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Using songs in EFL teaching and learning: a
teaching proposal

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TABLE OF CONTENTS

ABSTRACT.....	v
1. Introduction.....	1
2. Objectives.....	3
3. Theoretical Framework.....	4
3.1 The use of songs in EFL in nowadays education.....	4
3.2 Motivation and its importance in the learning process.....	5
3.3 Using songs to teach pronunciation.....	6
3.4 Using songs to boost creativity.....	8
3.5 Using songs to raise cultural awareness.....	9
4. Methodology.....	11
4.1 Participants and context.....	11
4.2 Instruments.....	11
4.2.1 Questionnaires.....	11
4.2.2 Observation grid.....	14
4.2.3 Interview.....	14
4.3. Procedure.....	15
5. Teaching proposal.....	16
5.1 Selection criteria.....	19
5.2 Didactic Unit 1: Whose line is it anyway?.....	21
5.2.1. Competences, dimensions and objectives.....	22
8.1.1.2 Sequencing of sessions.....	23
5.3 Didactic Unit 2: Houses around the world.....	28
8.3.1 Competences, dimensions and objectives.....	28
8.1.2.2 Sequencing of sessions.....	29
5.4 Didactic Unit 3: Love of my life.....	35
8.1.3.1 Competences, dimensions, objectives and evaluation criteria.....	36
8.1.3.2 Sequencing of sessions.....	37
6. Discussion.....	42
7. Conclusions.....	43
8.1 Annexe 1: Rubrics.....	45
8.1.1 Rubric 1.....	45
8.1.2 Rubric 2.....	46
8.1.3 Rubric 3.....	46

8.1.4 Rubric 4	47
8.1.5 Rubric 5	47
8.2 ANNEXE 2: EXERCISES.....	48
8.2.1 Exercise 1.....	48
8.2.2 Exercise 2.....	48
8.2.3 Exercise 3.....	48
8.2.4 Exercise 4.....	49
8.2.5 Exercise 5.....	49
8.2.6 Exercise 6.....	50
8.2.7 Exercise 7.....	50
8.2.8 Exercise 8.....	50
8.3 ANNEXE 3: SONGS.....	51
8.3.1 Song 1: <i>To build a home</i>	51
8.3.2 Song 2: <i>This city</i>	51
8.3.3 Song 3: <i>Love of my life</i>	52
8.3.4 Song 4: <i>39'</i>	52
8.4 ANNEXE 4: TABLES	53
8.4.1 Table 1.....	53
8.4.2 Table 2.....	53
9. BIBLIOGRAPHY.....	54

ABSTRACT

Since we were young, we have always learned our first words and expression through songs, both for their facility to be memorized and for their playful side. Plus, in our every day's life, we use music as a means to create different moods, bring old memories back, etc. Thus, is there any reason to not introduce music and songs in foreign or second language learning? Our society is changing so fast, so we have to introduce new pedagogical methods and new material to adapt to students' reality and to engage them in the learning process. The aim of this paper is to explore the benefits of the use of songs in foreign language teaching and learning, and to create teaching proposals focusing specifically on how to use them to improve pronunciation, to teach culture and to boost motivation in secondary school students

RESUM

Des que érem petits hem après les nostres primeres paraules o expressions a través de cançons, tan per la seva facilitat de ser memoritzades com pel seu toc juganer. A més, en el nostre dia a dia utilitzam la música per crear diferents estats d'ànim, per recordar velles experiències... Per tant, hi ha alguna raó per no introduir la música i les cançons en l'aprenentatge de llengües estrangeres o segones llengües? Com que la nostra societat canvia de manera ràpida, hem d'introduir nous mètodes pedagògics i nou material per adaptar-nos a la realitat dels estudiants i involucrar-los en el procés d'aprenentatge. L'objectiu d'aquest treball és investigar els beneficis d'utilitzar cançons en l'ensenyament i l'aprenentatge de llengües estrangeres, i crear propostes didàctiques centrades en com utilitzar les cançons per millorar la pronúncia, per ensenyar cultura i per estimular la creativitat en estudiants de secundària.

RESUMEN

Desde que éramos pequeños hemos aprendido nuestras primeras palabras o expresiones a través de canciones, tanto por su facilidad para ser memorizadas como por su lado alegre. Además, en nuestro día a día utilizamos la música para crear diferentes estados de ánimo, para traer recuerdos a la memoria, etc. Entonces, ¿hay alguna razón para no introducir la música y las canciones en el aprendizaje de lenguas extranjeras o segundas lenguas? Nuestra sociedad cambia rápidamente, así que tenemos que introducir nuevos métodos pedagógicos y nuevo material para adaptarnos a la realidad de los estudiantes i involucrar-los en el proceso de aprendizaje. El objetivo de este trabajo es investigar los beneficios de utilizar canciones en la enseñanza y el aprendizaje de lenguas extranjeras, y crear propuestas didácticas centradas en cómo utilizar las canciones para mejorar la pronunciación, para enseñar cultura y para estimular la creatividad en estudiantes de secundaria.

Key words: EFL, pronunciation, culture, creativity, motivation.

1. Introduction

There is no doubt about the importance of music in our lives. With the evolution of new technologies, we can access music whenever and wherever we want, so songs have a crucial role in our everyday life. We all have learned some words or specific expressions through songs; “Who is not capable to repeat what he learned by singing? From cognitive psychology and research in the acquisition of the first and second languages, it becomes clear that songs, when accompanied by music, connect with the sensitive areas of our brain, with our sensitive memory.” (Martínez Sallés, 2002: 4). Therefore, I believe that the use of music in language classroom and, concretely, in foreign language classroom, should be considered as a legitimate means for teaching and learning.

In the CEFR, however, the use of music appears as an ‘aesthetic use of language’: “aesthetic activities may be productive, receptive, interactive or mediating (...) such activities as (...) singing (nursery rhymes, folk, songs, pop songs, etc.)” (§ 4.3.5). In the document *Competències bàsiques de l'àmbit lingüístic. Llengües estrangeres*, which provides some orientations to develop the foreign language curriculum, there are some considerations on using songs in four competences, but there is no delve into how to use them properly.

With this essay I try to defend the use of songs as a useful didactic resource not only as a means to develop the four skill areas of reading, writing, listening and speaking, but also to teach intercultural competence and creativity, proving that using songs properly, the range of competences and dimensions that can be thought is very large.

This essay is structured in seven sections: introduction, objectives, theoretical framework, methodology, discussion, conclusions and references. The objectives are set to give a purpose to the whole essay, and I will try to answer them in the further sections. The theoretical framework addresses the use of songs in foreign language teaching and learning, concretely in English as a second language, and consists of three parts: *the use of songs in EFL in nowadays education*, where the current situation of the role of music in education and the disconnect between the belief on its benefits and the actual use of it are pointed out; *the motivation and its importance in the learning process*, where the role of motivation in the success of learning is described and related to songs; *using songs to teach pronunciation*, where the benefits of using songs in order to improve pronunciation in students are stressed; *using songs to boost creativity*, where arguments to prove that creativity is not inherent, and that songs are very useful to teach

it are provided; and *using songs to raise cultural awareness*, where the power of songs to teach intercultural competence and to make students aware of the different communities and cultures around the world is proved.

The *methodology* consists of the instruments conducted to know the reality of the use of songs in foreign language classrooms first-hand, as well as students and teachers' perspective regarding this field. This section is composed of three parts: *participants and context*, where the type of participants and the context in which the instruments are carried out is explained; and the *instruments*, which consist of a questionnaire, one observation grid and one interview.

The *teaching proposals* section goes over the three didactic proposals created: the main characteristics of these proposals, the selection criteria I have based on to choose the songs, and the didactic units, where the objectives, the competences and the sequencing of sessions are provided.

The *discussion* section consists of the analysis of the didactic proposals based on the theoretical framework, as well as an explanation on why the instruments created could not be conducted.

In the *conclusion* section, the whole essay is inspected, as well as the accomplishment and the limitations of the objectives set at the beginning of this paper.

The *annexes* gather all the material used in the didactic units: *the rubrics*, *the exercises*, *the songs*, where the lyrics of the songs used in the teaching proposals are provided, and *the tables*, which are additional material provided to the students.

Finally, a *bibliography* of all the resources used in this essay is provided.

2. Objectives

The aim of this paper is to explore the benefits of using songs in the foreign language teaching and learning, and to provide didactic proposals to use music as a means to improve pronunciation, teach culture and boost creativity in young learners in a Secondary school. Therefore, through a thorough selection of songs not only we can teach and encompass aspects of the language itself, as would be pronunciation and culture, but also abilities such as creativity. Thus, it is the way in which teachers approach, organize and select the resources that will determine the success of the education.

The objectives set are:

1. To analyze in which way music affects the foreign language teaching and learning.
2. To examine in which way teachers can use music as a didactic material.
3. To explore if music can be a useful tool to learn pronunciation and raise culture awareness.
4. To investigate if music can also be useful when learning abilities that are not attached to language, as creativity.
5. To study if these benefits and advantages of using music are not just theoretical but can also be applied in a real classroom environment.

3. Theoretical Framework

In this section I will be talking about the role of music in nowadays education regarding foreign language teaching and learning and the importance of motivation when learning languages. Moreover, I will delve into how songs can be a useful means to raise culture awareness, teach pronunciation and boost creativity.

3.1 The use of songs in EFL in nowadays education

There are several studies that prove the importance and efficiency that music has when learning languages; nevertheless, music plays a secondary role in nowadays education. Moreover, there are surveys that state that there is a general interest among teachers to incorporate music in language-learning classroom. In Engh's (2013: 3) online survey questionnaire, for example, "teacher attitudes towards music use in the language classroom showed a strong level of support". However, they do not seem to put that theory into practice; in fact, as stated also in Engh (2013: 4), there seems to be a "lack of crossover between stated teacher attitudes and stated teacher present classroom practice". So, why is it that, despite this positive attitude towards music, its use seems to be rather occasional?

According to Engh (2013a: 4), "the findings suggest that many of the stated reasons for the apparent disconnect between support and actual use of music in language learning are because of factors outside of teacher's control". Thus, "an area of concern is that the curriculum tends to be too full already, not leaving room for extra materials" (Engh, 2013a: 4). Furthermore, Griffiee (2010), as cited in Engh (2013a: 4), suggests the following: "I think the problem, however, goes deeper than songs and music. I think the lack of theoretical grounding is present in many of the pedagogical approaches we as ESL/EFL classroom teachers use".

Nowadays, songs in foreign language classrooms are only used as a filler, as supporting tools, mostly used in the last minutes to calm the students or to make them break away from the content. In this same line of thought, Martínez Sallés (2002) states the following:

[...] Maybe we should look for the reasons for this theoretical gap in the fact that the songs are still considered as a minor cultural material, of little prestige - with the exception, of course, of those whose lyrics have a literary origin -, suitable only to fill gaps, calming an excessively busy class or motivating an overly apathetic group. (2002: 4)

As stated in Degraeve (2019: 412), “(...) Jamouille (2017) (...) from a sample of 54 teachers, she found that music was not often incorporated in the English classroom and that, if it was, music was mostly used as a fun activity”. Furthermore, the curriculum has not changed since two decades ago regarding the consideration of implementing the use of music in language classrooms: “there is no formal approach to introducing music to the EFL curriculum in private and public English language teaching institutions. It is up to individual teachers to include music in their teaching programs.” (Huy Le, 1999).

Two decades ago, the benefits of using songs for language teaching and foreign language teaching were not very examined: “the research on the role of music in second language learning is still at an embryonic stage” (Huy Le, 1999). However, as I will delve into in the following section, the role and benefits of using songs are widely studied, as there are many essays and papers covering this area nowadays. Nevertheless, not many concrete didactic proposals involving music can be found; moreover, most of the proposals are addressed to primary education, which entails a huge gap concerning the use of songs in secondary education.

3.2 Motivation and its importance in the learning process

Among all the essays and papers talking about language acquisition, the concept of ‘motivation’ is a recurrent one; it seems that all these authors stress its role in language learning. There is certainly a big difference in the process of learning a language —and in any process of learning— between those who are motivated and those who are not. That is, motivation plays a huge role in achieving any goal.

But... what is motivation? First, ‘motivation’ is a complex concept and difficult to define because the motivated individuals have many different characteristics. Thus, it seems difficult to find an agreed definition of this term.

Gardner (2007: 2) states that “the motivated individual is goal directed, expends effort, is persistent, is attentive, has desires —wants—, exhibits positive affect, is aroused, has expectancies, demonstrates self-confidence —self-efficacy—, and has reasons —motives.”

Despite the definition of ‘motivation’ can change and be modified depending on who is defining it, the benefits of it seems very clear: “we can conclude that the degree of motivation the student possesses will determine the performance/efficiency of his own learning process, as well as the time used for it and the quality of that learning” (Vaquero Gonzalez, 2012: 15). Thus,

those individuals who are motivated are more likely to achieve what they want, and they are able to do it much earlier.

As stated in Castro Viúdez (2015: 213), “In the field of education (...) a book with color images is more "motivating" than another in black and white. Or that the L2 class activities that use the video will be, in principle, much better received than others on paper.” (Castro Viúdez 2015: 213). Therefore, as “children learn best when they are exposed to real-life contexts” (Paul, 1996: 6 as stated in Delibegovic Dzanic & Pejic, 2016: 42) and they prefer doing things they like doing outside the classroom, music can be a perfect resource to motivate the students in a foreign language classroom. Moreover, “researchers agree (Jolly, 1975: 14; Shin, J.K., 2006) that songs are useful teaching aids which raise and maintain students’ motivation, especially in cases when they are catchy and supported with colorful visuals, realia (objects from real life used in classroom instruction), and movement. These supplements add additional sensory and visual input which in turn enhance learning.” (Delibegovic Dzanic & Pejic, 2016: 42)

3.3 Using songs to teach pronunciation

One of the trickiest aspects when learning a language is its pronunciation. It is not just that some sounds are difficult to pronounce, but that because of that struggle when trying to pronounce some words, we tend to be afraid to speak in public, an insecurity that leads to stagnation. Moreover, pronunciation has been considered as less important, being placed below other skills when teaching a language: “pronunciation has been called the Cinderella of ELT (being locked away and out of sight)” (Miyake, 2004, as cited in Villalobos, 2008: 99).

Pronunciation is a crucial aspect when learning a language because is the means to communicate, to express what we know, and “even when grammar and vocabulary are used correctly, if vowel and consonant sounds and aspects such as intonation, linking, rhythm and stress are not produced accurately, the intended message cannot be delivered comprehensibly.” (Villalobos, 2008: 99). In this same line of thought, Wong (1987) states that “Even when the non-native speakers’ vocabulary and grammar are excellent, if their pronunciation falls below a certain threshold level, they are unable to communicate effectively” (Wong, 1987, as stated in Jessica et al., 2015: 2).

