illustrated stories: Harrison and Stuart-Clark, (1998), Morpurgo, (2017), Morpurgo, (2018a), and Morpurgo (2018b).</li> <li>• Familiarization with the characters, setting in which the story takes place and the most relevant vocabulary.</li> <li>• Development of shared reading skills.</li> <li>• Writing about the characters and the setting of the story.</li> </ul> |                                                                                                                                                                                                                                                                                   |
| <b>Key competences:</b><br>CCLI, CAA, SIEE, CSC and CEC                                                                                                                                                                                                                                                                                                                                                                                                                                | <b>Length:</b><br>45 minutes                                                                                                                                                                                                                                                      |
| <b>Resources and materials:</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                        | <b>Classroom layout and workspace:</b>                                                                                                                                                                                                                                            |

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |                                                       |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------|
| blackboard, pencil, paper, library books, and template                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | Five cooperative groups, classroom, and class library |
| <b>DESCRIPTION OF ACTIVITIES</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |                                                       |
| <p><b>Activity 1:</b> Welcome to the world of short stories! (15 minutes).</p> <p>In this first activity, the teacher will apply the informal cooperative learning technique entitled <i>Wall Phrase</i>. This consists of writing a short message related to the topic on the blackboard and, thus, the students will contrast opinions and share them with the class. Using this technique, the teacher will write “short stories” on the board and ask each cooperative group to write down any suggestions along with any information they know about short stories. Once this first guideline is completed, the spokesperson of each cooperative group will share their ideas with the rest of the class. Thanks to group practice, the teacher will activate previous knowledge and facilitate the appropriate linguistic and content scaffolding to successfully carry out the following activity.</p> <p><b>Activity 2:</b> We discover short stories (30 minutes).</p> <p>To get closer to the world of short stories, some different children's books will be available to students within the class library (Annex 1). Thus, each cooperative group will choose two titles by consensus, which will be read by the figure of the coordinator. With this aim in mind, they will follow a template made up of five items: title of the story, characters, setting, type of accompanying music the story (slow and a <i>tempo</i>, a concept that refers to the speed with which a piece of music is played), and key aspects to highlight (Annex 2). It should be added that this second activity will guide the discovery of reading and promote the approach to the characteristics of the textual genre from the comparison of different stories in English.</p> |                                                       |

### 3.8.2 Session 2

|                   |                       |
|-------------------|-----------------------|
| <b>SESSION 2</b>  |                       |
| <b>OBJECTIVES</b> |                       |
| <b>Content:</b>   | <b>Communication:</b> |

|                                                                                                                                                                                                                                                                                                                                                                                                                                                        |                                                                                                                                                                                                                             |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"> <li>• To understand the expressive possibilities of sound.</li> <li>• To express themselves through instruments, voice, body percussion, and movement.</li> <li>• To contrast sound features.</li> <li>• To match features of the story to sound representations.</li> </ul>                                                                                                                                        | <ul style="list-style-type: none"> <li>• To verbalize written ideas.</li> <li>• To express themselves critically about the content worked on.</li> <li>• To form opinions in the foreign language to share them.</li> </ul> |
| <b>Culture:</b> <ul style="list-style-type: none"> <li>• To value the foreign language as a means of understanding through people.</li> </ul>                                                                                                                                                                                                                                                                                                          | <b>Cognition:</b> <ul style="list-style-type: none"> <li>• To think about the sensations that music produces in themselves and in other people.</li> </ul>                                                                  |
| <b>CONTENTS</b>                                                                                                                                                                                                                                                                                                                                                                                                                                        |                                                                                                                                                                                                                             |
| <ul style="list-style-type: none"> <li>• Musical representation of the features that make up the short story.</li> <li>• Introduction of instruments, voice, body percussion, and movement.</li> <li>• Development of the construction of sentences (subject, verb and complements) from oral language.</li> <li>• Pronunciation work from listening to the teacher's interventions.</li> <li>• Musical exploration from musical resources.</li> </ul> |                                                                                                                                                                                                                             |
| <b>Key competences:</b><br>CCLI, CAA, SIEE and CEC                                                                                                                                                                                                                                                                                                                                                                                                     | <b>Length:</b><br>45 minutes                                                                                                                                                                                                |
| <b>Resources and materials:</b> a blackboard, pencil, paper, library books, template, and conventional and unconventional instruments                                                                                                                                                                                                                                                                                                                  | <b>Classroom layout and workspace:</b><br>Five cooperative groups and the music classroom                                                                                                                                   |
| <b>DESCRIPTION OF ACTIVITIES</b>                                                                                                                                                                                                                                                                                                                                                                                                                       |                                                                                                                                                                                                                             |
| <p>In this second session, each cooperative group will have 10 minutes to review the content and linguistic aspects of the template completed in the previous session.</p> <p><b>Activity 1:</b> We share stories and value the musical audition (15 minutes).</p>                                                                                                                                                                                     |                                                                                                                                                                                                                             |

The figure of the spokesperson will share the different aspects specified in the template at classroom level. Using this material, the teacher will ask the following questions: "Do you think that music could be a means to enrich the writing and reading process?" Do you like to read and write with background music? " The teacher will encourage learners to express their opinion briefly and critically.

