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Master's Dissertation/
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IMPROVING MUSIC TEACHING THROUGH A CLIL APPROACH

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1. ABSTRACT

New approaches, methods and ways of understanding the teaching have appeared in the last years. These new methods have changed the teaching-learning process itself. *Content and Language Integrated Learning* (CLIL), *Information and Communication Technologies* (ICTs) or *Computer Assisted Language Learning* (CALL) are some of these new paradigms that have a significant role in our current schools. Governments, associations, fathers, teachers, and, above all, learners are becoming aware of these changes and they demand new and innovative resources in order to improve their learning. However, in the field of Music, CLIL methodologies have not developed as in other areas. And that is what I attempt to do in this Master's Dissertation. In this project I have analysed a series of resources and activities which focus on teaching Music in a CLIL environment, in order to address their advantages and pitfalls. Then, I present and explain resources and suggestions that I have made to enrich CLIL Music lessons and so help to promote the use of CLIL in the teaching of Music.

En los últimos años, han aparecido nuevos enfoques, métodos y formas de entender el aprendizaje que han cambiado el mismo proceso de enseñanza-aprendizaje. *Aprendizaje Integrado de Contenidos y Lenguas Extranjeras* (AICLE), *Tecnologías de la Información y la Comunicación* (TIC) o *Aprendizaje de la Lengua Asistido por Ordenador* (CALL) son algunos de estos nuevos paradigmas que tiene un rol importante en el día a día de la escuela. Gobiernos, asociaciones, padres, profesores, y, por encima de estos, estudiantes se están dando cuenta de estos cambios y demandan nuevos e innovadores recursos con el fin de mejorar su aprendizaje. Sin embargo, en el campo de la Música combinado con la metodología AICLE no ha habido el mismo avance que en otras áreas. Y de eso es lo que trata este trabajo de fin de Master. Para este proyecto he analizado una serie de recursos y actividades que se centran en enseñar Música en un entorno AICLE, con el fin de demostrar sus ventajas e inconvenientes. Luego, presento y explico varios recursos y sugerencias que he realizado para enriquecer la enseñanza de la música en un entorno de AICLE y así ayudar a mejorar el uso del enfoque AICLE en la enseñanza de la Música.

2. JUSTIFICATION

Choosing a topic for my Master's Dissertation has not being an easy task, and there have been several factors that have led me to create these teaching materials that are meant to be used in the teaching of Music in a bilingual context. First of all, I would like to mention the influence that *Online Master in English Studies* (OMiES) has had on me during the selection of a topic to work with, specifically, the subject *Bilingualism and CLIL*, which introduced me to and helped me to realize and to understand the problems and needs that this specific area has.

When I started my pedagogical studies, my goal was to become a Music teacher. Later on I began to study English. Taking that into account, teaching Music to the children in a foreign language like English seems to be a logical further step in my career; in this sense, I decided to prepare myself for this task.

But, despite my short experience in the field, I have become aware of the different problems related to the teaching and integration of Music and English as a foreign language. CLIL systems and their implementations have progressively developed since they were created during the 1990's decade and they started to be implemented in our schools in the first years of the 21st century (indeed, it was implemented in Andalusia in 2005).

Gradually, the resources and methodologies have evolved and made of CLIL an efficient way of teaching. However, Music activities within the CLIL context must be improved. Since the moment English was included in the Primary and Secondary Education curricula, the use of songs has proved as one of the most useful, motivational and meaningful resources. Songs have also the trait of being a transversal resource which can be used either as a Music activity or as a resource to teach English. Unfortunately, despite the high efficiency of songs as a teaching resource, they have been misused. Activities based on songs usually improve the listening and vocabulary skills as well as they contribute to improve pronunciation, but the implementation of CLIL in the schools has changed almost nothing in using songs as a resource for teaching English. Moreover, we can extrapolate this problem to other activities in the field of Music; they have not totally evolved into activities for a CLIL context. In this sense, other methodologies such as *Computer Assisted Language Learning* (CALL) or Project-Based Learning could be useful in order to complement Music teaching within a CLIL methodology.

All these aspects involved in the teaching of Music and English are the main reasons why I decided to deal with this topic in my Master's Degree Dissertation. Teaching Music within a CLIL context has not developed enough as to include specific activities or resources which might improve the simultaneous teaching of Music and English, and those activities which could make a great difference, as the previous example on the use of songs, could be improved for the teaching of Music.

For these reasons, with this Master Dissertation I would like to design some materials that could be used to improve the teaching of Music within a CLIL environment. Firstly, I examine the current situation of CLIL, CALL, Bilingualism and Project-Based Learning in order to create a background as a starting point of my project. Then, I analyse some resources and activities related to Music teaching within a CLIL methodology; my intention is to find out and to show some problems that teachers may face during the process of planning a lesson.

Finally, I divide the last part into two sections. In the first one I explain some of the resources which I have used for the elaboration of my own materials, resources that may help other music teachers to create their own materials. In the last section, taking into account the previous analysis, I present several suggestions for Music teaching through a CLIL methodology: two resources which combine music playing and English, two resources based on CALL and music; and finally a proposal for using Project-Based Learning and songs.

3. THEORETICAL AND NORMATIVE FRAMEWORK

The resources and activities that I have designed for this project are meant to be used in an environment in which the subject of Music is taught following the *Content and Language Integrated Learning* (CLIL) approach. Taking that into account I will start this section by specifying the particularities of this kind of methodology.

3.1. *Content and Language Integrated Learning* (CLIL)

In order to explain what CLIL is, I would like to quote David Marsh, who coined the term in 1994. "CLIL refers to situations where subjects, or parts of subjects, are

taught through a foreign language with dual-focussed aims, namely the learning of content, and the simultaneous learning of a foreign language" (Marsh, 1994). Therefore, *Content and Language Integrated Learning* involves the development of the main curricular contents of Primary and Secondary Education while the students are trained in four basic skills of any foreign language.

Since the moment that CLIL was formulated in the 1990's decade, its significance has grown quickly, and even more during the last decade. The *Ley Orgánica 2/2006, de 3 de mayo de 2006, de Educación (LOE),* which regulates the general education in Spain, gave an important support to the implementation of programs based on this dual way of teaching. In Spain, the regional governments are in charge of developing CLIL projects and their curricular implementation. *English through Content, Proyecto Bilingüe* or *Plan de Fomento del Plurilingüismo* are some remarkable CLIL projects implanted in Spain. The last one, *Plan de Fomento del Plurilingüismo del 2005,* allowed and regulated the use of CLIL in the regional community of Andalusia.

But what is CLIL methodology? According to Pérez (2014), who takes Sacramento Jaimez and Grenfeld (2002) as reference, we can remark these features:

- Teaching is focus on the learner; they are involved in the teaching-learning process.
- Flexible teaching. Taking into account students with specific needs.
- Interactive, communicative and cooperative learning.
- Make use of several resources, specifically ICTs.
- CLIL teaching focuses on the use of processes and tasks.

Sonia Casal, Francisco Lorenzo, Isabel Pérez, Isabel Rodríguez, Enrique Simó, and Fernando Trujillo (2008) highlight three different models of CLIL:

- Sheltered content courses. The students, after doing courses of Basic English, are incorporated in groups with other English speaker learners. It is an immersive method.

- Adjunct courses. This model mixes the work of expert teachers in the subject and expert teachers in the language.
- Theme-based courses. In this model the English teacher work with no external assist, focusing on the contents instead of the linguistic skills.

And what are CLIL approach's objectives? Dalton-Puffer, recurring to the CLIL-Compendium, lists the main goals of CLIL projects.

An extract of the list of goals formulated in the CLIL-Compendium will demonstrate this.

- Develop intercultural communication skills
- Prepare for internationalisation
- Provide opportunities to study content through different perspectives
- Access subject-specific target language terminology
- Improve overall target language competence
- Develop oral communication skills
- Diversify methods & forms of classroom practice
- Increase learner motivation (Dalton-Puffer, 2008)

At this point, it is compulsory to analyse the advantages and disadvantage of CLIL approach. Firstly, the implementation of *Content and Language Integrated Learning* (CLIL) replies to several assets:

In first place, CLIL approach encourages the use of a foreign language during the classes at the same time as the mother tongue, which is equally relevant in the teaching-learning process. In the same way, the curricular contents are integrated while the learners practise the second language. All of them, the contents, the foreign language and the native language share the same curricular time, which means more time for practicing the foreign target language.

CLIL provides more challenging tasks for the learner in both aspects: contents and language (Grenfell, 2002). It also fosters realistic and natural environments given that CLIL creates authentic communicative situations (Lightbrown and Spada, 2013).

It means a motivational increase too, the students find themselves more motivated to work with contents in other languages and with resources developed for that purpose (Coyle, 2008). Gardner (1985) suggests that motivation has an impact

on the learning of a new language; those who have a positive attitude towards a foreign culture and language make advances in a more effective way

It raises cultural awareness. According to Coyle, Holmes and King (2009) CLIL helps learners to become aware of other cultures and prepare them for the globalisation. In this sense, we can mention the contribution of CLIL to the development of the key competences. According to the *Orden ECD/65/2015*, there are seven key competences which should be developed during the teaching learning-process. Beside linguistic competence, CLIL approach also contributes to the cultural awareness and expression competence and, according to Nieto (2016), to the learning to learn competence.

Although one of the aims of CLIL is to develop linguistic skills, contents are still pivotal in CLIL approach and so CLIL improves, at the same time, linguistic skills and the knowledge and cognitive skills of students of all abilities (Marsh 2002) (Baetens Beardsmore 2008).

