

Promoting Communicative Competence in EFL through CLIL: A Musical Perspective.

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Proposal of Didactic and Pedagogical Innovation

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Abstract

Music has been a useful tool in English classes, as it engages students into learning the language and helps them to achieve skills related to grammar and pronunciation while also acquiring vocabulary. Recently, there have been proposals in which music is involved as an educational subject when teaching English, and this integration has allowed students to learn the specifics of music, using real instruments and learning new vocabulary about them at the same time (Pérez, 2010), helping students to develop communicative skills in an integrated way (Murcia, 2020). In order to get students fully engrossed in a musical context, a proposal regarding the use of English language in the classroom through music history, musical instruments and their characteristics come into play. This proposal aims to transform the classroom into a meaningful environment, motivating young learners to develop their communicative competence in English by using the language to learn about music and its insights through diverse activities such as singing, body percussion, discussions around music and instruments in a blended learning environment. To comply with these aspects, authentic material and meaningful content is expected to be used in the classroom through a Content and Language Integrated Learning approach (CLIL).

Key words: music education, musical instruments, Content and Language Integrated Learning (CLIL), communicative competence, blended learning

Resumen

La música ha sido una herramienta útil en las aulas de inglés, puesto que conecta a los estudiantes con el aprendizaje, les ayuda a adquirir habilidades relacionadas con gramática junto con pronunciación, y adquieren vocabulario en el proceso. Recientemente, ha habido propuestas que involucran el uso de la música como un área de la educación integrada con la enseñanza del inglés, lo cual ha abierto las puertas al aprendizaje de detalles concretos de la música por medio de, entre otros aspectos, el aprendizaje de vocabulario sobre instrumentos musicales (Pérez, 2010), ayudando a los estudiantes a desarrollar habilidades comunicativas de una manera integral (Murcia, 2020). Teniendo en cuenta esto, se ha pensado en una propuesta que tenga como propósito captar el interés de los estudiantes dentro de un contexto musical, haciendo uso del inglés dentro del aula de clase a través de la historia de la música, los instrumentos musicales y sus características. Esta propuesta innovadora apunta a transformar el salón de clases en un entorno significativo que motive a los jóvenes a desarrollar su competencia comunicativa en inglés, usando la lengua extranjera para aprender y reflexionar acerca de la música por medio de actividades diversas que incluyen el canto, la percusión corporal, discusiones sobre música e instrumentos; esto desarrollado dentro de un entorno de aprendizaje del tipo “blended”. Para cumplir con el desarrollo de estos aspectos, se espera usar material auténtico con contenido significativo a través de un enfoque de Aprendizaje Integrado de Contenidos y Lengua Extranjera (AICLE).

Palabras clave: educación musical, instrumentos musicales, Aprendizaje Integrado de Contenidos y Lengua Extranjera (AICLE), competencia comunicativa, blended learning

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Chapter 1: The problem

Context – Target population

This pedagogical proposal was designed to be implemented with 4th grade students from public schools in Bogotá. On average, these schools provide 3 weekly hours of English, divided into 90 minutes, twice a week. Besides, schools manage from 32 to 38 students in a 4th grade group (Cristancho, 2016, Herreño, 2020, Zuluaga, 2018). These schools receive students from socioeconomic strata 1 to 6, having a predominant number of students in the strata 1, 2 and 3. In addition, their parents have a lower educational level than those from higher strata, which is related to a lower income (Alba & Betacourt, 2020; Cristancho, 2016; García & Quiroz, 2011), and most of these families are non-traditional, which means that most of them live with other family members other than their mom or dad (Muñoz, 2018, p.4). Consequently, this has an impact in their learning process, as many of the students receive little help with their homework from their families (Herreño, 2020, p. 9). Despite this, these children have access to cellphones, computers, and tablets, which they use in their free time to play games (Martínez, 2016, pp. 2-3).

The age ranges of the 4th grade students go between 8 and 9 years old. According to previous studies, they enjoy learning English through activities such as playing, singing, coloring images, and writing while learning vocabulary. Nevertheless, when these activities become repetitive, they are perceived as boring. Martínez (2016) claims that students prefer activities in which they can interact with each other (p. 3). Social interaction allows them to be active because, according to Muñoz (2018), students in these ages tend to be very energetic and must do something all the time, evidencing self-regulation problems. Besides, many of the students express their preference to work in groups (pp. 3-4), giving them a social advantage because, as Ruiz (2009) states, they develop a favorable attitude towards learning when socializing with new

peers while they learn a new language (p. 100). As a result, their use of peer influenced language is affected, as kids at these ages tend to “concern at thoughts of the others about them” (Tassoni, 2016, p. 15). Despite their preference to participate in social activities, nowadays students rely on social networks, which, as Camargo & Orozco (2013) point out, has an impact on their chances of having real social interactions with their parents and peers, decreasing not only these possibilities but also their adaptability to the environment (p. 176). However, most of the students express that they feel motivated towards English when they practice outside the classroom, with activities such as listening to music (Herreño, 2020, p.9), watching videos, and playing games on the internet with the technological devices they have at hand. (Martínez, 2016, p. 3).

Regarding their intellectual development, Tassoni (2016) describes that these children can apply logic to problems; they develop an increasing preference for subjects; and they can apply the information they have learned from a situation in a different one (p. 20). On the other hand, they tend to learn intuitively in real-communication situations, acquiring solid knowledge when these situations are accompanied by movement (Ruiz, 2009, p. 101-102).

To conclude, 4th grade students from public schools in Bogota like to learn English with activities that are fun and diverse, and although their opportunities of interaction at home are limited in many cases, they are more inclined to learn in an interactive way with their classmates and on their own using the technology they have at hand, using songs and games as common ways to interact with the English language.

Statement of the problem

It is important to look further at some of the limitations there have been regarding English language learning on this population, as national tests such as the Saber Pro evidence that there is a decrease in the English level of these students that affect their communication skills.

To begin, the law 115 of 1994 states that the objectives for primary education include, among others, to encourage a general training that includes scientific, technological, artistic, humanistic knowledge and their relationship with nature and society; and to develop communicative skills to read, write, listen, speak, and comprehend properly (Congreso de Colombia, 1994, art. 20). Concerning this proposal, the alignments from the law 115 coincide with a potential integration of different areas of knowledge that lead to communication. The Ministry of Education confirms this vision through the document “*Lineamientos Curriculares: Idiomas Extranjeros*”, in which states that an integrated curriculum is needed in order to provide opportunities to use the target language in different disciplines, such as sciences, computing, and math (MEN, n.d., p. 14). Furthermore, in the National Bilingualism Program for 2018-2022, the MEN claims that foreign languages are vehicles for communication and interaction, and states that the communicative competence, oral and writing skills must be guaranteed in the classroom (Colombia Aprende, 2018, par. 2). Additionally, in the document “*Lineamientos estándar para proyectos de fortalecimiento del inglés*”, there is an emphasis in the strengthening of the communicative competence through initiatives in public institutions (MEN, 2016, p. 26). These initiatives must aim to increase the English domain of students in Colombia at least one level more than the current average, following the standards given by the Common European Framework of Reference (CEFR). Also, methodologies that involve cultural content are

important, as these allow a better appreciation and respect for foreign cultures through the target language (MEN, n.d., p. 16).

The local government sticks to the guidelines mentioned above, also mentioning the ICT component. For instance, based on the *Plan Sectorial de Educación 2016-2020*, the district conceives what is called an “educational city” (Ciudad Educadora), which is focused on competences for the XXI century relevant for this proposal such as language, literacy, communicative competences, ICTs, and the learning of a second language. Ideally, every PEI (Proyecto Educativo Institucional), school manual and transversal project must have included strategies that foster these competences (Alcaldía de Bogotá, 2017, p. 63) based on the legislation and objectives stated previously.

Furthermore, 4th grade students, which are from primary or basic level, are expected to have an English level of A2.1 based on the standards by the Ministerio de Educación Nacional (2006). Concerning this proposal, students of this level are expected to understand short texts about everyday topics, as well as personal and literary topics. Besides, they are expected to comprehend short stories and to engage in conversations using short sentences with predictable structures. Regarding communication, the MEN claims that these students are expected to clear doubts with the teacher and their classmates; answer to personal questions and repeat if necessary; to greet depending on the time of the day; to keep simple conversations with their classmates when an activity is developed in class; and to provide and follow basic instructions when playing games (pp. 20-21).

Nevertheless, recent studies have evidenced difficulties in public schools when trying to comply with these policies and objectives. On one hand, when applying a diagnosis in fourth graders, Muñoz (2018) discovered that students failed to answer basic questions in English. Also,

they were not capable of communicating their likes and dislikes orally when asked to tell a monologue, which was a sign that they were deficient with basic vocabulary (pp. 6-7). On the other hand, when analyzing comprehension, Martínez (2016) discovered that, although students had good listening comprehension, their fluency was not adequate. Not only that, but the content that they learned was not meaningful, thus they did not have the opportunity to engage in conversations with their classmates. The author evidenced that this happened because the sessions were only about vocabulary with their homeroom teacher, and the chances of integrating different areas of knowledge were missed (p. 4). In addition, communication was disregarded when teachers did not encourage students to learn together and overcome differences (Herreño, 2020, p. 10). On top of that, the previous diagnoses do not mention any use of ICTs in the lessons.

From a wider panorama, the factors mentioned have had consequences in the overall English level of students over the years: the Saber pro 11 test results from 2019 showed performance levels of 44% in A- and 30% in A1 for calendar A, as well as a 29% in B1 and 36% in B+ for calendar B. In 2020, these results were steady, showing just a decrease of A1 students (27%), an increase of 57% of A- students for calendar A; and a similar tendency for calendar B students, as the percentage of them who graduated with a B1 level decreased (33%) leaving an increase of 32% for B1 level (Instituto Colombiano Para la Evaluación de la Educación [Icfes], 2021, p. 189). These results are not compatible with what is expected from the national policies, leaving a gap in which proposals that benefit communicative skills are left behind, while the urge of adapting new initiatives to remote circumstances that involve ICTs became a necessity due to the pandemic emergency.

To conclude, there are missed opportunities to encourage communication among students in sessions that are more focused on vocabulary and writing without any meaningful purpose for the students, which might have been affecting the level of future students who are graduating with English levels that are decreasing every year. Furthermore, although there is an urge to have students reach at least an A2 English level (SED, 2020), there is no further feedback on innovative experiences that work to improve these aspects to strengthen the communicative competence, and these experiences had its difficulties to adapt to remote circumstances.

Rationale

Learning a foreign language brings crucial benefits to the development of children. For instance, Yulduz et al (2021) acknowledges that it helps them to keep their brain active and can enhance their multitasking abilities, as children who are bilingual tend to be better at tasks that require strategy, organization, and attention. Not only that, but these tasks are performed faster. In addition, bilingual children become multilingual, which means that, as they get involved with different cultures their awareness of cultural differences increases, making them more tolerant and understanding (pp. 591-592).

The benefits above can be achieved more efficiently by promoting the communicative competence in EFL students. As Larsari (2011) claims, the development of it affects students in a positive way, as it becomes easier for students to engage in social and cultural contexts by applying pragmatic knowledge to real-life interactions (p. 163). This way, every interaction is meaningful when the student focus on communicating their experiences rather than applying grammar structures without any meaning behind them.

Using CLIL as the main method for this proposal will help children to become natural in their communication by putting aside the shyness caused by having to focus on using

grammatically correct expressions (Vaňková, 2014, p. 19). Instead, the focus is on the exposure to comprehensible input that enlarges their knowledge, which they can use to discuss orally and reflect about topics in a different language, making emphasis on the topic, the vocabulary, and the idiomatic usage rather than just on syntax and vocabulary. Additionally, Zhang (2009) considers that having enough background in a foreign language helps children to take advantage of as many situations available for speaking as they can (p. 98), which is vital for them to overcome communicative barriers and to get to know their true potential with the language in a meaningful way. As a result, the communicative competence is developed, complying with the standards mentioned in the *Estándares básicos de competencias en Lenguas Extranjeras*. (MEN, 2006, p. 12).

In this way, this proposal looks forward to increasing the opportunities of using the foreign language in a meaningful setting, using music content. It has been observed by Lee & Lin (2015) that benefits such as learning new words and frequent expressions can be found in young learners that learn with the help of music. This happens because when they move to the music they can connect nouns, verbs, and adjectives to these movements, motivating them to move and learn spoken language at the same time. Also, using music for telling stories in English helps children to increase their attention span, as repetition of words, sounds, gestures and even instruments catch their attention effectively (pp. 9-10). In sum, music brings a wide variety of opportunities to engage in meaningful activities that require the active use of music while focusing on the target language.

As for the use of ICTs in a remote environment, Carrión (2018) argues that the use of interactive online resources in this proposal will allow children to actively engage with the content, improving the mutual collaboration, communication, and serving as a great source of

motivation for them (p. 15). These benefits remark the importance of this proposal, as it can bring the opportunity for children to acquire a foreign language with the multitasking benefits it provides; discussions around music related content can bring awareness of cultural differences; oral skills can be improved with constant practice opportunities in a remote environment; children can become natural in their fluency by constant communication in English; and as a result, vocabulary and expressions will have a meaningful use in a remote setting that motivates children to be engaged in their learning process.

All in all, the use of CLIL with music is an effective way to increase the students' opportunities to engage in a meaningful environment in which they can participate actively, helping them to get to know different cultures and points of view that will allow them to learn new words and expressions while making use of ICTs to boost their learning process.

Objectives

- To promote the development of the communicative competence of fourth graders by implementing a CLIL approach that integrates music content with EFL on a blended environment.
- To design a pedagogical and didactic innovation proposal that promotes the communicative competence of young learners by integrating EFL with music knowledge through a CLIL approach.

Chapter 2: Theoretical framework and Lit Review

This chapter presents the state of the art and the theoretical framework that support the current pedagogical and didactic proposal. The state of the art will provide a background on previous studies that involved English and music learning through different approaches that also include CLIL, and the theoretical framework will feature the description of key constructs that are the basis for the design of this project, which are CLIL, music in an EFL classroom, communicative competence in EFL, and the use of blended learning.

State of the Art

In this section, five national and international studies that are relevant to this proposal in terms of their contents, objectives and findings are reviewed to highlight their contributions to the creation of this proposal, the challenges faced by some of them, and the opportunities that some of these studies offer to the design of a CLIL proposal.

The first study considered relevant is a descriptive research project conducted by Daniel Fernando Pérez Niño in 2010 called *The Role of Music in Young Learners' Oral Production in English*, aimed to describe the types of music activities that were used for young learners in specialized music classes taught by English teachers from the Foreign Languages Department of the Universidad Nacional. In order to gather information about the kind of music used by the teachers, the reaction of the students on music activities, and how these reinforced their speaking abilities, Pérez used field notes, diaries, interviews and video recordings that documented the teaching process. The findings remarked the emphasis on key vocabulary related to music, which was used by the teachers to catch the interest of the students. This vocabulary was also presented in listening activities, which motivated the students to speak as songs were used to generate discussions. Also, the use of instruments was a speaking trigger, as children had the purpose of

recognizing the sounds of music instruments, learning new vocabulary in the process. Besides, key characteristics of these instruments were also taught in these classes. For instance, as learners developed oral production with vocabulary and listening activities specifically related to music, they had the opportunity to practice in complementary activities such as contests and competitions, in which students were encouraged to use the newly acquired knowledge. As a result, the author states that the students were excited when doing these activities, leading them to be motivated to improve (Pérez, 2010, p. 149). The findings of the research project open the possibility for this proposal to use English as a way of promoting the learning of a different subject matter without losing the intention of learning a foreign language. It is important for this proposal to conceive learning English as a natural process, letting students feel more comfortable when grasping meaningful music content. In contrast, the specialized music classes described by Pérez did not take a specific approach into account, as far as the study described. Aside from the fact that some of the classes were taught by teachers whose focus was exclusive to English, it is unclear if these classes were more focused on one subject than the other. The purpose of CLIL in this proposal is, precisely, to tie both subjects in a balanced way.

Secondly, an action research thesis done by Arnold Arturo Camacho Canizales (2016) called *Approaching Students to Cultural Dimensions by Using Artistic Expressions*, evidenced the importance of encouraging the awareness of cultural dimensions in the students when communicating in English so they can improve their oral and written expression process. The approach chosen for the study was the communicative approach, which the author explains is useful to improve the intercultural competence among learners while they participate actively in communication (p. 45). Artistic expressions were useful to provide different cultural perspectives from around the world. These included comics, paintings, movies, and music (p. 55). Social

values were studied around music, encouraging students to contextualize the knowledge they are gaining from musical sources. The study from Camacho is important for this proposal, as music as an artistic expression can also be seen through its history and its cultural implications. Also, cultural context creates a meaningful environment for children to learn content in a foreign language, applying this knowledge to discussions that encourage communication among peers.

The third relevant study is an action research project called *Developing Integrated Skills Through Children Song-Based Tasks*, carried out by Ginna Tatiana Murcia Sierra (2020). It sought to develop the four communicative skills in an integral way by using a Task-Based Language Teaching approach. Unlike the communicative approach, the TBLT is not focused on a function or a form of the language, so the focus can be given to the completion of tasks (Long & Crookes, as cited in Murcia, 2020, p. 16). Among the tasks the students must carry out, music was added by the author. This was provided in form of songs that were also worked with authentic input sources, which included playing games and puzzles, using photos, and letters. This way, students reinforced their productive skills by the repetition of songs so the language structures could be internalized. Findings showed that, as in the previous studies above, music works as a motivational boost. In this specific case, Murcia discovered that songs promote an integrative motivation, as students developed an interest in the culture and customs represented through the target language (p. 45). Also, students' personal interests were involved in an intrinsic motivation process. Another finding is the use of experiential learning, in which realia is used to connect the chosen songs with the students' own experiences (p. 46). As for the current proposal, students' personal interests are key to engage them in communication, setting a starting point for them to reflect on the musical content that will be taught by the teacher. The use of musical instruments is an input source for students to get in contact with authentic content.

However, the current context represents a challenge in terms of creating the necessary motivation using remote tools, as well as looking for alternatives to replace realia with authentic material related to the students' experiences.

The next study is an action research project developed by Santiago Zuluaga Franco (2020) called *Task Based Learning Approach to Foster EFL Learners' Listening and Speaking Skills*. The aim was to use Task-Based Language Assessment (TBLA) to foster students' oral production and comprehension skills in a real classroom, and it was implemented for 8th graders who did not have previous opportunities to improve their listening and speaking skills at a public institution in Colombia. During the implementation, and due to the world pandemic, the project had drastic changes, so some of the activities such as the main task and the language focus were not fully developed by the author. Besides, in remote classes, students had to record videos speaking about a routine in the main task, but the aim to foster speaking skills was not accomplished, as the author evidenced that the routine was read by them. It was also difficult for Zuluaga to keep the students' interest during remote classes, as the implementation of TBLA did not hook students' attention, and participation went from 40 students in the real classroom to only 15 in the final data recollection through emails and WhatsApp. This is an example of a challenging implementation that concerns to this proposal, as the sudden changes did not allow a clean transition for students to keep up. Opportunities to engage in speaking activities faded out after the transition to remote classes, which is an issue that this proposal seeks to overcome by proposing tools that create opportunities to keep practicing the language at home without neglecting the reflection upon music content.