**Activity 2:** Sound creation (20 minutes).

The teacher will introduce conventional and unconventional musical instruments to the learners (Annex 3). Through the use of these instruments, the students will understand the concept of sound and will face the challenge of exploring and using different instruments to make various sounds.

To model the activity, the teacher will choose a template completed by the students and will focus on the characters and the environment. The music materials, the various characters and settings will be represented by many different sounds. Similarly, the teacher will introduce the artistic possibilities of our body: movement, voice, and body percussion. In this way, students will appreciate that thinking critically enriches sound creation.

Finally, each group will assign the characters and settings with sound and will perform the composed interpretation. By doing this, learners will become aware of the various ways to complement the characteristics that make up a short story.

### 3.8.3 Session 3

| SESSION 3                                                                                                                 |                                                                                                                                     |
|---------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------|
| OBJECTIVES                                                                                                                |                                                                                                                                     |
| <b>Content:</b> <ul style="list-style-type: none"> <li>To acquire the specific vocabulary related to the story</li> </ul> | <b>Communication:</b> <ul style="list-style-type: none"> <li>To develop strategies to interact and express ideas orally.</li> </ul> |

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| <p>and the musical sounding process.</p> <ul style="list-style-type: none"> <li>• To apply the prototypical structure of the story.</li> <li>• To consider planning, execution, and correction strategies.</li> <li>• To review the verb “to be” and the use of the adjectives in the sentence.</li> <li>• To associate the most common linkers to the structure of the short story.</li> </ul>                                                                                                                                                                                                                    | <ul style="list-style-type: none"> <li>• To use dialogue to contrast materials.</li> </ul>                                                                |
| <p><b>Culture:</b></p> <ul style="list-style-type: none"> <li>• To introduce the multicultural aspect in written creations.</li> <li>• To collaborate in promoting attitudes, behaviours, and social changes that reject cultural discrimination and develop positive relationships among cultures.</li> </ul>                                                                                                                                                                                                                                                                                                     | <p><b>Cognition:</b></p> <ul style="list-style-type: none"> <li>• To paraphrase the oral ideas to transcribe and integrate them while writing.</li> </ul> |
| <p style="text-align: center;"><b>CONTENTS</b></p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |                                                                                                                                                           |
| <ul style="list-style-type: none"> <li>• Name the parts of the prototypical structure of the story.</li> <li>• Recognition and arrangement of dynamic nuances: <i>forte</i> (loud), <i>mezzo-forte</i> (average), <i>mezzo-piano</i> (average), and <i>piano</i> (quiet): f-mf-mp-p.</li> <li>• Association of tempos with everyday elements: <i>allegro</i> (lively), <i>andante</i> (quiet), and <i>adagio</i> (slow).</li> <li>• Use of punctuation in sentences: ellipses, endpoints, capital letters, question marks, and exclamation marks.</li> <li>• Correct use of adjectives in the sentence.</li> </ul> |                                                                                                                                                           |
| <p><b>Key competences:</b></p> <p>CCLI, CAA, SIEE and CEC</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | <p><b>Length:</b></p> <p>45 minutes</p>                                                                                                                   |

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|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------|
| <b>Resources and materials:</b><br>2 worksheets, blackboard, and pencil and paper                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | <b>Classroom layout and workspace:</b><br>Five cooperative groups, classroom |
| <b>DESCRIPTION OF ACTIVITIES</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |                                                                              |
| <p><b>Activity 1:</b> Worksheet (15 minutes).</p> <p>The students will complete some activities to assimilate and expand the musical and linguistic contents linked to the short stories. For the completion of the worksheet (Annex 4), the formal cooperative technique <i>Learning together</i> will be applied. This consists of doing the activities individually and submitting a single paper to the teacher, which will be the basis for the evaluation of the cooperative group.</p> <p><b>Activity 2:</b> Planning and starting cooperative writing (30 minutes).</p> <p>Each cooperative group will begin to decide the characters, the setting, and the general ideas of the short story they want to write. Thus, this second worksheet (Annex 5) will structure and enhance the phases of the writing process (planning, textualization, and revision), as well as the parts of the short story (introduction, core, and denouement).</p> |                                                                              |

#### 3.8.4 Session 4

| <b>SESSION 4</b>                                                                                                                                                                                                                                                                                            |                                                                                                                                                          |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>OBJECTIVES</b>                                                                                                                                                                                                                                                                                           |                                                                                                                                                          |
| <p><b>Content:</b></p> <ul style="list-style-type: none"> <li>• To make use of linguistic rules in written expression.</li> <li>• To link features of the story to represent the corresponding sounds.</li> <li>• To form sentences (subject, verb and complements) and join them using linkers.</li> </ul> | <p><b>Communication:</b></p> <ul style="list-style-type: none"> <li>• To be able to deal with linguistic errors through egalitarian dialogue.</li> </ul> |