Unfortunately, CLIL entails a series of drawbacks. For Lightbown and Spada (2013), the use of a foreign language may lead to confidence in the use of language by the students, but may similarly contribute to make mistakes which have gone unnoticed by teachers and learners and will be still made in the future. On the contrary, there can also be students who may have serious problems with the foreign language.

Deller and Price (2007) focus on the problems CLIL teachers may face. Firstly, the qualification of the teachers may be a barrier for teaching CLIL; they must be specialists in their own subject as they have to know the foreign language. Secondly, CLIL classrooms are more time consuming since the teachers must check if their students have understood everything. The last one is connected with the understanding of the students; learners may have problems with activities given that they are more demanding.

Bearing in mind that, it could affirmed that CLIL approach has certainly shown to be a good methodology in order to work with contents and foreign languages at the same time. Nevertheless, there are some disadvantages that must be solved. It contributes generally to motivate learners during learning process but this indeed demands more implication from teachers.

3.2. Bilingual education in Andalusia

Before starting other sections, I find it relevant to mention the current situation of Bilingualism and CLIL in Andalusia.

Acuerdo 22/3/2005, del Consejo de Gobierno, por el que se aprueba el Plan de Fomento del Plurilingüísmo en Andalucía encouraged bilingual teaching in the regional community of Andalusia. It aimed at developing a new linguistic policy in the classrooms of Andalusia, fostering the acquisition of new languages.

The objectives of the Plan were to promote the creation of bilingual centres in Andalusia, to enlarge foreign language teaching hours in the classroom and to develop a new syllabus integrating both native language and foreign language in the same subjects.

One of the key points of the Plan was the creation of bilingual centres. The centres had to incorporate teachers who were specialists in the language and create an integrated language syllabus within the other areas of the curricula. The schools will receive technological resources.

Nowadays, Bilingualism in Andalusia is regulated by *Orden de 28 de junio de 2011, por la que se regula la enseñanza bilingüe en los centros docentes de la Comunidad Autónoma de Andalucía*.

Bilingual centres have to teach English starting at the first year, giving at least a 50% of the subjects in any foreign language. In Primary Education, Bilingual schools must teach mandatorily the subject of Nature and Social Sciences in English, but other areas such as Physical Education, Artistic Education or Civic Education may join the CLIL teaching; Language and Mathematics are not allowed. Every Bilingual School will be granted with a support teacher for every two bilingual classroom they have.

3.3. Music and English

Once I have explained what CLIL approach is (the methodologies, advantages and disadvantages, and objectives), it is necessary to talk about the relation between Music and English teaching.

From a cognitive point of view, music and language share processing mechanisms (Patel, 2008), and according to Gardner's multiple intelligence theory, musical intelligence and linguistic intelligence have a connection due to subcortical structures (Gardner, 1993). For Fuensanta Figueroa, according to her analysis of Reineke, Aquino and Day studies, music and language share some common features on cognitive processes.

The area of Music has two blocks of contents based on expression and perception. These two blocks of contents have some similarities with the language area. In this sense, Lucía Cancelas y Mª Ángeles Cancelas affirm:

> Dentro del bloque de percepción se encuentra básicamente la audición que se centra en el AICLE: estableciendo las bases para trabajar la música en L2 desarrollo de capacidades de discriminación auditiva y de audición comprensiva, destrezas básicas para el aprendizaje de L2. Es fundamental trabajar las cualidades del sonido (altura, intensidad y duración), ya que este trabajo favorecerá que el alumno discrimine mejor aspectos relacionados con la prosodia en el lenguaje y la pronunciación, algo tan importante en bilingüismo. La adquisición de una buena pronunciación en L2 pasa por un buen entrenamiento auditivo.
>
> Asimismo, el área de expresión musical alude a la invención y creación, que se trabaja, sobre todo, en un primer momento a través de la improvisación. Este trabajo propiciará que el alumno adquiera estrategias necesarias para la conversación y el diálogo, ya que deberá poner en marcha los recursos, improvisatorios en muchos casos, para "hacerse entender" en el aula bilingüe. (Cancelas y Cancelas, 2009, p.148-49)

In this regard, it is interesting to mention the *Suggestopedia* teaching method too (Lozanov, 1970). *Suggestopedia* was developed by Georgi Lozanov and it is a language teaching method based on teaching foreign languages creating a comfortable environment. The method presents lists of vocabulary, role-plays activities or dramas among others with the support of music. The aim is to create an ideal environment where the children feel more confident and able to learn a new language.

If we examine the connection between Music and English, it is mandatory to mention the use of "Songs". Songs are usually the first resource which comes to our mind when we plan a CLIL session for both Music and English.

Furthermore, "Songs" have shown to be useful in order to develop the four language skills: reading, writing, listening and speaking. They serve as well to introduce new vocabulary and to practice phonetics (Saricoban & Metin, 2000). Songs are useful to develop cultural awareness. Authors such as Jolly (1975) claim that students can learn about the culture of a specific language through its songs.

Besides, it is interesting to consider the motivational aspect. Songs foster learners' participation, as well as foster language learning, and create appropriate environments for the learning process:

Students showed a greater willingness to study English as a second language in classes with songs... students were more engaged with the class and interested in the class topic. In addition, they were paying more attention, they participated more frequently, and they were carrying out all their tasks with more energy and enthusiasm. (Diego Aguirre, 2016, p. 183)

As we can see, there is a clear and close connection between Music and English. These features not only support the combination of these two fields but encourage teachers to use music as a resource for language teaching.

3.4. *Computer Assisted Language Learning* (CALL)

The use of the *Information and Communication Technologies* (ICTs) means a new way of teaching which is more accessible and enjoyable for the students. When we talk about the use of ICTs in the teaching of a language we refer to *Computer Assisted Language Learning* (CALL). A report by the European Commission includes also as part of CALL the use of smartphones, tablets, MP3 players or consoles for the teaching of a foreign language. They include video clips, podcasts, and online environments which foster the communication with foreign speakers and the game-based learning too. (Scott & Beadle, 2014)

According to the key points of the European Commission report, we find out: "CALL offers innovative ways of teaching and learning…CALL also reduces learner anxiety by providing non-judgmental, student-centred learning… CALL offers supplementary teaching tools and material and provides different pedagogical approaches which may benefit some students" (Scott & Beadle, 2014, p. 17, 29).

Furthermore, the use of ICT fosters motivation and, within a CLIL environment, develops language skill and cultural awareness:

Thus, one can see that ICT really have a very positive and motivating effect on students' learning. Teachers should take advantage of this fact and implement ICT into their teaching of English because ICT are stimulating and appealing for students… ICT can also develop more language skills and raise intercultural awareness in students. (Klimova and Poulova, 2014, p. 55).

By examining CALL advantages we can reach the conclusion that this methodology shares some points in common with CLIL approach. Furthermore, it serves as a great teaching aid to CLIL, since CLIL methodology makes use of new technologies as teaching resources.

3.5. CLIL, CALL and Music teaching.

In the previous sections I have done some research about CLIL, CALL and the relation between music and English. Now, I would like to examine the current situation of Music teaching regarding CLIL and CALL methodologies.

With respect to CLIL and Music Teaching, authors such as Jane Willis encourage teachers to use a CLIL approach in order to teach music contents. Willis remarks several specific benefits that Music teaching has on CLIL learning.

Many subjects can be taught using CLIL Approach, but music as a content has particular benefits, especially for children. As teachers, we know that children love music and singing and that they have a great curiosity about language. Music and language work well together. Singing is an excellent way for children to learn and memorise words and phrases and to develop familiarity with the sounds and structure of the language. Music helps children respond to ranges in tone, pitch and expression in the voice. It encourages children to listen carefully and concentrate hard on small details of pronunciation, stress and rhythm in the context of a song or rhythm activity. (Jane Willis, 2013, p. 29-30)

Furthermore, the teaching of Music within a CLIL context has proved to be successful for teachers, parents and learners. In the book "*Música. Investigación, innovación y buenas prácticas*" (2010), a group of teachers develop a CLIL methodology for students of Secondary Education using the subject of Music; the results couldn't be better. Students develop a high level of English, getting involved and working in a participative way in the teaching-learning process.

Unfortunately, CALL and Music teaching have not shared the same fate. *Computer Assisted Language Learning* and Music teaching are not closely related yet and rather than talking about CALL within Music teaching, it would be more useful to mention the connection between Music teaching and *Information and Communication Technologies*. In this sense, there are several problems we should improve before starting with CALL and Music teaching. Regarding the use of computers in Music teaching, Music learning strategies should be improved: "There seems to be a lack of a complete cognitive musical theory to support musical teaching activities properly" (Brandâo, Wiggins and Pain, 1999, p.6). Moreover, González (2013) points out the lack of digital resources for the area of Music and the inexperience of Music teachers in order to use these materials.

As we can see, specialists have recommended the use of CILL and Music in simultaneously in the curriculum. Otherwise, CALL and Music, and mostly ICTs and Music, must be improved in order to offer a successful way of teaching.

3.6. Project-Based Learning

Project-Based Learning is a globalizing methodology in which learners do some research about topics of their interest. As Segovia (1995) appoints, several authors such as Filho (1966) or Lobrot (1974) consider Kilpatrick as the precursor of the methodology by projects. Kilpatrick (1918) suggested that learning should involve tasks closely related to students' life and practice. In this sense, Project-Based Learning gives more emphasis on using the knowledge in a more practical way.

According to Coria (2011) project works are motivating, develop social and communicative skills, make use of technologies in order to solve practical issues, and allow the students to build their own knowledge. Ortega and Mata (2002) claim that projects should be made by following the learners' interests about a specific topic.