The last study is a pedagogical proposal done by Berta Torras Vila (2021), called *Music as a Tool for Foreign Language Learning in Early Childhood Education and Primary*

Education. Proposing Innovative CLIL Music Teaching Approaches. It aims to use music as a tool for language learning. The use of meaningful content to contextualize language is encouraged, so students can see the target language as a communication tool. As a result, musical activities were used along contextualized phrases, structures, and specific vocabulary in the target language. The activities for the proposal, named as MOVIC, involved not only singing, but also the practice of rhythmic skills, keeping the beat, artistic expressions through music and musical performances, etc. In addition, different approaches are embedded within this proposal by the author, such as the Communicative Language Teaching approach through dialogs and role-plays; task-based language learning to follow a pedagogical structure; Total Physical Response through psychomotor activities, and Content-Rich Language Learning (CRL) to provide meaningful activities that foster motivation. MOVIC also makes use of storytelling activities and the use of music games. On one hand, the proposal is thought in a European context in which, as Vila explains, the CLIL has ultimately become popular, leaving an opportunity to think about the development of CLIL proposals in a Latin American context. On the other hand, the situation on the pandemic has not been put into consideration, leaving an opportunity for the current proposal to propose activities such as rhythmic games, musical performances, role-plays, and artistic expressions in a blended context, using audiovisual and interactive tools.

Taking into consideration all the aspects found on the previously discussed literature, it is necessary to consider the current worldwide situation regarding the COVID-19 pandemic. Strategies as having students bring songs in English as samples to discuss topics of cultural relevance around music and to relate them to the students' experiences in remote sessions (Camacho, 2016, p. 55); bringing sound samples of instruments to contextualize them and

discuss their characteristics (Pérez, 2010, p. 149); and using artistic expressions (Camacho, 2016, p. 55) such as online video concerts, music covers and other expressions are some of the possibilities that can be adapted to a blended environment that aim to improve the communicative competence in 4th grade students in Colombian public schools. These strategies are thought to be implemented through a CLIL approach (Vila, 2021) in which strategies that foster communication could be used to bring a cultural background (Murcia, 2020; Vila, 2021). Further perspectives on music education that focus on the development of music content will be considered in the theoretical framework, as they bring learning opportunities from a CLIL perspective.

Theoretical Framework

CLIL and meaningful content

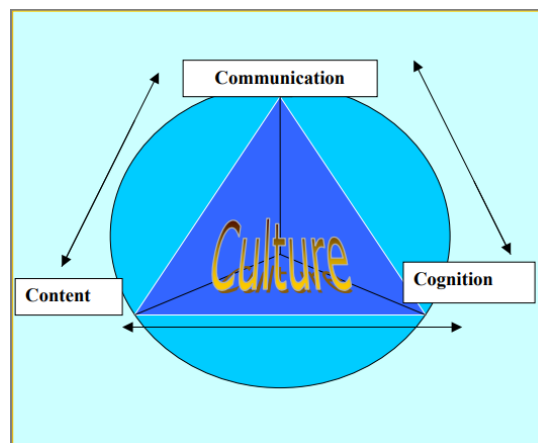
CLIL or Content and Language Integrated Learning was conceived as an umbrella term created in the 1990s to remark the versatility of diverse practices and areas of knowledge that this approach covers. In fact, the creation of this concept had the intent to limit its nature, as there were related approaches that were closer to it, such as immersion and content-based instruction, among others (Coyle, 2006, p. 2). This concept is defined by Marsh (2002) as an approach to language learning and non-language content as the name suggests, in which there is not a preference for one or another (p. 58). Therefore, this proposal will cover music as a non-language content that will be learned together with English language, without imposing one over the other. Two main goals for the teacher in CLIL proposed by Willis (2013) are teaching new content material and helping learners to acquire the language that is embedded in the content (p. 29). For this proposal, using CLIL is an opportunity to immerse children in a meaningful environment full of musical content that will be adapted to the language goals they are expected

to reach through communication. This is possible because CLIL can get to a wide range of learners by adapting foreign languages and non-language subjects in a mutually beneficial way (Coyle, 2006, p. 3). Furthermore, CLIL gives learners the possibility to get exposure to spoken English, to have a clear purpose for trying to understand when they listen to English, to get involved in an English-speaking context, and to have a reason for writing and reading in the target language (Willis, 2013, p. 29). For this proposal, constant exposure to English in a meaningful way encourages students to see the language as a tool for real communication, rather than disconnected words and ideas.

As for an effective CLIL practice, Coyle (2006) set a series of building rocks: the *Content* or the subject matter; the *Communication* or the language of learning and for learning; the *Cognition*, as an integral thinking leads to high quality learning; and the *Culture* or a global citizenship agenda (p. 9). These are called the 4 Cs, as shown in figure 1.

Figure 1

The 4 Cs framework for CLIL.



Note. Figure 1 shows how the 4 Cs are interconnected. Source: Coyle (2006, p. 10).

The concept of the 4 Cs clears the panorama when it comes to the elements that this proposal is intended to contain. For instance, the *Cultural component* is the basis to provide intercultural knowledge through songs, their lyrics, music history, and the students' background. Marsh (2002) explains that these elements can work towards the exposition of similar characteristics between people from different backgrounds (p. 67). The elements mentioned are part of music *Content*. This is planned to be provided via audiovisual elements and authentic material that show different perspectives, helping students to understand the subject in a deeper way. As implied by Marsh, these perspectives can also contain specific target language terminology that is not in the first language of the learner (pp. 68-69), enriching their language acquisition and music learning process. Moreover, the knowledge resulting from music content will be taken into practice by constant *Communication* which helps to improve the language competence in general, including reading, writing, speaking, and listening skills, giving relevance to the communicative competence in the case of this proposal. As a result of developing communication, Marsh considers that the student can develop attitudes and interests towards the target language (p. 68). Lastly, the *Cognitive component* is tied to the content and language practice of this proposal, as integral thinking will be fostered among students that will be positively influenced in a supportive context where, as Marsh affirms, the students can feel free to carry out the classroom objectives without feeling threatened (p. 69).

All in all, musical content practiced through the English language will play a role in the thinking processes of the students, which, as Coyle (2006) points out, affect their linguistic demands. This means that, by practicing in a CLIL setting, students are given the potential to be actively looking to practice newly learned expressions that have to do with specific knowledge about music in the target language, letting them embrace new perspectives in English.

Meanwhile, the cultural implications that are embedded in the previously described process will be key to raise intercultural awareness (p. 9) through reflection and understanding of different viewpoints brought by language.

Music in an EFL classroom

Music has been a reliable resource for teachers in an EFL class context. The use of songs is prevalent, as they are accessible sources of authentic language which include grammar, vocabulary, cultural aspects, and provide meaningful content. As Lynch (2012) acknowledges, songs are a source of natural language, which can contrast the static language that can be found in tests from students. The author states that this is common because songs in English contain contemporary vocabulary, expressions, accents, and cultural aspects directed to native speakers. Therefore, songs are ideal in this proposal to situate the students in an authentic environment. Besides, Lynch considers that it is possible to choose a wide repertoire of songs in different genres about different topics, which allow teachers to choose the most adequate ones for an English class. In this way, choosing the appropriate type of music is important because, as Palacios & Chapetón (2014a) evidenced, students feel identified with certain types of music genres, which encourages them to participate more freely in class activities (p. 130-131).

In terms of the development of songs in an English class, Schoepp (2001) says that repetition and consistency of songs allow grammar aspects to be worked by students in a session (p. 3), which is a focus that only takes the use of language into account. However, when music is explored beyond grammar, there is an opportunity to focus on the content of the songs, which, as Palacios & Chapetón point out (2014b), has the potential to arouse the students' interest, so they can get them motivated towards the language and relate it to their real life experiences (p. 18). These aspects are pertaining to this proposal, as discussion among students can be triggered by

the content brought by a song and its background. In addition, a strong reason to choose songs in the case of this proposal is because it is possible to make use of online websites such as YouTube or Spotify to stream songs in a remote environment, also giving the possibility of using these websites in a face-to face classroom with ease.

Music can also be introduced in an EFL classroom in terms of music training and culture around it. To get a better understanding about how this is conceived in this proposal, it is necessary to have a look at the definition of music. Music is virtually universal, given its spontaneous emergence in children (Davies, 2012). This term is defined by Khaghaninejad & Fahandejsaadi (2016) as a creative play with the sound and the human imagination together. Sounds are not exclusive from instruments like flutes or maracas, and while melody is a central feature in cultures around the world, it is not a prominent feature in some of them, as some performances privilege rhythm over melody. Any experience that involves the production and human perception of sound such as the wind blowing, or the sound of a harp is potentially musical (p. 64). The basis of this proposal relies on this definition, as the idea of a content-based class with music is to provide children with the mindset that there are infinite possibilities for them to get in touch with music and the production of it.

As for music training, when it is taught in early ages it becomes beneficial for languages, as it can boost the brain's ability to subtly differentiate sounds and helps in the pronunciation of languages. These authors remark that adults that had access to music training in childhood showed more efficiency on learning foreign languages than those who did not have this opportunity (p. 91). There are multiple ways in which music can be accessed by kids in early ages. One of them is the World Music Pedagogy, which is defined by Campbell (2016) as a way of teaching music that aims to give students an understanding of music as a human expression

that denotes cultural differences (p. 94). This vision looks to expand the perspectives on music and culture globally, based on the following queries suggested by the author: “why” world music? “what” music and from which culture? “what” meaning has the song in its culture? and “how” can music fit better into musical education and training situations? Although teachers of this pedagogy are usually music teachers and ethnomusicologists, they include the contextual meanings of music and their ways of transmission within the culture in their pedagogy. As a result, Campbell acknowledges that there is an impact on the expansion of the students’ repertoire, the development of their skills, and it opens the door of their human musical potential, as musical pieces are understood through deep listening, participation, creative experiences, and the study of its meaning and cultural context (p. 95). The ideal of this proposal is to focus on a scope that can be applicable to EFL classrooms; therefore, the essentials of a World Music Pedagogy will be useful in this proposal for EFL students and language teachers to approach music without the need of being experts in the field, as the focus on contextual meanings through music can be achieved through relevant content while the students learn to communicate with it in the target language.

Consequently, five phases are proposed by Campbell for this pedagogy (only certain characteristics of these phases suitable for this proposal will be mentioned, as a deeper focus on these phases might disrupt the balance between content and language learning): The first one is *Attentive listening*, which is the ear-opening experience that allows the students to be challenged on questions for identifying particular characteristics of a musical piece, as listening for instruments, rhythms and melodies present, as well as questions about who is the author or performer, when, where, why and how the music sounds in that way (p. 97). The second one is *Engaged listening*, which means that the students will be involved in musical participation by

making music while recorded music is playing. Campbell explains that this can be done by humming the melody, moving to the song's pulse, dancing to personify the form, rhythm, and expressive features that music has. The third one is *Enactive Listening* which is, by means of oral transmission, trying to perform the song by observing and imitating its rhythm and melody. This is done through multiple repetitions of the song, and the role of the teacher is to guide students to match what they hear (p. 98). *Creating* is the fourth phase, in which students are free to compose, improvise or write a song based on or beyond the song already listened and analyzed (p. 99). *Integrating world music* is the last phase suggested by the author, in which information about the context of the music is provided: The author of the song, why? Where? When? How? And its historical and cultural importance (p. 101). As the idea of using CLIL in this proposal is to give a space to content and the target language in a balanced way, the phase of Integrating World Music will be of relevance, as it will give opportunities for the students to communicate in English in a meaningful way by looking further into the culture and the history of music. The other phases will be relevant for the latter stages of this proposal, as music is going to be used as inspiration for children to freely create their own pieces of music.

Another pedagogy relevant to this proposal is the Orff Schulwerk approach. Blevins (1978) claims that his author, Carl Orff, had as an aim teaching music using the participation and the creative development of children instead of going through an intellectual process. The natural evolution of rhythm, speech and movement are key for this approach. Blevins suggests a sequential plan that involves the following aspects from the Orff's approach: use of the body as an instrument like clapping and finger snapping; rhythm patterns that are taught from speech patterns; and use of instruments like recorders, triangles, xylophone, metallophone, etc. As for

speech patterns, rhymes, jingles, and proverbs are proposed in this approach to clarify rhythmic problems and to develop feeling for basic note values (p. 12-13).

The Orff Schulwerk approach is planned to be used as a complement of the World Music Pedagogy for working on the lyrical components of the song, as rhythm patterns can be worked in the form of short rhyming lyrics that are meaningful for EFL students in this proposal. These lyrics can be sung a determined rhythm pattern and melody. This way, children will have a different outlook on how they can approach a written piece in English.

Language and music content through CLIL.

An EFL class in which attention is given to the understanding of music must provide opportunities to speak in the target language. Not only that, but also the interactions must also have the aim of providing knowledge pertaining the target language itself without losing the balance between the two subjects. Therefore, it is necessary to think about ways in which students can take advantage of meaningful knowledge in an environment full of interactions in the target language, without losing track of any of these two aspects. CLIL is a suitable option that provides that desirable balance.

In particular, the concept of CLIL allows the cooperation with all the sectors of education. Not only that, but also its flexibility involves the use of diverse tools and strategies from different areas that go from drama puppets to mathematical investigations (Coyle, 2006, p. 3), and the integration of concepts such as the World Music Pedagogy and the Orff approach. This flexibility also allows this proposal to use a series of tools that involve technological devices, apps, websites, and audiovisual content concerning music; as well as strategies that involve singing, body percussion, and discussions. As a result, these tools and strategies become opportunities to learn and practice the target language, bringing effective means of

communication adapted to the levels and needs of the students to generate meaningful discussions in a supportive environment, while also learning cultural aspects behind music content.

Besides, Willis (2013) proposes a balanced way of using music activities that include the appreciation of musical patterns and rhythms, performing and composing music in the classroom (p. 30) while also focusing on the language. This way, students have the opportunity to get in touch with the rhythm and melody of a song, paying attention to sentence structures that have a melodic presentation while pronunciation of words are learned by memory (Mora, 2000, p. 151). This perspective on music opens the opportunity to think about a classroom in which songs can be approached not only from their lyrical content, but from a holistic viewpoint. This means that, for this proposal, students have the possibility to learn how music is created and even to be educated in music while they communicate in a foreign language, which is the purpose of using CLIL.

Communicative competence in EFL

To understand how language is involved in the learning process of this proposal, an overview on the communicative competence is provided, as the focus is on improving this competence on EFL students while they learn about music. As stated previously, in CLIL the use of language is seen as placing language and content together without implying a preference for one or the other (Marsh, 2002, p. 58). Following this idea, Marsh adds that the focus of language is on communication, as CLIL looks to use the knowledge of a language in real-life situations, introducing the target language in a non-formal way and integrating content for interaction and communication (pp. 68-69) between teacher and students. Hymes (1992) notion about the

communicative competence (CC) supports this idea, as he states that communication is an attribute of language, not a purpose of it (p. 39).

A construct proposed by Bachman & Palmer (1982) provides clearance to the notion of CC by explaining that it comprises three components: the *Grammatical competence*, the *Pragmatic competence*, and the *Sociolinguistic competence*. The relevant components for this proposal are the *Pragmatic competence*, which is associated by the authors with the ability of students to express and comprehend messages, including the knowledge of vocabulary, cohesion, and coherence to maintain meaningful communication; and the *Sociolinguistic competence*, as it is associated with the use of non-literal or figurative language and cultural allusions of relevance (p.450). These two competences can be encouraged in the classroom by using different types of speaking performances, some of them proposed by Douglas (2000) such as *imitation* (with songs) to help students express messages of some linguistic difficulty; *responsive speech* by letting students ask questions or to give short answers to help comprehension; *transactional language* to exchange specific information which includes vocabulary and the constant use of cultural allusions that, in the case of this proposal, relate to music; and *interpersonal dialogs*, as they can involve colloquial language, the use of slang and emotionally charged language (pp. 271-274) that help students to achieve proper levels of cohesion and coherence while speaking.

Eventually, by using the CLIL approach while using content inspired by music pedagogies, students are expected to work in their pragmatic and sociolinguistic competences while engaging mainly in oral performance activities. As this process is thought to be developed in a blended context, it is necessary to show what are the possibilities of a teaching environment for this proposal that comprises e-learning tools to promote communication among students.

Using e-learning tools in a blended learning environment

This proposal is designed to be implemented in versatile conditions. This means that it can take advantage of online tools to carry out a face-to-face lesson, while also bringing these tools to a remote context depending on the students' needs. For this purpose, e-learning tools are going to have a relevant role as mediators between the students and the teacher, who can strategically adapt content to these tools to achieve a meaningful learning process.

It is possible to use e-learning solutions in a face-to face scenario that build a rich learning environment due to the implementation of blended learning. This concept is described by Kerres & Witt (2003) as the possible combinations that face-to-face (or FTF) learning can have with technology-based learning (p.1). Gebera (2013) complements this definition by mentioning that virtuality and face-to-face modalities converge as a whole in a blended learning ecosystem (p. 2). These definitions are relevant for this proposal, as ICTs have a key role in bringing different combinations of online tools to learn English while getting in touch with music content, which can be brought to class to work in an interactive manner while also working on them with printable tools. Besides, these tools can also be managed remotely by the teacher and students at any time. In addition, for an effective blended learning implementation, content and communication must be always present. Kerres & Witt agree that often blended environments have the content component present, but this becomes more effective in a lesson with the integration of the communication component, necessary for the illustration of theoretical frameworks that involve certain complexity, participations in discussions around the content, and necessary feedback (pp. 5-6). For the current proposal, the sole content is not effective if it is not used in a communicative practice that allow students to ask questions and give their opinions while receiving feedback about their English performance to improve.

The need of thinking about online tools integrated to face-to-face lessons comes from the current pandemic situation in which virtual environments became the new norm. Therefore, the CLIL sessions are thought to be implemented in a blended context with the help of e-learning. According to the Food and Agriculture Organization of the United Nations (FAO, 2021), e-learning is “the use of electronic devices and Internet technologies to deliver a variety of solutions to enable learning and improve performance” (p. IV). The use of these solutions in settings such as online platforms offer flexibility advantages for this proposal in a way that they can be used in any place with an internet connection, even in a real classroom.

The reach of e-learning goes from geographically dispersed audience, busy people with work or family commitments, learners that face difficulties with real-time communication, to even population located in conflict and post-conflict areas (FAO, 2021, p. 3). The intention of including e-learning comes from the necessity of adapting to circumstances that the students could face at any moment, so they do not get drastically affected, considering that e-learning tools allow people to study from any place, at any time, and there is not a need to adapt additional material in face-to-face lessons. As the FAO points out, flexibility in e-learning becomes relevant when learning music-related content, as it helps to increase knowledge and comprehension of content, helps with active listening, and contributes to develop psychomotor skills when it comes to movement and physical perception (p. 4) while performing rhythm activities.