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| <ul style="list-style-type: none"> <li>To be able to write their ideas in a range of language expressions.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |                                                                                                                                   |
| <b>Culture:</b> <ul style="list-style-type: none"> <li>To respect cultural aspects that may appear in the writings.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | <b>Cognition:</b> <ul style="list-style-type: none"> <li>To check the written text from the recipient's point of view.</li> </ul> |
| <b>CONTENTS</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |                                                                                                                                   |
| <ul style="list-style-type: none"> <li>Monitoring the linguistic production of the short story through unconventional representations of music.</li> <li>Applying knowledge of assimilated musical language to linguistic writing.</li> <li>Spelling high frequency words and using strategies for reading new words: order sound patterns and follow word construction rules.</li> <li>Achieving a cohesive and coherent text for the child's educational level.</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                         |                                                                                                                                   |
| <b>Key competences:</b><br>CCLI, CAA and SIEE                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | <b>Length:</b><br>45 minutes                                                                                                      |
| <b>Resources and materials:</b><br>previous worksheet, blackboard, and pencil and paper                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | <b>Classroom layout and workspace:</b><br>Five cooperative groups, classroom                                                      |
| <b>DESCRIPTION OF ACTIVITIES</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |                                                                                                                                   |
| <p><b>Activity 1:</b> The short story has come to an end (20 minutes).<br/> Each cooperative group will finish writing their first draft of their story. Throughout this process, the teacher will act as a guide and promote metalinguistic reflection among equals. In the same way, they will be asked to review what was written from the recipient's point of view. By doing so, the learners will work on the strategies of coherence and cohesion and of linguistic and grammatical correction.</p> <p><b>Activity 2:</b> Final textual content and assigning music to the tale (25 minutes).<br/> Each cooperative group will clean the text and specify, through egalitarian dialogue, the sound, the musical resources (conventional or unconventional instruments), and the body artistic expression (voice, movement, or body percussion) that will be associated with it (Annex 6).</p> |                                                                                                                                   |

### 3.8.5 Session 5

| SESSION 5                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |                                                                                                                                                                                                                                                                                    |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| OBJECTIVES                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |                                                                                                                                                                                                                                                                                    |
| <b>Content:</b> <ul style="list-style-type: none"> <li>To understand the written short story and work on its pronunciation.</li> <li>To use different ways of musical representation.</li> <li>To recognise and discriminate the phonemes /ð/ and /θ/.</li> <li>To repeat words and sounds to improve pronunciation.</li> <li>To acquire the correct use of punctuation marks during reading.</li> </ul>                                                                                              | <b>Communication:</b> <ul style="list-style-type: none"> <li>To be able to offer linguistic feedback to classmates.</li> <li>To employ the phonetic rules to guarantee an optimal communication exchange.</li> <li>To encourage self-correction during oral expression.</li> </ul> |
| <b>Culture:</b> <ul style="list-style-type: none"> <li>To transmit positive messages in favour of multicultural coexistence and diversity.</li> <li>To value linguistic diversity as something enriching.</li> </ul>                                                                                                                                                                                                                                                                                  | <b>Cognition:</b> <ul style="list-style-type: none"> <li>To comprehend the grapheme-phoneme connection and how it differs from their own language.</li> </ul>                                                                                                                      |
| CONTENTS                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |                                                                                                                                                                                                                                                                                    |
| <ul style="list-style-type: none"> <li>Use of accentual and intonation patterns during reading.</li> <li>Acquisition of phonological awareness.</li> <li>Attainment of spelling and punctuation marks.</li> <li>Development of musical creative projects linked to the written production of the story.</li> <li>Phonetic differentiation for correct oral and written expression.</li> <li>Introduction of linguistic diversity from pronunciation.</li> <li>Promotion of group checking.</li> </ul> |                                                                                                                                                                                                                                                                                    |
| <b>Key competences:</b><br>CCLI, CAA, SIEE and CD                                                                                                                                                                                                                                                                                                                                                                                                                                                     | <b>Length:</b><br>45 minutes                                                                                                                                                                                                                                                       |

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |                                                                                           |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------|
| <b>Resources and materials:</b><br>short story sheet, music script, digital whiteboard, and blackboard                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | <b>Classroom layout and workspace:</b><br>Five cooperative groups and the music classroom |
| <b>DESCRIPTION OF ACTIVITIES</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |                                                                                           |
| <p><b>Activity 1:</b> Pronunciation work (15 minutes).</p> <p>In this first activity, the teacher will project "they" and "Thursday". From these examples, inquiry and critical thinking will be encouraged and children will notice the difference: /th/ is pronounced with the phonemes /ð/ and /θ/. The learners will then have to look for examples within their vocabulary and share those pronounced the same at group level.</p> <p>By doing this, the students will work on pronunciation and will be aware of the importance of the correspondence between grapheme-phoneme to communicate successfully.</p> <p><b>Activity 2:</b> Comprehensive reading and application of pronunciation rules and punctuation marks (15 minutes).</p> <p>Each cooperative group will detect the words that follow the pronunciation rules explained in order to avoid oral errors. What is more, the teacher will highlight the importance of reading clearly and respecting punctuation marks. Otherwise, non-native speakers or citizens who have a different accent will not be able to understand the message they intend to convey. Therefore, internalizing a correct pronunciation is essential to participate in enriching communicative exchanges. Each cooperative group highlights the words containing the phonemes explained. Thanks to this strategy, students will be able to focus on them and improve their pronunciation.</p> <p><b>Activity 3:</b> Creation of a musical script (15 minutes).</p> <p>By this point, children will know the content of the short story and will be ready to create a musical script. It is important to note that this will be key to reading and sounding the short story at the same time.</p> |                                                                                           |

Hence, the teacher will show an example of a script (Annex 7) on the digital board through which the musical parameters expressed by geometric figures, lines, drawings will be portrayed. In this way, the structure of the musical expression will not be limited and, consequently, creativity will be enhanced during the CLIL process.