Moreover, although pronunciation is placed in the highest-ranking of students’ interests in many different countries, “one of the criticisms of pronunciation teaching is that it is thought to be

boring” (Miyake, 2004, as cited in Villalobos, 2008: 99). Therefore, music could help not only to improve pronunciation and create self-confidence among students, but also to create a more interesting atmosphere in class, an environment which leads to room for more and fastest improvement. Furthermore, “songs provide an excellent opportunity to practice pronunciation, intonation, and fluent, connected speech. Song lyrics generally present words at half the pace of spoken material” (Murphey, 1990, as cited in Ludke, 2009: 24). Moreover, “combining this slower pace with the fact that many song melodies follow the natural intonation pattern of the language, songs can be particularly effective for teaching pronunciation” (Ludke, 2009: 24).

Although when teaching English as a second language, the goal should be that the students could be able to communicate and be understood, it is a fact that most students want to sound like native speakers. Thus, “through surveys and teaching experience, it is clear that students frequently mention a desire to understand the speech of native speakers, and *to sound like native speakers themselves* [emphasis added]” (Villalobos, 2008: 99). Even this point of discussion is not going to be delved into, every teacher should ask himself if they want their English learners to aspire to speak like native speakers. If we take into account the most world spoken languages as an L1, English is third; however, if we take into account the most spoken languages as an AL —acquired language—, English is on first position. So, does English really belong to the natives or the non-natives? Thus, English learners should think if they want to sound like native speakers or they want to be intelligible instead: “what learners need to concentrate on when learning pronunciation is to be able to communicate successfully with other non-native speakers of English from different L1 backgrounds” (Jenkins, 1997: 119 as cited in Drífa Sigurdardóttir, 2012: 27).

Even though, introducing songs from different English territories should not be an attempt to make students sound like native speakers; instead, songs should offer students a view of different accents and slangs and should show them real and genuine scenarios. Thus, “it is good for learners to hear a variety of pronunciations so that they will know what suits their personalities” (Drífa Sigurdardóttir, 2012: 27).

3.4 Using songs to boost creativity

Creativity plays an incoherent role in education, as usually teachers ask their students to be creative and innovative, but... how can creativity be assessed? Sangiorgio (2015: 20) states that “since the 1990s creativity is increasingly understood as a social interaction process aiming at the production of novel ideas acknowledged by a group or by society at large” (Amabile, 1996; Hennessey & Amabile, 2010; Sternberg, 1999), but even defining creativity and giving it a unique definition can be very difficult. As stated in Odena Caballol (2003), Duffy (1998) suggests that definitions of this concept may: limit creativity to the production of an artefact; see it simply as something which can be taught by means of instruction; view it as something that will develop if the conditions are right; include stereotypical concepts, for example, that certain groups of people are naturally creative; limit creativity to the gifted few. (Adapted from Duffy, 1998: 16-17, as cited in Odena Caballol, 2003: 16).

Additionally, some teachers can be afraid of including creativity as a main point of a didactic proposal because there is a tendency of considering creativity as something that cannot be taught and that is present just in some students. Nonetheless, as Odena Caballol points out, it “is a form of intelligence and as such can be developed and trained like any other mode of thinking”, and “there is not necessarily a connection between IQ and creativity.” (2003: 17).

Cremin and Barnes (2015) state that there is no specific formula for creative teaching; moreover, “research undertaken in higher education, with tutors teaching music, geography and English, suggests that creative teaching is a complex art form – a veritable ‘cocktail party’” (Grainger *et al.*, 2004, as cited in Cremin and Barnes, 2015: 4). Even though, there are ‘ingredients’ that were identified, such as session content, which included the use of metaphor, analogy and personal anecdotes to make connections; teaching style, which included pace, humor, the confidence of the tutors and their ability to inspire and value the pupils; and learning experience, which included themes involving the pupils affectively and physically and challenging them to engage and reflect. Such characteristics can be identified in music, as songs include metaphors and personal anecdotes, and they could be a good source to promote thinking skills, giving students tools to develop ideas and work creatively: “the creativity of songs encourages the students’ imagination and enables original learning. Very often, songs tell a story and many lyrics are ideal for the students to build upon, using their own thoughts and ideas” (Drífa Sigurdardóttir, 2012: 12)

3.5 Using songs to raise cultural awareness

Allan Pulverness (2003) explained cultural awareness in language learners with a metaphor:

The experience of learning another language is more than simply the acquisition of an alternative means of expression. It involves a process of acculturation, akin to the effort required of the traveller, striving to come to terms with different social structures, different assumptions and different expectations. To pursue the metaphor, when the traveller returns home, his/her view of familiar surroundings is characteristically modified. The language learner is similarly displaced and 'returns' with a modified sense of what had previously been taken for granted – the language and how it makes meaning. (Pulverness, 2003: 447)

As we all know, a language cannot be separated from its culture as it is something that is reflected in its writing and speaking. Griffiee (1989), as cited in Khaghaninejad and Fahandejsaadi (2016: 79), stated that “music, while universal, is culturally specific in that the musical content and style mirror a particular culture, acting as a cultural artifact that may both reflect and influence that culture”.

The CEFR addresses linguistic and cultural competences and states that learners of a foreign language and culture become plurilingual and develop interculturality. That is, “the linguistic and cultural competences in respect of each language are modified by knowledge of the other and contribute to intercultural awareness, skills and know-how”; moreover, “they enable the individual to develop an enriched, more complex personality and an enhanced capacity for further language learning and greater openness to new cultural experiences.” (2001: 43). There are many studies not only proving the effectiveness of music when learning the four basic language skills — listening, speaking, reading and writing —, but also several that songs are useful to introduce cultural knowledge and raise cultural awareness.

In a study conducted in Vitenam to investigate foreign language students and teachers' views regarding the use of music in English classrooms — as foreign language —, Huy Le (1999) could state that “students can discuss differences between spoken and written language on the basis of lyrics and singing” and that “attention can be drawn to different varieties of English such as dialects and sociolects”. Furthermore, “folk songs from different English-speaking countries such as America, Canada, Australia, Ireland can be a great resource for teaching linguistic and cultural awareness”. Moreover, Dwayne Engh (2013: 4), from a survey that he carried out among 56

teachers from different countries, stated that “there is strong support for use of music to teach the culture of English speaking communities (...)”. Music and songs can bring students different cultural views; that is, different ways to perceive the reality, as “music is a faithful reflection of the culture it derives from” (Jones, 2008: 11, as cited in Bokiev et al., 2018: 322) and “language and music are interwoven in songs to communicate cultural reality in a very unique way” (Shen 2009: 88, as cited in Bokiev et al., 2018: 322). When talking about teaching culture through songs, Khaghaninejad and Fahandejsaadi (2016: 4) state that “they [sic] are an infinite number of songs that discuss culturally relevant topics, such as human relations, ethics, customs, history and humor, as well as regional and cultural differences” and that “these songs can help teach language and culture simultaneously.”

However, it is not the song by itself that enables students to learn other cultures, but the fact that the teacher knows how to introduce it and create a good scene for learning: “when using music texts to practice communication skills, teachers also have an opportunity to introduce the cultural context of the song” (Failoni, 1993: 102). That is another prove of the importance for a teacher to know how to prepare didactic material that involve songs to really work in a foreign language classroom: “(...) there is the ability of the teacher of foreign languages to mediate between learners’ cultures and others, to help learners to acquire their own capacity for mediation, and to stimulate learners’ interest in other cultures in general, irrespective of the link with a specific language.” (bryam and Risager, 1999, as cited in Arévalo, 2010: 125).

Arévalo himself carried out a project at a university foundation in Tunja, Boyacá, with the main research question of this study being: How can English songs be used as a tool to foster listening skill as well as to engage students in cultural knowledge? Thus, he found that “when students reflect on social and cultural issues, they feel that their English learning is supported on a meaningful and real environment, so they can perceive and understand the importance of learning a foreign language.” (2010: 130). Moreover, he stresses the importance of exploiting songs in EFL classrooms by stating that, if a song is used only as a relaxing tool, “students are going to waste not only many enriching issues that can be worked, but also different details of content or characteristics of language that can be studied to understand differences between English-speaking countries” (2010: 130). With his project, he could state that “this set of lesson plans really helped students to accomplish a higher listening comprehension and engagement in cultural knowledge” (2010: 131).

4. Methodology

In this section, I will present the surveys I have developed to know students and teachers' opinion regarding the use of songs in the foreign language classroom. Due to the COVID-19 pandemic, I have not been able to collect any data; however, in the discussion section, I will talk about the relevance of the proposal, how it can contribute to understanding the research problem and the possible improvements that can be made in prospective studies.

4.1 Participants and context

This research has been carried out in a secondary public school in the outskirts of Barcelona that covers from 1st of ESO to 2nd of Baccaureate, in L'Hospitalet de Llobregat. This is the center where I have been assigned to conduct my internship as part of the *Màster en Formació del Professorat: Anglès*. Although I started the internship, I was not able to finish it because of the COVID-19 pandemic, and that is why the instruments that I will explain in this section, and which I wanted to use to collect data, could not be implemented. Therefore, I wanted to know the experiences of the students and the teachers, to be able to use them for a further creation of didactic proposals.

Thus, the following questionnaires were aimed at students from 2nd and 3rd of ESO, 3 AL teachers who teach English as a foreign language (two covering the ESO levels, and another covering the Baccaureate levels) and 1 English conversation assistant who was giving 4th of ESO courses.

4.2 Instruments

The objective of these investigations is to be aware of the interests of students and teachers of English as a foreign language regarding music and their opinion on the usefulness of using songs for teaching and learning pronunciation, culture and creativity. To be able to provide an answer to the objectives, three types of instruments have been prepared: a questionnaire, an observation grid and an interview.

4.2.1 Questionnaires

The questionnaires that have been designed —one for teachers and another for students— include similar items. Moreover, in order to make the questionnaire clear and to guarantee that the participants understand it, I have created them in Catalan, so the possibilities of misunderstanding are reduced. This instrument will be useful to find answers to objectives 2 and 4.

4.2.1.1 Questionnaire about the use of songs in English classroom - students

CURS: __

Instruccions:

Aquest qüestionari és anònim. Reflexiona sobre la teva experiència en l'ús de música i cançons a les classes d'anglès com a llengua estrangera tot contestant les preguntes següents.

Respon les preguntes següents marcant amb una X de 1-5

1	2	3	4	5
Gens	Molt poc	Poc	Bastant	Molt

1. Amb quina freqüència escoltes música?

1	2	3	4	5

4. Creus que aquestes activitats han afavorit el teu aprenentatge?

1	2	3	4	5

2. Has treballat mai amb activitats relacionades amb la música en les classes d'anglès?

1	2	3	4	5

5. El treball amb aquestes activitats ha millorat o facilitat la comunicació i el treball en equip entre alumnes?

1	2	3	4	5

3. Creus que les activitats basades en cançons que els docents han utilitzat han estat les adequades?

1	2	3	4	5

6. Estaries disposat a tornar a treballar amb activitats que involucrin cançons?

1	2	3	4	5

7. Afegiries o canviaries alguna cosa per millorar la teva experiència en activitats relacionades amb música? Escriu a continuació els suggeriments o millores que creguis necessàries pel que fa a la utilització de cançons en activitats en classes d'anglès (metodologia, organització, recursos audiovisuals, etc.).

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4.2.1.2 Questionnaire about the use of songs in English classroom - teachers

Respon les preguntes següents marcant amb una X de 1-5

1	2	3	4	5
Gens	Molt poc	Poc	Bastant	Molt

1. Amb quina freqüència escoltes música?

1	2	3	4	5

4. Creus que aquesta utilització ha afavorit els alumnes en el seu aprenentatge?

1	2	3	4	5

2. Has treballat mai amb activitats relacionades amb la música en les classes d'anglès?

1	2	3	4	5

5. El treball amb aquestes activitats ha millorat o facilitat la comunicació i el treball en equip entre alumnes?

1	2	3	4	5

3. Has utilitzat aquestes activitats en un context de projecte educatiu o amb un objectiu específic?

1	2	3	4	5

6. Estaries disposat a tornar a treballar amb activitats que involucrin cançons?

1	2	3	4	5

7. Afegiries o canviaries alguna cosa per millorar la teva experiència en activitats relacionades amb música? Escriu a continuació els suggeriments o millores que creguis necessàries pel que fa a la utilització de cançons en activitats en classes d'anglès (metodologia, organització, recursos audiovisuals, etc.).

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4.2.2 Observation grid

To be able to find answers to objectives 1 and 3, an observation grid has been implemented. Therefore, this grid will be used to find if the activities involving songs are introduced and used correctly and the impact they have in the students.

Activities involving songs in English as a foreign language	YES	NO	OBSERVATIONS/COMMENTS
Students' interests have been taken into account when choosing the songs			
A purpose has been set before introducing the activities			
Context about the song is given before or after having introduced it			
Songs are used to work on different aspects (grammar, vocabulary, pronunciation, culture...)			
The song and activities are replaced if the motivation of students is low			
The activities leave room for students to work creatively			

4.2.3 Interview

The questions of an interview have been set to analyze in depth the teachers' opinion and experiences towards the use of music in foreign language teaching. The idea was that, after having collected the answers from the questionnaire aimed at the 4 teachers, an interview would have been carried out with the teachers with more experience in this field. Moreover, the questions of the interview could have been different regarding the answers of the teachers in the questionnaire.

QUESTIONS	ANSWERS
1. Do you think that nowadays music in foreign language classrooms is used more as a filler than as a didactic resource itself?	
2. Have you ever used songs as filler before? Why?	
3. Do you think songs are good material to work aspects as pronunciation and culture? Why? Why not?	
4. Do you think creativity can be boosted with a good incorporation of songs in activities?	
Do you find it hard to use activities that involve music in classroom?	
Do you think these activities need an extra training or effort by teachers?	
Name:	
Course:	

4.3. Procedure

The instruments I have created will allow me to collect both quantitative and qualitative data, an information that I will use to have access to both students and teachers' experience on the use of songs in the foreign language classroom.

The questionnaire and the interview are instruments to be introduced at the beginning of the sessions: the questionnaire allows me to have a general idea of students and teachers' previous contact with activities involving songs and their experiences with them; the interview is addressed to the teachers, and it is for closer inspection of their thoughts not only concerning activities in classroom, but also about the difficulties on creating these activities and the their thoughts on the role of music in EFL.