Harmer and Stoker summarise the advantages of Project-Based Learning as follow: "The main advantages of PjBl identified from the literature include: claims of improved academic results, the development of wider skills, increased student motivation and enjoyment, enhanced outreach and engagement beyond academia and advantages for lecturers" (Harmer and Stoker, 2014, p. 13)

Methodology by projects is based on the use of collaborative and group work: "Student activity revolves around a complex series of interaction between team members over time and draws on a range of key transferable skills such as communication, planning and team working" (Hanney and Savin-Baden, 2013, p. 8). Decree 97/2015 also claims that projects foster cooperative learning and allow students to create their own knowledge as they exchange and select ideas.

In this sense, by incorporating Project-Based Learning to a Music teaching within a CLIL context we can fulfil some principles of CLIL methodology, such as the use of group works, the use of ICTs or the learner-centred approach.

4. ANALYSING CLIL RESOURCES AND ACTIVITIES

CLIL methodology relies highly on resources and activities. One of the main problems of CLIL is that teachers must select or create the content they need for the lessons. If we do a quick search through the internet we can see that there are a lot of resources for CLIL Music and only a few activities ready for their integration in the classroom; it depends on the teachers' work mainly. My purpose in this section is to analyse some of these resources and activities to show up their strengths and weaknesses, in order to enrich future contents.

The following three examples, all of them songs, have been extracted from http://www.isabelperez.com/, website which offers lots of resources for teaching English as a foreign language. The songs are: "Happy New Year" by Abba, "I Gotta Feeling" by Black Eyed Peas, and "What Have You Done" by Within Temptation.

The first example (see annex 1) is a simple song-based activity; the students listen to the song and then they have to fill the gaps with the correct words from the listening. This type of activity contributes mainly to the listening skill as the students get some new vocabulary and practice the writing skill. The second example (see

annex 2) is similar to the previous one, however, it adds two activities to develop grammar and reading skills.

Most of the lesson based on songs have similar activities similar to this one, but we can and we should develop more language skills using songs. The following example is a better one to carry out a foreign language lesson.

1. Listen to the song once without looking at the words.

2. Listen to the song again and tick the words that you hear.

Hurt/cut; voices/choices: laugh/love; done/gone; Fighting/trying; believing/ be leaving

3. Listen to the chorus and complete the gaps.

I, I've been _____ for someone like you
But now you are slipping _____
What have you done now?
Why, Why does fate _____ us suffer
There's a curse between us
_____ me and you

4. Listen to this fifth part of the song and put the sentences in order.

What have you done Cause you have turned into my worst enemy? Would you mind if I tried to It's over now You carry hate that I feel Would you mind if I killed you?	1. 2. 3. 4. 5. 6.

5. Find examples of these verb tenses in the song:

Present simple
Present continuous
Past simple
Present perfect simple
Present perfect continuous
Simple conditional
Future simple

6. Look at the examples of conditional sentences in the song.
What type of conditional are they, zero, first , second, or third conditional?
Are they logical truths, possible conditions, improbable conditions or impossible ones?

Figure 1. Third Song's activities

Figure 1. What Have You Done's activities

Activities 1 to 4 foster the listening skill, 3 to 7 the writing skill; and 5 to 7 the reading skill. Furthermore, the last three activites are related to grammar and verbal tenses; activity number 5 is a good one to practice scanning reading skill and activity 7 allows students to express themselves freely by using the writing skill. Obviously, we must mention the acquisition of new vocabulary.

Despite their advantages there are some drawbacks to point out. The speaking skill is almost missing in these activities, as well as interaction between the students. Moreover, students do not practice music strictly speaking and it is necessary more emphasis on group work, one of the main features of CLIL methodology. So, we find out that songs lack communicative and collaborative work, although it is a quite useful resource for teaching Music within a CLIL enviroment,.

Unfortunately we can see one of the major problems that these materials show, they have been designed for English teaching rather than Music teaching, so it does not foster Music knowledge as it should do.

The following examples have been extracted from the web of the *Junta de Andalucía.* These examples have been designed to teach Music within a CLIL context in the first and third stage of Primary Education. (See annex 3 for more examples)

Figure 2. Second Year's activities

This unit for the second year of Primary Education shows lots of activities based on the sounds and its features. There are lots of activities where the student can develop reading, writing and vocabulary skills. However, there is not a single one activity to practice listening and reading skills; furthermore, there is neither interaction nor communication between the students and there are not ICTs activities. Regarding Music, students do not have the opportunity to practice Music.

The second example is intended for students of the third stage of Primary Education. In this didactic unit about the orchestra we can see something similar to the previous one. Reading and writing skills are the most popular skills. Nevertheless, there are a few activities where they work listening and speaking skills and must do work in pairs. In addition, there is an activity in which the learners do a collaborative work by using the ICTs. Regarding Music, the students do not play Music yet.

Figure 3. Third Stage's activities

The last one is a didactic unit for students of the first year of Primary Education. Following the schemes of the previous examples, reading and writing skills get the main attention. Finally there are some activities to play music and, in this case, they also promote the use of English and the speaking skill.

The last example has been taken from *"Content and Language Integrated Learning (CLIL) in Teaching English to Young Learners"* by Jelena Čupić. The material mix music playing with the practice of the speaking and reading skills. In this example we see the use of songs focusing on Music teaching rather than English. However, there is a clear teacher-centred approach and lack of English contents to work with.

Content and Language Integrated Learning (CLIL) in Teaching English to Young Learners
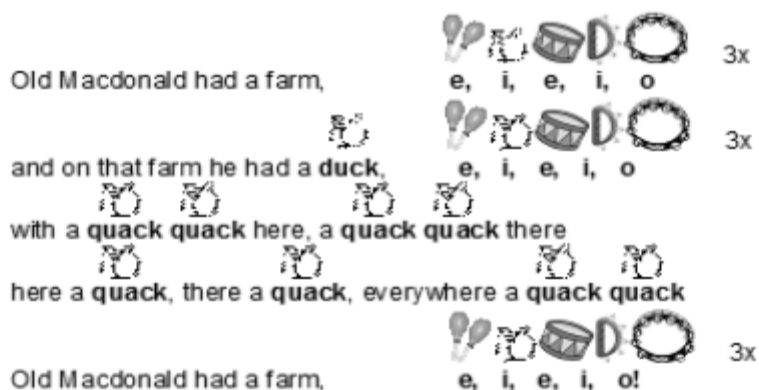
Picture 1: Part of arrangement for "Old Macdonald had a farm"

Each instrument plays the parts which contain the corresponding pictures.

Practising with arrangements

1. A brief overview of the teaching steps when practising and playing the instruments can be:
2. Sing while making simple movements to emphasise the beat of the song.
3. Practise each part of the arrangement (each instrument partition) with the whole class making movements which produce certain sound effects (similar to the actual sound of the instrument, if possible).
4. Put students into groups (according to the instruments from the arrangement) and practise with movements from the previous step.
5. Finally, replace the movements with the instruments and have your students play different parts of the song while singing.

Figure 4. "Old Macdonald had a farm" lesson.

To sum up, looking carefully at these examples we can see the actual relationship between CLIL and the area of Music. Some of the features of CLIL

methodology are the use of ICTs, teaching approach centred on the student, interactive and communicative situations or a higher participation by the students. These features are almost missing in the examples and it seems to be that teaching Music within a CLIL environment is not as developed as it should be. Besides, the lack of activities based on music playing is surprising.

5. RESOURCES USED IN THIS PROJECT

In this section I would like to explain briefly some resources that I have used in order to elaborate the following contents of the project, resources that can be useful to create more resources. These are the *Sibelius* and *JClic* software application, and the Petrucci Music Library.

Sibelius is a musical notation editor which allows you to create, compose, read and reproduce scores in an easy way; from simple and easy songs of ten measures to sophisticated symphonies for an entire orchestra. One of its most interesting features for teaching is that you can add colour to every figure of the sheet music. The teacher can create more individualised and visual ways of teaching music. For the learners might mean a new way of learning music too. *Sibelius* is an easy to use program where the students can experiment with music by themselves. As a drawback, if you want to use *Sibelius* it is necessary to pay for a license, although they offer a free-trial of 30 days. (www.avid.com/sibelius)

JClic Is a free software application that allows creating new digital activities. It is a free source project developed in Java. *JCLIC* makes use of a simple but effective graphic interface that opens to the user a wide variety of options to work with. The app gives to the user a lot of schemas to start the developing of the activities. There are crosswords activities, filling gaps, different kinds of puzzles, memory games, connect activities, choosing the right choice activities and the possibility of adding more modules. The activities can be customized with images, sounds or music.

It is interesting to talk about the *JClic* community. The website has a space devoted to the uploading and gathering of *JClic* activities, the "Library of activities", and everyone can look up for new digital resources or upload and share their own creations. One of the strong points of *JClic* is that is a Java-based application and

can be installed easily in different operatives systems. This make easier to share and download new content for the classroom. (http://clic.xtec.cat/es/index.htm)

Finally, the Petrucci Musical Library is a wiki project with the objective of sharing public domain music for the entire world. It hosts more than 110.000 works, 370.000 scores and 42.000 recordings from 14.000 composers. It also counts with collections, musical arrangements and books. All the files uploaded are for public domain or have a Creative Commons license. (http://imslp.org/wiki/Main_Page)

6. HOW TO IMPROVE MUSIC TEACHING RESOURCES AND ACTIVITIES WITHIN A CLIL CONTEXT

Bearing in mind the disadvantages of the previous activities, below I introduce four resources with several activities that I have elaborated by myself: the rainbow bells, the musicogram, the orchestra, and Bach, Mozart and Beethoven. These resources and activities have been designed with a clear goal: I would like to enrich Music within the context of CLIL lessons, thus departing from the problems that I have previously listed.