As for useful resources in e-learning, the FAO (2021) states that there is a distinction between non-interactive and interactive learning materials. On one hand, non-interactive learning materials include PowerPoint slides, video animations and tutorials, audio files, podcasts, among others. These materials can be played or watched by students and are valuable for learning, but

they do not provide any kind of interaction (p. 6) unless they are worked with an emphasis on communication. This is why, for this proposal, non-interactive learning materials become valuable when setting the environment for discussion and opportunities to speak in the foreign language.

On the other hand, the FAO claims that interactive learning materials are stand-alone courses which provide explanations, examples, questions, feedback, and interactivity in general. These courses can include one or more lessons, and they can combine text, images, audio, video, and animations. Lesson materials are not limited to these two types, as there is also the possibility to implement simulations and games that help the learner to learn by doing; also, the author suggests that there is the possibility to use performance support tools, which are informal resources that are complementary to the existing tasks the learners face and can be found on different platforms such as mobile devices or printed material. Tests are also a possibility to assess the learners' process (pp. 6-7). As for this proposal, the ideal of using interactive material is to have the possibility to prepare an online platform that can be used at any time, with online resources that can prepare a student in their learning process in both synchronous and asynchronous ways. In this case, the platform must be a complement to a blended learning environment, as it will provide most of the knowledge for students to practice in class.

For this proposal, interactive and non-interactive material is expected to be developed not only in face-to-face sessions, but also remotely, which, as the FAO explains, can be possible thanks to the use of audio-video conferencing tools. The value of interactive materials is that they allow the class lessons to be asynchronous, providing flexibility as they can be studied at any time in case students cannot attend the live session. Also, asynchronous communication can

be possible with the use of e-mail, chat, and video recordings (p.10) in case students need further advice on the material.

In sum, these theoretical constructs are the basis for a CLIL proposal that will tie EFL and Music together in a balanced way. Each element mentioned above will complement each other, as seen in figure 2: songs and music content in the form of theory and knowledge will be approached by using audiovisual resources that, in turn, will foster communication, developing speaking opportunities that, consequently, will improve the sociolinguistic and pragmatic competence; elements that are part of the communicative competence of the students. By encouraging communication through content learning, cognitive processes of students can be benefited. Also, cultural awareness will come naturally, as culture is embedded in the music content and the target language.

Figure 2

Visual representation of the relationship among theoretical constructs.

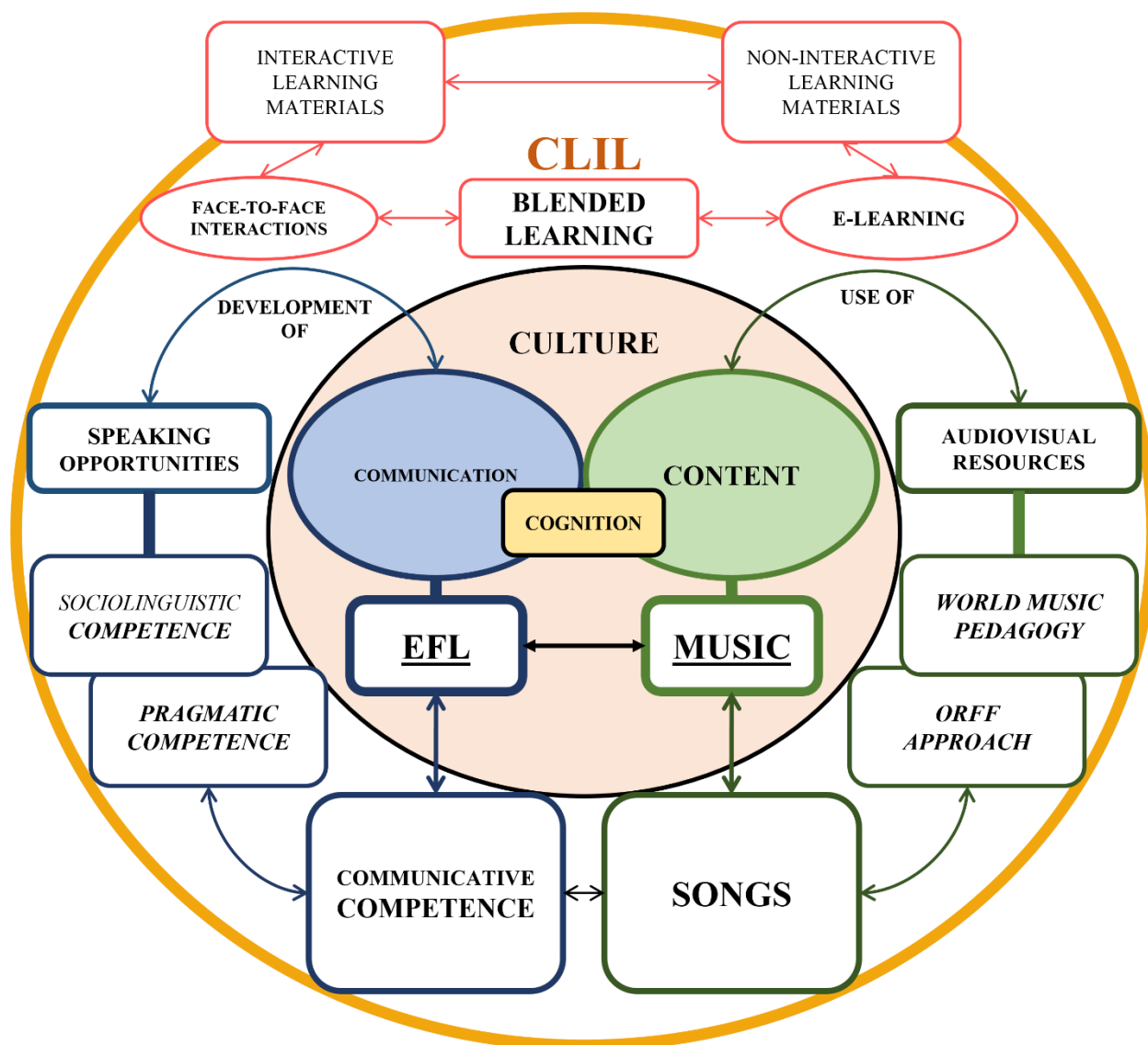


Figure 2 shows the connection between the different constructs described in the theoretical framework. CLIL is conceived as the basis, as it balances music and English as a Foreign Language (EFL) by linking all the elements that comprise them. On one hand, the component of interest in EFL is the improvement of communicative competence, which is worked through the sociolinguistic and the pragmatic competence. The intention of both is to provide students with speaking opportunities that allow the development of communication. On

the other hand, the music component is the content responsible for this development to happen by focusing not only on songs as isolated tools, but also as a tool for music training using the Orff approach, and as an opportunity to talk about culture with the World Music Pedagogy. Audiovisual resources will be adequate to tie content and communication in the target language together. Both elements are permeated by culture, and they contribute to improve students' cognitive skills by fostering integral thinking. The process described is intended to be developed in a blended context that involves face-to-face and remote interactions, complementing each other through interactive and non-interactive learning materials. It is important to notice that this proposal is intended to be versatile. This means that using e-learning and its tools is planned to be a complement of face-to-face sessions and vice versa. By doing so, opportunities for students to use real-time communication are guaranteed online and in real life.

Chapter III: Methodological design

This chapter presents a brief theoretical review that defines what a proposal of pedagogical and didactic innovation proposal is. In addition, the vision of the curriculum, learning, language, and classroom concerning this proposal are presented in this chapter, as they are relevant to the planning and design of the cycles and sessions described in the current document below (see chapter 4).

Pedagogical and didactic innovation proposal

This proposal is conceived as a pedagogical and didactic innovation proposal because of its characteristics and objectives. To have a better understanding of this concept, pedagogy and didactics are understood as follows: On one hand, pedagogy is conceived by Siraj-Blatchford, Sylva, Muttock, Gilden & Bell's (2002) as a set of instructional techniques and strategies that make learning possible (p. 10). The current proposal relies on this definition, as it takes advantage of CLIL as a learning strategy that involves a wide array of tools and methods to engage students in communication in the English language. This perspective is shared by Peel (2020) who confirms that a pedagogical proposal defines the teaching methods, approaches and theories that will be involved in the interaction between the teacher and the learner. On the other hand, didactics is described by Leon-Henry (2021) as a discipline that sums up multiple theories of teaching to focus on their practical application in a specific field. In the current proposal, didactics cover the ways in which audiovisual and language content are adapted to a specific setting, making it useful and comprehensible to the young learners. Taking these definitions into account, this pedagogical and didactic innovative proposal is a project that incorporates different techniques, tools and strategies of teaching and learning with the purpose of putting them into practice in an educational context, based on theoretical foundations that, in the words of

Anderson (2005), envision the ways in which a teacher thinks and acts (p. 53) and predicts how students receive and comprehend knowledge. This way, it can potentially modify the way in which an area of knowledge can be taught and learned, contributing with the creation of innovative practices that teachers can take advantage of in the future.

Curricular vision

The ideal of this proposal is to be constructed towards the students' interests and levels regarding music and language, respectively. This is consistent with the practical curriculum proposed by Grundi (1987). The author states that, a curriculum that goes beyond a technical interest that focuses on results -that is, a curriculum that is centered in practice- revolves around the act of learning and the actors (p. 94), in this case, the learners. The practical interest implies also that there is an effort from the subject to construct knowledge that is meaningful, as their process is more valued than a predetermined result (Grundi, 1987, p. 100). As for this proposal, its value is given by the process of constructing knowledge about English and Music step by step, motivating the students to be creative and to have fun learning, rather than focusing on the final results, which are a practical application of what they learned along the way.

This curricular vision implies that students will work towards the discovery of new knowledge about music, developing tasks that imply the construction of their own criteria regarding the music content presented to them. Considering the definition of music by Khaghaninejad and Fahandejsaadi (2016), there are no exclusive perceptions about what music is, as any experience can be potentially musical (p. 64). This means that children can give their own appreciation about music content, and this constructed meaning is a subjective action can be discussed with other students to arrive to a consensus. The final aim is to allow students to

comprehend the information given to them through interaction between the teacher and them in order to make sense of the world (Grundy, pp. 32-33).

In addition, a curricular vision that uses a CLIL approach takes advantage of integration among different areas of knowledge to learn English. Coyle (2006) states that curricular boundaries in schools have the potential to be redefined across them and outside as well, (p 4), allowing the cooperation of different subjects with EFL to generate innovative contents that call the students' attention while linking the use of language to their direct experience. Besides, and integrated curriculum let students participate in projects in which they can practice the target language in a different setting. As for this proposal, this curricular vision implies that students can strengthen their knowledge in English while practicing the language by talking about their experiences around music, welcoming musical perspectives from inside and outside the school.

In summary, the curriculum for this proposal is the integration of two areas of knowledge that work together with the purpose of promoting the communication through the construction of opinions and ideas in the English language, derived from knowledge about music and built by the students' cooperation.

Vision of learning

In this proposal, learning is conceived as a situated and constructed practice, which, according to Wood, Bruner and Ross (1976), allows the teacher to have control of elements that are beyond the learner's capacity, organizing them from simple tasks to more complex ones in a "Scaffolding" manner (p. 98), while also getting the learner interested by making them "figure out" or "discover" things by themselves (Bruner, 1961, p. 1-2). This vision works together with the CLIL approach, as students will discover new ways of learning and organizing information in the target language while they learn new terminology and achieve a deeper understanding on the

subject taught in the target language. In this proposal, content and language will be provided in a balanced way, beginning from learning simple language goals and the basics of the subject matter to a broader panorama with more complex tasks and language goals that allow students to communicate and understand the content.

Also, learning is not a process in which concrete results are expected. Instead, learning is a process in which students and teachers give meaning to knowledge (Grundy, p. 30). This provides the students opportunities to make mistakes without any repercussions when they actively engage in conversations. They can choose their own music to learn and choose their own instruments to learn how to create music.

To conclude, in this proposal learning is conceived in a progressive way, creating opportunities for the students to actively learn new knowledge through comprehension by having conversations and learning from their mistakes. Also, students are not bound to learn specific information by memory without further analysis, as they have the choice to comprehend and relate the new knowledge with the experiences they already have.

Vision of language

Contrary to the common conception of language as the result of instruction, in this proposal language is a vehicle for integration of knowledge, which means that the target language and non-language subjects -such as music- are integrated in a mutually beneficial way (Coyle, 2006). According to Willis (2013), the content provided in a CLIL lesson will provide a purpose for trying to understand in the target language (p. 29), as this will be “embedded” in the content, leading to encourage meaningful communication (Bachman & Palmer, 1982, p. 450). As a result, language is presented to the students as meaningful pieces which they can process faster and more efficient, instead of focusing on overly analyzing the forms of language in grammar

lessons and delaying the process of acquiring fluency (Douglas, 2000, pp. 55-56). Concerning this proposal, although grammar structures are still going to be present over the lessons, language is going to be worked in terms of a functional perspective, providing the students with useful expressions that they can use in a meaningful manner. The integration of music content in English has the purpose of encouraging them to develop communication towards the learning of musical aspects, gaining fluency in a progressive way without having to overwhelm the students with grammar aspects and complex structures.

Also, Marsh (2002) states that language allows processes of cultural and linguistic adaptation when used as a means to show similarities and differences between people of different backgrounds (p. 67). These adaptations allow students to see language as a versatile tool that helps them to explore new contexts that provide different perspectives about life. Students then become more receptive of new, enriching experiences in a foreign language. In the words of Douglas (2000), students are likely to develop a new way of thinking parallel to the one they have when using their mother tongue, and this is due to the exposition to the cultural aspects that the target language brings to them (pp. 61-62). Therefore, students do not need to use their mother tongue to decipher or translate the foreign one, as music content along with real communication will improve their way of analyzing situations in a different language. This process does not exclude the use of the first language of the students, as some situations brought to class require parallel points of view from a language perspective.

In summary, language in this proposal will be the vehicle to learn about music-related content while accomplishing goals in the target language, improving the communicative competence of students while allowing them to achieve fluency by means of focusing on

meaningful pieces of language instead of grammar, keeping them interested in the subject matter and letting them develop a new way to explore knowledge through English.

Vision of the classroom

This proposal looks to meet the needs of a context in which long distance education has acquired relevance worldwide due to the precautions taken amid the pandemic situation across the country. As a result, the intention of this proposal is to conceive a flexible classroom that takes advantage of internet and electronic devices to create e-learning solutions that allow learning and easy interaction at any moment with information relevant to the learner (FAO, 2021, p. 3). These e-learning strategies are planned to work as a complement to remote and face-to-face interactions, facilitating real-time communication in a blended learning environment that relies in collaboration between virtual technologies and face-to-face scenarios (Gebera, 2013, p. 9). For this proposal, the vision of the classroom is conceived as a physical space, in which e-learning tools mediated by ICTs facilitate the interaction between teacher and students. The option of adding ICTs allows this physical space to be moved to a remote one in two scenarios: one in which external circumstances affect physical education, and a more integrative one in which students can take advantage of technology to review and reinforce the content they learn in face-to-face lessons. The e-learning tools are thought to be flexible, allowing the teacher and students to print them in case it is needed.

The atmosphere of the classroom for this proposal is of a strong community that work together. There is a focus on the use of activities that help creating bonds between students. The act of singing, listening to music, or dancing strengthens connections among students and between the teacher and them (Jorgensen, 1995, as cited in Vila, 2021, p. 41). These actions are intended to build a sense of belonging, in which students will help each other while

communicating their needs in the target language. This way, the classroom will be focused on the collective practice rather than on final individual results. To sum up, this proposal is conceived in a physical classroom that takes advantages of the digital world by using interactive strategies that can be also used in remote situations, also integrating music activities that build a sense of community among students who work together to develop them.

Role of the teacher

As for this proposal, CLIL gives opportunity to teachers to rely on cooperation and communication with their colleagues and the learners to build a learning community (Coyle, 2008, p. 12). This provides the teacher with opportunities to supply the linguistic demands of a determined subject planned to be taught. This also helps teachers to improve their methodological skills (Marsh, 2002, p. 78) in case they are not familiar with the non-language content used for a CLIL lesson. All in all, it is assumed that teachers in this proposal are specialists in the language subject (English), but also, have the chance of handling a non-language subject (music) through the exploration of the subject matter, adjusting their methodologies in the practice, and working together with the learners.

Chapter IV: Pedagogical and didactical proposal

Proposal of pedagogical and didactic innovation

This chapter describes how the pedagogical proposal is thought to be developed, showing a series of cycles that contain the description of CLIL sessions that go in a sequential order. These sessions adapt music and language content to fourth graders progressively, beginning from the basics with an approach to basic vocabulary and expressions that students can connect with their own experience with music, and taking students through a progressive learning that will get them to a complex objective at the end, which is to have them use all the knowledge and ideas that have been constructed and discussed to plan and conceive a short musical piece in English.

To start, this proposal has been divided into three cycles: *Music 101: The Basics!*; *Grooving with Musical Instruments*; and *Noises from Around the World*. The description and organization of these cycles is shown in the table 1. The first and third cycle are planned to be developed through 3 lesson plans, and the second cycle through 4 lesson plans. Each lesson plan will encompass two classes, each one with at least one hour and a half of duration. Each session can also be reviewed asynchronously for those who do not have the chance to attend it. The music concepts and language elements have been identified in each lesson plan, and the estimated time for each session is of ninety minutes.

Each of the sessions shown in the “lesson plan” column is planned to be developed in a face-to-face environment, leaving remote and synchronous options as viable alternatives as well, due to the conception of a blended learning scenario. In terms of videoconferencing tools to perform a remote session, Microsoft Teams is the most viable example. It is a free alternative that offers the option to share the screen and allows the session to be recorded. The interactive

and non-interactive material for each session is planned to be managed using a website. It can be created via Google Sites, which is a free hosting service and comes equipped with multiple options so students can work asynchronously in case it is required (Google, 2022). Also, the creation of a YouTube Channel works as an alternative so remote lessons and audiovisual class materials useful to the class can be uploaded there and attached to the website as well if needed. The name for the website is *English Learning: A Musical Perspective*.