Once the general information is gathered through the initial instruments, the observation grid allows me to follow up the implementation of the activities: to analyze first hand if music can be a useful tool to teach a foreign language —English, in this case—, and to see how the students adapt themselves to these kind of activities. Furthermore, it also allows me to realize if the activities are introduced correctly to the students, if the activities are a useful means to teach the objectives set and if there has to be any change made regarding the evolution of the activities in the sessions.

These instruments were created and scheduled in a chronological way that the information extracted from them could allow me to see the weak points of students and teachers regarding the use of activities involving songs, to create the material based on this first information and, finally, analyze it keeping in mind all the process. However, due to the COVID situation mentioned previously in this section, the instruments could not be conducted.

5. Teaching proposal

I have gathered and discussed the theory on the importance of introducing music and songs as a mean for teaching and learning a foreign language. Moreover, together with the theoretical framework, the instruments created and described are the basis to set the necessities of the current education regarding the use of music and, therefore, to create teaching proposals regarding these necessities. However, as the instruments were not able to be conducted, the didactic units will be based entirely on the three aspects gathered on the theoretical framework: culture, pronunciation and creativity. That is, three different didactic units based on how to teach pronunciation, raise culture awareness and boost student's creativity through songs. This section will be focused on developing the methodology —*how*— and the syllabus —*what, why and when*— of the three teaching proposals.

The didactic proposals will be aimed at the first stage of *Educació Secundària Obligatòria*. Therefore, they will be conducted in the second term of 3rd of ESO within the English subject, which has three hours a week, that is, a total of 12 sessions per month. As the proposals are set by one term, three didactic units will be created —36 hours.

As the didactic units revolve around music, students will work collaboratively: working with songs gives plenty of room for collaborative learning, which allows for students' development of both cognitive —critical thinking skills, learning strategies...— and non-cognitive processes —self-esteem, emotions, social skills. Thus, on the one hand, working in group improves the quality of learning strategies, as the work done is joint and this involves discussions — in a competitive context, the concept *discussion* would have a negative connotation, contrary to what happens in a collaborative context—, self-criticism, work planning, different opinions... On the other hand, collaborative learning is also useful in combating feelings of loneliness and isolation and improves socialization and self-esteem and increases motivation, which is fundamental for these didactic proposals in order to be successful.

Students will be provided with a rubric at the beginning of the project, so they will know how to organize it and what I expect from them to do. Moreover, the three projects, as well as brainstorming and discussions, will start with questions, as Simpson (1995) points out the benefits of asking questions as conversation starters, I will use them to start discussions and brainstorming; furthermore, I will start each didactic proposal with a driving question to engage, motivate and help students guide themselves. That is, this question will set a purpose for learning, so that students do not have to ask themselves 'why are we doing this?'

Within the collaborative learning, I will also introduce two teaching techniques: the puzzle methodology and peer tutoring. On the one hand, puzzle methodology consists in dividing students in two groups: *jigsaw groups* —the groups created at the beginning of the project— and expert groups —*temporary groups* having one student from each jigsaw group join other students assigned to the same verb tense. Each student from jigsaw groups have to learn an assigned segment —specific content— and share it with students of different jigsaw groups that have the same assigned segment. After they discuss it, they have to return to their jigsaw groups and explain it to the rest of the group. On the other hand, peer tutoring consists in mixing students with an asymmetric relationship —the teacher will previously have to do a test to know each student’s knowledge—: one student will perform the role of ‘tutor’, and the other one will be the ‘tutored’. Working with two teaching techniques, I try to strength collaborative work, as not only students have to receive and assimilate different information, but also have to explain it to their peers, which reinforce their knowledge and their abilities on synthesize and summarize information.

Learning a foreign language requires, among other things, exposing learners to target language input, and there are many methodologies that teachers can attach themselves to. However, regarding the use of L1 in the teaching methodologies has been and still is a very controversial issue. Mazak & Carroll (2017: § 9) pointed out that there is a ‘sense of guilty’ among multilingual language teachers about using their own and their students’ linguistic resources, so “the idea that instruction should be carried out exclusively in the target language without recourse to students’ L1 is still very much entrenched”. Even so, I am going to use *translanguaging* as a methodology to work with.

As stated in CEFRL (2001: 4), “languages and cultures are not kept in strictly separated mental compartments, but rather build up a communicative competence to which all knowledge and experiences of language contributes and in which languages interrelate and interact”. Moreover, some theorists, like Cummins (2005), also suggest that languages are interconnected, so they can be influenced by each other. I think that Putting the L1 aside —even from the perspective that the use of L1 could replace the significant amount of foreign language input— will slow the learning process because “banning the first language from the communicative second language classroom may in fact be reducing the cognitive and metacognitive opportunities available to learners” (Macaro, 2009: 49). Therefore, instead of focusing on monolingual strategies, I will adopt the strategy of translanguaging, which allows “multilingual

speakers to shuttle between languages, treating the diverse languages that form their repertoire as an integrated system" (Canagarajah 2011: 401).

Teaching through songs also allows me to introduce one of the Krashen's five hypotheses, the input hypothesis. This hypothesis states that we are able to understand language that contains structures we have not yet acquired — $i + 1$. If where we are now in terms of knowledge of the language is i , then we can understand those structures containing $i + 1$; that is, structures that are beyond our linguistic competence. And that, says Krashen, is possible because we are not only using our linguistic competence to understand a language, but "we also use context, our knowledge of the world, our extra-linguistic information to help us understand language directed at us" (Krashen, 1982: 21).

This hypothesis is very interesting because it has a direct impact on the teaching and learning process. It states that teachers should not deliberately try to focus on a specific grammar structure, because the understanding on the input provides $i + 1$. In other words, if there is an input that contains the 'items' the students already know — i — and some others they do not — $i + 1$ —, then the understanding of the whole input, that is, $i + 1$ will be provided automatically. Therefore, songs could be a very good tool for introducing new content that even the students do not know yet. That is, changing the perspective of the use of music in classrooms nowadays: instead of reinforcing, through songs, the contents previously learned in class, introduce new ones through specific songs. In fact, Rober Lake, when introducing Bob Dylan's *Blowing in the Wind*, proved the effectiveness of the $i + 1$ hypothesis: "students will pick up the chorus much sooner than the verses of a song. The chorus is a hook to the plus-one feature of many parts of the verses" (Lake, 2003: 100).

As Simpson (2014) suggests: "(...) you can show a video clip if you have one – in fact, I strongly recommend it, as it will cater to more learners' learning preferences". Thus, when introducing the songs in each unit, I will always provide students with a video clip or a live performance to engage students and to draw their attention.

Regarding evaluation, within the three didactic proposals, it will take place all over the project. First, the teacher provides students with a rubric that will help them organize the project and the activities, as well as evaluate their own collaborative work and the group's learning process. The co-evaluation will be done through other rubrics, which will take place when doing the puzzle methodology, where students from jigsaw groups evaluate their peers' explanation of the topic; when making the projects, when each group evaluates another group's project, so

they can give and receive feedback; and at the end of the project, when all the groups present their projects: each student will have to evaluate, through a rubric provided by the teacher, each final project.

5.1 Selection criteria

Regarding song selection criteria, I based on two main ones pointed out in Santos (1995): the 'adaptation to the own teaching situation', taken into account students' communicative, linguistic and cultural competences and their interests; and the 'didactic ease of use of song lyrics'. For this second selection criterion, Santos referred to Osman & Wellman's seven reflection points:

1. Are words, phrases, verses or choruses repeated?
2. Can the melody be easily learned? Is it 'sticky', sweetened?
3. Does it have a marked rhythmic pattern?
4. Is it useful in terms of vocabulary?
5. Does it reflect aspects of the culture, customs, traditions, events or historical periods that would be useful in the classroom?
6. Has it had an international projection, has a cultural interest or is it part of the national or international school repertoire? (Osman & Wellman, 1978: 119-120, as cited in Santos, 1995: 368)

In addition to that, Santos adds a third selection criterion, which I have also taken into account when choosing the songs: 'the clarity of hearing and the level of musical interference in its understanding/comprehension'. This criterion is more fitting when dealing with contemporary songs, whose vocals sometimes remain in the background due to the incorporation and abundance of electronic and percussion instruments.

In this same line of thought, Fontelles (2020) also pointed out three different criteria for choosing songs. Therefore, the 'general criteria' respond to students' interests and experiences according to their age, as well as picking songs that students already know or they can recognize; the 'musical criteria', which takes into account the vocabulary, the rhythm, the melody, the tone and the accompaniment" and whose premise is that everything will have to be simpler, clear, usual and 'nice'; and the 'psychopedagogical criteria', referred to the central theme of the songs, which must respond to the interests of children and whose text has to be consistent with the vocabulary used in each stage of the development (Fontelles, 2020: 16).

As I pointed out in this paper, the teacher should not choose songs of his or her own preference ; however, as I have not been able to put these didactic units into practice, due to the COVID-19 pandemic, I have not had the opportunity to ask the students what are their interests and what kind of songs they listen to. According to Murphey (1992), as cited in Alles Garcia (2015), the fact that students choose the songs they work with entails lots of benefits, such as more involvement, engagement and responsibility in the learning process or bigger interaction, respect and mutual closeness between the teacher and the students (Murphey, 1992: 14-15, as cited in Alles Garcia, 2015: 11). Although I had to choose the songs by myself, I kept in mind young learners' interests and the music they listen to nowadays. Thus, I have chosen some contemporary songs, songs that nowadays' teenagers listen to; however, I have also chosen two *Queen* songs, and although that might seem incongruous, I think that the success of the film *Bohemian Rhapsody* released in 2018 spread an enormous interest for the band among young people.

However, the teacher is the one responsible for applying the selection criteria, so he or she has to decide if the songs chosen by the students are appropriate for the purposes established. Nevertheless, teachers should not resort to the same songs that have always been used in EFL classrooms since they do not provide anything new and the students may have already worked with them, as "concerning teaching manuals, it is possible to conclude that the quality of the musical repertoire is quite poor" (Dalis, 2008: 9, as cited in Alles Garcia, 2015: 12).

I have also taken into account, when choosing the songs, the already mentioned Krashen's input hypothesis. Therefore, although some people may think that the linguistic content of songs can be too difficult to introduce them as a didactic resource, it is important for me that the songs introduced to the students contain the $i + 1$ formula. That is, "the songs that are used in the classroom must adapt to the idiomatic level of students, but must also entail a challenge, since otherwise the activity would not be productive and there would not be effective learning" (Alles García, 2015: 10).

Finally, I also resorted to Catalan secondary school curriculum regarding foreign languages as well as the CEFRL to create the activities that make up the didactic units: I have taken into account the activities proposed in these two documents to focus and work on the methodology and the evaluation criteria.

5.2 Didactic Unit 1: Whose line is it anyway?

This didactic unit's main objective is to boost students' creativity. To be able to do that, the teacher will resort to two games from the TV program *Whose line is it anyway?: Irish drinking songs* and *Hoedown*. The first game consists of four performers singing a song from a topic suggested for the audience. In turn, each performer sings a line in an eight-line stanza. The first performer begins singing a line, followed by the second one and so on until completing four stanzas. At the end of each stanza, all of them sing in unison "hai-dee-dai-dee-dai". The rhyme for each stanza is ABCB: the second and fourth performers' lines rhyme, while the first and third performers' do not. The second game is played individually: a topic is provided by the audience and each participant have to perform four-line stanzas that are unrelated to each other; finally, the last line of the last stanza is repeated at the end of the song.

However, although these games are spontaneous, the students will not improvise their lines, but they will create and prepare the whole songs instead. For the first game, the groups will be created by the teacher; the second one, however, is individual. Regarding the topic, for both games, each group will choose a topic, and then all the topics will be collected and distributed randomly among all the groups. *Irish drinking songs* is a game played by four students, which will create the song collectively, with related lines and stanzas. *Hoedown* is a game performed individually, and although students will also work in groups, their lines and stanzas will be unrelated. Therefore, as students of a group will have the same topic, they can help each other and share their work, even though their songs will be performed individually.

For the last project, the students will have to choose one game between *Irish drinking songs* or *Hoedown*. As the didactic unit could not be conducted, a game is picked randomly to create and guide the final sessions.

As it has been covered in the theoretical framework, Cremin and Barnes (2015) stated that although there is no formula for creative teaching, there are 'ingredients' such as the use of metaphor, analogy and personal anecdotes to make connections. In this didactic unit, students will try to create funny songs to perform it in front of the class: they will have to be funny and with some touch of humor, so they learn and, at the same time, they enjoy what they are doing.