Every section is divided in two sections. In the first part I show the resource with some activities as examples of how could they can be used in the CLIL Music lesson. In the second one, I give a more detailed explanation about the activities and the contents that I have included. I explain the reasons why I have chosen these resources and activities and how they help to enrich CLIL Music.

The first two resources are meant to solve the lack of contents based on the use of music and English at the same time, fostering interaction and oral skills too. Resources three and four have been elaborated with the objective of giving more relevance to ICTs in the lessons, using post-listening and post-reading activities. Finally, the last one is a proposal which aims at solving all the previous deficiencies when using songs as a teaching resource.

6.1. First resource
6.1.1 "Rainbow bells"

Suggested stage:

- Second and third stage of Primary Education.

Objectives of the lesson**:**

- To develop the rhythm and to work with concepts as stop, silence and play.
- To develop basic motor skills using musical instruments.
- To develop speaking and listening skills using the English language.
- To learn and work with basic musical orders as "play", "silence", "stop", "forte" and "piano".
- To learn specific vocabulary about the theme of professions and colours.
- To spell correctly vocabulary from colours and professions.
- To participate in activities forming groups with other classmates.
- To listen and to respect other classmates developing coexistence skills.

Activities of the lesson:

- The teacher delivers the bells to the students, one per student. Then he or she must say loudly a colour and the students with the mentioned colour bell will shake it until the teacher says another colour or orders to stop. The teacher will also indicate other orders: "stand up" at the beginning and "sit down" at the end, "stop" to stop playing the bells and leave it on the table, "silence" to make a brief pause with the bells, "play" to shake the bells again, and "forte" and "piano" to play the bells louder or softly respectively.
- The teacher will show up the first sheet music specifically arranged for this task. The students will play the bells following the orders of the teacher, who will mark the rhythm of the piece and will use the previous rules to conduct the group

- The students will be split up into groups of five members. Four of the five members will take two bells while the remaining member will be the conductor. The groups will have to practice with a new sheet score, shown below, and then they will play in front of the other members.

- For the last activity, the teacher will paste stickers about professions in every bell and next repeat the first activity saying the professions in the bells instead of their colour. After a few commands, and taking into account the groups formed previously, the students will take again the main role of the activity. One of them will be the conductor and the rest must play according to the orders given. The role of conductor will change from one to another.

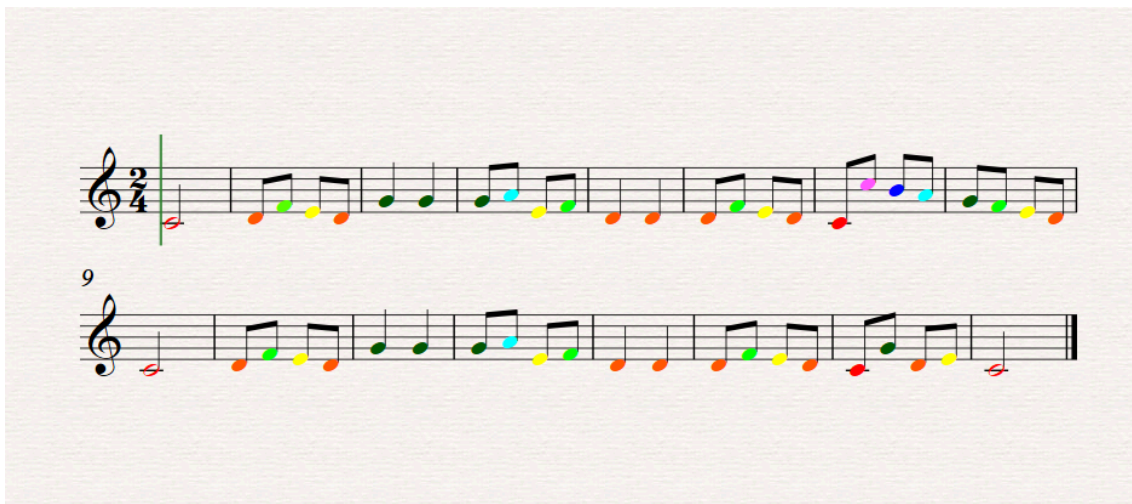First score, "Can-Can" of Offenbach:

Figure 5. Offenbach's Can-Can

Second score, "Lullaby" of Brahms:

Figure 6. Brahms's Lullaby

6.1.2. Explanation of "Rainbow bells"

Figure 7. Example of rainbow bells (http://www.finesolutions.co.uk/)

Rainbow bells are a new relevant resource which is gaining popularity in the last years in Music Curriculum. Rainbow bells promote practical activities and it is enjoyable and amenable for students as well as it serve to introduce to the practice of musical instruments. Rainbow bells are a series of eight bells with different colours and tuned in the music scale from C to C'. Every note of the scale has its own colour so students can identify which bell has to play regarding the colour instead of the name of the note or its tune.

With this idea my aim is to foster the playing of musical instruments by the students. In addition, they are learning English, developing listening and speaking

skills and doing work in groups. As a further suggestion, teachers can ask the students by groups to create new codes for the rainbow bells, thus promoting the research and interaction between students.

As I said before, one of the strongest points of rainbow bells are that they can be played without having music knowledge. A beginner of music does not have to learn the musical notation in order to start playing it, they can play scores or songs, specifically arranged, focusing only on the colour of the bell. Starting with activities related to rainbow bells means that students have a direct contact with music, and furthermore they can see instant results in early stages of their learning. Since Rainbow bells can be used as an introductory resource in the field of music, this resource can be used in all the stages, first, second and third, of Primary Education.

The scores of this unit have been selected following a series of criteria. First, they have to use a simple music scale which goes from C to C', due to the range of the rainbow bells, and having into account that the sheet score cannot have alterations; then, I have focused on the difficulty of the piece, selecting those that can be played easily to initiate students in the learning of music. That is why I have made an arrangement of the "Can-Can" of Offenbach and the "Lullaby" of Brahms using the software *Sibelius*.

In addition to that, this resource can be used as a way to teach English too. Since every bell is linked to the colour rather than the notes, teachers can use the bells to work with specific vocabulary as the students are playing music. For instance, besides working with the name of the colours, in this example I decided to teach professions using stickers on the bell. Following this pattern, teachers can work with several topics; the only requirement is to make clear for the children the denomination of every bell.

During the planning of these activities I thought about the utility that *Total Physical Response* could have. *Total Physical Response* relies on the use of basic motor skills to learn a new language; students have to make a physical response in order to complete a verbal command. In other words, TPR is based on the use on drills while children are doing physical actions, fostering two or the four basic skills, listening and speaking. (Asher & Adamski, 1982)

TPR involves many advantages for the learning of a foreign language:

Total Physical Response (TPR) method is effective to improve vocabulary mastery of elementary school children… TPR method is very suitable for children's characteristics; as they love moving around and get bored easily if just sit on the chair… TPR can motivate the children to be interested in Learning English vocabulary, as it is entertaining them. (Sariyati, 2013, p. 62)

In all the activities of the lesson, students must follow a series of orders regarding movements as sitting, standing up or shaking the bells. This method fits correctly with rainbow bells activities, considering that both methods are simple for the students and imply movement in the classroom.

On the second part of the lesson the students take a more important role. Once they have got accustomed to the pronunciation of the several commands and the colours, the teacher steps aside and leaves the students to lead the activities. In this part the students practice their pronunciation taking turns while the rest is still working on the subject. The teacher should be moving around the groups, making corrections and indicating suggestions.

In this lesson, using groups with a conductor helps to develop the linguistic competence since they are working both listening and speaking skills, and also they practice listening skill with the teacher. Moreover, group work develops the social and civic competence and the sense of initiative and entrepreneur spirit competence. Finally, the mathematical competence is exercised as the students have to use the rhythm and to measure the time of the music figures, and cultural awareness and expression competence is developed due to the fact that they are learning and doing music by themselves.

6.2. Second resource
6.2.2. "Drawing the Music"

Suggested stages:

- Second and third stages of Primary Education.

Objectives of the lesson:

- To learn about different ways of representing music, specifically the musicogram.
- To work with the concept of intensity in the field of the music.
- To learn about basic musical concepts as piano and forte, diminuendo and crescendo.
- To learn new colours and orders: sit down, squat, stand up, raise yours hands, on tip toes and jump.
- To develop basic motor skills using the music as conductor.

Activities of the lesson:

- The students will listen to the audio of "Also sprach Zarathustra" by Richard Strauss as they see the musicogram below included. Once they have done the first audition the teacher will ask them to pay attention to the colours and size of the objects in the musicogram. After the second audition the teacher will ask the students questions about these elements.
- The students will be divided into groups. Every group will be assigned a colour of the musicogram and a particular action that they will have to perform in due time. The teacher will have to indicate too when the children must act and they will practice the orders before starting the listening part of the activity. Then, one student from every group will lead the activity.
- The students will listen to the commonly known as "Toy symphony" of Leopold Mozart several times. In groups, they will draw a musicogram focusing on the intensity of the music. They will draw a green line if the intensity is low, yellow if it is medium and red if it is high.
- Once they have completed the musicogram, the students will be asked to guess what they think they are hearing in the listening. Then they will see the next video from YouTube about a musicogram of the "Toy symphony" and they will compare their intuitions with the video. (https://www.youtube.com/watch?v=zDeaqha7TW0)

6.2.2. Explanation of "Drawing the Music".

Musicogram methodology was created by Jos Wuytack in 1971. According to his words:

> Music listening plays a fundamental role in musical learning. Children still seem to have particular difficulties when listening to the 'classical' Western repertoire, which they generally find complex and unfamiliar. Active Music Listening with the Musicogram is an approach proposed by Wuytack in 1971 for teaching non-musically trained children and young people to listen to classical music. This approach requires listeners' physical and mental participation before and during listening and it also uses visual perception (the Musicogram) to enhance musical perception. (Wuytack & Boal Palheiros, 2009, p. 1)

Musicogram is a different way to understand and to express music into paper. In this kind of representation, the music can be depicted from daily stuff like threes or music instruments themselves, to graphic bars or dots. Firstly, this resource helps students to listen to music actively, without any specific knowledge about music. On the other hand, teachers can make use of its versatility and create musicogrammes according to the needs of the lesson, pointing out what they want. For instance: intensity, rhythm or melody.