As for this proposal, a google sites has been designed and the material conceived for every cycle is uploaded there in a systematic order. This is the link to the website:

<https://sites.google.com/view/a-musical-perspective-clil/>

Table 1

Cycles of the proposal

CYCLES	LESSON PLAN	MUSIC CONTENT	USEFUL EXPRESSIONS	OBJECTIVES
Cycle 1. Music 101: The Basics!	1. Which Music do You Like? (2 classes)	• Music genres vocabulary and recognition by sound • Vocabulary about musical instruments and their sounds	• Expressing emotions • Expressing likes/dislikes • Answering questions about my preferences	• To learn new vocabulary about music genres and musical instruments. • To express my feelings about songs and music genres in English. • To orally express what I like and dislike about songs and music genres.
	2. Greeting with Music! (2 classes)	• Singing a song • Recognition of pitch (high, low)	• Using expressions of greeting • Introducing people • Focus on pronunciation	• To learn how to introduce people and myself. • To learn pronunciation through singing.
	3. Body Percussion with the Musical Creatures! (2 classes)	• Body percussion • Rhythm, pulse, and melody	• Describing physical attributes of people • Expressing physical actions	• To describe a person in English. • To identify actions in English. • To recognize what rhythm and melody in a song are.
Cycle 2. Grooving with Musical Instruments!	1. What is a Percussion Instrument? (2 classes)	• Vocabulary about percussion instruments • Historical context about the drums • Rhythm and pulse reinforcement	• Learning past expressions • Identifying objects • Expressing possession • Answering questions about preferences and identification	• To learn about the parts of percussion instruments, their history and how they sound. • To orally express what I have / I do not have in my possession. • To identify the use of past simple.

	2. What is a String Instrument? (2 classes)	• Vocabulary about string instruments • Historical context about the guitar • Rhythm, pulse and melody reinforcement	• Learning past expressions • Identifying objects • Expressing possession • Answering questions about preferences and identification	• To learn about the parts of string instruments, their history and how they sound. • To orally express what I have / I do not have in my possession. • To identify the use of past simple.
	3. What is a Keyboard? (2 classes)	• Vocabulary about keyboards and piano • Historical context about the piano • Rhythm, pulse and melody reinforcement	• Learning past expressions • Identifying objects • Expressing possession • Answering questions about preferences and identification	• To learn about the parts of keyboards, their history and how they sound. • To orally express what I have / I do not have in my possession. • To identify the use of past simple.
	4. Do not Forget the Voice! (2 classes)	• Vocabulary about singers • Context about famous English-speaking singers • Rhythm, pulse and melody reinforcement • Harmony	• Learning past expressions • Answering questions about preferences and identification • Answering questions of personal knowledge • Focus on pronunciation	• To learn about famous English-speaking singers. • To learn about harmony. • To talk about individuals in English using subject pronouns. • To sing in English.
Cycle 3. Noises from Around the World!	1. Music in Colombia! (2 classes)	• Reinforcing rhythm and pulse concepts • Practicing body percussion • Cultural context of local music genres • Identification of musical instruments	• Expressing emotions • Expressing likes/dislikes • Answering questions about my preferences • Making comparisons	• To learn about culture of local music. • To express orally my opinions (likes, dislikes) and feelings about musical genres. • To practice the vocabulary previously learned about music.

	2. Sounds from Worldwide! (2 classes)	• Reinforcing rhythm, pulse, melody, and pitch concepts • Practicing body percussion • Cultural context of international music genres • Identification of musical instruments	• Expressing emotions • Expressing likes/dislikes • Answering questions about my preferences • Making comparisons about “the most...” “The least...”	• To learn about culture of music worldwide. • To express orally my opinions (likes, dislikes) and feelings about musical genres. • To practice the vocabulary previously learned about music.
	3. Creating Music! (2 classes)	• Implementation of previously learned content • Use of musical instrument apps, body percussion or voice to create, compose or cover a musical piece	• Creating lyrics using vocabulary and expressions about emotions, preferences, introducing people, and comparisons • Oral communication focus	• To put in practice the musical knowledge I previously learned. • To compose or cover a musical piece in the style I want. • To put in practice terms and vocabulary previously learned. • To record the musical piece that I have created and show it to my classmates.

Cycle 1. Music 101: The Basics!

The first cycle will serve as an introduction to songs and musical instruments in the foreign language for the learners. This cycle is divided by three lesson plans: *Which Music do you Like*, *Greeting with Music*, and *Body Percussion with the Magic Creatures*. Each lesson plan is intended to last two class sessions of about ninety minutes each one.

The first lesson plan intends to contextualize the class into an environment filled with ideas about music taste, sounds of instruments, and feelings about music regarding genres, songs and instruments. Vocabulary will be taught via YouTube videos and reinforced through follow-up activities like online matching games and flashcards. The main idea is to get students familiarized with the sounds that make up music while they learn basic vocabulary and expressions about the topic.

The second lesson plan will introduce the students to singing. They will be invited to take a look at songs with lyrics that are easy to learn and have to do with introducing people. After the lyrics are processed by the students, the next step is to lead them to sing together while recognizing the concepts of pitch and melody in the practice. As the focus is also centered in pronunciation, group singing will be encouraged as well as individual singing as soon as they feel comfortable singing on their own. Audiovisual materials such as recordings and videos posted online will be the main resource to get the students to learn how to introduce themselves while they learn how to sing a song in English in the process.

The last lesson plan for this cycle is centered on rhythm and pulse. For this purpose, body percussion will be used together with songs that talk about musical creatures. The language focus is on descriptions, so the students will rely on previously learned vocabulary about adjectives from the first lesson plan and new vocabulary introduced in the songs. Body

percussion will help students to grasp the concepts of rhythm and pulse in the practice while they actively use vocabulary about actions. Videos, flashcards, and online games will be used to reinforce vocabulary and common expressions. Songs will help with pronunciation and the active participation of the students, as they will use body percussion to achieve a sense of rhythm.

Cycle 2. Grooving with Musical Instruments!

The second cycle will be dedicated to giving an insight of different musical instruments that are used to create a musical piece. This content will also introduce the past simple tense, used to talk about the background on the instruments. During the development of the four lesson plans, students will find out how a song is created, as the teacher will “build” a song starting from the drums until they get to the voice and the song is completed. This cycle is divided by four lesson plans: *What is a Percussion instrument*, *What is a string instrument*, *What is a Keyboard*, and *Do not forget the voice*. Each lesson plan is intended to last two class sessions of about ninety minutes each one.

The first lesson plan is focused on developing rhythm activities while the students learn new vocabulary about percussion instruments and relate their experiences to them. The main instrument of focus is the drums. Audiovisual content of drummers and music with drums will be presented to the students, and they will also have the opportunity to bring their own examples to class. The students will have the chance to experiment with the help of online resources. Comprehension of the information is key, so the students can communicate their ideas about percussion instruments and drums and understand the basics of rhythm.

The second lesson plan focuses on learning about string instruments, including the guitar as the most relevant instrument. The development of these sessions is similar to the

previous lesson plan, as audiovisual material about string instruments, the background behind them and how they sound will be presented to them. Students will have the opportunity to experiment with a virtual guitar, learning the basics of a melody with it. In addition, students will have the chance to talk about their experience and feelings about string instruments.

The third lesson plan intends to introduce the topic of keyboard instruments, presenting the piano as the most relevant instrument. The procedures for this session are also similar to the previous lesson plans, as the intention is to get to know how keyboard instruments sound, the background behind the piano, and the opinion of the students about it in English. This time, they will have the chance to try out a piano as a virtual instrument. The experimentation with the piano includes an introduction to chords and how they work to create harmony.

The final lesson plan for this session is dedicated to the voice as an instrument. They will get to know about vocal ranges, songs and singers while practicing subject pronouns and singing a song that was being “built” during the previous sessions. Students will also have the chance to bring their own examples of singers to the class. TPR strategies will be used to draw their attention not only to the lyrics of the song, but also to continue developing a sense of rhythm while they sing the melody of the song.

It is important to mention that the instruments practice is not limited to virtual online instruments in case there are real instruments available to bring for the class. However, the virtual alternatives are proposed so student can have greater possibilities to experiment on an instrument.

Cycle 3. Creating Music!

The final cycle is dedicated to providing knowledge about the diverse genres that exist inside and outside Colombia. Cultural background about these genres will be presents to the

students so they can learn and discuss about it. In this cycle students will use the knowledge they acquired about music in English to create a musical piece of their own. Three lesson plans are planned for this cycle: *Music in Colombia*, *Sounds from Worldwide*, and *Creating music*. Each lesson plan is intended to last two class sessions of about ninety minutes each one. It is recommended to give an extra time to the last session if possible so the students can have more time to create and to reflect about their own musical creations.

The first lesson plan invites students to get to know about the regions of Colombia and the music that is played in each one of them. Interactive materials will be used to locate genres per region, and students will listen to samples of Colombian music as well. They will have speaking opportunities to discuss about what they like or dislike about Colombian music, and comparatives are introduced to make comparisons between songs. Rhythm is worked through TPR activities around traditional and modern songs from our country.

The second lesson plan opens the door to the music from outside the country, focusing on music in English. They are invited to discuss about their knowledge of international music. Examples of popular and traditional genres around the world are shown to them so they can choose a preference for new music, and the topic of superlatives is introduced so they give their opinion on international music with their classmates.

The final lesson plan will summarize all the knowledge they acquired in the previous cycles to create music in their own way, using the instruments they want in the rhythm, speed, and genre they like the most. The teacher is a guide in this process, as ideas need to be modeled depending on what the student needs. The creation process involves the development of an outline with simple questions, the composition of simple lyrics inspired by the students' experiences, and the instruments they feel are the most adequate for the song. Depending on how

the students feel about their capabilities, they are given the option to work alone or as a group. Constant feedback from teachers and students is recommended for this part of the cycle. The final result is a musical composition performed on video so it can be socialized among students.

Instructional design

In this section, the lesson plans, materials, and links pertaining to the design of the cycle 1 are presented below. For the Cycles 2 and 3 with their materials and links, please refer to the “Annexes” section, at the end of the document.

Cycle 1. Music 101: The Basics!

CYCLE 1 – MUSIC 101: THE BASICS!			
Lesson plan 1: (Which music do you like?)			
Lesson plan: 1/3	Session: 1-2	Time: 180 min (90 min per class)	Grade: 4th
Useful expressions: Expressing emotions, expressing likes/dislikes, answering questions about my preferences			
Music content: Music genres vocabulary and recognition by sound, vocabulary about musical instruments and their sounds			

Objectives:
- To learn new vocabulary about music genres and musical instruments. - To express my feelings about songs and music genres in English. - To orally express what I like and dislike about songs and music genres.

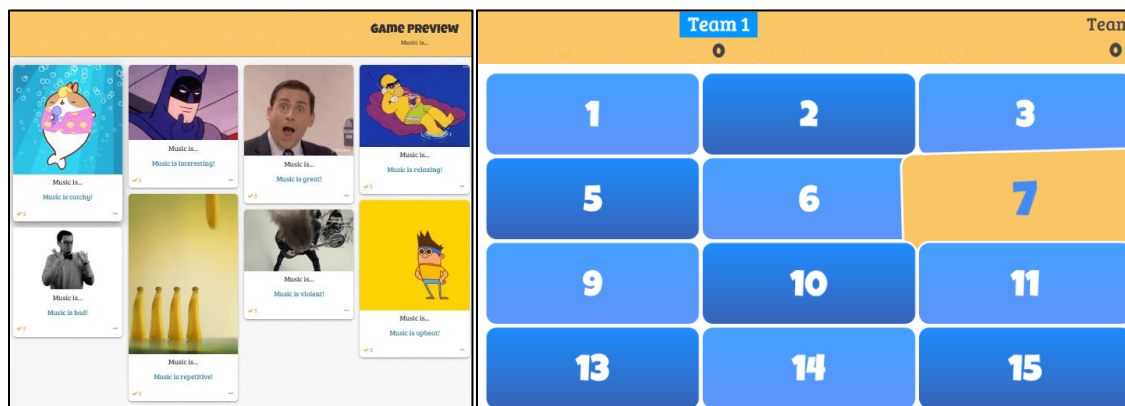
Procedures and Objectives – Session 1	
TIME 20 (min)	Warm up: The session will begin by showing the learners vocabulary about adjectives, which will be used later on to describe music tastes. An interactive material via the website Bamboozle will be played in two groups, who will take turns to guess which adjective is the one that the picture is representing (<i>See annex 1</i>). Every learner will read and repeat along with the teacher while the activity is developed. They will also be asked if they recognize some of the adjectives in their mother tongue. The learners will grasp the vocabulary of the activity by repeating it, as well as by associating it with clear pictures that represent every adjective. Also, to support this activity, a printable worksheet will be available (<i>see annex 2</i>).

20 (min)	Development – Music genres, likes/dislikes: The next activity will be a video. It will show up different music genres, as well as useful sentences to talk about likes and dislikes regarding them (<i>see annex 3</i>). The video will contain possible answers to two questions; “What music genre do you like?” and “What music genre do you dislike?” Along with the video, an explanation will be carried out by the teacher about the different degrees of likes/dislikes can be used to answer the questions mentioned before (<i>see annex 4</i>). An additional explanation about the “why” will be made, using the adjectives learned in the warm-up. (Example: “I love pop music because it’s catchy”)
30 (min)	Practice – questions about likes and dislikes: After the previous explanation, the two questions will be asked to every learner, along with the question “why?”, so they can make use of the adjectives in the warm-up too. The learners will answer based on their taste in music, and the teacher will help them with vocabulary hints in case it is needed. An alternative to practice the questions from the video is that the teacher instructs the students to stand up and ask these two questions to, at least, two of their classmates. Then, the answers will be socialized, so the teacher can provide vocabulary feedback.
20 (min)	Wrap-up – Show me your favorite song: In the next activity, the learners will be asked to find their favorite song on YouTube. Then, everyone will share the links of these songs in a virtual form from the website (<i>see annex 5</i>), including the teacher. After this, the teacher will talk about their chosen song, answering the questions “what is the name of the song?”, “who is the author of the song?”, and “why do you like the song?” (Examples: I like [name of the song], the author of the song is [author], “I like the song because it’s relaxing/interesting/etc”. Finally, every student will answer these three questions about their chosen songs.

Annexes:

Annex 1. Activity to learn about adjectives.

Link: <https://www.baamboozle.com/study/985513>

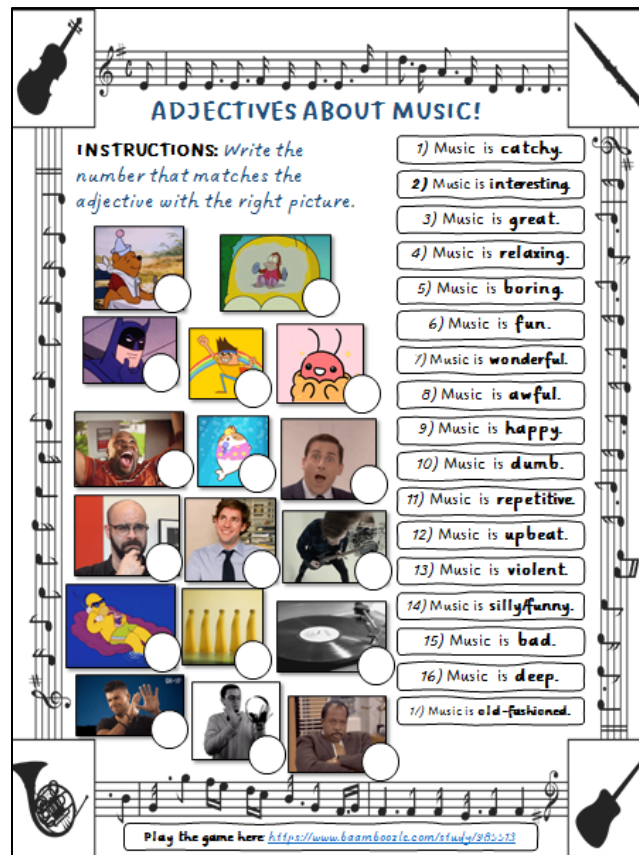


Annex 2. Activity to learn about adjectives, printable version.

Download link:

<https://drive.google.com/file/d/1J4SDBa9Wn84OCdlscm9IXbzwgUQiBzEV/view?usp=sharing>

Interactive link: <https://www.liveworksheets.com/4-um1105449tn>



Annex 3. Video about music genres, likes and dislikes.

Link: <https://youtu.be/pZ7ifsWe4M8>



Annex 4. Slides about likes and dislikes.

Link: <https://drive.google.com/file/d/1dNXVUgCoDGXaEMWBKsEb-1DpVU4Aujn0/view?usp=sharing>

Annex 5. Google Form: Show me your favorite song.

Link:

<https://docs.google.com/forms/d/e/1FAIpQLSdvFtVqAxYKLIwGE6rphCINICNxxSJi3uhXHQXNNCnTzTt75w/viewform>

Procedures and Objectives – Session 2	
TIME 20 (min)	Warm up: The session will begin by playing an alphabet soup game about adjectives and music genres. The purpose is to recall vocabulary learned in the previous session. The activity will be designed in the platform Educaplay and will have a printable version as well (<i>see annex 1</i>). Learners will take turns while they guess what picture matches the adjective or the music genre. The teacher will help giving hints in the foreign language if necessary.
20 (min)	Development – Instruments: The next activity will be a video. It will show up different instruments, their picture and how they sound in real life (<i>see annex 2</i>). The learners will pay attention to every instrument and their sound. That way, they will be able to identify musical instruments in songs later. As an additional support to the video, the teacher will show up every instrument using flashcards to reinforce the vocabulary acquisition from the video (<i>see annex 3</i>).
30 (min)	Practice – Instruments in my favorite song: After the previous explanation, each learner will take about 5 to 8 minutes to listen to their favorite song, which was already determined in the previous class. The purpose is for them to identify specific

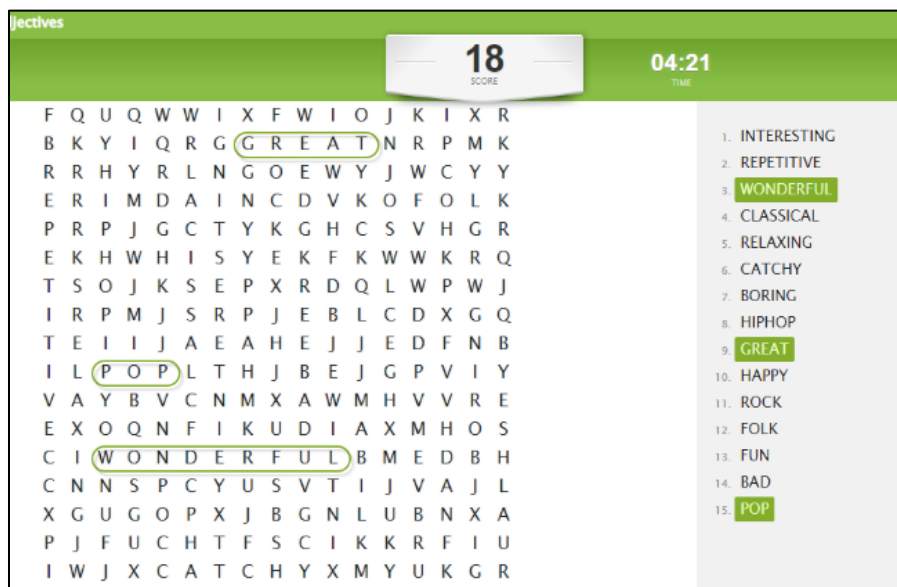
	instruments in the song. After listening the songs individually, every student will choose a couple, and they will ask each other the following questions (see annex 4): “What is your favorite song?” Who is the author of the song?” and “do you hear any instrument in your song?”. The teacher will begin by choosing a random learner to provide an example of an expected interaction with these questions (Examples of answers include “my favorite song is [name]”, “The author is [name]”, and “yes, I hear the drums/the guitar/the piano/etc in my favorite song”). After the example, every couple will participate by practicing these questions/answers.
20 (min)	Wrap-up – My top 3: The final activity sums up the first and second class. Every student will socialize 3 pieces of information: which is their 3 favorite music genres, their favorite song heard in class (it can be their personal favorite too, and they can choose more than one), and their 3 favorite instruments. The teacher will start by providing an example of their own, and then the students will follow up. In order to answer, the students will use the platform Padlet to write their answers (see annex 5). This activity can be developed orally in a face-to-face scenario, using printable material (see annex 6). They are expected to use the expressions and vocabulary learned in the two classes (for example, “I enjoy pop, rap and rock”, “I love [name of the song]”, or “my favorite instruments are the guitar, the clarinet and the flute”.