### 3.8.6 Session 6

| SESSION 6                                                                                                                                                                                                                                                      |                                                                                                                                                                                                                        |
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| OBJECTIVES                                                                                                                                                                                                                                                     |                                                                                                                                                                                                                        |
| <b>Content:</b> <ul style="list-style-type: none"> <li>To interpret the dynamic nuances associated with the text with musical instruments.</li> <li>To understand and evoke the content of the story and the associated sounds.</li> </ul>                     | <b>Communication:</b> <ul style="list-style-type: none"> <li>To model language to help classmates.</li> <li>To adopt a positive and respectful attitude towards the mistakes of other members of the group.</li> </ul> |
| <b>Culture:</b> <ul style="list-style-type: none"> <li>To value the technological devices and educational resources through which we learn.</li> <li>To mention certain underdeveloped countries in which children do not have access to education.</li> </ul> | <b>Cognition:</b> <ul style="list-style-type: none"> <li>To remember the role of the cooperative group and its function within musical-linguistic creation.</li> </ul>                                                 |
| CONTENTS                                                                                                                                                                                                                                                       |                                                                                                                                                                                                                        |
| <ul style="list-style-type: none"> <li>Acquisition of reading speed.</li> <li>Establishment of roles and acquisition of individual responsibilities.</li> <li>Granting meaning between linguistic content, musical aspects, and creative figures.</li> </ul>   |                                                                                                                                                                                                                        |
| <b>Key competences:</b><br>CCLI, CAA, SIEE and CD                                                                                                                                                                                                              | <b>Length:</b><br>45 minutes                                                                                                                                                                                           |

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| <b>Resources and materials:</b><br>written short story card, musical script, blackboard, conventional and unconventional instruments, and wireless voice recorder                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | <b>Classroom layout and workspace:</b><br>Five cooperative groups and the music classroom |
| <b>DESCRIPTION OF ACTIVITIES</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |                                                                                           |
| <p><b>Activity 1:</b> Completion of the musical script (15 minutes).</p> <p>The students will finish the creative musical script. It is worth mentioning that the roles of the cooperative group (Annex 8) will determine the characters, the setting, and the reader of the short story. In this sense, the spokesperson will be the reader, the coordinator will be character one, the organizer will be character two, the animator will be character three, and the secretary will be in charge of creating the environmental sounds in which the action takes place. Therefore, each group will review and remember their musical responsibilities in order to achieve a satisfactory score for the story.</p> <p><b>Activity 2:</b> Rehearsal from the musical script (25 minutes).</p> <p>After creating the musical script, each cooperative group will have critically combined the musical and linguistic content for the purpose of obtaining an integrated composition. Thus, learners will be prepared to rehearse the dynamic nuances (<i>forte</i> (loud), <i>mezzo-forte</i> (average), <i>mezzo-piano</i> (average), and <i>piano</i> (quiet): f-mf-mp-p, the <i>tempo</i>, and a reading with pauses and a correct intonation.</p> <p>Before ending the CLIL session, the teacher will anticipate that in the next lesson each cooperative group will perform their script in front of the class members. The result will be recorded with an electronic device. As its operation is easy and the students receive digital education daily, two of them will be in charge of this task (5 minutes).</p> |                                                                                           |

### 3.8.7 Session 7

| SESSION 7                                                                                                                                                                                                                                                                                                                                                                                                                          |                                                                                                                                                                                                                                                                                                                               |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| OBJECTIVES                                                                                                                                                                                                                                                                                                                                                                                                                         |                                                                                                                                                                                                                                                                                                                               |
| <b>Content:</b> <ul style="list-style-type: none"> <li>To comprehend the different artistic and linguistic manifestations.</li> <li>To recognize and name the musical features that appear in the recordings.</li> <li>To work on the pronunciation of phonemes /ð/ and /θ/.</li> <li>To expand the vocabulary repertoire by establishing pronunciation similarities.</li> <li>To improve recording skills in practice.</li> </ul> | <b>Communication:</b> <ul style="list-style-type: none"> <li>To follow the reading and execute guidelines in relation to the features of the story.</li> <li>To encourage non-verbal communication among peers.</li> <li>To ask questions about the aspects worked on and encourage reflection at the class level.</li> </ul> |
| <b>Culture:</b> <ul style="list-style-type: none"> <li>To value the creative stories obtained as enriching materials for students from other countries.</li> <li>To develop values of empathy and respect while classmates tell the story to the class.</li> </ul>                                                                                                                                                                 | <b>Cognition:</b> <ul style="list-style-type: none"> <li>To interpret and remember the representations of the musical script.</li> </ul>                                                                                                                                                                                      |
| CONTENTS                                                                                                                                                                                                                                                                                                                                                                                                                           |                                                                                                                                                                                                                                                                                                                               |
| <ul style="list-style-type: none"> <li>Internalization of the pronunciation of phonemes /ð/ and /θ/.</li> <li>Active listening and linguistic and musical analysis of the constructions.</li> <li>Global understanding of creative results.</li> </ul>                                                                                                                                                                             |                                                                                                                                                                                                                                                                                                                               |
| <b>Key competences:</b><br>CCLI, CAA, SIEE and CD                                                                                                                                                                                                                                                                                                                                                                                  | <b>Length:</b><br>45 minutes                                                                                                                                                                                                                                                                                                  |
| <b>Resources and materials:</b>                                                                                                                                                                                                                                                                                                                                                                                                    | <b>Classroom layout and workspace:</b>                                                                                                                                                                                                                                                                                        |