This idea follows similar aims than the previous one with the use of rainbow bells, but using a different resource. The objective is to introduce students into the playing with music in an enjoyable and active way, which can be also easy and accessible to new learners. As the same time, they work language skills and work in a collaborative way. In this sense, both resources, rainbow bells and musicogrammes, help to connect the use of Music with the learning of English, because they lead to play with the music as students practice linguistics skills

During the first listening the students will only have to focus on following the music they heard on the graphic representation. When the first listening is over, the teacher will ask the students to pay attention to the intensity of the music according to the colour and size of the representation. The point is that the students should get aware of the different levels of intensity and the way they are represented graphically. I have used a graphical reference about heights in order to introduce intensity to newcomers in the music, in this way I would help students to connect low intensity sounds with something little and high intensity sounds with objects taller

and, consequently, make easier for the children to understand the concept of intensity in music.

In the next activity I have used the *Total Physical Response* method by James Asher again. In the activity there are four different groups, for blue, red, yellow and green colours, and a final group which involve all the pupils, the black. The teacher will say the name of the group and then the action they have to perform: sit down, squat, stand up, raise yours hands and on tip toes. Before listening again the audition, the teacher will practice these orders. Then the students will follow again the music but this time they will participate actively with their own body, following the teacher instructions. The pattern they must do is explained below in the figure of the musicogram. Once they have repeated the activity three times, and memorised the orders, the student will take the role of conductor, taking turns they will say the instructions that the groups must do.

For the musicogram, I have designed a slideshow. The students will follow the auditions actively seeing in real time what it is happening.
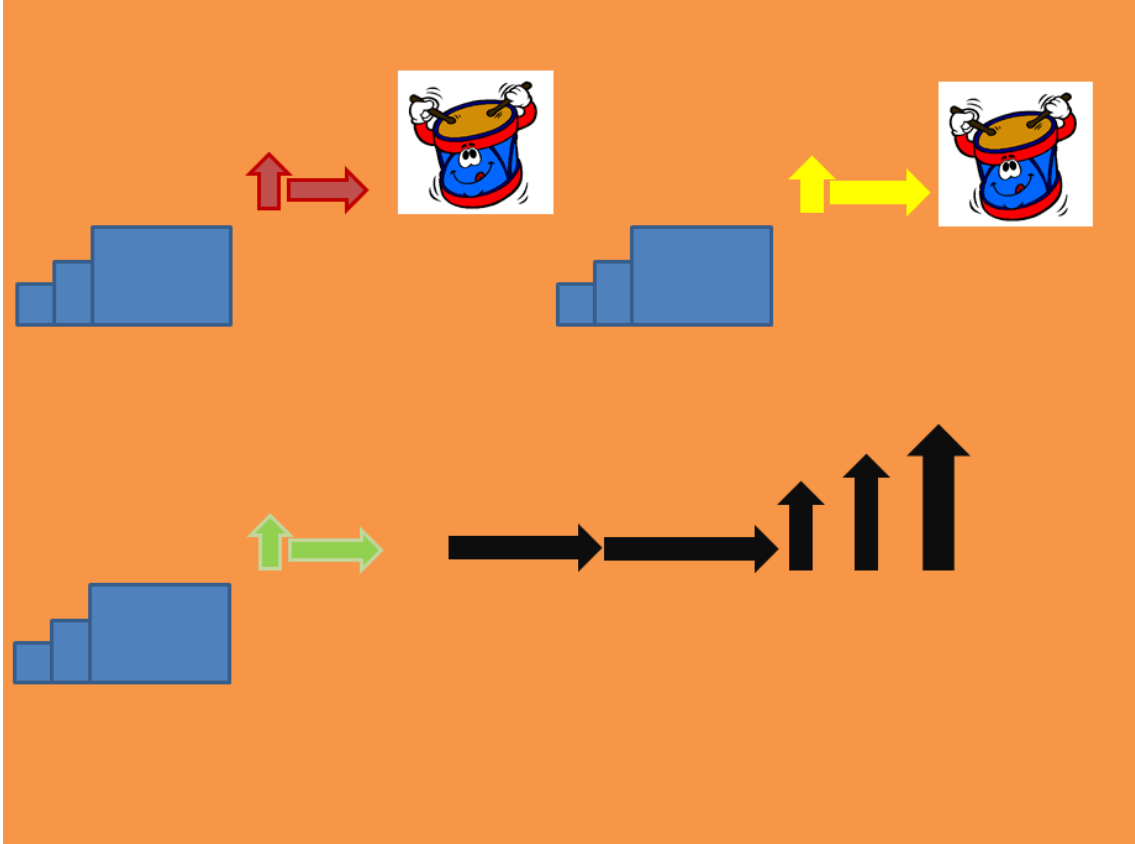

Figure 8. Also sparch Zarathustra's musicogram

This is the pattern for the musicogram. They will start lying on the ground. Every time that a new element appears, the teacher will say one order.

- Blue, sit down, squat, stand up, red, stand up, raise your hands. Lay down.
- Blue, sit down, squat, stand up, yellow, stand up, raise your hands. Lay down.
- Blue, sit down, squat, stand up, green, stand up, raise your hands.
- Black, stand up, stand up, raise your hands, on tip toes, jump.

In the next activity the pupils will try to represent by themselves the "Toy symphony" focusing on the "intensity" in the opus. This listening has several changes of intensity which might help to introduce the concepts of diminuendo and crescendo.

The two plays can be retrieved form the Petrucci Music Library (http://imslp.org/wiki/Main_Page)

6.3. Third resource
6.3.1. "Meeting the Classics"

Suggested stage:

- First stage of Secondary Education.

Objectives of the lesson:

- To learn about famous figures of the history of music: Bach, Mozart and Beethoven
- To develop reading, writing, speaking and listening skills using the English language.
- To learn specific vocabulary about the history of music.
- To work with English past tenses: past simple and past continuous.
- To formulate correctly questions using past tenses.
- To be able of looking up for unknown words.

- To develop skills related with the use of information and communication technologies
- To participate in activities forming groups with other classmates.
- To listen and to respect other classmates developing coexistence skills.

Activities of the lesson:

- The teacher will deliver the texts below about the life and opus of Mozart, Beethoven and Bach. Then, the students, taking turns, will read loudly the text.
- In the second activity, the students will have to form groups of three members each one. They will do rounds of questions and answers between them.
- For the last activity, with the same groups of the previous activity, the students will use a computer application with several activities about the texts. The first group in finishing the activities will get a code that they will have to give to the teacher; the first one will be the winners.

- First text, Bach:

Johann Sebastian Bach was a famous baroque composer known by his huge number of religious pieces.

He was born 31 March of 1684, in Germany. A lot of members of his family were musician, so he learnt music since he was a child. First he started to play the violin but then he changed to the organ and turned into a virtuoso keyboard player.

Bach was a devoted religious man. He spent most of his life working for the Church; this explains why he wrote lots of pieces about religion. But he also worked for the royalty and had plays separated from religion. Bach had a safe job during most of his life, but he made a lot of travels because he changed from one patron to another one in several occasions.

He died the 28 July of 1750, when he was sixty five years old. In the last years of his life he had problems of sighting, he was getting blind. Days before his dead, he had an operation to cure his blindness. He cured in fact, but he died later, probably because of the operation.

Bach's family is one of the most important families in the history of the music, and Johann Sebastian Bach the most relevant musician of this family. Bach married twice and had in total twenty children, some of them were famous musicians too.

Among his most famous works, there is the *Mättheus-Passion*, a three hour-long opus, the *Goldberg Variations*, and the *Toccata and Fugue in D minor*.

- Second text, Mozart:

Wolfgang Amadeus Mozart was an Austrian and classic musician famous by composing a lot of operas, symphonies, sonatas and chamber music.

He was born on 27 January of 1756, in the Austrian city of Salzburg. Mozart was taught by his father, Leopold Mozart, another famous musician. He started to play the piano at the age of three, and when he was five years old he was an expert playing both piano and violin.

Mozart was considered a child prodigy and a genius. At the age of seven he went on a tour for all Europe playing in the theatres of Paris, London and Milan. He also made his firsts compositions and wrote his first opera with eleven years old, ordered by an important religious man.

Mozart grew up and went to live to Vienna. Everyone had lots of expectative put on him but he had lost his status of child prodigy and could not find a good job. So he decided to travel around Europe with his mother doing concerts in all the important cities. But tragedy suddenly hit him. He was playing in Paris when his mother got ill and died. Mozart was twenty two years old and he got a depression because of it.

He came back to Vienna and started to get money writing pieces and teaching to play the piano and to compose. In this time he married to Constance Weber. Mozart was earning huge amounts of money, but he and his wife liked to make parties and they spent a lot of money.

He died at the age of thirty five, the 5 December of 1791. In the last months he was having money and health problems; he was also a superstitious man and thought that he was going to die soon. In this time he wrote two of his most famous plays, *The Magic Flute* and the *Requiem,* which he did not finish, he was writing it when he passed away.

- Third text, Beethoven:

Ludwig van Beethoven was a German musician, famous for being one of the last classic musicians and one of the first Romantic musicians.