Annexes

Annex 1. Alphabet soup about music and adjectives.

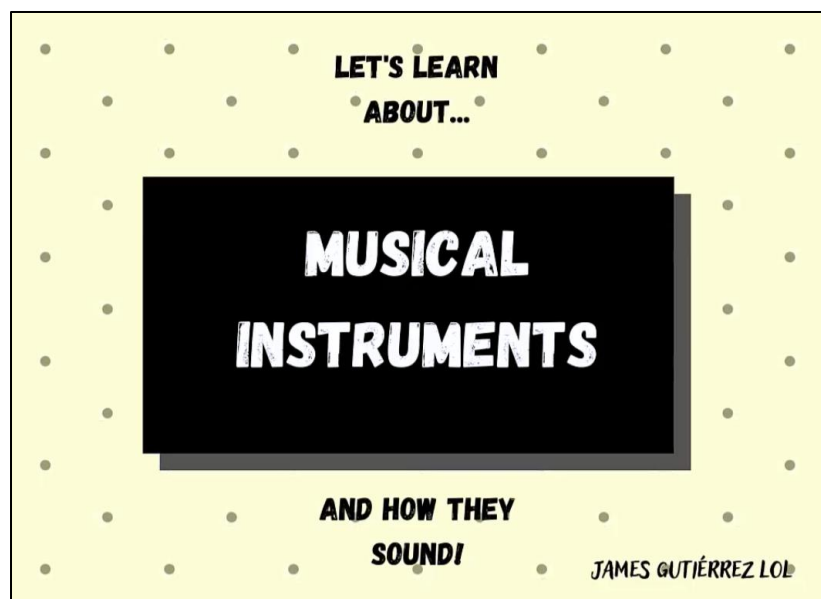
Link: https://es.educaplay.com/recursos-educativos/11958362-music_genres_and_adjectives.html

Printable version: <https://drive.google.com/file/d/1crL-UtIXgYA88bIhXFzZKigLSJPW0fgD/view?usp=sharing>



Annex 2. Video about musical instruments.

Link: <https://youtu.be/0i-RdZ3tF9c>



Annex 3. Musical instruments flashcards.

Link: https://drive.google.com/file/d/1ZreHIK_5VhZv0BY8Ayr0ZlONttdK9L9l/view?usp=sharing



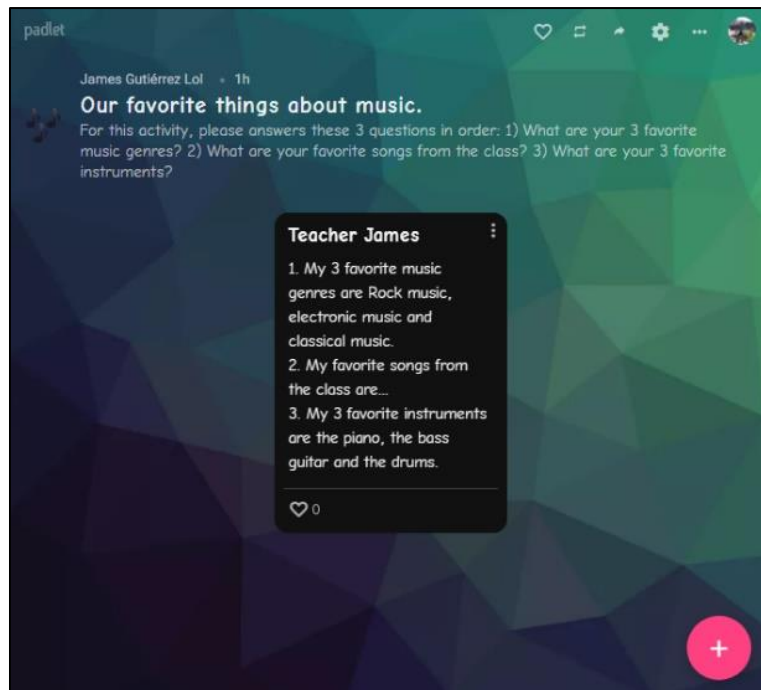
Annex 4. Slide about Instruments in songs.

Link: https://drive.google.com/file/d/1Dp_siS4dVxjNlVRe8Onrfy1YjLfGE7Me/view?usp=sharing



Annex 5. Padlet with questions about their favorite music genres, songs and instruments.

Link: <https://es.padlet.com/gtrjames21/music3things>



Annex 6: Printable questionnaire about their favorite music genres, songs and instruments.

Link: <https://drive.google.com/file/d/1OtBzD4E1v9KDP1FhQHICr9t1-39-t3xs/view?usp=sharing>

A printable questionnaire form with a hand-drawn border. At the top, it has fields for 'Name: _____', 'Date: _____', and 'Grade: _____'. The title is 'OUR FAVORITE THINGS ABOUT MUSIC!' in bold, followed by 'Answer the following questions:'. There are three numbered questions, each with a large grey arrow-shaped box for the answer. The questions are: '1. What are your 3 favorite music genres?', '2. What are your favorite songs from the class?', and '3. What are your 3 favorite instruments?'. At the bottom, there are several small dots for a footer or page number.

CYCLE 1 – MUSIC 101: THE BASICS!

Lesson plan 2: (Greeting with music!)

Lesson plan: 2/3	Session: 3-4	Time: 180 min (90 min per class)	Grade: 4th
Useful expressions: Using expressions of greeting, introducing people, focus on pronunciation			
Music content: Singing a song, Recognition of pitch (high, low)			

Objectives:

- **To learn how to introduce people and myself.**
- **To learn pronunciation through singing.**

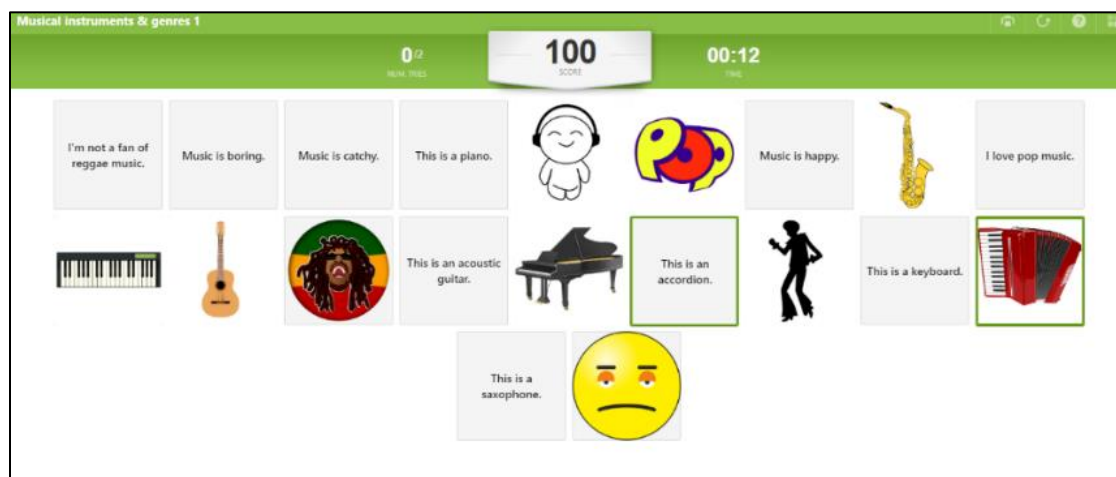
Procedures and Objectives – Session 3

TIME 20 (min)	Warm up: To begin, two memory games will be presented to the students (<i>see annex 1 and 2</i>). The objective of these memory games is to match the pictures they discover with the proper word or expression. The memory games contain vocabulary about instruments, musical genres, and like-dislike expressions. Students will be gathered in two groups, and each group will be given two worksheets that have only the pictures seen in the workshop, as well as a blank space next to them (<i>see annex 3 and 4</i>). After this, each group will be given 10 minutes to solve the memory games. When finished, the teacher and the students will socialize all the answers in order to fully complete both worksheets.
20 (min)	Development – Let me introduce myself: The next activity will begin by introducing the students to the subject pronouns I and You using the verb To Be. A set of slides will be presented to them, explaining the ways of greeting, and getting to know someone (<i>see annex 5</i>). These slides will have a series of questions and answers, with examples given by the teacher and new vocabulary. Students are encouraged to repeat every question and answer in order to get familiarized with pronunciation.
30 (min)	Practice – The students’ presentation: At the end of the presentation, the students will be given a worksheet that will contain all the questions seen in the presentation, along with a blank space next to them (<i>see annex 6</i>). The teacher will guide them to answer question by question with their personal information. As soon as everyone is done with the answers, the teacher will call a student at random. Then, this student will choose one of their classmates. The first student will ask the questions, and the second student will answer. After they finish, it’s the turn of the second student to ask the questions. As this activity is developed, the teacher will be monitoring their pronunciation. This activity is intended to be done with all the students if possible, and the teacher will briefly emphasize on new vocabulary contained in the students’ answers.
20 (min)	Wrap-up – Who are they? The final activity will make use of the subject pronouns he/she. The teacher will present an interactive activity that will contain a series of multiple selection questions. Two fictional characters in form of instruments will be

	presented, and six questions related to the introduction will be assigned to each character (<i>see annex 7</i>). The teacher will start by explaining the instructions of the activity, focusing on the difference between he and she. Then, a student at random will be chosen to read the first question about the first character. An audio that gives the answer will be played, and the students will be encouraged to work as a team to choose the correct answer to the question. When the question is solved, the class will move on to the next question. The same process is repeated until all questions about both characters are solved. This activity can be worked along with a printable worksheet that will be provided to the students in case it is needed (<i>see annex 8</i>).
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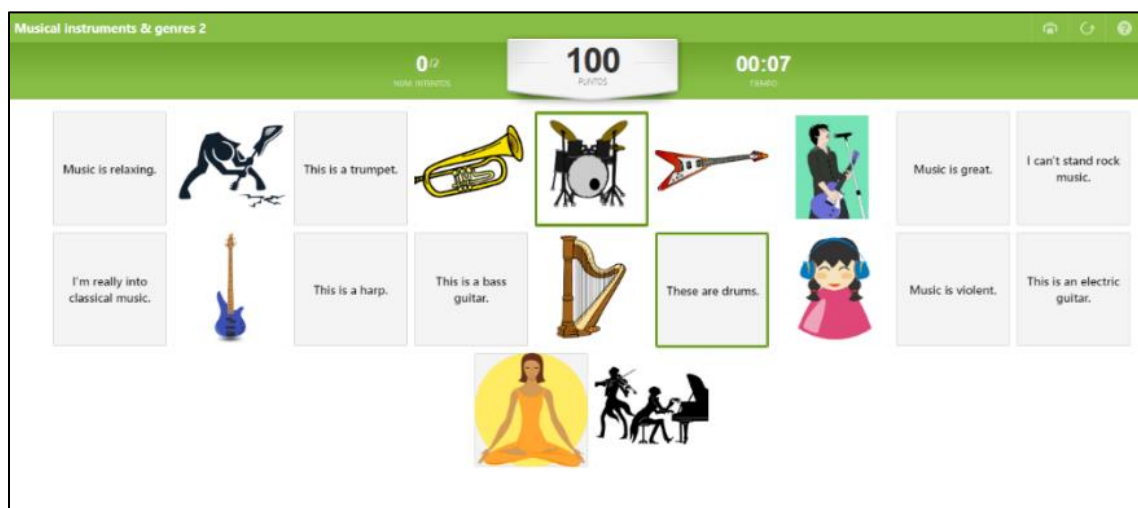
Annex 1. Alphabet soup 1.

Link: https://es.educaplay.com/recursos-educativos/11962704-musical_instruments_genres_1.html



Annex 2. Alphabet soup 2.

Link: https://es.educaplay.com/recursos-educativos/11963019-musical_instruments_genres_2.html



Annex 3. Musical instruments and genres worksheet 1.

Link: <https://drive.google.com/file/d/1vxDWLo4j20lVPzyftDT-08SJL9VZAbN/view?usp=sharing>

Interactive version: <https://www.liveworksheets.com/ev3026279dx>

Name: _____ Date: _____
Grade: _____

MUSICAL INSTRUMENTS & GENRES 1
Play the game: <https://es.educaplay.com/recursos-educativos/11962704-musical-instruments-genres-1.html>

Then, complete the spaces below each picture with the right answer.

 This is a _____

 This is a _____

 This is a _____

 This is an _____

 This is an _____

 I love _____

 I'm not a fan of _____

 Music is _____

 Music is _____

 Music is _____

Annex 4. Musical instruments and genres worksheet 2.

Link:

<https://drive.google.com/file/d/1OKp9Z9kDmTUI1WY4roYh4wBnMzf72bzB/view?usp=sharing>

Interactive version: <https://www.liveworksheets.com/dr3026288tt>

Name: _____ Date: _____
Grade: _____

MUSICAL INSTRUMENTS & GENRES 2
Play the game: <https://es.educaplay.com/recursos-educativos/11963019-musical-instruments-genres-2.html>

Then, complete the spaces below each picture with the right answer.

 This is an _____

 This is a _____

 This is a _____

 These are _____

 This is a _____

 I can't stand _____

 I'm really into _____

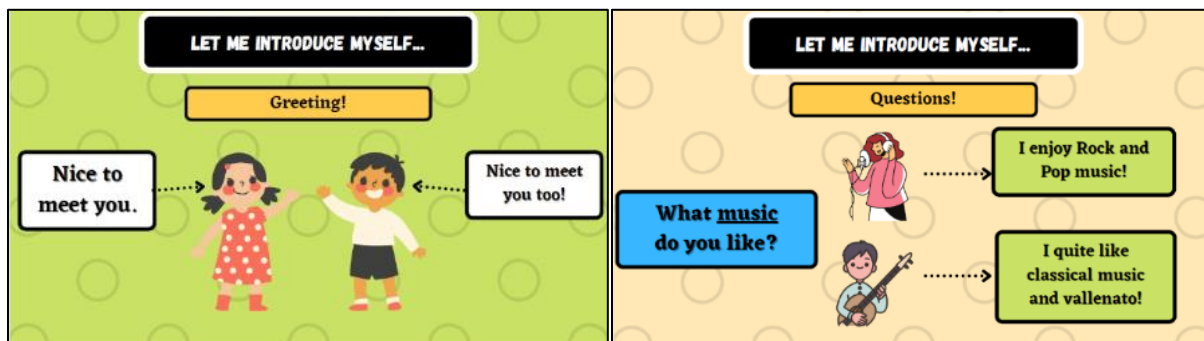
 Music is _____

 Music is _____

 Music is _____

Annex 5: Slides about personal introduction.

Link: <https://drive.google.com/file/d/1zWO0V8cd3KVZWfnlrOYPOtyMwI-4JOTl/view?usp=sharing>



Annex 6. Questions of personal introduction.

Link: https://drive.google.com/file/d/1WQ5M9YLw8JsLgTe4b8uD1CV_veA2-28x/view?usp=sharing

Interactive version: <https://www.liveworksheets.com/yq3026366kx>

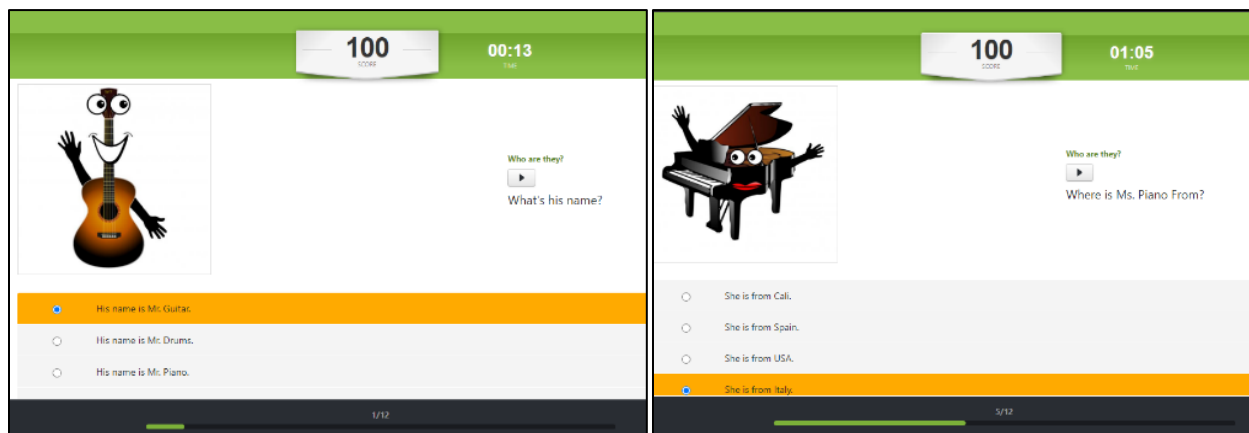
The worksheet is titled 'PERSONAL INTRODUCTION' in bold black letters. Above the title, there are fields for 'Name: _____' and 'Date: _____'. Below the title, there is a section for 'Grade: _____'. The main body of the worksheet contains six numbered questions, each followed by a large rectangular box for the answer:

1. What is your name?
2. How old are you?
3. Where are you from?
4. What do you do?
5. What do you like?
6. What music do you like?

At the bottom of the worksheet, there are several small dots arranged in a row.

Annex 7. Game about introduction of Mr. Guitar and Ms. Piano.

Link: https://es.educaplay.com/recursos-educativos/11964330-who_are_they.html



Annex 8. Printable worksheet about Mr. Guitar and Ms. Piano.

Link: https://drive.google.com/file/d/1qLITYSwHLSp40eR3sQ4h8AQS-bY61_Os/view?usp=sharing

Interactive version: <https://www.liveworksheets.com/bn3026473cz>

NAME: _____ DATE: _____ GRADE: _____

OUR NEW FRIENDS: WHO ARE THEY?

INSTRUCTIONS: Play the game: https://es.educaplay.com/recursos-educativos/11964330-who_are_they.html. Then, write the correct answers below Mr. Guitar and Ms. Piano.