5.2.1. Competences, dimensions and objectives

Area: English	Unit: <i>Love of my life</i>	Timing: 11 sessions (55 minutes each)	Class: 4th of ESO	School Year: 2020-2021 (1st trimester)	Teacher: Arnau Mulet Mulet
Dimensions and specific competences			Specific Learning Objectives		
<p>A. Oral communicative dimension: C1. To get information and understand oral texts C2. To plan and product oral texts adequate to communications situations C3. To use oral interaction strategies to communicate</p> <p>B. Reading comprehension dimension: C4. To apply comprehension strategies to get information and understand written texts' content C6. To select and use enquiries to access to text comprehension and to acquire knowledge</p> <p>C. Written expression dimension: C7. Planning written texts using the elements of communicative situation C8. To produce written texts of different typologies and formats applying textualization strategies C9. To revise a text to improve it depending on the communicative purpose</p>			<p>GRAMMAR</p> <ul style="list-style-type: none"> To be able to produce creative texts To improve present simple, present continuous and past simple To introduce the difference between present perfect and past simple <p>VOCABULARY</p> <p>Learn vocabulary based on the following topics:</p> <ul style="list-style-type: none"> Animals, Christmas, food, films, fashion, climate change, relationships and sports. 		
Key Contents			Diversity		
CC1. Oral comprehension: global, literal and interpretative CC2. Oral comprehension strategies CC3. Oral production strategies CC4. Oral interaction strategies CC7. Reading comprehension: global, literal, interpretative and valiative CC8. Reading comprehension strategies CC9. Search and management of information CC10. Selection criteria and information valuation CC11. Written expression planning strategies CC12. Adequacy, coherence and cohesion CC13. Revision, correction, reparation and presentation strategies CC14. Written interaction strategies CC15. Creative production CC16. Use of dictionaries CC17. Oral, written and audio-visual literary texts CC18. Oral interpretation, out loud reading, recitation, singing and representation CC19. Oral or written comments about literary works or fragments CC20. Pragmatics CC21. Phonetic and phonology CC22. Lexis and semantics CC23. Morphology and syntax CC24. Verbal and non-verbal strategies to overcome misunderstandings			<p>As there might be some students with different profiles and difficulties, here are some methods to deal with students with dyslexia, hyperactivity or learning difficulties:</p> <ul style="list-style-type: none"> In the case of the students diagnosed with hyperactivity, make sure they know what they are doing, the objective to achieve and the time they have to complete a certain task. Abstain from constantly calling them by their names or bringing up their hyperactivity to the whole group. In the case of the dyslexic students, keep them from writing long sentences and do not make them read out loud if they don't feel comfortable. In this particular project, they can be the ones who provide the arms in the staging, so they don't have to speak in front of the whole class. We can manage the case of the students with learning difficulties with the collaborative work that is present in all the project, but also with specific methodologies such as peer tutoring, a methodology that bring us the opportunity to mix students with different learning tempos and make the most out of this apparently disadvantageous situation. 		
Evaluation Criteria	Failing (NA)	Average (AS)	Very good	Excellent (AE)	
1. To produce written texts using the new vocabulary and adequate grammatical structures	Is not able to produce a coherent written production	Can formulate simple phrases with simple connectors	Can express himself in a written form with help at some points	Can write clear and detailed texts in the appropriate style	
2. To understand oral texts using oral comprehension strategies	Is not able to understand an oral text	Can understand the main idea of an oral text	Can understand an oral text in almost its entirety	Can understand an oral text in its entirety	

3. To produce oral texts and to follow and participate in an oral interaction	Is not able to produce coherent oral production	Can formulate simple phrases with simple connectors	Can express himself in an oral form with help at some points	Can express himself clear and detailed
0				
Rubric 2				
Rubric 3				
Rubric4				

8.1.1.2 Sequencing of sessions

1st Session

S #	Activity	Resources	S .	Grouping	Time	Key Content	Specific competences	Evaluation Criteria
1	Warm-up: Introduce the topic of 'Hoedown' by explaining students what it is about and introducing them the TV program 'Whose line is it anyway?'	-	L	WG	15'	CC1, CC2	C1	-
	After the brief explanation, give the students a visual demonstration with a short video of the TV program.		L	WG	10'	CC1, CC2	C1	-
	The students have to complete the Exercise 1 and hand it to the teacher	Exercise 1	R	IW	15'	CC7, CC8, CC11	C4, C7, C8	1,2
	Brainstorm: discuss with the students what kind of topics they want to introduce for the song and the scene that they will create in this project	-	L, S	WG	20'	CC1, CC2, CC3, CC4	C1, C2, C3	-

2nd Session

Session #	Activity	Resources	S .	Grouping	Time	Key Content	Specific competences	Evaluation Criteria
2	Each group chooses a topic for their final project: they will take a piece of paper and write the name of the topic they want to choose, and one student will collect all the pieces of paper in a hat. Then, one student of each group will pick one randomly.	-	L	WG	15'	CC1, CC2	C1	-
	Introduce them the main characteristics of the poetry to help them create the lines: the intonation, the rhythm, the rhymes... Despite the song is not improvised, it has to be fluid so the audience can't distinguish if it is prepared or not.	-	L	WG	20'	CC1, CC2	C1	-
	Discuss with the students the grammar that has to be included in the dialog and the objective of including this grammar: improve the verbal tenses present simple and present continuous ; introduce them the difference between present perfect and past simple .	-	L, S	WG	20'	CC1, CC2, CC3	C1, C3	-
	Give them the Rubric 1 , so they know how to organize the project and what we expect from them to include in the dialog and in the staging.	Rubric 1	-	WG	5'	-	-	-

3rd Session

Session #	Activity	Resources / Material	Skills	Grouping	Time	Key Content	Specific competences	Evaluation Criteria
3	Brainstorm about present simple, past simple, present continuous and past continuous.	-	L, S	WG	15'	CC1, CC2, CC3, CC4	C1, C3	-
	Introduce the puzzle methodology and cooperative learning.	-	L, S	WG	15'	CC1, CC2	C1	-
	Divide students in two grouping: <u>jigsaw groups</u> (the groups created at the beginning of the project) and <u>expert groups</u> .	-	L	WGS	10'	-	-	-
	Ask students to be experts on their assigned verb tenses	Computer	R, W	IW	20'	CC7, CC8, CC11	C4, C7, C8	-

4th Session

S #	Activity	Resources	Skills	Grouping	Time	Key Content	Specific competences	Evaluation Criteria
4	Divide students by expert groups, so they share the information they learnt, and they discuss and debate it.	-	L, S, R	SG	15'	CC1, CC2, CC3, CC4, CC10, CC19,	C1, C3, C6	-
	Bring the students back to jigsaw groups where they present the verb tense to the group (the teacher floats from group to group to observe the process).	-	L, S	SG	20'	CC1, CC2, CC3, CC4, CC10, CC19, CC24	C1, C3, C6	-
	Each student fills the <u>Rubric 2</u> , where they evaluate the explanation of their peers.	<u>Rubric 2</u>	W	IW	10'	CC10, CC13	C9	<u>Rubric 2</u>
	The teacher does a quiz on the material by using 'kahoot': each group is a team and they have to answer questions related to verb tenses.	Projector	L, S	WGS	20'	CC1, CC2, CC3, CC4, CC7	C1, C3	-

5th Session

Session #	Activity	Resources / Material	Skills	Grouping	Time	Key Content	Specific competences	Evaluation Criteria
5	Brainstorm: introduce the verb tense present perfect by asking the students what they know about it.	Blackboard	L	WG	15'	CC1, CC2	C1	-
	Introduce the <u>peer tutoring</u> methodology and the fixed roles.	Blackboard	L, S	WG	15'	CC1, CC2, CC3, CC4	C1, C2, C3	-
	Create pairs of students with an asymmetric relationship (derived from the performance of the roles of 'tutor' and 'tutored') which is attained through a framework of relation previously planned by the teacher.	Projector, sheet with song lyrics	L	WGPW	5'	CC1	C1	-
	Give them material on present perfect and the differences between present perfect and past simple .	-	L	PW	10'	CC1, CC2	C1	-
	Debate with the students how do they think these past tenses can be included in the song.	-	L, S	WG	15'	CC1, CC2, CC3, CC4	C1, C2, C3	-

6th Session

Ses sion #	Activity	Resource s / Material	Skills	Group ing	Ti me	Key Conte nt	Specific compe tences	Evaluati on Criteria
6	<i>Peer tutoring: the 'tutor' and the 'tutored' work on the material received in the previous session.</i>	<i>Material on verb tenses</i>	L, S, R, W	P W	20'	CC1, CC2 CC3, CC4, CC10, CC13, CC24	C3, C4, C6, C8, C9	-
	<i>Teacher: functioning and monitoring of the pairs.</i>							
	<i>Then, each pair have to create a text in their L1 summarizing the main points of the material they worked on, and hand it to the teacher.</i>	-	R, W	P W	15'	CC3, CC10, CC13, CC24	C6, C8, C9	1
	<i>The teacher gives feedback to the pairs based on the observation and the monitoring.</i>	-	L	W G, P W	15'	CC1, CC2	C1	-
	<i>The teacher does a quiz on the material by using 'kahoot': each pair of students is a team and they have to answer questions related to verb tenses.</i>	-	L, S	W G, P W	10'	CC1, CC2, CC3, CC4	C1, C2, C3	-

7th Session

Ses sion #	Activity	Resource s / Material	Skills	Group ing	Ti me	Key Conte nt	Specific compe tences	Evaluati on Criteria
7	<i>Warm-up: Introduce the game 'Hoedown' by explaining students what it is about.</i>	-	L	W G	15'	CC1, CC2	C1	-
	<i>After the brief explanation, give the students a visual demonstration with a short video of the TV program.</i>	<i>Projector</i>	L, S	W G	10'	CC1, CC2, CC3, CC4	C1, C2, C3	-
	<i>The students have to complete the Exercise 2 and hand it to the teacher.</i>	Exercise 2	R, W	I W	15'	CC7, CC8, CC11	C4, C7, C8	1, 2
	<i>Brainstorm: discuss with the how to create lines that can be funny</i>	-	L, S	W G	20'	CC1, CC2, CC3, CC4	C1, C2, C3	-

8th Session

Ses sion #	Activity	Resource s / Material	Skills	Group ing	Ti me	Key Conte nt	Specific compe tences	Evaluati on Criteria
8	<i>Warm-up: Introduce exercise to the students</i>	-	L	WG	15'	CC1, CC2	C1	-
	<i>After the brief explanation, give them the Exercise 3</i>	Exercise 3	L, S	WG, IW	5'	CC1, CC2, CC3, CC4	C1, C2, C3	-
	<i>Give them time to create the draws</i>		L	IW	20'	CC1	C1	-
	<i>The students start creating the stories.</i>	-	R, W	IW	20'	CC8, CC11, CC15	C8	-

9th Session

Session #	Activity	Resources / Material	Skills	Grouping	Time	Key Content	Specific competences	Evaluation Criteria
9	Students keep working on their stories	Exercise 3	R, W	IW	25'	CC7, CC8, CC11, CC13, CC15	C4, C6, C8, C9	-
	Teacher: functioning and monitoring of the students.							
	The teacher gives feedback based on the monitoring.	-	L	IW	15'	CC1, CC2	C1	-
	The students hand the Exercise 3	Exercise 3	-	IW	5'	-	-	Exercise 3
	Brainstorm: what were the main difficulties when using the verb tenses present perfect and past simple ?	-	L, S	WG	15'	CC1, CC2, CC3, CC4	C1, C2, C3	-

10th Session

S.#	Activity	Resources / Material	Skills	Grouping	Time	Key Content	Specific competences	Evaluation Criteria
10	Students will have to choose one for their final project. To be able to do that, they will take a piece of paper and write the name of the song they want to choose. One student will collect all the pieces of paper and the teacher will do the recount.	-	L	WG	10'	CC1, CC2	C1	-
	Once the song is been chosen, the students start preparing a first draw of their guide notes keeping in mind the Rubric 1 and what they have learnt in the previous sessions. The teacher assumes the 'guide role', so the students can resort to him if they have any doubts.	Rubric 1	L, S, R, W	SG	25'	CC1, CC2, CC3, CC4, CC10, CC15	C1, C2, C3, C7, C8	-
	Exchange projects with other groups to evaluate them through the Rubric 3 .	Rubric 3	R, W	SG	20'	CC7, CC8, CC10, CC13, CC19	C4, C6, C9	Rubric 3
	Return the guide notes to each group and hand in the first draw of the dialog.	-	-	SG	5'	-	-	-

11th Session

Session #	Activity	Resources / Material	Skills	Grouping	Time	Key Content	Specific competences	Evaluation Criteria
11	Each group works on the feedback to correct the dialog from the suggestions from the other groups.	-	L, S, R, W	SG	20'	CC2, CC3, CC7, CC8, CC11, CC13,	C2, C4, C8, C9	-
	Keep working and improvising their texts.	-	L, S, R, W	SG	20'	CC13, CC15	C2, C9	-
	The teacher gives feedback to each group based on the observation and the monitoring.	-	L	SG	10'	CC1, CC2	C1	-
	Brainstorm: give them some advices for the staging and give them the Rubric 4 , so they know which aspects will be assessed.	Rubric 4	L, S	WG	20'	CC1, CC2, CC3, CC4	C1, C2, C3	-

12th Session

Session #	Activity	Resources / Material	Skills	Grouping	Time	Key Content	Specific competences	Evaluation Criteria	
12	Students hand their texts to the teacher and to the other groups, so they can look at the transcription while listening the staging.	sheet with song lyrics	-	-	-	-	-	-	
	While the songs are playing, the students have to evaluate the songs of their peers through the Rubric 4 .	Rubric 4	L, W, R	I, W	5'	CC1	C1	-	
	The teacher will use the computer to play the songs that the students have created.	-	L, S	W, G	20'	CC1, CC2, CC3, CC4	C1, C2, C3	-	
	Staging	First group	Projector	L	S, G	5'	CC3, CC4, CC18	C2	Rubric 4
		Debate	-	L, S	W, G	5'	CC1, CC2, CC3, CC4	C3	-
		Second group	Projector	L	S, G	5'	CC3, CC4, CC18	C2	Rubric 4
		Debate	-	L, S	W, G	5'	CC1, CC2, CC3, CC4	C3	-
		Third group	Projector	L	S, G	5'	CC3, CC4, CC18	C2	Rubric 4
		Debate	-	L, S	W, G	5'	CC1, CC2, CC3, CC4	C3	-
		Fourth group	Projector	L	S, G	5'	CC3, CC4, CC18	C2	Rubric 4
		Debate	-	L, S	W, G	5'	CC1, CC2, CC3, CC4	C3	-
		Fifth group	Projector	L	S, G	5'	CC3, CC4, CC18	C2	Rubric 4
		Debate	-	L, S	W, G	5'	CC1, CC2, CC3, CC4	C3	-
		Sixth group	Projector	L	S, G	5'	CC3, CC4, CC18	C2	Rubric 4
		Debate	-	L, S	W, G	5'	CC1, CC2, CC3, CC4	C3	-
	Each student hands in the Rubric 4	Rubric 4		I	5'	-	-	Rubric 4	
	Debate: did you enjoy doing this project? Why do you think you did it? What have you learnt?	-	S, L	W, G	10'	CC1, CC3, CC4	C3	-	

5.3 Didactic Unit 2: Houses around the world

This didactic unit will be addressed to raise cultural awareness: students will make use of context-specific songs to help them to develop awareness of the similarities and differences between different cultures around the world and their own. With *houses* and *cities* as the starting point, students will develop intercultural competence by searching information about other countries and cultures and by comparing them with their own. When doing that, at the same time, they will go over grammar and vocabulary previously worked, so they will improve their competences in these areas. For the final project of this unit, students will sing one of the two songs introduced within the proposal: *To build a home* or *This city*. Students, in groups, will have to choose a city —from their own culture, from other cultures, etc.— and will have to create new verses for the song, which will be addressed to the chosen city. Then, in the last session, they will sing the song in front of the class and they will be recorded. The other students will have to assess the song through a rubric, and as a reward, the song that gets more punctuation will be uploaded to the school’s website.