He was born on 16 December of 1770, in Bonn, Germany, and died the 26 March of 1827. As well as Mozart, he started to play the piano and the violin at an early age. His father forced him to learn music; he wanted Beethoven to be as famous as Mozart. During his childhood he had problems with his father, this could explain the difficult character that he had when he was an adult.

In fact, he became a skilful pianist and he was recognised by the experts as a promising musician. He started to play concerts when he was seven years and wrote his first play at the age of eleven.

In 1792 he travelled to Vienna to continue his studies. In this period he met Haydn, another classic famous composer, who taught him about music and composition. Beethoven stayed living in Vienna during the rest of his life.

One of the most surprising things about the life of Beethoven is his deafness. During his first years in Vienna he started to develop hearing problems, and gradually they were getting worse; up to the point that he had to use notebooks to communicate with other persons.

The deafness affected seriously the character of Beethoven; he didn't want to see anyone. However, his most famous and recognised plays are from this period. He wrote a lot of his symphonies when he had serious hearing problems, even the ninth symphony, one of the most important pieces of the history of music, which he could not hear because he was totally deaf.

Famous opuses from Beethoven are the *Moonlight Sonata*, *Für Elise* and the *Ode to Joy*.

6.3.2. Explanation of "Meeting the Classics"

One of the main features of CLIL methodology is the use of ICTs technologies. However, the previous analysis has unveiled that there are not so much activities which involve the use of ICTs technologies, so teachers are in charge of developing these contents. I want to suggest the use of *JClic* to solve this problem. *JClic* is a useful tool to develop digital activities given that it allows teachers to create digital

content for any subject in an easy way. This resource and the following one are examples made by myself of how *JClic* can be used and how *JClic* can contribute to CLIL teaching. Now I proceed to explain it.

Lessons which are dedicated to the study of history are usually into the least enjoyable tasks for the students. This type of activities involves the learning and memorising of data, and means a more tedious task than others related to physical activities for the children.

However, Primary and Secondary curriculum state the study of history of the Music into the subject of Music. So, being a mandatory lesson, and in order to make more enjoyable the task, I decided to create a specific resource with the use of information and communication technologies (ICTs). In addition to that, I included specific activities which, subliminally, foster the use of verbal tenses, in particular past tenses as past simple, past continuous.

This lesson is intended for students of the first stage of Secondary education; I have made this decision not by the musical content taught in the lesson rather than the level of verbal tenses and vocabulary used in it, which it could be very difficult for students of Primary education and it is more suitable in the curricular level of Secondary education.

The first activity involves the use of three texts that I have written about the life of Bach, Mozart and Beethoven. These texts contain information about their life and opuses as well as they have been written trying to enhance the use of past tenses.

In the second activity I have introduced a round of questions and answers. An activity focuses on the social interaction in which the students can practice the listening and speaking skills, and the English grammar. It is a fulfilling one since students have to extract information from the texts, working the reading skill too, and to create question by using the correct formulas and then reply them. Furthermore, the objective of this activity is to emphasize some important facts about the life of the musicians before starting the last one.

For the last activity I have used the software application called *JClic*, which allows the creation of digital content in a simple but effective way. These activities are totally guided; once the students open it, the application will tell them what to do to solve the activities and will give them hints to help them in doing so. Into the activities I have included fill in the gaps, soup of letters, selecting the right option, linking elements.

Into these digital activities I have included some based on the English past tenses. For example, in one of them they have to select the right tenses between the past simple and the past continuous; in another one, they have to order the words with the purpose of forming correct questions and then answer them. There are a total of eight activities that students must complete.

Talking now about the key competences, all of the seven competences are developed in a greater or lesser extent. The four skills of the linguistic competence are dealt with. With *JClic* and the search for words using web browsers the students can develop the digital competences. It fosters the learning to learn competence since they have to look up for new meanings.
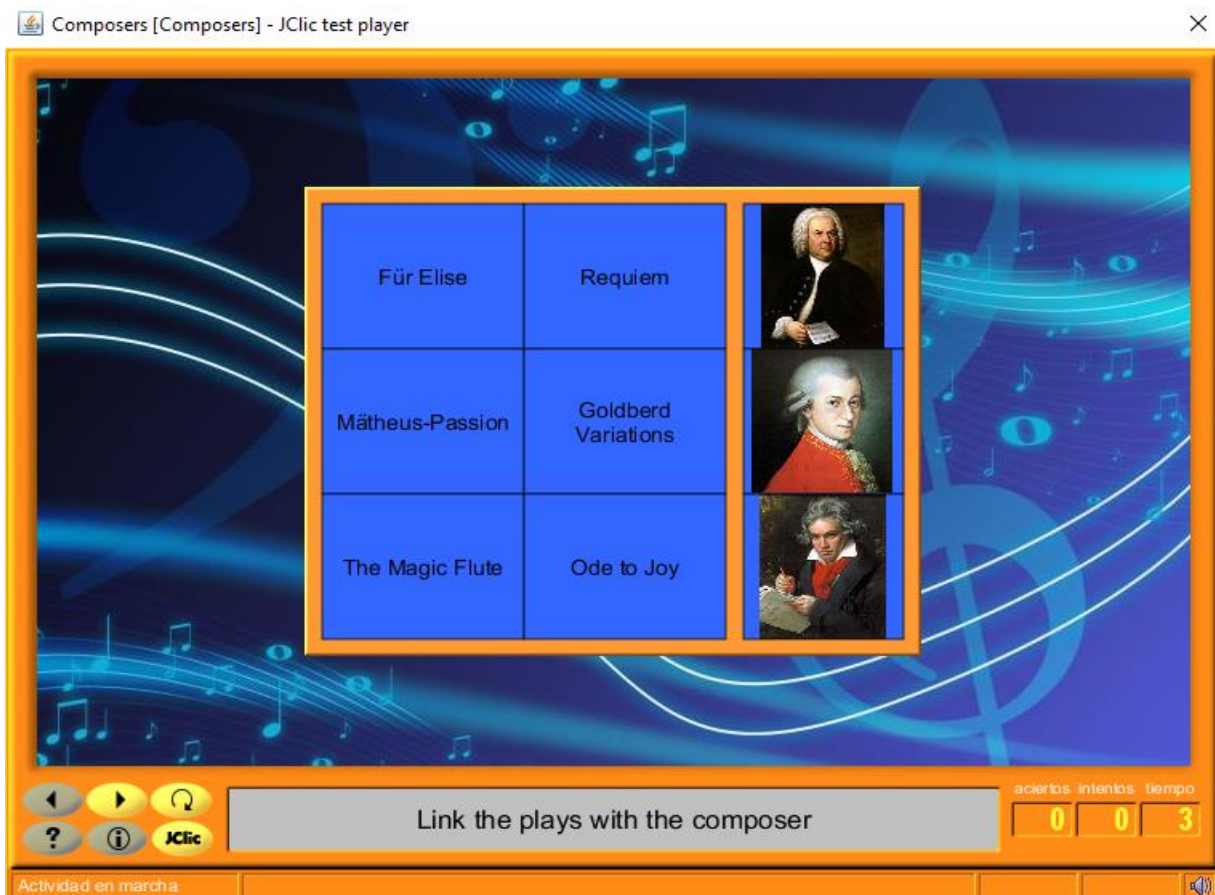
Figure 9. First *JClic* activity. The students have to link the opus from the text with its composer.

Figure 10. Second *JClic* activity. The students must put the correct form of the verbs.

Figure 11. Third *Jclic* activity. The students must distinguish past simple and past continuous.

Figure 12. Fourth *JClic* activity. Soup of letters about characteristic of the three composers

6.4. Fourth resource

6.4.1. "Looking for the instruments"

Suggested stage:

- Second and third stages of Primary Education.

Objectives of the lesson:

- To learn about the orchestras and its instruments.
- To learn about the several families of instruments and their characteristics.
- To develop the four basic language skills: listening, speaking, reading and writing.
- To develop skills related with the use of information and communication technologies
- To be able of describing themselves or someone else.
- To be able of describing objects or buildings.

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- To learn how to ask information about someone or something.
- To work with vocabulary related to descriptions, such as colours, physical characteristics or body parts.

Activities of the lesson:

- The teacher will tell the story about the orchestra. Once the story is over, with the help of the visual support, the teacher will ask the students to guess the last family of the orchestra.
- The students will take the role of "conductor", they will have to introduce by themselves to the rest of the classroom, saying the name, age, some physical traits and some hobbies.
- The students will be divided in pairs. They will take turns to develop the next activity: one of them will have a paper with the name of instruments; this paper can only be seen by the pair. The students will have to ask the pair in order to guess what instrument he or she is. As a variation of this activity, the students will see the instrument and they will have to describe it to the pair.
- The last activity will consist of a sort of summary and revision. The students will use the *JClic* software application where they will test what they have learnt during this lesson.

- "Johann and the Orchestra". Story to work with the students.

This is the story of Johann. He is a young boy. He is tall and he has blue eyes and blonde hair. He likes orchestral music and the opera, so he visits the theatre every week to listen to music.

This week there is no concerts in the theatre, but Johann wants to listen to music. He goes to the theatre. He wants to create an orchestra and to play music.

The theatre is an old building. The roof is brown and the walls are white. There are eight windows and there is a red and big door. The musical instruments lives inside the theatre.

Johann enters the theatre and starts his adventure. He walks thought a red corridor and he hears a beautiful sound from a different room. Johann opens the door and sees instruments playing. The instruments are similar but also different;

they are brown and have strings but some are small and others are tall, some are skinny and others are big.