	
What's her name?	What's his name?
Her name is _____.	His name is _____.
How old is Ms. Piano?	How old is Mr. Guitar?
She is _____.	He is _____.
Where is Ms. Piano from?	Where is Mr. Guitar from?
She is from _____.	He is from _____.
What does Ms. Piano do?	What does Mr. Guitar do?
She is _____.	He is _____.
What does Ms. Piano like?	What does Mr. Guitar like?
She likes _____.	He likes _____.
What music does Ms. Piano like?	What music does Mr. Guitar like?
She likes _____.	He likes _____.

Play the game here: https://es.educaplay.com/recursos-educativos/11964330-who_are_they.html

Procedures and Objectives – Session 4	
TIME 20 (min)	Warm up: The session will start by presenting two wheels of fortune. The first one will have the six questions related to the introduction (<i>see annex 1</i>). The second wheel will have different subjects, including “you”, “a classmate”, and the names of the two fictional characters (<i>see annex 2</i>). The students will be divided in two or three groups, depending on the quantity of students. Then, two students will be chosen from the first group. One of them will spin the wheel with the questions, and the second one will spin the wheel of the subjects. When the results come out of both wheels, the group has to work to answer the question from the first wheel using the subject from the second wheel. For example, is the question is “How old are you?” and the subject is “a classmate”, the group will have to choose a classmate to ask that question, and the classmate will have to answer it. The idea is to take at least 10 minutes to play this activity until all questions are answered and the topic is reviewed. Both groups can help each other.
20 (min)	Development – the lyrics: The next activity is a set of lyrics of a song (<i>see annex 3</i>). This song will contain expressions of introduction, greetings, and musical instruments, using the fictional characters that the students already saw on the first session. First, the students will be given about 3 to 5 minutes to read the lyrics on their own. Then, a session of questions will be opened in case they have any doubts. After this, the teacher will set the context of the lyrics by asking the students which characters they found in them. As soon as this is done, the students are encouraged to read aloud the lyrics with the teacher’s assistance.
30 (min)	Practice – Singing: The lyrics are connected to a song posted online, which will be played to the students (<i>see annex 4</i>). A first attempt on singing will be promoted, so the students can get familiarized with the pronunciation and the voices in the song. It will have parts that are sung with high-pitched notes, and other parts that are sung using low-pitched notes, depending on the character. This difference will be explained to the students after the singing attempt, so they become aware of the differences between high pitch and low pitch. The concept of melody as a succession of notes will be explained by the teacher using the main melody that is repeated throughout the song (an ostinato). The teacher will use slides as visual aids to explain these concepts in a simple way (<i>see annex 5</i>).
20 (min)	Wrap-up – learning the song: Finally, the students will be divided in two groups. One group will be in charge of singing the high-pitched parts, and the other group will be in charge of singing the low-pitched parts. The song will be played, and they will follow along. This exercise will be repeated until the students decide they feel comfortable with the song. Then, the groups will switch their parts, and the song will be sung again. The idea is for them to feel comfortable singing the low-pitched and high-pitched parts of the song. At the end, all students will sing the song together. A useful suggestion at this stage can be to play with movement. For example, when singing the low notes the students can sit down or crouch, and they can stand up when singing the high notes.

Annexes

Annex 1. Spinning wheel of personal introduction 1.

Link: <https://wordwall.net/es/resource/31627648>



Annex 2. Spinning wheel of personal introduction 2.

Link: <https://wordwall.net/es/resource/31627777>



Annex 3. Lyric sheet for the song “we are the music”.

Link: https://drive.google.com/file/d/1exPVxB_-FH025N4ajPvKTY9HoE3UsVBH/view?usp=sharing

NAME: _____ DATE: _____ GRADE: _____

SONG - WE ARE THE MUSIC
LYRICS

Read the lyrics. Who are the characters in the song?

Ms. piano!
Mr. bass!
Mr. Guitar!

I am Ms. Piano,
Nice to meet you!
I have a high voice,
I hope you don't mind.
I am from Italy,
And I am very old.
I like classical music,
And pop too.

I am Mr. Bass,
Nice to meet you!
I have a low voice,
I hope you don't mind.
I am from United states,
I am very young.
I like jazz music,
And hip hop too.

I am Mr. guitar,
Nice to meet you!
I have a medium voice,
I hope you don't mind.
I am from Spain,
I am middle-aged.
I like rock music,
And folk music too.

Together,
We are the music!
Goodbye!

Annex 4. Song “We are the music” in MP3.

Link: <https://drive.google.com/drive/folders/1MGDYd2LFTYfCh3GGq9-yzj-SiGASJ-F7?usp=sharing>

Annex 5. Slides about high pitch and low pitch notes.

Link: <https://drive.google.com/file/d/1oevihm0IQS49aSWQPQ6SEUiXNIynrexG/view?usp=sharing>

LOW PITCH SOUNDS

Imagine that low pitch sounds are like:

A big bear!
Huge dinosaurs!
Giant monsters!
An airplane!

HIGH PITCH SOUNDS

Imagine that high pitch sounds are like:

A little bird!
A cute cat!
A magic fairy!
A tiny mouse!

CYCLE 1 – MUSIC 101: THE BASICS!

Lesson plan 3: (Body percussion with the musical creatures!)

Lesson plan: 3/3	Session: 5-6	Time: 180 min (90 min per class)	Grade: 4th
Useful expressions: Describing physical attributes of people, expressing physical actions			
Music content: Body percussion, rhythm, pulse, and melody			

Objectives:

- **To describe a person in English.**
- **To identify actions in English.**
- **To recognize what rhythm and melody in a song is.**

Procedures and Objectives – Session 5

TIME 20 (min)	Warm up: The session will begin by bringing the musical characters back, with the use of interactive slides (<i>see annex 1</i>). Each one of these characters will have a companion, and they will have a physical description of themselves, emphasizing the descriptive adjectives. These descriptions will be separated into sentences. Also, every student will be handed out a worksheet with all the three characters and their descriptions, but the descriptions will have a blank space instead of the descriptive adjective (<i>See annex 2</i>). While every character's description is shown, the teacher will guide the students in order to discover the meaning of every adjective, and the duty of the students is to fill in the blanks of the workshop with the correct adjective. This activity finishes when all adjectives are reviewed, and all the students have filled the empty spaces with the proper adjective.
20 (min)	Development – the lyrics: The next activity will make use of a set of lyrics for a song (<i>see annex 3</i>). This song will introduce a character called Ms. Drums. The lyrics of this song will incorporate introduction and physical description, as well as brief vocabulary related to body percussion. The activity will be developed as follows: First, the students will be given about 3 to 5 minutes to read the lyrics on their own. Then, a session of questions will be opened in case they have any doubts. After this, the teacher will set the context of the lyrics by asking the students which character they found in them, and to describe it. As soon as this is done, the students are encouraged to read aloud the lyrics with the teacher's assistance.
30 (min)	Practice – Song + Rhythm: The song related to the lyrics will be played, so the students can listen to it (<i>see annex 4</i>). The students will attempt to sing the song a couple of times, so they can learn the lyrics and get familiarized with the pronunciation. Then, the third time the students will be told to clap at the rhythm of the song, that is, one, two, three, four. The teacher will guide them by shouting the numbers while they clap. The activity will be combined with finger snaps, pats on the chest, pats on the legs and feet stomps at the count of four (<i>for visual aids, see annex</i>

	5). The teacher can teach the students these moves separately, or they can be mixed during the song. The idea is to introduce every move by its name while doing the action (for example: “this is a pat on the chest, repeat after me!”) 20 minutes will be given for this activity, so the students can learn the move. At the end, they will be told that what they just learned is body percussion to feel the rhythm of the song. This song will be worked again later in session 6.
20 (min)	Wrap-up – This is Ms. Drums: A final worksheet of a matching game will be handed to the students (<i>see annex 6</i>). It will have a picture of Ms. Drums, the character of the song. It will also have the name of its parts written next to it. An interactive slide showing Ms. Drums is presented to the students (<i>see annex 7</i>). The teacher will click on each part of the drum to listen to the name and the sound of it, and the students will match the part with its correct name in the worksheet.

Annexes:

Annex 1. Slides about physical description.

Link:

https://drive.google.com/file/d/14rtKHYQsSD4n_Zirkt97mIT0hqURay5C/view?usp=sharing



Annex 2. Physical description worksheet.

Link:

<https://drive.google.com/file/d/1vDR9g8c8A3VGbwgFGxxH2mevJlpwwpmP/view?usp=sharing>

Interactive version: <https://www.liveworksheets.com/gl3026803cy>

Name: _____ Date: _____
Grade: _____

PHYSICAL DESCRIPTION WITH THE MUSICAL INSTRUMENTS!

Need help? visit: https://www.canva.com/design/DAB-FK0UJAH/gFF7J6u0QEGUMCpncK5w/edit?utm_content=DAB-FK0UJAH&utm_campaign=designshare&utm_medium=link&utm_source=sharebutton





He is Marcos.
He plays the guitar.
He is a guitarist.

She is Luz.
She plays the piano.
She is a pianist.

He is Richard.
He plays the bass guitar.
He is a bassist.

NAMES	MARCOS	LUZ	RICHARD
HAIR	He has short, _____ hair.	She has _____, fair hair.	He has short, grey hair.
HEIGHT	He is _____.	She is short.	He is medium height.
SIZE	He is _____.	She is slim.	He is _____.
SKIN	He has dark skin.	She has _____ skin.	He has _____ skin.
EYES	He has small, brown eyes.	She has _____, blue eyes.	He has _____, green eyes.
AGE	He is _____.	She is _____.	He is _____.

Annex 3. Lyric sheet for the song “Ms. Drums”.

Link: <https://drive.google.com/file/d/1Kzyzsv5mb3uNVpfFwwM0ZOcz-eDg-t2F/view?usp=sharing>

NAME: _____
DATE: _____
GRADE: _____

SONG – I AM MS. DRUMS

LYRICS

Read the lyrics. Check for unknown vocabulary!

¹
I am Ms. Drum!
Please, clap with me!
Clap, clap, clap clap.
Clap clap clap clap.

²
Nice to meet you!
I am a drum kit.
I am short and chubby,
and I follow the rhythm!

³
I am Ms. Drum!
Please, stomp with your feet!
Stomp, stomp, stomp, stomp.
Stomp, stomp, stomp, stomp

⁴
I have a bass drum,
I have a snare drum,
I have a hi-hat,
And I love it!

⁵
I am Ms. Drum!
Please, combine with me!
Stomp, clap, stomp, clap.
Stomp, clap, stomp, clap.

⁶
I have a high tom,
I have a mid tom,
I have a floor tom,
And a ride cymbal.
...and a crash cymbal too!



Annex 4. Song: “I am Ms. Drums” in MP3.

Link: https://drive.google.com/drive/folders/13Z1IFTh_iPrEFYVk-MR1uVmT3Bq8R2qZ?usp=sharing

Annex 5. Slides about Rhythm.

Link:

<https://drive.google.com/file/d/1mDuC5I6rweF3OjX1MYSkLw4zLOpByJLp/view?usp=sharing>

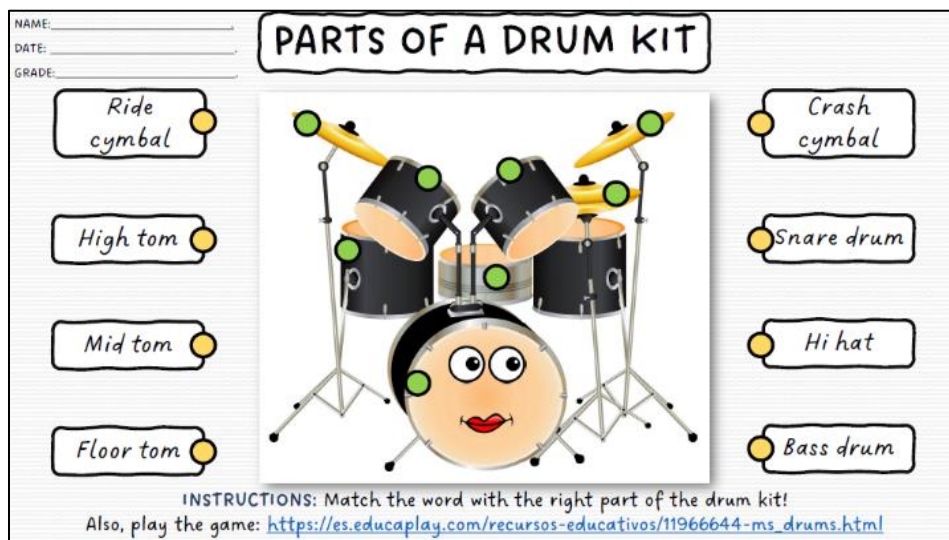


Annex 6. Worksheet about Ms. Drums.

Link:

<https://drive.google.com/file/d/1PiVNpP7Af4KkfSLbqZ2PTYOUdFFq9Xxs/view?usp=sharing>

Interactive version: <https://www.liveworksheets.com/rd3027033zl>



Annex 7. Interactive activity about parts of the drums.

Link: https://es.educaplay.com/recursos-educativos/11966644-ms_drums.html



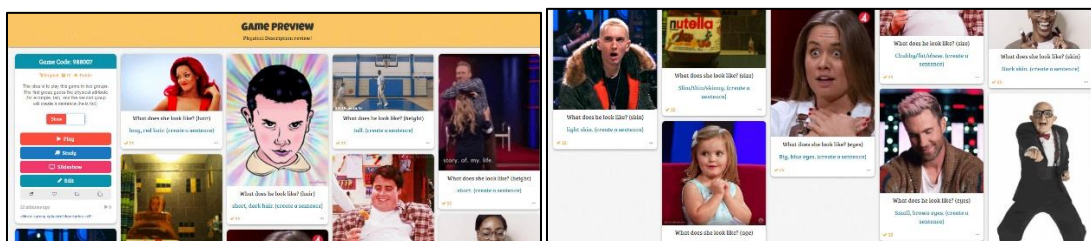
Procedures and Objectives – Session 6	
TIME 20 (min)	Warm up: First, the teacher will ask the students to take out the worksheet about physical description (<i>see annex 2 from session 5</i>). They will be asked to find and highlight the verb to be and the verb to have. then, the students will be reminded about when to use the verb to be (height, size and age) and when to use the verb to have (hair, skin and eyes). After this, the session will start by presenting an interactive game about physical description (<i>see annex 1</i>). The students will be divided in two groups for this activity. The idea is for the first group of students to try and use the correct adjective to describe the person. One student of the group will be selected to choose the correct adjective, and the rest of the group can help by giving hints. When all the correct adjectives of a person are selected, students of the second group will describe the character using the verb to be or the verb to have one student of the group at a time will tell a sentence to describe the person, while the other help by giving hints. As soon as the second group finishes, the roles for both groups will be switched, and the development of the activity will be the same. The activity finishes when all the people of the game are completely described.
20 (min)	Development – body percussion instructions: A set of instructional slides about body percussion will be presented to the students (<i>see annex 2</i>). These will contain vocabulary about parts of the body used for the percussion and expressions related to it. Some of this vocabulary was already presented to the students in the session 5. The teacher will instruct the kids to stomp their feet at a rhythm of 1, 2, 3, 4; then, each new word will be explained by using actions. For example, when the word “fast” is explained, the teacher and the students will stomp their feet faster, and when the word slow is explained, the opposite will be done. A total of 15 words will be covered in the slide, including parts of the body.
30 (min)	Practice – Sing and move: The song of Ms. Drums will be used for this part again. The students will be divided in two groups. This time, the first group will be in charge of singing, and the second group will be in charge of providing the rhythm using body percussion with the moves previously learned. A specific sequence of these moves will be taught to the second group, and they will be instructed to execute it at the count of 4 (for example, they must clap at 1, stop their feet at 2, pat their

	chest at 3, and snap their fingers at 4). Then, the teacher will play the song, and the first group will sing while the second one executes the moves. After this, the roles will be switched between the groups. The teacher will give the first group a different pattern of moves, and the song will be repeated again so the first group will execute the moves while the second group sings. The students will be given at least 10 minutes to do this. Finally, the teacher will get the students to develop this exercise at least twice without the background music and using only the body percussion as guide to perceive the rhythm.
20 (min)	Wrap-up – singing and moving altogether: The final activity works as a challenge that sums up the body percussion movements learned and the singing part. The two groups will be dissolved, and the teacher will instruct everyone to learn a set of four moves different to the previous exercises, maintaining the 1, 2, 3, 4 rhythm pattern. After the moves are learned, the song will be played and the kids will attempt to sing the song while performing the moves. Depending on the pace of the activity, the teacher can increase the difficulty of the body percussion by adding extra moves between the 1 and the 2, the 3 and the 4, or where they consider more convenient / challenging. After they execute the activity completely, they will have as an assessment to record a video of at least 10 seconds of them singing and performing the moves. Depending on the time and the environment, they can do right in the classroom in case they have phones with them, or they can do it as a homework at home.

Annexes

Annex 1. Game about physical description review.

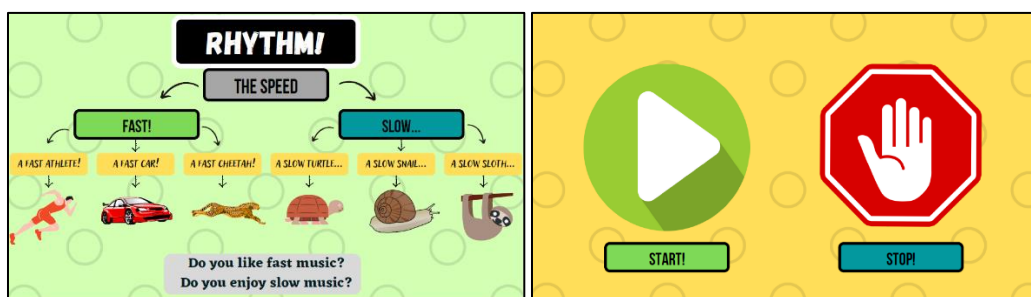
Link: <https://www.baamboozle.com/study/988007>



Annex 2. Slides of vocabulary about rhythm.

Link:

<https://drive.google.com/file/d/1VOsLE6IWYzuYaepbVpeabRd4NLX2Hn3L/view?usp=sharing>



Chapter V: Conclusions and implications

The information and procedures presented in the previous chapters worked together to conceive a pedagogical and innovation proposal that aims to use CLIL in a blended environment to improve the communicative competence in EFL of fourth grade students by implementing activities that encourage singing, discussions, movement and learning about music content. This last chapter will bring out the implications of carrying out this proposal, as well as the possible limitations and further suggestions for future research.

Implications and conclusions

The implementation of a proposal that follows a CLIL approach to foster the communicative competence among fourth grade students has certain implications for them, the public institutions where they study, and for the educational field that seeks to explore these types of proposals. These implications include the conception of online alternatives as versatile resources in and outside the classroom; the easy adaptation of musical projects to an EFL class by English teachers; the fomentation of conversational practices in which students can improve their English in a meaningful way; and the consideration of using real instruments to foment the students' curiosity.