8.3.1 Competences, dimensions and objectives

Area: English	Unit: <i>Love of my life</i>	Timing: 11 sessions (55 minutes each)	Class: 3 rd of ESO	School Year: 2020-2021 (1st trimester)	Teacher: Arnau Mulet Mulet
Dimensions and specific competences			Specific Learning Objectives		
<p><i>D. Oral communicative dimension:</i></p> <p><i>C1. To get information and understand oral texts</i></p> <p><i>C2. To plan and product oral texts adequate to communications situations</i></p> <p><i>C3. To use oral interaction strategies to communicate</i></p> <p><i>E. Reading comprehension dimension:</i></p> <p><i>C4. To apply comprehension strategies to get information and understand written texts' content</i></p> <p><i>C6. To select and use enquiries to access to text comprehension and to acquire knowledge</i></p> <p><i>F. Written expression dimension:</i></p> <p><i>C7. Planning written texts using the elements of communicative situation</i></p> <p><i>C8. To produce written texts of different typologies and formats applying textualization strategies</i></p> <p><i>C9. To revise a text to improve it depending on the communicative purpose</i></p>			<p>GRAMMAR</p> <ul style="list-style-type: none"> • <i>Improve intercultural competence</i> • <i>To be able to compare two cultural items from different cultures</i> • <i>To be able to identify which item relates to a particular culture</i> • <i>To work on descriptive texts</i> <p>VOCABULARY</p> <ul style="list-style-type: none"> • <i>To know vocabulary related to houses and cities</i> • <i>To identify vocabulary from different cultures</i> 		
Key Contents			Diversity		
<p><i>CC1. Oral comprehension: global, literal and interpretative</i></p> <p><i>CC2. Oral comprehension strategies</i></p> <p><i>CC3. Oral production strategies</i></p> <p><i>CC4. Oral interaction strategies</i></p> <p><i>CC7. Reading comprehension: global, literal, interpretative and valiative</i></p> <p><i>CC8. Reading comprehension strategies</i></p> <p><i>CC9. Search and management of information</i></p> <p><i>CC10. Selection criteria and information valuation</i></p> <p><i>CC11. Written expression planning strategies</i></p> <p><i>CC12. Adequacy, coherence and cohesion</i></p>			<p><i>As there might be some students with different profiles and difficulties, here are some methods to deal with students with dyslexia, hyperactivity or learning difficulties:</i></p> <ul style="list-style-type: none"> • <i>In the case of the students diagnosed with hyperactivity, make sure they know what they are doing, the objective to achieve and the time they have to complete a certain task. Abstain from constantly calling them by their names or bringing up their hyperactivity to the whole group.</i> 		

CC13. Revision, correction, reparation and presentation strategies CC14. Written interaction strategies CC15. Creative production CC16. Use of dictionaries CC17. Oral, written and audio-visual literary texts CC18. Oral interpretation, out loud reading, recitation, singing and representation CC19. Oral or written comments about literary works or fragments CC20. Pragmatics CC21. Phonetic and phonology CC22. Lexis and semantics CC23. Morphology and syntax CC24. Verbal and non-verbal strategies to overcome misunderstandings		<ul style="list-style-type: none"> In the case of the dyslexic students, keep them from writing long sentences and do not make them read out loud if they don't feel comfortable. In this particular project, they can be the ones who provide the arms in the staging, so they don't have to speak in front of the whole class. We can manage the case of the students with learning difficulties with the collaborative work that is present in all the project, but also with specific methodologies such as peer tutoring, a methodology that bring us the opportunity to mix students with different learning tempos and make the most out of this apparently disadvantageous situation. 		
Evaluation Criteria	Failing (NA)	Average (AS)	Very good	Excellent (AE)
1. To produce written texts using the new vocabulary and adequate grammatical structures	Is not able to produce a coherent written production	Can formulate simple phrases with simple connectors	Can express himself in a written form with help at some points	Can write clear and detailed texts in the appropriate style
2. To understand oral texts using oral comprehension strategies	Is not able to understand an oral text	Can understand the main idea of an oral text	Can understand an oral text in almost its entirety	Can understand an oral text in its entirety
3. To produce oral texts and to follow and participate in an oral interaction	Is not able to produce coherent oral production	Can formulate simple phrases with simple connectors	Can express himself in an oral form with help at some points	Can express himself clear and detailed
4. To identify aspects from different cultures, relate them and find differences between cultures	Is not able to identify culture aspects from different places	Can identify culture aspects from some places	Can identify culture aspects from different places with some help	Can identify culture aspects from many different places
Rubric 1				
Rubric 2				
Rubric 3				
Rubric 4				

8.1.2.2 Sequencing of sessions

1st Session

Session #	Activity	Resources / Material	Skills	Grouping	Time	Key Content	Specific competences	Evaluation Criteria
1	Warm-up: Introduce the didactic unit by explaining students what it is about: the name of the songs they are going to work with, the final project, etc.	-	L	WG	15'	CC1, CC2	C1	-
	Brainstorm: ask students if they know anything about The Cinematic Orchestra. After the brief brainstorm, explain them basic context of the band and its era: the musical genre, etc.	-	L, S	WG	20'	CC1, CC2, CC3, CC4	C1, C2, C3	-
	After this introduction, show them the music video from 'To build a home'. Before starting the video, give them a copy of the song lyrics so they can look at them while listening.	Projector, To build a home	L, R	WG	5'	CC1, CC2, CC7, CC8	C1, C4	-
	Do a debate with all the students: what came to your mind when you heard the song? What feelings or memories does this song bring back to you?	-	L, S	WG	20'	CC1, CC2, CC3, CC4	C1, C2, C3	-
	Give students the Rubric 1 , so they know what I expect from them.	Rubric 1	-	-	-	-	-	-

2nd Session

Session #	Activity	Resources / Material	Skills	Grouping	Time	Key Content	Specific competences	Evaluation Criteria
2	Create groups of 4 students: these groups will last until the end of the didactic unit, so they will always work together.	-	L	SG	5'	CC1, CC2	C1	-
	In groups, discuss the differences between a house and a home. After that, students have to answer the following questions and discuss them with the group: 1) How would your dream house be like? 2) Which country would you like to have that dream house? Why? The teacher gives feedback to the pairs based on the observation and the monitoring.	-	L, S	SG	35'	CC1, CC2, CC3, CC4	C1	-
	Then, the students have to draw the house described in the song and their dream house. Finally, they hand the drawings.	-	R	IW	20'	CC7, CC8	CC4	-

3rd Session

Session #	Activity	Resources / Material	Skills	Grouping	Time	Key Content	Specific competences	Evaluation Criteria
3	Brainstorm about the topic: Why have people all over the world got different types of houses? The teacher gives feedback to the pairs based on the observation and the monitoring.	-	L	WG	20'	CC1, CC2	C1	-
	Give students the Exercise 4: Houses around the world and explain them that there are many reasons for the differences between houses.	Exercise 4: Houses around the world	L, R	WG	20'	CC1, CC2, CC7, CC8	C1, C4	-
	Give them time to complete the Table 3: Houses around the world . Then, students will hand it in.	Computer	R, W	IW	20'	CC7, CC8, CC10, CC11	C4, C6, C7, C8	Exercise 4: Houses around the world

4th Session

Session #	Activity	Resources / Material	Skills	Grouping	Time	Key Content	Specific competences	Evaluation Criteria
4	After having introduced the different types of houses, go over the puzzle methodology and collaborative learning learnt during the first didactic unit.	-	L	WG	15'	CC1, CC2	C1	-
	Divide students in two grouping: jigsaw groups (the groups created in the previous session) and expert groups (temporary groups having one student from each jigsaw group join other students assigned to the same pronunciation aspect).	-	L, S	WG	15'	CC1, CC2, CC3, CC4	C1, C2, C3	-
	Ask students to be experts on their assigned section of the song to do the Exercise 5 .	Computer, Exercise 5	R, W	IW	30'	CC10, CC11, CC13, CC16	C6, C8, C9	1

5th Session

Session #	Activity	Resources / Material	Skills	Grouping	Time	Key Content	Specific competences	Evaluation Criteria
5	Flipped classroom: divide students by expert groups, so they share the information they learnt in the previous session.	-	L	WG	20'	CC1, CC2	C1	-
	Bring the students back to jigsaw groups where they present their types of houses to the group (the teacher floats from group to group to observe the process).	-	L, S	WG	15'	CC1, CC2, CC3, CC4	C1, C2, C3	-
	Each student fills the Rubric 2 , where they evaluate the explanation of their peers.	Rubric 2	L	WG	5'	CC1	C1	-
	Each student hands in the Exercise 5	Exercise 5	-	IW	5'	-	-	Exercise 5
	The teacher does a quiz on the material by using 'kahoot': each group is a team and they have to answer questions related to the aspects of culture worked in previous sessions. The winners will get extra points (+0,5 each).	-	L, S	WG, SG	15'	CC1, CC2, CC3, CC4	C1, C2, C3	-

6th Session

Session #	Activity	Resources / Material	Skills	Grouping	Time	Key Content	Specific competences	Evaluation Criteria
6	Brainstorm: introduce the topic of 'cities' by asking the students what they know about it: which elements constitute a city? Which are the most famous cities in the world? Why? What makes them famous?	-	L	WG	15'	CC1, CC2	C1	-
	Brainstorm: ask students if they know anything about the singer-songwriter Sam Fischer. After the brief brainstorm, explain them basic context of the musician and its era: the music genre, etc.	-	L, S	WG	20'	CC1, CC2, CC3, CC4	C1, C2, C3	-
	After this introduction, show them the videoclip from 'This city'. Before starting the video, give them a copy of the song lyrics so they can look at them while listening.	Projector, This city	L	WG	5'	CC1	C1	-
	Do a debate with all the students: what came to your mind when you heard the song? Which city do you think this song is written for? Leave the explanation of the song for the next session	-	L, S	WG	20'	CC1, CC2, CC3, CC4	C1, C2, C3	-

7th Session

Session #	Activity	Resources / Material	Skills	Grouping	Time	Key Content	Specific competences	Evaluation Criteria
7	<i>Warm-up: introduce different cities from different countries. Explain students that, depending on the culture and the history of the country, its cities will be different: the art of the buildings, their disposition, etc.</i>	-	L	WG	15'	CC1, CC2, CC3, CC4	C1, C2, C3	-
	<i>The teacher creates pairs of students.</i>	-	L	WG, PW	20'	CC1, CC2,	C1, C2,	-
	<i>Then, each pair have to choose one city of their like and search information about one important building.</i>	Computer	L, S	WG, PW	20'	- CC1, CC2, CC3, CC4	- C1, C2, C3	-
	<i>Teacher: functioning and monitoring of the pairs.</i>							

8th Session

Session #	Activity	Resources / Material	Skills	Grouping	Time	Key Content	Specific competences	Evaluation Criteria
8	<i>The pairs keep working on their cities.</i>	-	L, S, R, W	PW	25'	CC1, CC2, CC3, CC4, CC7, CC8, CC10, CC13, CC24	C1, C2, C3, C4, C5	-
	<i>Teacher: functioning and monitoring of the pairs.</i>							
	<i>Each pair have to compare the city and the building they have chosen with their own city, writing a short text</i>	-	L, S, R, W	PW	25'	CC1, CC2, CC3, CC4, CC7, CC8, CC10, CC13, CC24	C1, C3, C4, C5	-
	<i>Then, they have to hand the activity to the teacher.</i>	-	-	PW	5'	-	-	1, 4
	<i>The teacher asks students to bring items of cultural importance to class (from their own culture) for next session.</i>	-	L	WG	5'	CC1, CC2	C1	-

9th Session

Session #	Activity	Resources / Material	Skills	Grouping	Time	Key Content	Specific competences	Evaluation Criteria
9	<i>Warm-up: explain the activity 'Culture Share' to the students and make pairs of students.</i>	Blackboard	L	WG	10'	CC1, CC2	C1	-
	<i>Give students the Exercise 6 to evaluate the explanation in English of their peer.</i>	Exercise 6	-	-	5'	-	-	-
	<i>One student of each pair has to explain the item to the other student. Then, the student that received the explanation will have to explain it back</i>	Exercise 6	L, S, W	PW	15'	CC1, CC2, CC3, CC4	C1, C2, C3	-
	<i>Now, the other student will explain his own item and the procedure will be repeated.</i>	Exercise 6	L, S, W	PW	15'			-
	<i>They hand the Exercise 6 to the teacher</i>	Exercise 6	-	-	5'	-	-	Exercise 6
	<i>Brainstorm: Did you learn anything new about other cultures? Did you find it interesting?</i>	-	L, S	WG	10'	CC1, CC2, CC3, CC4	C1, C2, C3	-

10th Session

Session #	Activity	Resources / Material	Skills	Grouping	Time	Key Content	Specific competences	Evaluation Criteria
10	After having finished all the activities related to 'To build a house' and 'This city', students will have to choose one for their final project. To be able to do that, they will take a piece of paper and write the name of the song they want to choose. One student will collect all the pieces of paper and the teacher will do the recount.	-	L	WG	15'	CC1, CC2	C1	-
	Then, the students start preparing a first draw of their guide notes keeping in mind the Rubric 1 and what they have learnt in the previous sessions. The teacher assumes the 'guide role', so the students can resort to him if they have any doubts.	Rubric 1	L, S, R, W	SG	30'	CC4, CC10, CC15	C2, C3	-
	Exchange projects with other groups to evaluate them through the Rubric 3 .	Rubric 3	R, W	SG	20'	CC10	C6, C9	Rubric 3
	Return the guide notes to each group and hand in the first draw of the song.	-		SG	5'	-	-	1

11th Session

Session #	Activity	Resources / Material	Skills	Grouping	Time	Key Content	Specific competences	Evaluation Criteria
11	Each group works on the feedback to correct the song from the suggestions from the other groups.	Blackboard	L, S, R, W	SG	20'	CC13	C2, C9	-
	Keep working and improvising their texts.	-	L, S, R, W	SG	20'	CC13, CC15	C2, C9	-
	The teacher gives feedback to each group based on the observation and the monitoring.	-	L	SG	15'	CC1, CC4	C1	-
	The teacher gives students the Rubric 4 .	Rubric 4	-	IW	5'	-	-	-