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| written short story card, musical script, digital whiteboard, conventional and unconventional instruments, wireless voice recorder, and a table for guided listening                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Five cooperative groups and the music classroom |
| <b>DESCRIPTION OF ACTIVITIES</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |                                                 |
| <p><b>Activity 1:</b> Performance and recording of each group (25 minutes).</p> <p>The five cooperative groups will perform their musical script in front of the class. It is relevant to take into consideration that the teacher will project the story of each group on the digital board so as to work on active listening, reading, and pronunciation.</p> <p><b>Activity 2:</b> Active listening to short stories (20 minutes).</p> <p>The children will listen to the recording, which will make it easier for them to understand other sound features, linguistic aspects used in the short story, and the pronunciation of other groups. By this listening, the musical features that have been employed (dynamic nuances and <i>tempo</i>) and those words that are related to the pronunciation worked in previous sessions will be disputed. Specifically, this content refers to the phonemes /ð/ and /θ/. For the execution of guided listening, each group will have a guided table to remember and highlight the musical and linguistic aspects studied (Annex 9).</p> <p>It is worth mentioning that the teacher will stop the recording to identify and repeat the pronunciation related to the phonemes studied. Likewise, the position of the tongue will be exemplified if needed.</p> |                                                 |

### 3.8.8 Session 8

| SESSION 8       |                                                                                                                           |
|-----------------|---------------------------------------------------------------------------------------------------------------------------|
| OBJECTIVES      |                                                                                                                           |
| <b>Content:</b> | <b>Communication:</b> <ul style="list-style-type: none"> <li>To encourage communicative exchange among equals.</li> </ul> |

|                                                                                                                                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                                 |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"> <li>• To review the linguistic and conceptual content of the final creative story.</li> <li>• To review all the conceptual contents.</li> <li>• To realise the importance of a written presentation.</li> <li>• To carry out different types of evaluation (group and individual) critically and effectively.</li> </ul>                                   | <ul style="list-style-type: none"> <li>• To share opinions in an orderly and constructive way at cooperative group and at class level.</li> <li>• To adequately use the musical and linguistic vocabulary related to the writing of the short story.</li> </ul> |
| <b>Culture:</b> <ul style="list-style-type: none"> <li>• To recognise the importance of learning a foreign language in order to communicate with people from other cultures.</li> </ul>                                                                                                                                                                                                       | <b>Cognition:</b> <ul style="list-style-type: none"> <li>• To be able to make decisions under their own thoughts and without being influenced.</li> </ul>                                                                                                       |
| <b>CONTENTS</b>                                                                                                                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                                 |
| <ul style="list-style-type: none"> <li>• Representation of critical opinions from self-assessment tools.</li> <li>• Reinforcement of sentence structure (subject, verb and complements), as well as the use of linkers to connect sentences.</li> <li>• Interpretation of written notes to express them orally.</li> <li>• Use of interactive tools to review the content learned.</li> </ul> |                                                                                                                                                                                                                                                                 |
| <b>Key competences:</b><br>CCLI, CAA, SIEE and CD                                                                                                                                                                                                                                                                                                                                             | <b>Length:</b><br>45 minutes                                                                                                                                                                                                                                    |
| <b>Resources and materials:</b><br>complete table for guided listening, tablets for each student, Kahoot, digital whiteboard, and self-assessment rubrics                                                                                                                                                                                                                                     | <b>Classroom layout and workspace:</b><br>Five cooperative groups and the music classroom                                                                                                                                                                       |
| <b>DESCRIPTION OF ACTIVITIES</b>                                                                                                                                                                                                                                                                                                                                                              |                                                                                                                                                                                                                                                                 |
| <b>Activity 1:</b> We share what we listen to (15 minutes)<br><br>The teacher will ask the coordinators of each group to come to the front of the class to share what each group has written. During this process, the teacher                                                                                                                                                                |                                                                                                                                                                                                                                                                 |

will act as a learning guide and will also provide linguistic and musical feedback tailored to each students' individual needs.

**Activity 2: Kahoot! (15 minutes)**

Once this first activity is finished, the students will have reviewed many of the contents of the didactic proposal and will be ready to do a Kahoot! (Annex 11) using their digital tablets. When completed, they will be able to express the options they consider correct.

**Activity 3: Self-assessment (15 minutes)**

The learners will complete a two-part questionnaire (Annex 12). The first part includes perceptions about the intervention and work within cooperative groups; the second on the basic feelings that they have observed. Once this self-assessment is finished, we will conclude the CLIL intervention proposal in the 4th grade of Primary Education.