- Who are you? – Johann says.
- We are the family of the violins, we are the violins, the violas, the cellos and the double basses – replies one of the violins– we play soft and melodious music.
- I want to create an orchestra to play music, do you want to join? – Johann asks.
- Yes, we do, we want to play music – the violin replies.

The family of the violins joins Johann and together they leave to another room. Johann hears a big noise from another room. He enters into the room but he cannot see anything.

- I am Johann, who are you? - Johann says.
- We are the woodwinds family; we are the flute, the clarinet, the oboe and the bassoon.
- I cannot see you. What do you look like?
- We are thin and large, and we have a small mouth - replies the flute.
- I want to create an orchestra to play music, do you want to join? – Johann says.
- Yes, we do, we want to play music – the woodwind replies.

Johann, the family of the violins and the windwood family leave the room.

- Come Johann - says the flute - we are relatives of the brass family. I am sure they want to play music too.
- What do they look like?
- They are like us, but they play strong music and they have a big and round shape mouth.

The group enters and sees thin, tall and metal instruments playing strong music.

- I am Johann who are you? – Johann says.
- We are the brass family– one of the trumpets replies - we are the trumpets, the trombones and the tubas.
- I want to create an orchestra to play music, do you want to join? – Johann asks.
- Yes, we do, we want to play music.
-

Johann, the family of the violins, the woodwind family and the brass family leave the room.

- The orchestra is almost finished - Johann says- but we have to find the last family. Do you know what they look like?

6.4.2. Explanation of "Looking for the instruments"

The intended stage for these activities is the third stage of Primary education. Taking this into account, I have written a tale using simple present tenses, easy vocabulary and drills with the purpose of stressing special words or structures. The blocks of contents of the curriculum for Primary education list that the students of this stage should work with the description of persons and objects.

Stories are motivating for youngest students. In this kind of resource, students learn unconsciously whereas they are focused on a story. Stories can be used to introduce any content in a creative and different way. In fact, storytelling is an effective way in order to develop a foreign language. The students demonstrated progress with each storytelling in specific language skills such as vocabulary, comprehension, sequencing, and story recall. They also advanced in their communicative skills such as transferring of information and using non-verbal language" (Faridah & Zurina, 2011, p. 168)

In this lesson, I use the tales to teach the composition of the orchestra and several instruments including the family which they belong to and some particular traits they have.

Furthermore, I use this idea to create a transversal content related to English language. The explanation of some characteristics about the musical instruments

allows dealing with descriptions in the English language. With the tale, the students get some notions about describing persons and objects as the same time that they get basic vocabulary and structures to describe something or get information about it. It is important, considering that we are working with new vocabulary, to have visual support for the children. For example, posters about the orchestra or the several instruments, or visual gestures which help the students to identify the new words with the correct meaning.

In this sense, the second and third tasks are devoted to the practice of the description itself. The second one encourages students to introduce to the others by themselves. In order to easier this activity; the teacher should introduce himself before the students:

- "Hello, my name is…"
- " I am 27 years old"
- "I have black hair and brown eyes"
- "I like music and I play the guitar"

Then, the students have to describe themselves using the same patterns.

In the next activity, the pupils will try to describe and guess several instruments from the orchestra. In this task, the students are practicing social and language skills; and at the same time they are learning about musical instruments.

For the last activity I have used *JClic* software. These activities are totally guided; once the students open it, the application will tell them what to do will solve the activities and will give them hints to help them. Into the activities I have included fill in the gaps, soup of letters, selecting the right option or linking elements activities.
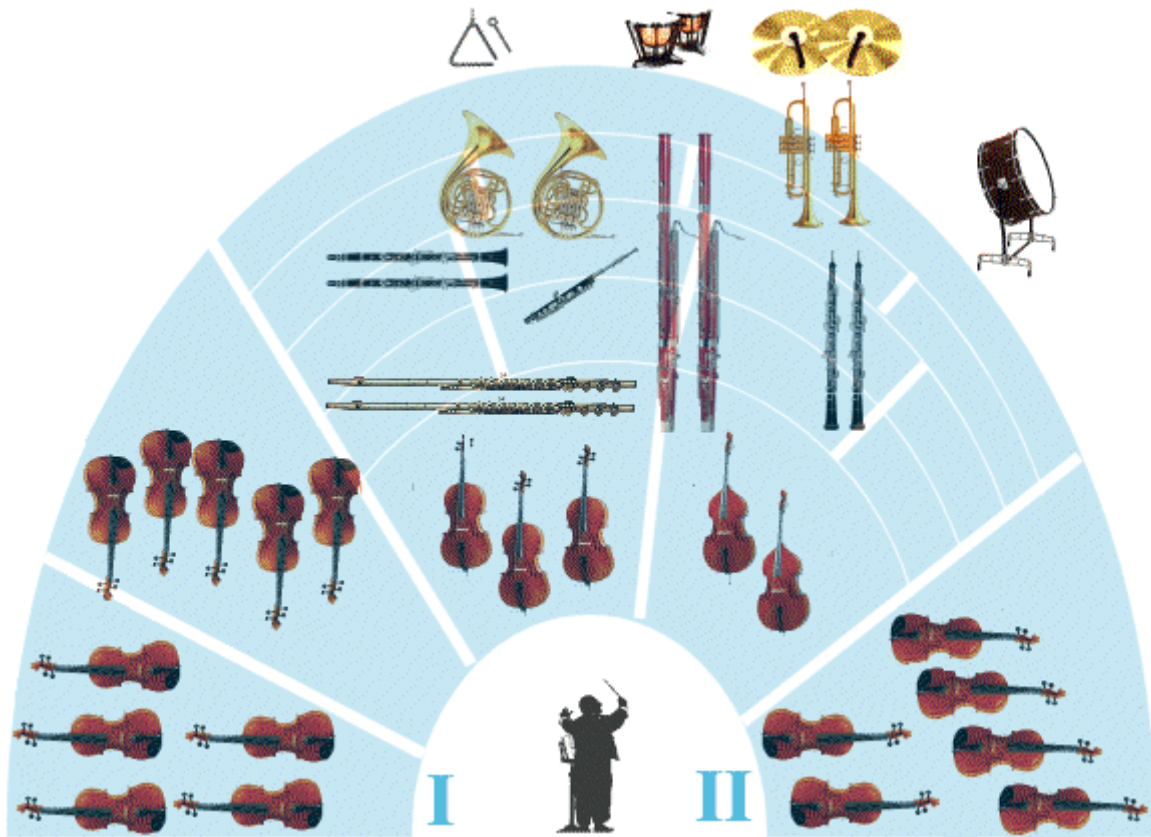
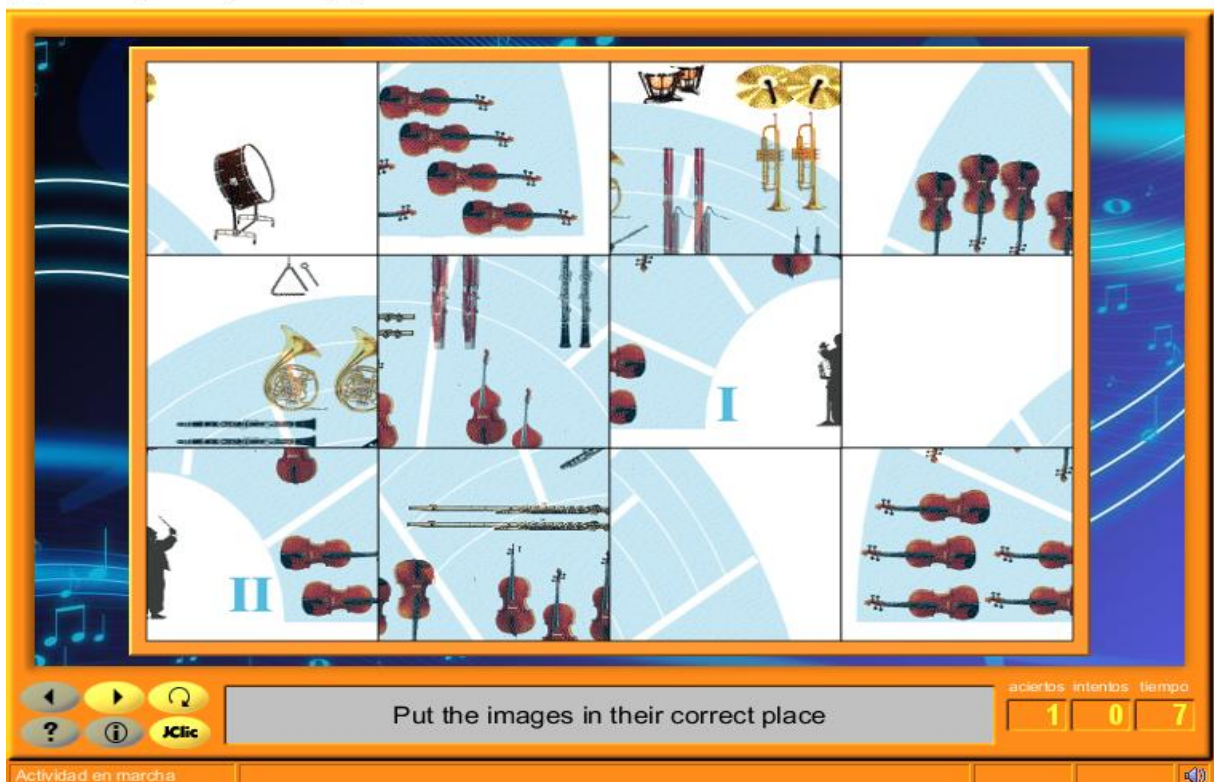Visual support used during the storytelling:

Figure 13. The orchestra (http://www.musixcool.com/)

Put the images in their correct place

Figure 14. First *JClic* activity. The pupils must order the images to form the orchestra correctly.