12th Session

Ses sion #	Activity	Resources / Material	Sk ill s	Group ing	Time	Key Conte nt	Specific compe tences	Evalu ation Criteri a	
12	<i>Students hand their texts to the teacher and to the other groups, so they can look at the transcription while listening the staging.</i>	<i>sheet with song lyrics</i>	-	-	-	-	-	-	
	<i>While the songs are playing, the students have to evaluate the songs of their peers through the Rubric 4.</i>	Rubric 4	L, W, R	I W	5'	CC1	C1	-	
	<i>The teacher will use the computer to play the songs that the students have created.</i>	-	L, S	WG	20'	CC1, CC2, CC3, CC4	C1, C2, C3	-	
	<i>Staging</i>	<i>First group</i>	<i>Projector</i>	L	SG	5'	CC3, CC4, CC18	C2	Rubric 4
		<i>Debate</i>	-	L, S	WG	5'	CC1, CC2, CC3, CC4	C3	-
		<i>Second group</i>	<i>Projector</i>	L	SG	5'	CC3, CC4, CC18	C2	Rubric 4
		<i>Debate</i>	-	L, S	WG	5'	CC1, CC2, CC3, CC4	C3	-
		<i>Third group</i>	<i>Projector</i>	L	SG	5'	CC3, CC4, CC18	C2	Rubric 4
		<i>Debate</i>	-	L, S	WG	5'	CC1, CC2, CC3, CC4	C3	-
		<i>Fourth group</i>	<i>Projector</i>	L	SG	5'	CC3, CC4, CC18	C2	Rubric 4
		<i>Debate</i>	-	L, S	WG	5'	CC1, CC2, CC3, CC4	C3	-
		<i>Fifth group</i>	<i>Projector</i>	L	SG	5'	CC3, CC4, CC18	C2	Rubric 4
		<i>Debate</i>	-	L, S	WG	5'	CC1, CC2, CC3, CC4	C3	-
		<i>Sixth group</i>	<i>Projector</i>	L	SG	5'	CC3, CC4, CC18	C2	Rubric 4
		<i>Debate</i>	-	L, S	WG	5'	CC1, CC2, CC3, CC4	C3	-
		<i>Seventh group</i>	<i>Projector</i>	L	SG	5'	CC3, CC4, CC18	C2	Rubric 4
		<i>Debate</i>	-	L, S	WG	5'	CC1, CC2, CC3, CC4	C3	-
		<i>Eight group</i>	<i>Projector</i>	L	SG	5'	CC3, CC4, CC18	C2	Rubric 4
		<i>Debate</i>	-	L, S	WG	5'	CC1, CC2, CC3, CC4	C3	-
<i>Each student hands in the Rubric 4</i>	Rubric 4			I	5'	-	-	Rubric 4	
<i>Debate: did you enjoy doing this project? Why do you think you did it? What have you learnt?</i>	-	S, L	WG	10'	CC1, CC3, CC4	C3	-		

5.4 Didactic Unit 3: Love of my life

The first sessions can be used as the starting point for the pronunciation approach. Thus, the teacher can notice where students have more difficulties when it comes to pronunciation by making them read out loud. Due to the fact that I could not take that step, I will base the activities on Villalobos' (2008) statement on the biggest difficulties of students when facing pronunciation:

Spanish speakers, for instance, find it hard to pronounce vowel sounds such as /ə/ and recognize the difference between /i:/ vs. /u:/ and /u:/ vs. /ʊ/. Regarding consonants, making the distinction between /b/ vs. /v/ vs. /f/, /θ/ vs. /ð/ and /j/ vs. /tʃ/ is what represents the biggest challenge for them. By listening to songs Spanish speakers can learn to identify these sounds and perceive the difference among them. In addition to vowels and consonants, they can understand connected speech by analyzing assimilation, linking and reductions, and other aspects such as -ed endings, since song lyrics provide lots of examples. (2008: 100)

Regarding the exercises to work pronunciation, I based some of them on Villalobos' (2008) proposals. As this didactic unit will take place at the end of the 2nd term of the school year, for the final project students will be able to perform their own song in Sant Jordi. Therefore, each group will have to write new verses for the song. When all the groups are finished, each student will have to evaluate each song through a rubric. Then, on April 23rd —Sant Jordi—, students will sing the song with more punctuation in front of all the students and their parents. By doing that, we encourage students to engage themselves in the learning and creative process because they feel as if it is their own song, and that the reward for doing a good job is to be able to play it in front of his colleagues and his parents.

Taking into account the situations where Spanish speakers find more difficult (according to Villalobos, 2008), we will focus on vowels /ə/, /i:/, /u:/ and /ʊ/ and consonants /b/ vs. /v/ vs. /f/, /θ/ vs. /ð/ and /j/ vs. /tʃ/. However, although some exercises will be focused on these sounds, the main aim of this didactic unit is to improve their English pronunciation. By listening to the song and repeating it again and again, students will work on their pronunciation; finally, when they create their own verses, they will already know how to pronounce the words they will introduce. I have done some of the exercises I will introduce in this didactic unit in my first year of Translation and interpreting degree —they were more complex, obviously—, and I know that focusing on specific sounds to try to distinguish them also improves the whole English

pronunciation. The aim of these exercises is not how to transcribe words phonetically, but to learn how to pronounce them.

As pointed out also by Villalobos, songs are useful to learn aspects such as -ed endings —/t/, /d/, /ɪd/. Therefore, this will be the last pronunciation point we will work with. For doing that, there is another Queen song that I am sure most students will be familiar with, called 39'.

For the final project, students will have to choose one song between *Love of my life* or 39'. As the didactic unit could not be conducted, a song is picked randomly to create and guide the final sessions.

8.1.3.1 Competences, dimensions, objectives and evaluation criteria

Area: English	Unit: <i>Love of my life</i>	Timing: 11 sessions (55 minutes each)	Class: 4th of ESO	School Year: 2020-2021 (1st trimester)	Teacher: Arnau Mulet Mulet
Dimensions and specific competences			Specific Learning Objectives		
<p>G. Oral communicative dimension: C1. To get information and understand oral texts C2. To plan and product oral texts adequate to communications situations C3. To use oral interaction strategies to communicate</p> <p>H. Reading comprehension dimension: C4. To apply comprehension strategies to get information and understand written texts' content C6. To select and use enquiries to access to text comprehension and to acquire knowledge</p> <p>I. Written expression dimension: C7. Planning written texts using the elements of communicative situation C8. To produce written texts of different typologies and formats applying textualization strategies C9. To revise a text to improve it depending on the communicative purpose</p>			<ul style="list-style-type: none"> To improve pronunciation To recognize the difference between the vowels /i:/ and /u:/, and between To recognize the difference between the consonants /v/ and /f/ To recognize the difference between minimal pairs To improve and distinguish the three different -ed endings (/t/, /d/, /ɪd/) 		
Key Contents			Diversity		
CC1. Oral comprehension: global, literal and interpretative CC2. Oral comprehension strategies CC3. Oral production strategies CC4. Oral interaction strategies CC7. Reading comprehension: global, literal, interpretative and valiative CC8. Reading comprehension strategies CC9. Search and management of information CC10. Selection criteria and information valuation CC11. Written expression planning strategies CC12. Adequacy, coherence and cohesion CC13. Revision, correction, reparation and presentation strategies CC14. Written interaction strategies CC15. Creative production CC16. Use of dictionaries CC17. Oral, written and audio-visual literary texts CC18. Oral interpretation, out loud reading, recitation, singing and representation			<p>As there might be some students with different profiles and difficulties, here are some methods to deal with students with dyslexia, hyperactivity or learning difficulties:</p> <ul style="list-style-type: none"> In the case of the students diagnosed with hyperactivity, make sure they know what they are doing, the objective to achieve and the time they have to complete a certain task. Abstain from constantly calling them by their names or bringing up their hyperactivity to the whole group. In the case of the dyslexic students, keep them from writing long sentences and do not make them read out loud if they don't feel comfortable. In this particular project, they can be the ones who provide the arms in the staging, so they don't have to speak in front of the whole class. We can manage the case of the students with learning difficulties with the collaborative work that is present 		

CC19. Oral or written comments about literary works or fragments CC20. Pragmatics CC21. Phonetic and phonology CC22. Lexis and semantics CC23. Morphology and syntax CC24. Verbal and non-verbal strategies to overcome misunderstandings		<i>in all the project, but also with specific methodologies such as peer tutoring, a methodology that bring us the opportunity to mix students with different learning tempos and make the most out of this apparently disadvantageous situation.</i>		
Evaluation Criteria	Failing (NA)	Average (AS)	Very good	Excellent (AE)
1. To produce written texts using the new vocabulary and adequate grammatical structures	Is not able to produce a coherent written production	Can formulate simple phrases with simple connectors	Can express himself in a written form with help at some points	Can write clear and detailed texts in the appropriate style
2. To understand oral texts using oral comprehension strategies	Is not able to understand an oral text	Can understand the main idea of an oral text	Can understand an oral text in almost its entirety	Can understand an oral text in its entirety
3. To produce oral texts and to follow and participate in an oral interaction	Is not able to produce coherent oral production	Can formulate simple phrases with simple connectors	Can express himself in an oral form with help at some points	Can express himself clear and detailed
Rubric 1	-	-	-	-
Rubric 2	-	-	-	-
Rubric 3	-	-	-	-
Rubric 4	-	-	-	-
Rubric 5	-	-	-	-

8.1.3.2 Sequencing of sessions

1st Session

Session #	Activity	Resources / Material	Skills	Grouping	Time	Key Content	Specific competences	Evaluation Criteria
1	Introduce the didactic unit by explaining students what it is about: objectives, methodology, learning through songs, the final project, etc.	Blackboard	L	WG	15'	CC1, CC2	C1	-
	Brainstorm: ask students if they know anything about the band 'Queen'. After the brief brainstorm, explain them the basic context of the band and its era: 80's and 90's, the music genre, the film released in 2018 and its impact all over the world, etc.	-	L, S	WG	20'	CC1, CC2, CC3, CC4	C1, C2, C3	-
	After this introduction, show them the scene from the film 'Bohemian Rhapsody' where Freddie Mercury sings 'Love of my life'. Before starting the video, give them a copy of the song lyrics (Love of my life) so they can look at them while listening.	Projector, Love of my life	L, R	WG	5'	CC1, CC2, CC7, CC8	C1, C4	-
	Make groups of three-four students and ask them to discuss the following questions: what does it mean for you? What feelings does this song bring back to you? Who do you think this song was written for? Meanwhile, the teacher gives feedback to the groups based on the observation and the monitoring.	-	L, S	WG	20'	CC1, CC2, CC3, CC4	C1, C2, C3	-
	Give students the Rubric 1 , so they know what we expect from them.	Rubric 1	-	-	-	-	-	-

2nd Session

Session #	Activity	Resources / Material	Skills	Grouping	Time	Key Content	Specific competences	Evaluation Criteria
2	According to the topic, ask students to write down how do they think the love of their life would be like? They have to write a short description text to present it to the rest of the class.	-	L, W	IW	15'	CC1, CC2, CC11, CC13	C1, C7, C8	-
	Give students time to practice their texts.	-	R, S	IW	15'	CC3, CC4, CC7, CC8	C2, C4, C5	-
	After having finished it, they have to read it out loud to the rest of the class. They will have to place themselves in front of the class; however, those who do not feel comfortable doing that, they can read it from their seats. Each student will have 1 minute to read.	-	S	IW	30'	CC1, CC2, CC11, CC13	C1, C7, C8	-
	Meanwhile, the teacher will assess each presentation and will realize where students have more difficulties when speaking. According to that, he or she can decide to work on different aspects of pronunciation.							

3rd Session

Session #	Activity	Resources / Material	Skills	Grouping	Time	Key Content	Specific competences	Evaluation Criteria
3	Brainstorm about pronunciation: vowels and consonants. What kind of sounds are there in English language? Are they similar to Spanish sounds?	-	L, S	WG	15'	CC1, CC2, CC3, CC4	C1, C2, C3	-
	Give students the Table 1: Vowels and explain them how vowels work in English.	Table 1: Vowels	L	WG	20'	CC1, CC2	C1	-
	After the explanation, give them some examples extracted from the song 'Love of my life' so they can relate the theory with a song they already know. It is important that students have the piece of paper with the song lyrics in front of them so they can take notes on it.	Love of my life	L	WG	20'	CC1, CC2	C1	-
	Create groups of 4 students: these groups will last until the end of the didactic unit, so they will always work together.	-	-	-	5'	-	-	-

4th Session

Session #	Activity	Resources	Skills	Grouping	Time	Key Content	Specific competences	Evaluation Criteria
4	After having introduced the vowels, introduce the puzzle methodology and collaborative learning.	-	L	WG	25'	CC1, CC2	C1	-
	Divide students in two grouping: <u>jigsaw groups</u> (the groups created in the previous session) and <u>expert groups</u> (temporary groups having one student from each jigsaw group join other students assigned to the same pronunciation aspect).	-	L, S	WG	15'	CC1, CC2	C1, C2	-
	Assign each student one of the three pronunciation aspects (the vowels /i:/ and /u:/; the vowels /u:/ and /ʊ/; or the neutral vowel schwa /ə/)	-	L	WG	15'	CC1, CC2	C1	-
	Ask students to be experts on their assigned pronunciation aspects by searching more information at home.	-	L	WG	5'	CC1, CC2	C1	-

5th Session

Session #	Activity	Resources	Skills	Grouping	Time	Key Content	Specific competences	Evaluation Criteria
5	Flipped classroom: divide students by expert groups, so they share the information they learnt at home and they discuss and debate it.	-	L, S	SG	20'	CC1, CC2, CC3, CC3	C1, C2, C3	-
	Bring the students back to jigsaw groups where they present their pronunciation aspect to the group (the teacher floats from group to group to observe the process).	-	L, S	SG	20'	CC1, CC2, CC3, CC4	C1, C2, C3	-
	Each student fills the Rubric 2 where they evaluate the explanation of their peers.	Rubric 2	R, W	IW	5'	CC7, CC8, C10, C19,	C4, C6, C7	Rubric 2
	Give students the Exercise 7 : they have to do it at home and hand it in the next session.	Exercise 7	L	WG, IW	5'	CC1, CC2	C1	
	The teacher does a quiz on the material by using 'kahoot': each group is a team and they have to answer questions related to pronunciation.	-	L, S, R,	WG	10'	CC1, CC2, CC3, CC4, CC7, CC8,	C1, C2, C3	kahoot

6th Session

Session #	Activity	Resources	Skills	Grouping	Time	Key Content	Specific competences	Evaluation Criteria
6	Brainstorm: introduce the English consonants by asking the students what they know about it: How many consonants are there? Which are the most difficult to pronounce and distinguish?	-	L, S	WG	15'	CC1, CC2, CC3, CC4	C1, C2, C3	-
	Go over the peer tutoring methodology and the fixed roles.	-	L	WG	20'	CC1, CC2,	C1, C2,	-
	Create pairs of students with an asymmetric relationship (derived from the performance of the roles of 'tutor' and 'tutored') which is attained through a framework of relation previously planned by the teacher.	-	L	WG, PW	10'	-	-	-
	Give them material on consonants (Table 2: Consonants) and the Exercise 8 . Explain these two materials to the students.	Table 2: Consonants and Exercise 8	L	WG, PW	15'	CC1, CC2	C1	-