### **3.9 Attention to diversity**

First of all, it is essential to take into account that each group will carry out their work at their own pace, so there will be some who will finish the tasks beforehand. For that reason, there should be room for maneuver as some will need more time to explore how to represent certain sounds, to exchange opinions, or to transcribe their ideas into the foreign language.

Therefore, once the activities making up the didactic proposal have been explained, it must be borne in mind that the learners are different personally and academically. Hence, difficulties in the execution and comprehension of the task will arise depending on capacity and willingness of the students towards the activity. Consequently, the teacher must have a wide range of adaptations, either in relation to reinforcement or extension activities to accommodate all learner levels.

According to Vygotsky (1979), there is a difference between the level of effective development that a person can achieve on his/her own, and the level of potential development that students can reach with the help of others. Between both levels

is the area of close development that refers to what is being learned with the support and help of others (Manresa, 2011).

As for the adjustments to reinforce the process, each character and setting will be given a sound and there will be freedom to use the musical parameters such as voice and movement to complement them. There will be students with difficulties in the sounding process. However, an attempt will be made for the student's assigned sound to be supported by another member of the group. As explained in the theoretical framework, these situations are beneficial, as students deal with social and cognitive conflicts which bring about in the interaction.

Therefore, learners who are more competent linguistically will support members of their group who have difficulty with their role and tasks. Owing to this collaboration, the purpose of such an intervention would be successfully completed in full.

### **3.10 Evaluation**

Evaluation is a fundamental tool to ensure the optimal development of the teaching-learning process. Therefore, this will take place after the implementation of the teaching proposal under scrutiny.

Both, teachers and students, will evaluate the work done by themselves and by others. On the one hand, the teacher will make use of a rubric (Annex 10) where s/he will collect the aspects to be evaluated with a graduated scale to rate the group's written creation. In addition, the degree to which the roles are fulfilled will be evaluated and a space will be left to write down and attach observations about students.

Furthermore, learners will undergo the initial evaluation, formative, and summative evaluation. This process will begin with the observation and assessment of the students' previous knowledge from the activities in session 1. The *Wall Phrase* cooperative technique and the guided questions about the story will awaken the student's curiosity and their motivation to learn linguistic and musical contents.

In addition to that, students will complete a two-part questionnaire (Annex 12). The first includes perceptions about the intervention and work in cooperative groups, whereas the second focuses on appreciating their feelings.

Another point worth considering is that the music and linguistic contents worked on will be evaluated through a Kahoot! (multiple-choice questionnaire) (Annex 11).

In general, these tools are very valid for students to reflect on the work done and, at the same time, the teacher can objectively evaluate not only the students but also their intervention in the classroom so as to make improvements to their present and future CLIL practice.

#### **4. CONCLUSIONS**

The paper has made it possible to take into account the various research conducted by education professionals pertaining to CLIL within the stage of Primary Education. In particular, this MA dissertation has been based on language teaching and content related to short story writing, in the area of Music Education, using cooperative learning as the main methodology.

At the same time, we must be aware that society is constantly changing and that the educational process should do so at the same time. Consequently, traditional, individual, non-critical, and reflective teaching-learning processes are addressed. In this sense, cooperative learning stands out as an alternative, a methodology that adapts to the progressive needs of society and allows attention to diversity.

The didactic proposal is considered very enriching for the students the 4th year of Primary Education, since at this level they have developed academically and personally, something which enables them to comprehend and participate in the sessions. The theoretical foundations have been implemented in order to promote a comprehensive, and meaningful CLIL process. As a result, this intervention deviates from the canons commonly found in classrooms and learners become the protagonists of their learning.

Furthermore, it should be noted that the introduction and integration of language and content have been adapted to match students' prior knowledge and cognitive demands. Conventional and unconventional musical instruments and language activities are essential for maintaining attention to play music. Students feel motivated, as they will be left with a wealth of resources that will allow them to make sounds and expand their language training. For this reason, as teachers it is essential to guide the group as a whole, as well as in forming cooperative groups based on individualities.

Similarly, the functionality of sound creations is of great value to students. From the beginning, it is known that their written stories will have a real recipient. Therefore, learners will be more involved in the process and, above all, show interest both during and after their performance.

This theoretical-practical paper has made it more necessary to conduct future lines of research based on CLIL. As Egg (1999) states, teachers are not suited to educational needs and, consequently, the didactic proposals move away from the correct development of functional activities and the optimal implementation of the CLIL process.

However, it is worth bearing in mind that more results would need to be extracted to meet the practical objectives of the work if the didactic proposal were to be put into practice. Even so, the theoretical foundations have been key to the development of the CLIL sessions.

From a general perspective, this MA dissertation and the topic it deals with has aroused interest in future research on the role of CLIL and its effectiveness in the Primary Education stage. Ultimately, this paper could be the starting point for future research.

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## ANNEXES

### Annex 1: Books available in the classroom library



**Greatest Animal Stories.** Children's writer Michael Morpurgo has collected his best animal stories from around the world and included them in this book. From brave mice to hungry wolves and mischievous spiders to resourceful cats, this is a timeless collection to treasure forever. Beautifully illustrated throughout, a collection of animals will come to life before your eyes.

**Myths and Magical Legends** is a book written by Michael Morpurgo that includes a large selection of stories that have been passed down from generation to generation. This is the perfect introductory book to myths and legends. Each story raises a few questions to pique the reader's interest.