To begin, online alternatives need to be conceived as a versatile alternative for students in public schools. First, these resources can be consulted anywhere with an internet connection, are less invasive, and have a minor impact on the environment than printed materials. Secondly, in the case of an emergency, the students can keep up with the lessons by consulting the material posted online. With online alternatives, emergencies have a minor impact even in students who live in difficult areas of the country and have difficulties getting to school due to long distances but have an internet connection provided either by their families or the government. Lastly,

online materials are designed to be printable or have their printable equivalent with proper instructions to use in face-to-face lessons in case it is needed. Thereby, versatile online resources should be more considered as they are great alternatives for the different needs of teachers and students.

Second, in terms of the content, the proposal is designed in a way in which English teachers who expect to carry out content-based lessons can adapt a musical project with relative ease. First, the proposal is not designed for teachers that are experts in music theory, but for English teachers who seek to promote communication step by step by a process of musical exploration. In the second place, lessons on a CLIL setting can be focused on culture around music, its history and the different elements that are part of music, such as musicians, instruments, and songs. Finally, the use of singing is a useful resource that is highly encouraged in this proposal, and basic concepts in English can be explained through dancing and singing along with the students. These are the reasons why this proposal is useful for English teachers who look to explore music content step by step with their students. Nevertheless, if the desire of the teacher is to include music theory in a CLIL lesson, they can work together with teachers in the music education area to carry out a musical project in the target language. This second option is more recommended so students can have a better understanding of musical theory by learning musical concepts in Spanish and relating them to the pieces of information presented to them in English.

Thirdly, the implementation of a proposal such as this one, implies that students make use of the language in a conversational way, allowing students to feel free to use it to give their own appreciations about topics of their interest by using meaningful vocabulary and expressions. For instance, when the students are not faced with grammar explanations and exhaustive analysis

on structures, they have greater opportunities to see the language in terms of its relationship with the world around them. Also, socializing in practice with other students is an advantage for their communicative competence, as they can comprehend messages faster in function of their communicative intention, not on the accomplishment of a grammatical rule. In this sense, priority should be given to conversations about their preferences on songs, musical instruments, and genres, as students would feel more open to talk with their classmates about their own experiences. Hence, this project seeks to encourage real communication situations by means of providing ways to converse around music and its insights.

Finally, real instruments can also be considered for a proposal that is intended to let the students experiment with sounds and music concepts. In the first place, online instrument simulators and apps are a fast and reliable solution that looks to cover the lack of real instruments in the classrooms of public schools, and any student that has access to internet either in the classroom or at home would have access to an instrument at any time. Nevertheless, real instruments are a booster for the rhythm, as they naturally do not have any latency issues, and this allows the students to perform any rhythm without problem. In the second place, a real instrument brings more intrigue to the classroom. The students will have more to ask and talk about in the target language, especially if it is their first interaction with an instrument and it calls their interest. Finally, students can have the opportunity to identify vocabulary more easily when learning with the real instrument at hand, as they can approach to the parts of the instrument faster than when looking at a simulator. These are the reasons why real instruments can take a great advantage of a CLIL proposal that is focused on music and language learning.

Limitations

First, there were some difficulties in the process of conception and development of this proposal. The main difficulty was that it was not possible to implement the proposal in a public school from Bogota, as the circumstances around the COVID-19 pandemic and the measures from the local district were an impediment to do so. Instead, this work was carried out as a pedagogic and didactic innovation proposal, and it took advantage of online resources for its complexion.

Second, a clear limitation derived from the lack of real interaction with the target population is the real grade of success that this proposal can have. It is uncertain to know about the preferences of students around the topic of music, as fourth grade students from public schools are a heterogenous population and some students might not be into music, and it is not possible to study their reactions and evolution when a proposal such as this one is implemented on them. Lastly, it was difficult to determine a better option to post the material online. Google Classroom was chosen because it is a free and complete alternative, but it requires true interaction to see its effectiveness in the case of implementing the proposal in a real classroom environment.

Eventually, an implementation of this proposal may face possible limitations. On one hand, it may not work as expected if it is implemented in a fully remote setting, as the focus of the activities would be individual, and the cooperation component can be lost. On the other hand, depending on the infrastructure conditions of a public school, this proposal might lose its blended component in a case where internet connections are not available. Printable material can work as a back-up in these cases, but the teacher may take additional time to develop the activities without an interactive solution.

Suggestions for further research

All in all, further exploration is suggested for this pedagogic and innovative proposal. First of all, the implementation of this proposal might provide relevant information about students' comprehension abilities in EFL and teachers' first-hand experience with its application, confirming the viability of the proposal and suggesting improvements over it. A future implementation of this proposal will also bring further information about the implications of CLIL proposals in public schools of the region, as the research about these initiatives in Colombia is very recent. Secondly, proposals such as this one have the potential of being adapted to a different population, more specifically young students that are involved in music education processes in the mother tongue. Thirdly, it is suggested to explore remote alternatives that allow CLIL classes to be developed completely online, using interactive material and games that allow engagement among students without losing the goal of improving the communicative competence. As a final suggestion, the content for a CLIL proposal that promotes the communicative competence can be adapted to match with other areas of knowledge that encourage the construction of meaning, such as arts, social studies, history, or sciences.

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ANNEXES

Cycle 2: Grooving with Musical Instruments!

CYCLE 2 – GROOVING WITH MUSICAL INSTRUMENTS!			
Lesson plan 1: (What is a Percussion Instrument?)			
Lesson plan: 1/4	Session: 7-8	Time: 180 min (90 min per class)	Grade: 4th
Useful expressions: Learning past expressions, identifying objects, expressing possession, answering questions about preferences and identification			
Music content: Vocabulary about percussion instruments, Historical context about the drums, rhythm and pulse reinforcement			

Objectives:
- To learn about the parts of percussion instruments, their history and how they sound. - To orally express what I have / I do not have in my possession. - To identify the use of past simple.

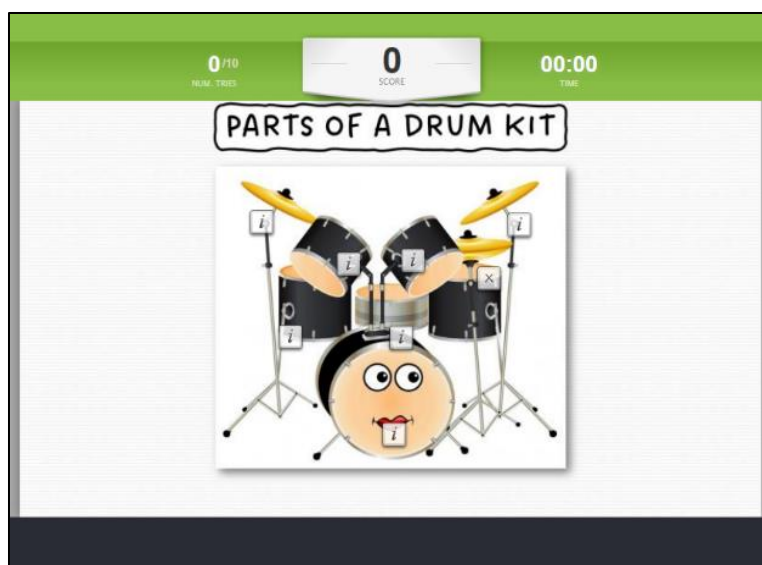
Procedures and Objectives – Session 7	
TIME 20 (min)	Warm up: To begin, an interactive game will be presented to the students (<i>See annex 1</i>). In this game, Ms. Drums will make another appearance. The game will have a demo in which a part of Ms. drums is pressed and will emit the sound that belongs to that part (for example, the sound of the snare or the cymbal). After the demo is reviewed, the teacher will choose one student to play one of the sounds. When the sound is played, the other students will guess which part is the one they heard. After they click on the right part of the drum, the name of it is revealed (for example, “this is the snare”). The idea is to have them remember the vocabulary for all the parts of the drums. At the end, the students will be recommended to take out the worksheet about Mr. Drums previously presented in the cycle 1, session 5 to make a final review.
30 (min)	Development – Percussion instruments: The next activity will be a video about percussion instruments vocabulary (<i>see annex 2</i>). It will contain the picture and the sounds of 10 instruments, as well as a written sentence that uses “this is.../these are...”. Along with the video, there will be a printable worksheet in which they will have to complete the blank spaces below each instrument with the vocabulary of the video (<i>see annex 3</i>). The worksheet will also have a space in which they will answer the question of the video by writing “yes, I do/No, I don’t”. The idea is for students to watch the video part by part, and every time an instrument is shown, they will fill the space that belongs to that instrument with its name. The teacher will also instruct them to participate by raising their hand and answering the question “do you have a... [name of the instrument]?”. It is recommended to not let behind the name equivalents in Spanish so they can associate the vocabulary easier in case they are already having a musical process in the mother tongue.

20 (min)	Practice – Artists using percussion instruments: After they get to know the names for these percussion instruments, some videos are going to be shared to the students. These videos from the internet will show different artists worldwide using the percussion instruments in a professional manner (<i>see the links in annex 4</i>). 1 video per instrument will be displayed. Before playing the videos, the students will be asked to pay attention closely to each instrument so they can think about what instrument they like / dislike.
20 (min)	Wrap-up – Do you like percussion?: The closing activity will be a couple of questions in order to know their preferences: “What is your most favorite percussion instrument? Why?”, and “What is your least favorite percussion instrument? Why?”. Students will be given at least five minutes to answer these questions in their notebooks or in a form the lesson is remote (<i>see annex 5</i>). The teacher will solve any questions if needed. Then, the students will be encouraged to participate by raising their hand and answering both questions. All the students will participate if possible. As a homework for the next session, the students will be instructed to look on YouTube or Spotify for a song that uses at least one of the percussion instruments they learned in this session. They will bring the name of the song and the author for the class, or in the case of a remote lesson, they will be asked to bring the link of the song for the next class.

Annexes:

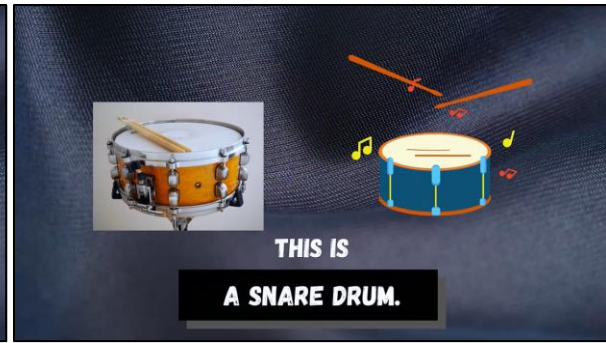
Annex 1. Interactive activity about parts of the drums without clues.

Link: https://es.educaplay.com/recursos-educativos/11969813-ms_drums.html



Annex 2. Video about percussion instruments.

Link: <https://youtu.be/cTA-3z5IgKE>



Annex 3. Worksheet about percussion instruments vocabulary.

Link:

<https://drive.google.com/file/d/1o2R1DfBAyy6YT3u8Zq1nktqJ5RTiYBla/view?usp=sharing>

Interactive version: <https://www.liveworksheets.com/tv3027741dc>

Name: _____ Date: _____
Grade: _____

PERCUSSION INSTRUMENTS VOCABULARY

First, watch the video below:
Link: <https://youtu.be/cTA-3s5gKE>

Now, read the questions and choose an option by ticking the "yes, I do" box or the "no, I don't" box.

	Yes, I do.	No, I don't.
Do you have a tambourine?	☐	☐
Do you have bongos?	☐	☐
Do you have congas?	☐	☐
Do you have a triangle?	☐	☐
Do you have maracas?	☐	☐
Do you have cymbals?	☐	☐
Do you have a snare drum?	☐	☐
Do you have a bass drum?	☐	☐
Do you have a piano?	☐	☐
Do you have a xylophone?	☐	☐

LIVWORKSHEETS

Name: _____ Date: _____
Grade: _____

PERCUSSION INSTRUMENTS VOCABULARY

Match the picture with the right word!

maracas	congas	a tambourine	a triangle	bongos
a bass drum	cymbals	a snare drum	a xylophone	a piano

This is _____

These are _____

These are _____

This is _____

These are _____

These are _____

This is _____

This is _____

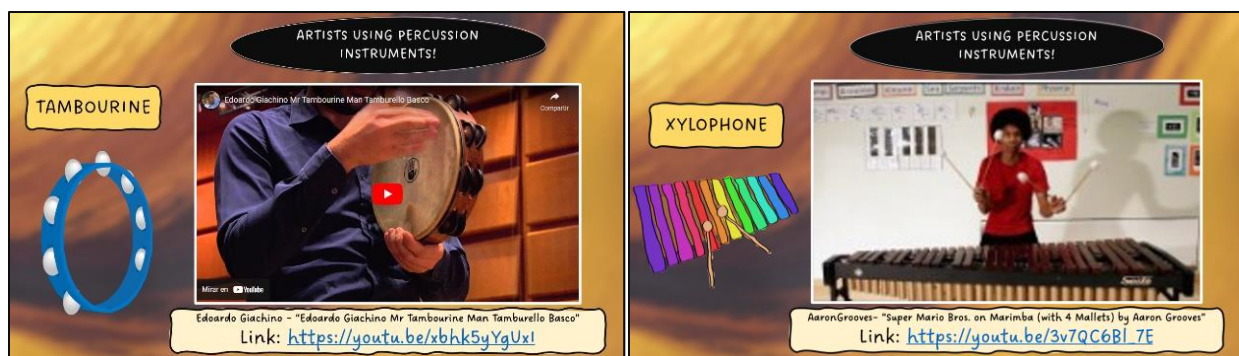
This is _____

This is _____

Annex 4. Slides with video links about artists using percussion instruments.

Link: <https://docs.google.com/presentation/d/18htcalUr-EjjgKFqjGRXjSa2JPeSJmR/edit?usp=sharing&ouid=100818553039552420817&rtpof=true&sd=true>

<https://docs.google.com/presentation/d/18htcalUr-EjjgKFqjGRXjSa2JPeSJmR/edit?usp=sharing&ouid=100818553039552420817&rtpof=true&sd=true>



Annex 5. Google form: Percussion instruments.

Link: <https://forms.gle/fvQLTefVobidjYRL8>

Grooving with musical Instruments! – Percussion instruments.

Share your opinions about percussion instruments in the questions below.

[Acceder a Google para guardar el progreso. Más información](#)

*Obligatorio

What is your name? *

Tu respuesta

1. What is your most favorite percussion instrument? Why? *

Tu respuesta

Grooving with musical Instruments! – Percussion instruments.

[Acceder a Google para guardar el progreso. Más información](#)

*Obligatorio

Grooving with musical Instruments! – Percussion instruments.

Share your opinions about percussion instruments in the questions below.

2. What is your least favorite percussion instrument? Why? *

Tu respuesta

Atrás Enviar Borrar formulario

Procedures and Objectives – Session 8	
TIME 20 (min)	Warm up: To begin, the students will be reminded of the homework from the previous session. Then, the teacher will pose the three following questions: What is the name of the song? “Who is the author of the song?” and “What percussion instrument is in the song?”. Every student will be encouraged to participate by raising their hand. The student that participates must answer these three questions, and the teacher will look up for the song in YouTube or Spotify so everyone can listen to a fragment of it and identify the percussion instrument in the song. The idea is to have at least 5 examples that have different percussion instruments.
30 (min)	Development – The drums: This session will be focused on the drums (or the drum kit) as a whole instrument. A slide will be shared to the students with brief information about the creation of the drums and facts about it (<i>see annex 1</i>). This information will be shared in present and past simple, and it will also have a printable version to share with the students if needed (<i>see annex 2</i>). Students will be walked through this

	information, focusing mainly on vocabulary. Most of the information will be presented in sentences with a simple subject – verb – complement structure. The teacher will explain the purpose of the sentences in past simple, and why they stand out. The main purpose is for students to comprehend the idea behind the information.
20 (min)	Practice – Trying out a “real” drum*: This section is dedicated to the experimentation with the instrument. The idea is that the students could have the opportunity of testing a drum kit, whether it is a real one or a virtual one. Mainly, the teacher can begin by sharing a virtual drum kit that can be found online (<i>see link in annex 3</i>). The teacher will show how it works by playing simple sounds and letting the students guess the names of every part. In the case the students carry cellphones with them, they can also download a virtual drum app to test it in class (for example, the App Read Drum for Android). The sounds can be played in a rhythm pattern of one – two – three – four, along with the students, without overplaying the sounds. As an exercise to naturally develop rhythm, the teacher can encourage the students to clap or stomp their feet at the rhythm of 1 – 2 – 3 – 4 while a volunteer plays freely the sounds of the drum along with the rhythm. This activity could vary depending on the environment and the availability of mobile devices. In the case of a remote scenario, screen sharing will be useful to show up the online instrument. The link of the online drum kit can be shared via chat to the students, so they can check the drums on their own. At the end, a drum sample will be shared to the students (<i>see annex 4</i>). They will be told that it is part of a full song that is still incomplete, as the drums are just a part of the song.
20 (min)	Wrap-up – Drummers: As a final activity, two video snippets of professional drummers will be shared (<i>see links in annex 5</i>). A maximum of two minutes will be played for each video. Then, the students will answer a form based on the video that has the following questions: “Do you like drums?” “Are the drums easy to play?” “Are you good at playing the drums?” “Based on the videos, what drummer do you like the most?” “Why?” (<i>see annex 6</i>). The students will be given the remaining time to answer the questions and socialize with their peers. The worksheet will also be printable (<i>see annex 7</i>). At the end of this activity, the students will be given an assignment: they will look up for drums in their favorite music. If they find them, they will bring an example they like to the class to talk about them, to explain why they like them, and, if possible, to bring the name of the drummer.

* The practice part is limited to virtual online instruments. Nevertheless, real instruments can be used, depending on the availability.

Annexes

Annex 1. Slides about history and facts of the drums.

Link:

<https://drive.google.com/file/d/1eKoWULSLTrQFt7Y2y5838bFa4AOFZ7ZG/view?usp=sharing>

THE DRUMS



BRIEF HISTORY

- Nobody knows who created the drums.
- The earliest percussion instruments were created in 70.000 B.C. or 5.500 B.C.
- The first percussion instruments were created with fish skin
- The modern drum kit (Ms. Drums) was born in the 20th century in New Orleans, United States.
- Modern drum kits are created with plastic.



FACTS!

- Drummers use their four limbs to play the drums.
- Drums are the oldest instruments.
- There are electronic drums!
- If you play drums, you will lose a lot of calories!
- Drumming reduces stress in your body.

THE DRUMS



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FACTS!

- Drummers use their four limbs to play the drums.
- Drums are the oldest instruments.
- There are electronic drums!
- If you play drums, you will lose a lot of calories!
- Drumming reduces stress in your body.

Annex 2. Printable version of history and facts of the drums.

Link:

<https://drive.google.com/file/d/1EwNrpLu9eUhz4lV0QFNTjfKJTUyKifL3/view?usp=sharing>

NAME: _____ DATE: _____ GRADE: _____

THE DRUMS!