7th Session

Session #	Activity	Resources / Material	Skills	Grouping	Time	Key Content	Specific competences	Evaluation Criteria
7	<i>Peer tutoring: the 'tutor' and the 'tutored' work on the material received in the previous session. They have to complete the Exercise 8</i>	Table 2: Consonants	L, S, R, W	PW	20'	CC1, CC2, CC3, CC4, CC10, CC13, CC24	C1, C2, C3	3
	Teacher: functioning and monitoring of the pairs.							
	The teacher gives feedback to the pairs based on the observation and the monitoring.	-	L	PW	10'	CC1, CC4	C3	-
	Each pair recites the words from the Exercise 8 ; according to the Rubric 5 .	Exercise 8 Rubric 5	S	IW	20'	CC3, CC18	C2	Rubric 5
	Students have to hand the Exercise 8 to the teacher.	Exercise 8	-	-	-	-	-	Exercise 8
	The teacher does a quiz on the material by using 'kahoot': each pair of students is a team and they have to answer questions related to consonants.	Table 2, Exercise 8 and any materials the students want to make use of	L, S, R, W	PG	15'	CC1, CC2, CC3, CC4, CC10, CC13, CC24	C1, C2, C3	kahoot

8th Session

Session #	Activity	Resources	Skills	Grouping	Time	Key Content	Specific competences	Evaluation Criteria
8	Brainstorm: go over past simple and regular verbs and ask students if they find hard to distinguish a regular verb in his present form from his past tense form.		L, S	WG	15'	CC1, CC2, CC3, CC4	C1, C2	-
	The teacher explains the context of the song '39' and its meaning. After the brief explanation, show them both the deleted scene from 'Bohemian Rhapsody' and a real performance by Queen from the song '39'. Before starting the video, give them a copy of the song lyrics (39') so they can look at them while listening.	39'	L, R	WG	10'	CC1, CC2, CC7, CC8	C1, C4	-
	Make groups of three-four students and ask them to discuss the following questions: What were your thoughts when you first listened to the song? What feelings or memories does this song bring back to you? Meanwhile, the teacher gives feedback to the groups based on the observation and the monitoring.	-	L, S	SG	15'	CC1, CC2, CC3, CC4	C1, C2, C3	-
	Show students the video explaining the three different -ed ending pronunciation (/t/, /d/, /ɪd/)	Projector	L	WG	20'	CC1, CC2	C1	-
	Homework: students have to prepare the song for next session, focusing on regular past tenses pronunciation (-ed).	-	-	-	-	-	-	-

9th Session

S	Activity	Resources	Skills	Grouping	Time	Key Content	Specific competences	Evaluation Criteria
9	Each group prepare the song: each participant have to choose one part of the song and practice it. It is up to each group to decide which part corresponds to each participant.	-	L, S, R	PW	30'	CC1, CC2, CC3, CC4, CC7, CC8	C1, C2, C3, C4	-
	The teacher gives them the Rubric 5, so they know how they will be evaluated.	Rubric 5	-	-	-	-	-	-
	After having finished, each group have to go in front of the class and sing the song. Each participant will sing their part with the background song without lyrics.	Projector	L, S	SG	30'	CC1, CC2, CC3, CC4, CC18	C1, C2, C3	Rubric 5
	While they perform the song, the teacher assesses them according to the Rubric 5. Then, he or she has to give a mark for each student as well as another mark for each group.	Rubric 5						

10th Session

S.	Activity	Resources	Skills	Grouping	Time	Key Content	Specific competence	Evaluation Criteria
10	After having finished all the activities related to 'Love of my life' and '39', students will have to choose one for their final project. To be able to do that, they will take a piece of paper and write the name of the song they want to choose. One student will collect all the pieces of paper and the teacher will do the recount.	-	L	WG	10'	CC1, CC2	C1	-
	Once the song has been chosen, the students start preparing a first draw of their guide notes keeping in mind the Rubric 1 and what they have learnt in the previous sessions. The teacher assumes the 'guide role', so the students can resort to him if they have any doubts.	Rubric 1	L, S, R, W	SG	30'	CC1, CC2, CC3, CC4, CC10, CC15	C1, C2, C3, C7, C8	-
	Exchange projects with other groups to evaluate them through the Rubric 3. Return the guide notes to each group and hand in the first draw of the dialog.	Rubric 3	R, W	SG	25'	CC7, CC8, CC10, CC13,	C4, C6, C9	Rubric 3

11th Session

Session #	Activity	Resources	Skills	Grouping	Time	Key Content	Specific competences	Evaluation Criteria
11	Each group works on the feedback to correct the dialog from the suggestions from the other groups.	-	L, S, R, W	SG	20'	C1, CC2, CC3, CC4, CC7, CC8, CC13	C2, C9	-
	Keep working and improvising their texts.	-	L, S, R, W	SG	20'	CC13, CC15	C2, C4, C9	-
	The teacher gives feedback to each group based on the observation and the monitoring.	-	L	SG	15'	CC1, CC4	C1	-
	Homework: students have to record their songs. They can send them via mail to the teacher or they can bring a pen drive for next session. Furthermore, they have to bring a copy (one for each group and one for the teacher) of the verses they have created.	-	-	-	-	-	-	-
	The teacher gives them the Rubric 4 , so students know how they will be assessed.	Rubric 4	-	WG, SG	5'	-	-	-

12th Session

Session #	Activity	Resources	Skills	Grouping	Time	Key Content	S.C	Evaluation	
12	Students hand their texts to the teacher and to the other groups, so they can look at the transcription while listening the staging.	sheet with song lyrics	-	-	-	-	-	-	
	While the songs are playing, the students have to evaluate the songs of their peers through the Rubric 4 .	Rubric 4	L, W, R	IW	5'	CC1	C1	-	
	The teacher will use the computer to play the songs the students have created.	-	L, S	WG	20'	CC1, CC2, CC3, CC4	C1, C2, C3	-	
	Staging	First group	Projector	L	SG	5'	CC1, CC2, CC10	C1	Rubric 4
		Debate	-	L, S	WG	5'	CC1, CC2, CC3, CC4	C1, C2	-
		Second group	Projector	L	SG	5'	CC1, CC2, CC10	C1	Rubric 4
		Debate	-	L, S	WG	5'	CC1, CC2, CC3, CC4	C1, C2	-
		Third group	Projector	L	SG	5'	CC1, CC2, CC10	C1	Rubric 4
		Debate	-	L, S	WG	5'	CC1, CC2, CC3, CC4	C1, C2	-
		Fourth group	Projector	L	SG	5'	CC1, CC2, CC10	C1	Rubric 4
		Debate	-	L, S	WG	5'	CC1, CC2, CC3, CC4	C1, C2	-
		Fifth group	Projector	L	SG	5'	CC1, CC2, CC10	C1	Rubric 4
		Debate	-	L, S	WG	5'	CC1, CC2, CC3, CC4	C1, C2	-
		Sixth group	Projector	L	SG	5'	CC1, CC2, CC10	C1	Rubric 4
		Debate	-	L, S	WG	5'	CC1, CC2, CC3, CC4	C1, C2	-
Hand in the Rubric 4	Rubric 4	-	I	5'	-	-	Rubric 4		
Debate: did you enjoy doing this project? Why do you think you did it? What have you learnt?	-	S, L	WG	10'	CC1, CC3, CC4	C3	-		

6. Discussion

The three didactic proposals could not be conducted, so the answers to the objectives set at the beginning of the essay could not be accomplished. Moreover, even though the objectives were set at the beginning of the essay, the instruments are the tools to know the reality of the use of songs in education, and they are the main resource to base the didactic proposals on. Therefore, the fact that no data could be gathered changed the perspective and the approach in which the teaching proposals were set.

Thus, the theoretical framework provided all the information to create and answer the objectives, as well as to create the didactic proposals. As I pointed out in the third didactic unit, I did not have the opportunity to investigate which were the difficulties of the students regarding pronunciation, so I resorted to Villalobos' (2008) statement on the biggest difficulties of Spanish students when facing English pronunciation.

I think that, with a biggest understanding and knowledge of the target students' profile, that is, more data about the learners whom the didactic proposals are addressed to, they could have been prepared and created more precisely. Even though there are plenty of information about the use and the benefits of using music as didactic material, the target learners and their context and conditions are not the same. Therefore, each teacher has to evaluate their students to know how to approach the use of songs in foreign language classrooms.

7. Conclusions

In this essay, I tried to justify the use of music and songs as a useful didactic material to introduce in English as a foreign language teaching and learning. In the theoretical framework, therefore, evidence on the use of songs in foreign language classrooms was provided, studying its benefits when teaching pronunciation, culture and creativity.

In the methodology, I have created three instruments to be conducted before the didactic proposals are produced, as they reflect the reality on the introduction of songs in foreign language classrooms, and they answer the objectives set. Then, I have created three didactic proposals to work on the three main aspects of the theoretical framework: pronunciation, culture and creativity. Since I could not gather any data from the instruments created in the methodology, I resorted only to the theory exposed in the theoretical framework, but I think that the didactic proposals have potential to be introduced in a secondary school education environment.

As this essay was not aimed at an exhaustive research on the potential didactic of songs, some questions appeared when creating the teaching proposals: does teaching through songs has the same impact on all languages? Are there some languages more likely to be taught through music and songs? Would this methodology stimulate the desire of learning English even for those students who do not like English? I think that teaching proposals involving songs can be approached from any perspective, and I think that there is still a lot of work to do if we want music to be implemented in the curriculum as frontline didactic material.

Selection criteria can be diverse regarding the author that suggests it, and I think that teachers are in favor of introducing music in their teaching classrooms, but most of them do not know neither how to use songs properly nor which songs they have to choose to be effective for their students. I think that there is a huge disconnect between the theory regarding the benefits of using songs in foreign language classrooms and the teaching proposals including music. Therefore, I think that there should be more essays covering the implementation of didactic proposals, instead of continuing with the research of more benefits or different approaches on the reasons of using song in foreign language teaching and learning.

Although I have gathered all the elements in order to create song-based activities, I think that it will only be when I put them into practice, that is, when I conduct them in a real educational

environment that I will realize where are the gaps of the proposals, which aspects can be improved and their effectiveness in students.

Teachers should not be scared of creating their own didactic proposals and conducting them in their classrooms, because this is the only way to explore if songs are applicable in an education scenario, and if these didactic units require extra abilities from teachers to be created and introduced. The benefits on the use of songs are already gathered and discussed; however, I think it is up to each teacher to try to use them as a basis to create their own didactic proposals and to try to give this fantastic resource a real use in our education.

8.1 Annexe 1: Rubrics

8.1.1 Rubric 1

PLANNING	INDICATION	EXCELLENT (AE)	VERY GOOD (AN)	AVERAGE (AS)	FAILING (NA)	EVALUATION
OBJECTIVE WORDING	The demand has been set					
	The objectives have been defined					
PREVIOUS KNOWLEDGE AND ACQUIRED KNOWLEDGE	The previous knowledge of each member of the group has been identified					
	The knowledge that has to be acquired for the project has been identified					
PLAN AND ORGANIZATION OF THE PROJECT	An action plan is designed, according to timing					
	The content learnt in class is applied					
ORGANIZATION OF THE PROCESS OF SEARCHING OF INFORMATION	Collaborative working is applied					
	Each member's role and function are identified					
TRANSFER OF INFORMATION	On the puzzle methodology, we have provided new perspectives in both <i>jigsaw groups</i> and <i>expert groups</i>					
DIALOG/SONG PRODUCTION	Good organization when creating the dialog/songs					
	All content learnt during the project have been included in the dialog/song					
LEARNING	We have been able to add new learnings					
	The puzzle methodology and the peer tutoring have helped to integrate a new way of learning and teaching					
GROUP WORKING	Each member of the group has contributed on the learning process					

8.1.2 Rubric 2

CRITERIA	EXCELLENT (AE)	VERY GOOD (AN)	AVERAGE (AS)	FALLING (NA)
EXTENSION AND IDEAS	Brief and complete	Complete	A bit extensive	Extensive
	Distinction between the main idea and the secondary ones	Distinction between the main idea and the secondary ones	No clear distinction between the main idea and the secondary ones	No distinction between the main idea and the secondary ones
COMPREHENSION/ UNDERSTANDING	Reflects perfect understanding of the topic	Reflects good understanding of the topic	Reflects understanding of the topic	Do not reflects understanding of the topic
	Excellent organization	Good organization	Ordinary organization	Poor organization
	Do not includes unnecessary information	Some unnecessary information	Enough unnecessary information	A lot of unnecessary information
QUESTIONS	Is able to answer all the questions	Is able to answer a lot of questions	Is able to answer some questions	Is not able to answer any questions

8.1.3 Rubric 3

CRITERIA	XCELLENT (AE)	VERY GOOD (AN)	AVERAGE (AS)	FALLING (NA)
RHYME	Thorough rhymes: well matched and structured	Very good rhymes: well structured	Ordinary rhymes; however, they follow the poem structure (ABBA, AABB...)	Bad rhymes: they do not follow a poem structure (ABBA, AABB...) and are disjointed
VOCABULARY	Uses words and expressions beyond the taught vocabulary. The vocabulary used is varied and rich. The student is very expressive	Uses complex and taught vocabulary and is expressive.	Makes some vocabulary mistakes and the vocabulary is basic.	Makes too many vocabulary mistakes and the vocabulary is too basic.
GRAMMAR	The student does not make grammar mistakes. It is very easy to understand the text	The student makes few mistakes, but they are usual at this learning level. The text is understandable	The student makes many mistakes, and some of them are not usual at this learning level; however, it is possible to understand the student	The student makes plenty of mistakes. It is impossible to understand the text
CREATIVITY	The song is very creative: it tells an interesting story	The song is creative: it has meaning and is interesting	The song is not creative; however, it has meaning	The song is not creative: disjointed lines with no clear meaning