**Greatest Magical Stories.** This collection of magical stories features everything from little heroes and talking frogs to nosy fairies and mysterious sea creatures.

The stories include The Frog Prince, Rumpelstiltskin, Sleeping Beauty, among others.

**The Oxford Treasury of Children's Stories.** This book, written by Michael Harrison and Christopher Stuart-Clark, is a collection of stories for children. All stories are carefully written in order to blend traditional and lesser known stories.

**Annex 2:** Template for reading stories in cooperative groups

|                                                                                                                                           |                                                                 |
|-------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------|
| <b>Cooperative group:</b>                                                                                                                 |                                                                 |
| <b>Book 1</b>                                                                                                                             | <b>Book 2</b>                                                   |
| <b>Story title:</b>                                                                                                                       | <b>Story title:</b>                                             |
| <b>Characters:</b><br>1<br>2<br>3                                                                                                         | <b>Characters:</b><br>1<br>2<br>3                               |
| <b>Setting:</b>                                                                                                                           | <b>Setting:</b>                                                 |
| <b>Type of music that accompanies the story (slow/ a tempo, a concept that refers to the speed with which a piece of music is played)</b> | <b>Type of music that accompanies the story (slow/ a tempo)</b> |
| <b>Key highlights:</b>                                                                                                                    | <b>Key highlights:</b>                                          |

### Annex 3: Conventional and unconventional instruments



## Annex 4: Worksheet

**Name:** \_\_\_\_\_

- 1. Sort the dynamic musical nuances from highest to lowest intensity.**

**p- mp- f- mf**

|  |  |  |  |
|--|--|--|--|
|  |  |  |  |
|--|--|--|--|

- 2. Associate, write, and draw an animal to each musical tempo as in the example.**

| Adagio                                                                              | Allegro | Andante |
|-------------------------------------------------------------------------------------|---------|---------|
|  |         |         |
| Snail                                                                               |         |         |

- 3. Order the linkers according to the most convenient position within the prototypical structure of the story. Remember that some of them may fit in different parts.**

finally, then, during, because, but, firstly,  
and, also, secondly, next, while.

| Introduction | Core | Denouement |
|--------------|------|------------|
|              |      |            |

4. Write three sentences with some of the previous linkers and underline the punctuation marks used in blue.

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5. What is the position of the adjectives?

☐ Before the noun.      ☐ After the noun.

6. Complete the table with adjectives and write a sentence following the rules.

| Adjective before the noun: adjective + noun |       |
|---------------------------------------------|-------|
| The house is a _____                        | place |
| The kid has _____                           | hair  |
| -                                           |       |
| Adjective without noun: to be + adjective   |       |
| The car park is _____                       |       |
| They are really _____                       |       |
| -                                           |       |

## Annex 5: Worksheet: Planning and starting of cooperative writing

**Cooperative group:** \_\_\_\_\_

| Short story planning |   |
|----------------------|---|
| Characters           | 1 |
|                      | 2 |
|                      | 3 |
| Setting              |   |
| General ideas:       |   |
| Introduction:        |   |
| Core:                |   |
| Denouement:          |   |

**Title:** \_\_\_\_\_

## Introduction:

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**Core:**

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**Denouement:**

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## Annex 6: Final writing and assignment of music to the story

**Cooperative group:** \_\_\_\_\_

| Assignment of music to the story |   |                    |
|----------------------------------|---|--------------------|
|                                  |   | Musical expression |
| Characters                       | 1 |                    |
|                                  | 2 |                    |
|                                  | 3 |                    |
| Setting                          |   |                    |

[illegible]

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## Annex 7: Musical script example



## Annex 8: Roles of cooperative learning



**Annex 9:** Table for guided listening

|                                                        |                |                |                |                |
|--------------------------------------------------------|----------------|----------------|----------------|----------------|
| <b>Group members:</b>                                  | <b>Group 1</b> | <b>Group 2</b> | <b>Group 3</b> | <b>Group 4</b> |
| <b>Musical features highlighted in the short story</b> |                |                |                |                |
| <b>Th → / ð /<br/>e.g. then, they</b>                  |                |                |                |                |
| <b>Th → / θ /<br/>e.g. Thursday, birthday</b>          |                |                |                |                |
| <b>Punctuation and intonation marks</b>                |                |                |                |                |