BRIEF HISTORY

- Nobody knows who created the drums.
- The earliest percussion instruments were created in 70.000 B.C. or 5.500 B.C.
- The first percussion instruments were created with fish skin.
- The modern drum kit (Ms. Drums) was born in the 20th century in New Orleans, United States.
- Modern drum kits are created with plastic.



This is a very old drum.



This is a modern drum kit.



The man plays electronic drums.



You can do exercise with drums!

FACTS!

- Drummers use their four limbs to play the drums.
- Drums are the oldest instruments.
- There are electronic drums!
- If you play drums, you will lose a lot of calories!
- Drumming reduces stress in your body.

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Annex 3. Online virtual drum kit, made by Virtual Drumming.

Link: <https://www.virtualdrumming.com/drums/online-virtual-games/online-virtual-games-drums.html>



Annex 4. Song: Incomplete drum loop in MP3 (Number 1).

Link: <https://drive.google.com/drive/folders/1jJNGHjeasJ-fu-75NScawXMM9MURCpAC?usp=sharing>

Annex 5. Slides about professional drummers.

Link:

https://docs.google.com/presentation/d/1Eec_Sf9BwW4fDP5piwVvrE0EtNlg8ZGD/edit?usp=sharing&ouid=100818553039552420817&rtpof=true&sd=true

Youtube link 1: <https://www.youtube.com/watch?v=bRM2Gn9nU7Q>

Youtube link 2: <https://www.youtube.com/watch?v=LWRMOJQDiLU>

PROFESSIONAL DRUMMERS	
Michael Jackson's Drummer Jonathan Moffett Performs "Smooth Criminal" "SMOOTH CRIMINAL" performed by JONATHAN "SUGARFOOT" MOFFETT Drumero - "Michael Jackson's Drummer Jonathan Moffett Performs 'Smooth Criminal'" Link: https://youtu.be/bRM2Gn9nU7Q	Neil Peart Drum Solo - Rush Live in Frankfurt DRUMMER N.2 Neil Peart RushWire - "Neil Peart Drum Solo - Rush Live in Frankfurt" Link: https://youtu.be/LWRMOJQDiLU

Annex 6. Google Forms: Drummers.

Link: <https://forms.gle/eE8MEEWEGBmPDJQx9>

Grooving with musical instruments! - Drummers.

Share your opinions about drummers in the questions below.

[Acceder a Google para guardar el progreso. Más información](#)

***Obligatorio**

What is your name? *

Tu respuesta

1. Do you like drums? *

☐ Yes, I do.

☐ No, I don't.

2. Are the drums easy to play? *

☐ Yes, they are!

☐ No, they aren't.

Drummers!

Drummer #1: Jonathan Moffett



Drummer #2: Neil Peart



4. What drummer do you like the most? Why? *

Tu respuesta

Annex 7. Printable worksheet about Drummers.

Link: https://drive.google.com/file/d/1bW-XajK_hWof3-iZmoccYr4ealKjZyzE/view?usp=sharing

Name: _____ Date: _____

Grade: _____

DRUMMERS!

Answer the following questions:

1. Do you like drums?

2. Are the drums easy to play?

3. Are you good at playing the drums?



Jonathan Moffett



Neil Peart

What drummer do you like the most? why?

CYCLE 2 – GROOVING WITH MUSICAL INSTRUMENTS!

Lesson plan 2: (What is a String Instrument?)

Lesson plan: 2/4	Session: 9-10	Time: 180 min (90 min per class)	Grade: 4th
Useful expressions: Learning past expressions, identifying objects, expressing possession, answering questions about preferences and identification			
Music content: Vocabulary about string instruments, Historical context about the guitar, rhythm, pulse and melody reinforcement			

Objectives:

- **To learn about the parts of string instruments, their history and how they sound.**
- **To orally express what I have / I do not have in my possession.**
- **To identify the use of past simple.**

Procedures and Objectives – Session 9

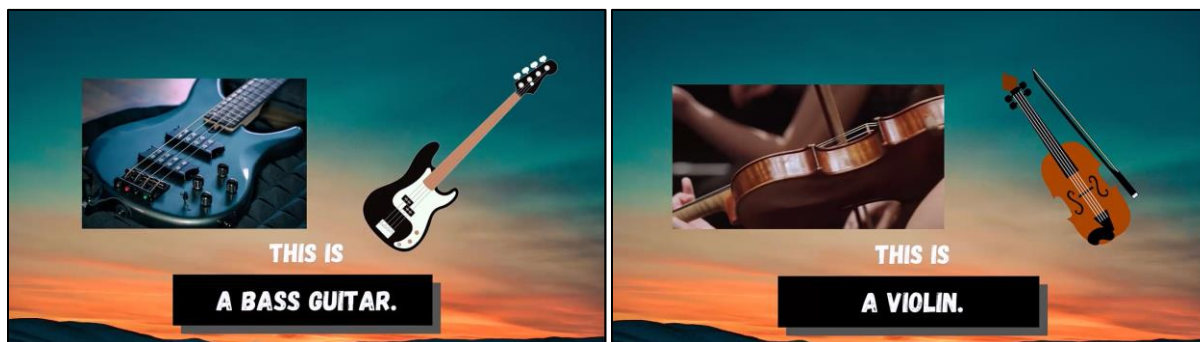
TIME 20 (min)	Warm up: To begin, the students will be invited to a conversation. Based on the homework assigned in the last session, the teacher will pose the following questions: “What is the name of the song?” “Who is the author of the song?” “What is the name of the drummer? (In case there’s one)” and “why do you like the drums of the song?”. Each student will participate by explaining the answers to their classmates and, if possible, the teacher will look up the song on YouTube or Spotify to check how the drums sound so the students can make comments about them.
30 (min)	Development – String instruments: The next activity will be a video about string instruments vocabulary (<i>see annex 1</i>). It will contain the picture and the sounds of 9 instruments, as well as a written sentence that uses “this is.../these are...”. Along with the video, there will be a printable worksheet in which they will have to complete the blank spaces below each instrument with the vocabulary of the video (<i>see annex 2</i>). The worksheet will also have a space in which they will answer the question of the video by writing “yes, I do/No, I don’t”. The idea is for students to watch the video part by part, and every time a string instrument is shown, they will match the instrument with its name. The teacher will also instruct them to participate by raising their hand and answering the question “do you have a... [name of the instrument]?”. It is recommended to not let behind the name equivalents in Spanish so they can associate the vocabulary easier in case they are already having a musical process in the mother tongue
20 (min)	Practice – Artists using string instruments: After they get to know the names for these string instruments, some videos are going to be shared to the students. These videos from the internet will show different artists worldwide using the string instruments in a professional manner (<i>see the links in annex 3</i>). 1 video per instrument will be displayed. Before playing the videos, the students will be asked to pay attention closely to each instrument so they can think about what string instrument they like / dislike.

20 (min)	Wrap-up – Do you like string instruments?: The closing activity will be a couple of questions in order to know their preferences: “What is your most favorite string instrument? Why?”, and “What is your least favorite string instrument? Why?”. Students will be given at least five minutes to answer these questions in their notebooks or in a form in case the lesson is remote (<i>see annex 4</i>). The teacher will solve any questions if needed. Then, the students will be encouraged to participate by raising their hand and answering both questions. All the students will participate if possible. As a homework for the next session, the students will be instructed to look on YouTube or Spotify for a song that uses at least one of the string instruments they learned in this session. They will bring the name of the song and the author for the class, or in the case of a remote lesson, they will be asked to bring the link of the song for the next class.
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Annexes:

Annex 1. Video about string instruments.

Link: <https://youtu.be/DtU8cEpTRzQ>



Annex 2. Worksheet about string instruments vocabulary.

Link: https://drive.google.com/file/d/1vQpCRO_Foq9SmATLPjIJKN1C7A1L-kas/view?usp=sharing

Interactive version: <https://www.liveworksheets.com/hk3028257yg>

Name: _____ Date: _____

Grade: _____

STRING INSTRUMENTS VOCABULARY

First, watch the video below:
Link: <https://youtu.be/D1UBcEpTRuQ>



Now, read the questions and choose an option by ticking the "yes, I do" box or the "no, I don't" box.

	Yes, I do.	No, I don't.
Do you have an acoustic guitar? →	☐	☐
Do you have an electric guitar? →	☐	☐
Do you have a bass guitar? →	☐	☐
Do you have a banjo? →	☐	☐
Do you have a violin? →	☐	☐
Do you have a cello? →	☐	☐
Do you have a ukulele? →	☐	☐
Do you have a harp? →	☐	☐
Do you have a piano? →	☐	☐

(yes, the piano is a string instrument too!)

LIVEWORKSHEETS

Name: _____ Date: _____

Grade: _____

STRING INSTRUMENTS VOCABULARY

Match the picture with the right word!

an acoustic guitar
an electric guitar
a bass guitar
a banjo
a violin

a cello
a ukulele
a harp
a piano



This is _____



These are _____



This is _____



This is _____



This is _____



This is _____



This is _____



This is _____



This is _____

Annex 3. Slides with video links about artists using string instruments.

Link:

https://docs.google.com/presentation/d/1UQtHvz2iwRbBxTZfOl_eJokcLuITu6L/edit?usp=sharing&oid=100818553039552420817&rtpof=true&sd=true

ARTISTS USING STRING INSTRUMENTS!

ELECTRIC GUITAR



Tina S - "Ludwig van Beethoven - Moonlight Sonata (3rd Movement) Tina S Cover"

Link: <https://youtu.be/o6rBK0BqL2w>

ARTISTS USING STRING INSTRUMENTS!

PIANO
(string and percussion)



GerHub - "Evgeny Kissin - La Campanella (Liszt)"

Link: <https://youtu.be/0FbQZCsYXVg>

Annex 4. Google form: String instruments.

Link: <https://forms.gle/mRqnu4LnE8UBFFs99>

Grooving with musical Instruments! - String instruments.
Share your opinions about percussion instruments in the questions below.
Acceder a Google para guardar el progreso. Más información
*Obligatorio

What is your name? *
Tu respuesta

1. What is your most favorite string instrument? why? *

Tu respuesta

Grooving with musical Instruments! - String instruments.
Acceder a Google para guardar el progreso. Más información
*Obligatorio

Grooving with musical Instruments! - String instruments.
2. What is your least favorite string instrument? why? *

Tu respuesta

Atrás Enviar Borrar formulario

Nunca envíes contraseñas a través de Formularios de Google.

Procedures and Objectives – Session 10	
TIME 20 (min)	Warm up: To begin, the students will be reminded of the homework from the previous session. Then, the teacher will pose the three following questions: What is the name of the song?” “Who is the author of the song?” and “What string instrument is in the song?”. Every student will be encouraged to participate by raising their hand. The student that participates must answer these three questions, and the teacher will look up for the song in YouTube or Spotify so everyone can listen to a fragment of it and identify the string instrument in the song. The idea is to have at least 5 examples that have different string instruments.
30 (min)	Development – The guitar: This session will be focused on the guitar. A slide will be shared to the students with brief information about the creation of the guitar and facts about it (<i>see annex 1</i>). This information will be shared in present and past simple, and it will also have a printable version to share with the students if needed (<i>see annex 2</i>). Students will be walked through this information, focusing mainly on vocabulary. The information will be presented in sentences with a simple subject – verb – complement structure. The teacher will explain the purpose of the sentences in past simple, and why they stand out. The main purpose is for students to comprehend the idea behind the information.
20 (min)	Practice – Trying out a “real” guitar*: This section is dedicated to the experimentation with the instrument. The idea is that the students could have the opportunity of testing a guitar, whether it is a real one or a virtual one. The teacher will share an online guitar simulator (<i>see annex 3</i>). This time, a basic melodic will be shared with the students, mentioning the notes in the fixed Do key notation in case they are already in a musical process (that is, do – re – mi – fa – sol – la – si – do). The notes will be briefly explained through a of slide (<i>see annex 4</i>). The melody will be taught, and some volunteers will try to replicate it using the simulation. If possible, students can download a guitar simulation app to their cellphones (for example, Real Guitar) so they can test the instrument on their own. At the end, the same drum sample they listened to in the previous practice with the drums will be shared to the students, but with a guitar melody added to it (<i>see annex 5</i>). They will be told that guitar is also a part of the song, but it is still incomplete.

20 (min)	Wrap-up – guitarists: As a final activity, two video snippets of professional guitarists will be shared (<i>see annex 6</i>). A maximum of two minutes will be played for each video. Then, the students will fill a form based on the videos that has the following questions: “Do you like guitar?” “Is the guitar easy to play?” “Are you good at playing the guitar?” “Based on the videos, what guitarist do you like the most?” “Why?” (<i>annex 7</i>). The students will be given the remaining time to answer the questions and socialize with their peers. The worksheet will also be printable (<i>annex 8</i>). At the end of this activity, the students will be given an assignment: they will look up for guitars in their favorite music. If they find them, they will bring an example they like to the class to talk about them, to explain why they like them, and, if possible, to bring the name of the guitarist.
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* The practice part is limited to virtual online instruments. Nevertheless, real instruments can be used, depending on the availability.

Annexes

Annex 1. Slides about history and facts of the guitar.

Link: <https://drive.google.com/file/d/1EUQSJz1-MlPxnmJ6yNoNMCPmhMS1Yt9/view?usp=sharing>

THE GUITAR



THIS IS THE OLDEST "GUITAR" IN THE WORLD.



THIS IS A MODERN GUITAR FROM 1859.

BRIEF HISTORY

- The oldest guitar in the world is 3.500 years old.
- The oldest "guitar" in the world was from a singer from Egypt. His name was Har-Mose.
- The first string instruments were created with tortoise shells.
- The modern guitar (Mr. Guitar) was born in 1850 in Spain by Antonio Torres.
- The electric guitar was born in the 1920s..

FACTS!

- The guitar is the second most popular instrument in the world.
- Jimmy Hendrix is the most influential guitarrrist of all time.
- The guitar has 6 strings. Some guitars have 7 strings!
- The largest guitar is 13 meters!

THE GUITAR



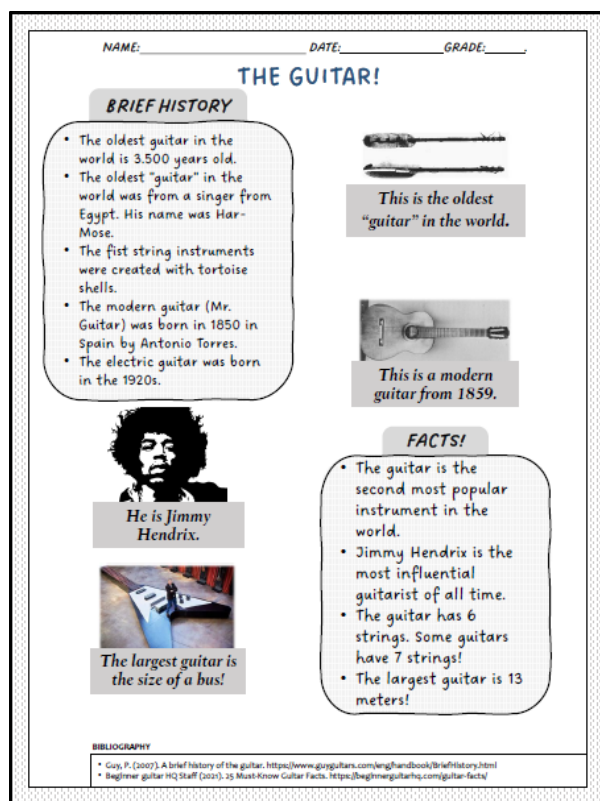
HE IS JIMMY HENDRIX.



THE LARGEST GUITAR IS THE SIZE OF A BUS!

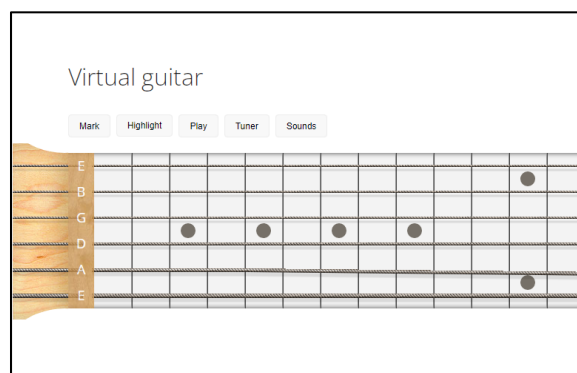
Annex 2. Printable version of history and facts of the guitar.

Link: <https://drive.google.com/file/d/1s0OysVvT20yY6yjxr4uKWHut8-jamU4Q/view?usp=sharing>



Annex 3. Online virtual guitar, made by Musicca.

Link: <https://www.musicca.com/guitar>



Annex 4. Slide about music notation.

Link:

https://drive.google.com/file/d/1Ktf6OP_5q80Y9RTZX5HOvjUgdfXG1XgX/view?usp=sharing

Interactive version with background sound: <https://www.canva.com/design/DAE-lqzbEyo/view>



Annex 5. Song with added guitar in MP3 (Number 2).

Link: <https://drive.google.com/drive/folders/1jJNGHjeasJ-fu-75NScawXMM9MURCPAC?usp=sharing>

Annex 6. Slides about professional guitarists.

Link:

<https://docs.google.com/presentation/d/1Yew20jAGFvvBd3i8PcqDV5EQvTtz7lCs/edit?usp=sharing&ouid=100818553039552420817&rtpof=true&sd=true>

YouTube Link 1: https://youtu.be/cS_GCDAEdfI

YouTube Link 2: https://youtu.be/BsJisD7n8_Q



Annex 7. Google Forms: Guitarists.

Link: <https://forms.gle/HxYBnxQV8C52RqMeA>

Grooving with musical instruments! – Guitarists. Share your opinions about guitarists in the questions below. Acceder a Google para guardar el progreso. Más información *Obligatorio What is your name? * Tu respuesta _____ 1. Do you like the guitar? * ☐ Yes, I do. ☐ No, I don't. 2. Is the guitar easy to play? * ☐ Yes, it is! ☐ No, it isn't.	 Guitarist #2: Joe Satriani  3. What guitarist do you like the most? why? * Tu respuesta _____
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Annex 8. Printable worksheet about guitarists.

Link: https://drive.google.com/file/d/1g3sjMnNKUGDGX7gK7T41D-iYZeJ_MvL1/view?usp=sharing

Name: _____ Date: _____

Grade: _____

GUITARISTS!

Answer the following questions:

1. Do you like the guitar?

2. Is the guitar easy to play?

3. Are you good at playing the guitar?



Brandon Acker



Joe Satriani

What guitarist do you like the most? why?

For the complete lesson plans of the cycle 2 and cycle 3 with their links, please refer to the following Google Drive folder: <https://drive.google.com/drive/folders/1au6Vy0CX2E3b-KhNx5-rQVbw--iaL7AP?usp=sharing>

In addition, the pedagogical material for every lesson plan is uploaded in the following Google Drive folder: <https://drive.google.com/drive/folders/1eEt-cfU4sXn14nEFhGTmNUeeCGITyN4Q?usp=sharing>