8.1.4 Rubric 4

NAME OF THE GROUP:				
CRITERIA	EXCELLENT (AE)	VERY GOOD (AN)	AVERAGE (AS)	FALLINF (NA)
ORIGINALITY	The project is done with great resolute imagination, exceptionally creative and original.	The project is creative and original	The project is not very creative	The project is unoriginal and is not creative.
LANGUAGE USAGE (GRAMMAR AND SYNTAX)	All verb tenses learnt during the project are included and used correctly	Some verb tenses learnt during the project are included and used correctly	Just some verb tenses learnt during the project are included and not used correctly	No verb tenses learnt during the project are included
VOCABULARY	The student uses words and expressions beyond the taught vocabulary. The vocabulary used is varied and rich. The student is very expressive	The student uses basic vocabulary. The student uses the taught vocabulary. The student is expressive.	The student makes some vocabulary mistakes and the vocabulary is very basic. The student use just some taught vocabulary. It is difficult to understand the student.	The student makes too many vocabulary mistakes and the vocabulary is too basic. The student does not use the taught vocabulary. It is very difficult to understand the student.
PRONUNCIATION	It is clear and very natural. It is very easy to understand the student.	It is clear and natural. It is easy to understand the student	It is not clear. It is difficult to understand some words or sentences.	It is not clear; it is impossible to understand the student
FLUENTNESS	Perfect staging, with good body language and interactions	Good staging, with adequate body language and interactions	Regular staging, with some body language and regular interactions	Poor staging, with no body language and bad interactionis
INTONATION Tonality and tonicity	The patterns of pitch variation are correct; it is easy to infer what the student says. The student clearly remarks the tonic-syllable.	The patterns of pitch variation are partially correct. The student remarks the tonic-syllable	The patterns of pitch variation are sometimes incorrect; it is not easy to infer what the student says. The student makes some mistakes at remarking the tonic-syllable.	The patterns of pitch variation are usually incorrect or unexisting and therefore it is impossible to infer what the student says. The student makes plenty of mistakes at remarking the tonic-syllable.
Observations:				

8.1.5 Rubric 5

CRITERIA	EXCELLENT (AE)	VERY GOOD (AN)	AVERAGE (AS)	FALLING (NA)
PRONUNCIATION [t], [d] and [id]	Distinguishes and pronounces the differences between [t], [d], and [id] perfectly	Distinguishes the differences between [t], [d], and [id], and pronounces them properly	Does distinguish the differences between [t], [d], and [id], but finds it difficult to pronounce them	Does not distinguish between [t], [d], and [id] and does know how to pronounce them
GENERAL PRONUNCIATION	Good pronunciation. Pays attention to the aspects worked in previous sessions (vowels and consonants)	Good pronunciation. Some mistakes on aspects worked in previous sessions (vowels and consonants)	Bad pronunciation. A lot of mistakes on aspects worked in previous sessions (vowels and consonants)	Bad pronunciation. Plenty of mistakes on aspects worked in previous sessions (vowels and consonants)
INTONATION Tonality and tonicity	The patterns of pitch variation are correct; it is easy to infer what the student says. The student clearly remarks the tonic-syllable.	The patterns of pitch variation are partially correct. The student remarks the tonic-syllable	The patterns of pitch variation are sometimes incorrect; it is not easy to infer what the student says. The student makes some mistakes at remarking the tonic-syllable.	The patterns of pitch variation are usually incorrect or unexisting and therefore it is impossible to infer what the student says. The student makes plenty of mistakes at remarking the tonic-syllable..

8.2 ANNEXE 2: EXERCISES

8.2.1 Exercise 1

1. Watch the video of the game *Irish drinking songs* performed in the TV show *Whose line is it anyway* and answer the following questions:

1. What is the main topic?
 -
2. Which resources do they use to create a funny scene?
 -
3. Write a brief summary of the song (20-40 words)
 -



8.2.2 Exercise 2

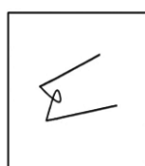
1. Watch the video of the game *Irish drinking songs* performed in the TV show *Whose line is it anyway* and answer the following questions:

1. What is the main topic?
 -
2. Which resources do they use to create a funny scene?
 -
3. Write a brief summary of the song (20-40 words)
 -

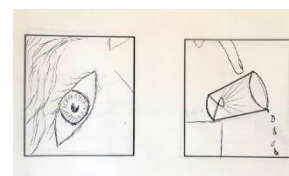
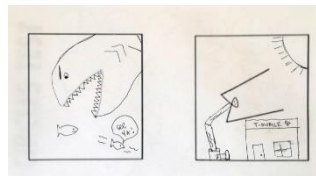


8.2.3 Exercise 3

1. Based on the following images, draw a picture to finish them (see the example)



Example:






2. Then, write a story behind the picture you have created (150-200 words). The story has to include the following verb tenses: *present perfect* and *past simple*.

-

(This exercise was extracted and adapted from <https://www.artworkarchive.com/blog/7-fun-exercises-to-quickly-improve-creative-thinking>)

8.2.4 Exercise 4

1. Complete the table introducing new types of houses: provide an image of the house, which type of house it is, in which country we can find this house and its purpose.

<u>IMAGE</u>	<u>TYPE OF HOUSE</u>	<u>COUNTRY</u>	<u>PURPOSE</u>
	Cave homes	<i>Matmata, Tunisia</i>	<i>These houses provide protection from the north African sun and desert winds</i>
	Underground houses	<i>Coober Pedy, Australia</i>	<i>As Coober Pedy is one of the hottest places on earth, people live in caves below the ground, where the temperature is always comfortable</i>
	Yurts or Ger	<i>kyrgyzstan, central asia</i>	<i>Transferable nomad house. when the domestic animals have eaten the grass of that area, the nomads move the house</i>
1.			
2.			

8.2.5 Exercise 5

	<u>Original</u>	<u>Translation</u>
SECTION 1	There is a house built out of stone/Wooden floors, walls and window sills/Tables and chairs worn by all of the dust/This is a place where I don't feel alone/This is a place where I feel at home/'Cause, I built a home/For you/For me	
SECTION 2	Until it disappeared/From me/From you/And now, it's time to leave and turn to dust/Out in the garden where we planted the seeds/There is a tree as old as me Branches were sewn by the color of green/Ground had arose and passed it's knees	
SECTION 3	By the cracks of the skin I climbed to the top/I climbed the tree to see the world/When the gusts came around to blow me down/I held on as tightly as you held onto me/I held on as tightly as you held onto me/And, I built a home/For you/For meUntil it disappeared/From me/From you/And now, it's time to leave and turn to dust	

1. Translate your previously assigned section of *To build a house*.
2. Find complex vocabulary or grammar.
3. Be expert on that grammar constructions or vocabulary to explain it to expert groups.

8.2.6 Exercise 6

1. *Culture Share*. Explain your peer (in any language or languages you want) an item of your own culture and its importance within that culture. He or she will have to take notes in the L1 and then explain it back to you in English. You will assess and mark the following questions about the explanation of your peer.

Your name:	Excellent	Good	Needs improvement
Name of the student assessed:			
The explanation is understandable			
The main important aspects are gathered and summarized			
Detail aspects are included			
Good pronunciation and intonation			
Complex vocabulary and grammar			

8.2.7 Exercise 7

1. **Vowels /i:/ vs. /ɪ/:** Choose the correct pronunciation from that given in parentheses.

Love of my life, you've hurt (/mi:/ /mɪ/)

You've broken my heart and now you (/li:v/ /lɪv/) (/mi:/ /mɪ/)

Love of my life, can't you (/si:/ /sɪ/)

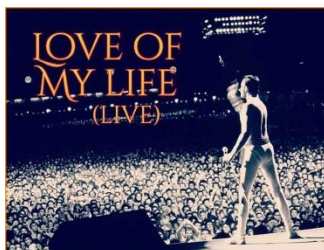
(/brɪŋ/ /brɪ:ŋ/) (/ɪt/ /i:t/) back

(/brɪŋ/ /brɪ:ŋ/) (/ɪt/ /i:t/) back

Don't take (/ɪt/ /i:t/) away from (/mi:/ /mɪ/)

(/bɪ'kɒz/ /bɪ:'kɒz/) you don't know

What (/ɪt/ /i:t/) (/mi:nz/ /mɪnz/) to (/mi:/ /mɪ/)



8.2.8 Exercise 8

/f/, /b/ and /v/

/f/ /b/ and /v/					
bile			vow		
loaves	vile	boat	rebel	leaf	
van	curve	fest	fine	very	file
vant	vote	beer	fan	lobes	best
	ferry	fast	fan	curfew	drivel
leave	curb	ban	fear	loaf	vine
revel	dribble	vest	vest	berry	bent

Find the minimal pairs and classify them in the following table:

/f/	/b/	/v/

- Practice the pronunciation of all the words in the box to read them out loud.

8.3 ANNEXE 3: SONGS

8.3.1 Song 1: *To build a home*

*There is a house built out of stone
Wooden floors, walls and window sills
Tables and chairs worn by all of the dust
This is a place where I don't feel alone
This is a place where I feel at home*

*'Cause, I built a home
For you
For me*

*Until it disappeared
From me
From you*

And now, it's time to leave and turn to dust

*Out in the garden where we planted the
seeds*

*There is a tree as old as me
Branches were sewn by the color of green
Ground had arose and passed it's knees*

*By the cracks of the skin I climbed to the top
I climbed the tree to see the world
When the gusts came around to blow me
down*

*I held on as tightly as you held onto me
I held on as tightly as you held onto me*

*And, I built a home
For you
For me*

*Until it disappeared
From me
From you*

And now, it's time to leave and turn to dust

8.3.2 Song 2: *This city*

*I've been seeing lonely people in crowded rooms
Covering their old heartbreaks with new tattoos
It's all about smoke screens and cigarettes
Looking through low lights at silhouettes
But all I see is lonely people in crowded rooms*

*This city's gonna break my heart
This city's gonna love me then leave me alone
This city's got me chasing stars
It's been a couple months since I felt like I'm home
Am I getting closer to knowing where I belong?
This city's gonna break my heart
She's always gonna break your heart, oh*

*I remember mornings when my head didn't hurt
And I remember nights when art didn't feel like work
She wakes up at noon and she's out 'til three
She leaves her perfume all over me
But I remember mornings when my head didn't hurt*

*Oh, this city's gonna break my heart
This city's gonna love me then leave me alone
This city's got me chasing stars
It's been a couple months since I felt like I'm home
Am I getting closer to knowing where I belong?
This city's gonna break my heart
She's always gonna break your heart*

Ooh-ooh-ooh, ooh, ooh, ooh, ooh, oh (x2)

*She got a hold on me
She got me wrapped 'round her finger
She got a hold on me
She got me wrapped 'round her finger*

*This city's gonna break my heart (oh, yeah)
This city's gonna love me then leave me alone (it's
gonna love me then leave me alone)
This city's got me chasing stars (oh)
It's been a couple months since I felt like I'm home
Am I getting closer to knowing where I belong?
This city's gonna break my heart (hey, yeah)
She's always gonna break your heart*

*Ooh-ooh-ooh, ooh, ooh, ooh, ooh, yeah
Ooh-ooh-ooh, ooh, ooh, ooh, oh*

*This city's gonna break my heart, hey
She's always gonna break your heart*

8.3.3 Song 3: *Love of my life*

*Love of my life, you've hurt me
You've broken my heart
And now you leave me*

*Love of my life, can't you see?
Bring it back, bring it back
Don't take it away from me
because you don't know
What it means to me*

*Love of my life, don't leave me
You've stolen my love
And now desert me*

*Love of my life, can't you see?
Bring it back, bring it back
Don't take it away from me
Because you don't know
What it means to me*

*You will remember
When this is blown over
Everything's all by the way
When I grow older
I will be there at your side
To remind you how I still love you
I still love you*

*Hurry back, hurry back
Don't take it away from me
Because you don't know
What it means to me
Love of my life
Love of my life*

8.3.4 Song 4: 39'

*In the year of thirty-nine
Assembled here the volunteers
In the days when lands were few
Here the ship sailed out into the blue and sunny
morn
The sweetest sight ever seen*

*And the night followed day
And the story tellers say
That the score brave souls inside
For many a lonely day
Sailed across the milky seas
Never looked back never feared never cried*

*Don't you hear my call?
Though you're many years away
Don't you hear me calling you?
Write your letters in the sand
For the day I'll take your hand
In the land that our grand-children knew*

*In the year of thirty-nine
Came a ship from the blue
The volunteers came home that day
And they bring good news
Of a world so newly born
Though their hearts so heavily weigh*

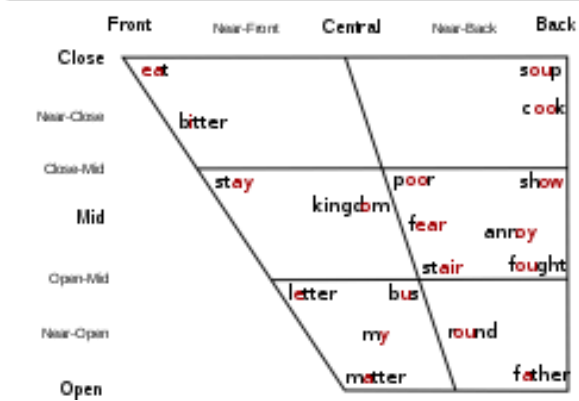
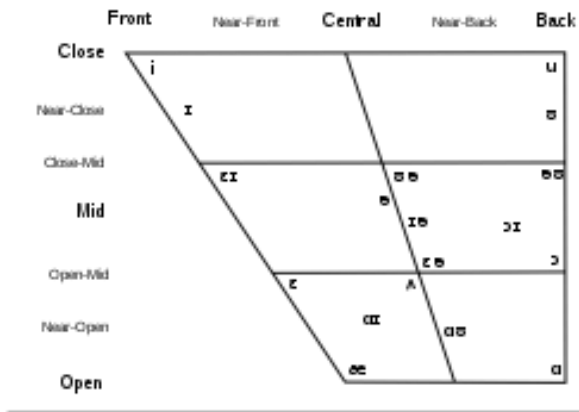
*For the earth is old and grey
Little darlin' we'll away
But my love this cannot be
Oh, so many years have gone
Though I'm older than a year
Your mothers eyes from your eyes cry to me*

*Don't you hear my call?
Though you're many years away
Don't you hear me calling you
Write your letters in the sand
For the day I'll take your hand
In the land that our grand-children knew*

*Don't you hear my call?
Though you're many years away
Don't you hear me calling you?
All your letters in the sand
Cannot heal me like your hand
For my life still ahead pity me*

8.4 ANNEXE 4: TABLES

8.4.1 Table 1



8.4.2 Table 2

CONSONANTS

Voiced Vibration	Voiceless No Vibration	Fricatives Air Escapes	Stops Air Stops
b → bat	p → pat	f → fine	p → pat
d → dot	t → tall	v → vine	b → bat
g → gap	k → cap	th → thin	t → tot
v → vine	f → fine	th → this	d → dot
th → this	th → thin	s → sue	k → cap
z → zoo	s → sue	z → zoo	g → gap
j → gym	sh → shore	sh → shore	
m → mail	h → hot	h → hot	
n → nail	ch → chip		
ng → sing			
l → let			
r → root			
w → wet			
y → yard			

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