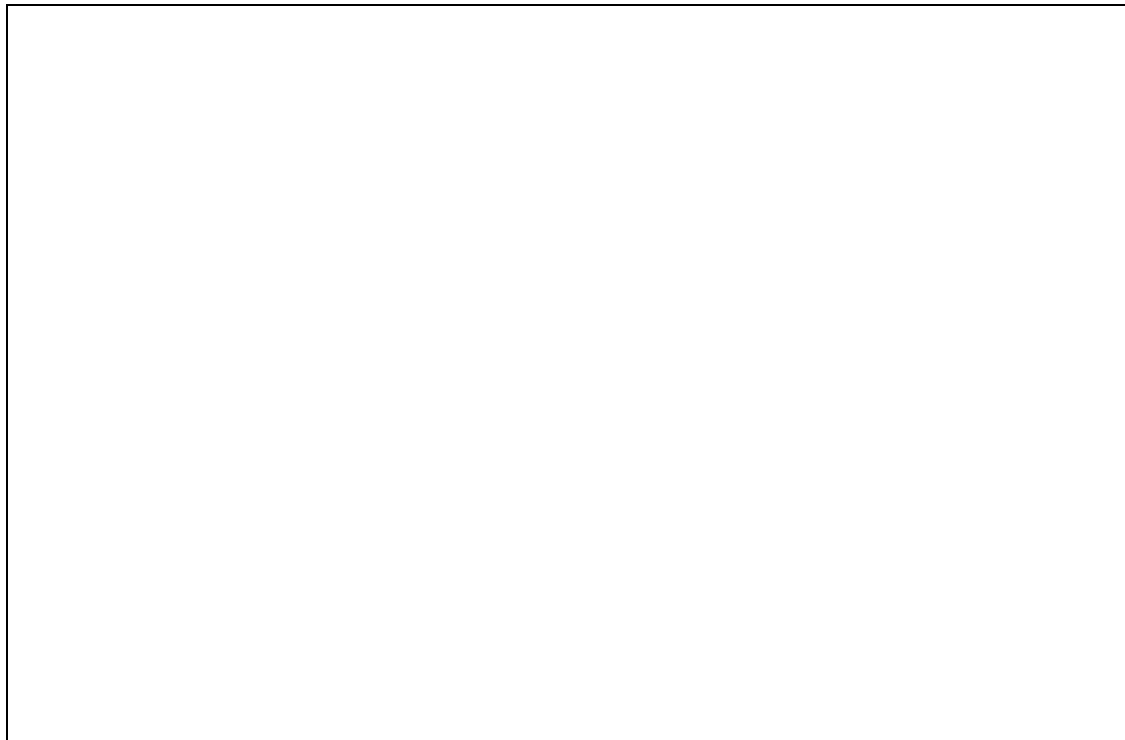
**Annex 10:** Teaching assessment rubric

**GROUP:** \_\_\_\_\_

| ITEMS                                                                                                                                                     | EXCELLENT | VERY GOOD | GOOD | INSUFFICIENT |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------|-----------|-----------|------|--------------|
| <ul style="list-style-type: none"> <li>- <b>Characters</b></li> <li>- <b>Setting</b></li> </ul> <p>The characters and the atmosphere are connected...</p> |           |           |      |              |
| <p><b>Sound</b></p> <p>Each character and setting of the story have a sound, and musical parameters such as voice and movement</p>                        |           |           |      |              |

|                                                                                                                                                                                                                           |  |  |  |  |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|--|--|--|
| have been used to complement the sound ...                                                                                                                                                                                |  |  |  |  |
| <b>Conventional and unconventional instruments, body, percussion, voice, and movement</b><br><br>They have used conventional and unconventional instruments and other artistic manifestations...                          |  |  |  |  |
| <b>Interpretation</b><br>They have followed the guidelines of the musical script ...                                                                                                                                      |  |  |  |  |
| <b>Reading</b><br>Reading was characterized by fluency, accuracy, and use of voice....                                                                                                                                    |  |  |  |  |
| <b>Linguistic aspects</b><br>Vocabulary used is...<br>(rich/varied/repetitive/poor)<br><br>Language errors for the educational level are...<br>(not significant/ almost not significant/ significant/ highly significant) |  |  |  |  |
| <b>Presentation</b>                                                                                                                                                                                                       |  |  |  |  |





**Annex 11:** Kahoot ! (multiple-choice questionnaire)

Are the characters and settings described in detail in the short story?



What is the structure of the short story?

19



2  
Respuestas

▲ No structure

◆ Denouement, introduction and core

● Introduction, core and denouement

■ Introduction

Pronunciation is important to achieve the communicative exchange

17



11  
Answers

◆ True

▲ False

Which punctuation marks do we have to respect when we read?

19



3  
Respuestas

▲ Just the full stops

◆ Full stops and question marks

● None of them

■ Full stops, commas, question marks, and exclamation marks

What can we use apart from the instruments to make sound?

16



**7**  
Answers

**Players, type your answer!**

Does the voice recorder allow us to send the audio content to other countries? Could other students learn from our stories?

18



**8**  
Answers

▲ Yes

◆ No

## Annex 12: Self-assessment

WHAT DO YOU THINK?

| Name:                                       |  |  |  |
|---------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|
| I enjoyed writing the short story...        |                                                                                     |                                                                                     |                                                                                       |
| I did it...                                 |                                                                                     |                                                                                     |                                                                                       |
| I have actively participated in my group... |                                                                                     |                                                                                     |                                                                                       |
| I respected work...                         |                                                                                     |                                                                                     |                                                                                       |
| I have fulfilled my role...                 |                                                                                     |                                                                                     |                                                                                       |
| I have asked my classmates for help...      |                                                                                     |                                                                                     |                                                                                       |
| I listened to my classmates...              |                                                                                     |                                                                                     |                                                                                       |

| Positive emotions ☺ |  | Negative emotions ☹ |  |
|---------------------|--|---------------------|--|
| Happiness           |  | Boredom             |  |
| Pride               |  | Frustration         |  |
| Confidence          |  | Annoyance           |  |
| Peace               |  | Sadness             |  |