	Tuba	Viola
Trumpet	Cello	Clarinet
Violin		Cymbal

Percussion	String
Windwood	Brass

aciertos intentos tiempo
2 2 20

Actividad en marcha

Figure 15. Second *Jclic* activity. The students must link the instrument with its family.

1- The violins are from the family of the _____ .

2- The clarinet belongs to the _____ family.

3- Brass family: trumpets, trombones and tubas.

4. Some instruments from the _____ family are the cymbals and the drummers.

5- The conductor is the leader of the orchestra.

aciertos intentos tiempo
2 2 10

Fill the gaps

Actividad en marcha

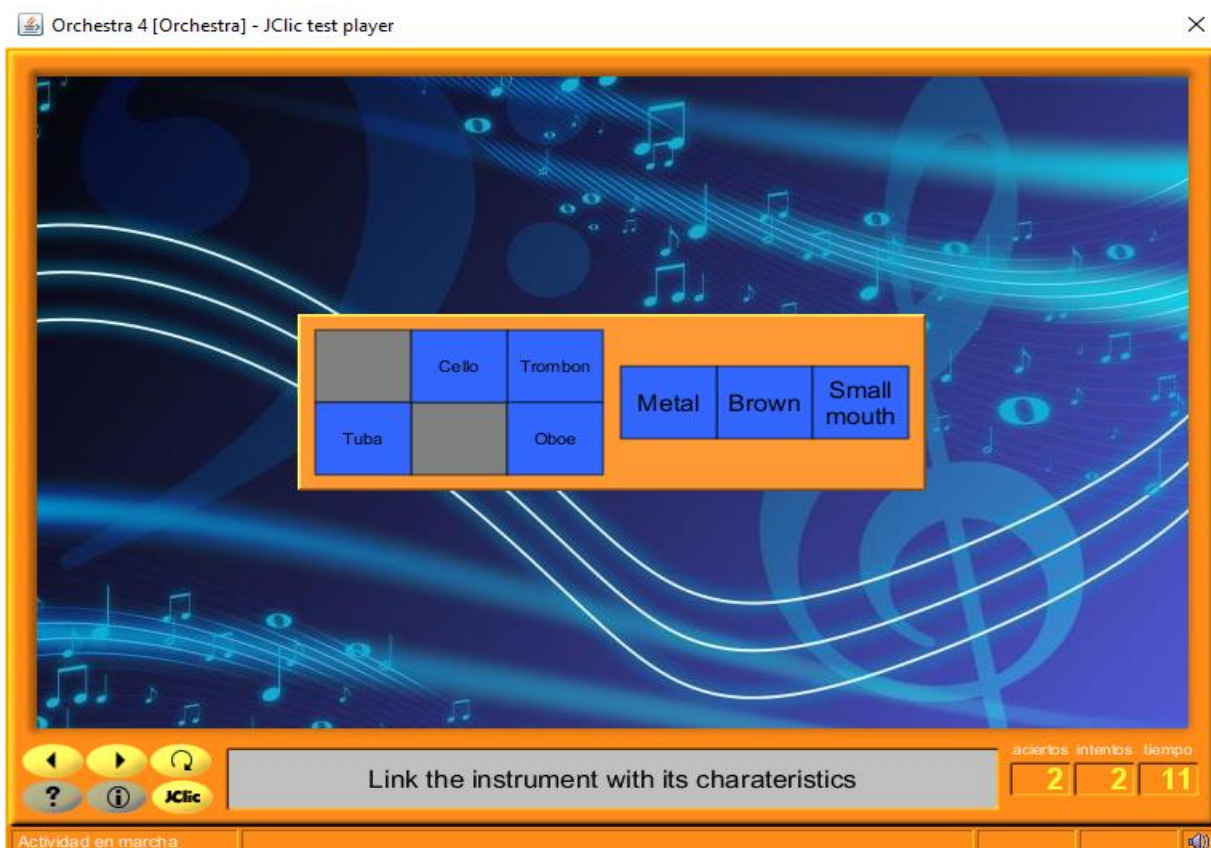Figure 16. Third *JClic* activity. They have to fill gaps about the orchestra and instruments family

Figure 17. Fourth *JClic* activity. This task is about traits of the instruments

6.5. Songs and Project-Based Learning

Why should we mix Project-Based Learning and songs? As already explained above, songs are a useful teaching resource which contributes to develop the four language skills effectively, but with two relevant weak points: the interaction among students and the focus on teaching English instead of Music.

In order to enhance this resource and cover up its weaknesses, a project work is an ideal choice since it is a methodology based on collaborative work as it also fosters the fulfilment of tasks in a natural and realistic context. Furthermore, project works are usually connected to the own interests of the students. If we ask students to make a project based on songs we can be sure that they will choose their favourite pieces, thus increasing their motivation on the tasks and fostering a learner-centred approach. A methodology based on projects implies that the students do collaborative and work in groups whereas they do a research about a specific topic, fostering interaction among the students.

Since we start asking the students about what they want to work with, we can find a lot of different projects related to songs. However, I want to suggest my own

project work; first, to give an example of how could it be a project work about songs; and second, to explain the benefits this mixture may have for the students.

The students will make use of the computer system of the school to reproduce songs during the break between one class to another one. In every recess a different song will be played through the speakers of the school, setting in this way a musical background.

The students will have to select the songs they would like to include in the playlist. The background music will be played by the computer system in every recess. They will have to set the computer system in order to reproduce the playlist through the radiophone infrastructure of the centre at the correct time. Finally, they will create wall charts which will be placed all along the centre; the wall charts will contain the lyrics of the songs.

Project-Based Learning has usually several phases:

- Deciding a topic.
- Questions about previous knowledge strategies and goals about the topic.
- Research.
- Presentation of the final product.

During the second phase, they will have to find answers for the initial questions: how they are going to work, the different roles of every member, which song they are going to pick. In this phase the learners discuss, negotiate and reach an agreement about the strategy and steps they will follow during the project. The interaction between them is essential and at the same time they use the foreign language for a real purpose instead of using it in artificial activities.

In the research phase, the students will deal with the setting of the computers, developing digital and linguistic competences whereas they work in a collaborative way using the computers.

The School Linguistic Project entails the integration of the native and foreign languages of the centre as well as the linguistic uses. With the coordination of all the linguistic departments, the student may use the wall charts to write down the lyrics of the songs in all the different languages that are taught in the school.

In addition, the songs selected by the students can be used as a resource by the teacher. Since we are working with their favourite songs they will have an extra

motivation and students will also feel they have contributed to the lessons and their own learning.

At the moment of choosing a topic, teachers should make some suggestions about the projects students could do. These are some examples of projects about songs:

- Make a cover.
- Perform a concert.
- Record songs with new lyrics.
- Record a musical video of a song.
- A magazine about music news.

Moreover, by using some of the previous examples we are promoting the use of music. One of the problem of songs as teaching material is that they are perhaps more focused on the teaching of English. By promoting this type of work we can be sure that we are similarly fostering the teaching of music. Tasks such as performing a concert or recording songs are based on music playing, others tasks such as writing a musical magazine or setting a musical background develop the analysis and management of music.

7. CONCLUSIONS

To sum up, in this Master´s Degree Dissertation I have tried to delve into the CLIL approach regarding the teaching of Music, by examining the advantages and disadvantages that teachers can find.

From the very beginning I was worried about the situation of this area, Music teaching in a bilingual context. I have learnt that despite all the benefits of using Music for teaching English, there are still some drawbacks we need to face. Contents are limited and lots of them do not fulfil the objectives of CLIL methodology. In this sense, CLIL activities need to be more interactive and collaborative for the students.

Nevertheless, this project has encouraged me to create four resources in order to look for new ways of dealing with these problems and new ways of improving the teaching-learning process.

Firstly, I find out that there is lack of playing music activities in Music teaching within a CLIL methodology. In order to solve this problem I have used musical resources such as rainbow bells or musicogrames. These types of resources allow newcomers to music to experiment and play with it in and in easy way. Furthermore, by combining rainbow bells and musicogrames with *Total Physical Response* we have useful materials to develop both Music and English areas.

ICTs are also a bit missing in the analysed materials. Moreover, as we have seen, Music teaching and the use of the ICTs should be improved, starting in first place by preparing teachers on these technologies. In this sense, I have made use of *JClic.* This software eases the combination of Music, English and Computers by using the same resource. In the examples, I have created by myself two musical resources and then I have elaborated a set of digital activities for post-listening and post-reading phases.

Finally, Project-Based Learning turns out to be an ideal methodology to foster a CLIL approach by using songs. Songs as a teaching resource have been generally used from an English teaching perspective. Thus, we have found out that what should be a Music teaching resource is almost useless for this area. By using Project-Based Learning methodology, songs can be used in the area of Music and, at the same time, we promote CLIL methodology. Projects such as managing a magazine or recording a song totally fit into Music teaching within a CLIL methodology.

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ANNEX 1

"Happy New Year" By Abba

1. Listen and Complete the song

No more _____ and the fireworks are through.
Here we are, _____ and you feeling lost and feeling blue.
It´s the end of the _____ and the morning seems so grey
So unlike _____; now´s the time for _____ to say
Happy new year, happy new year.
May _____ all have a vision now and then
Of a _____ where every neighbour is a friend.

[Chorus]

Happy new year, happy new year.
May we all _____ our hopes, our will to try.
If we don´t we might as well lay down and die, you and I.
Sometimes I see how the brave new world arrives
and I see how it thrives in the ashes of _____ lives.
Oh, yes, man is a fool and he _____ he´ll be OK
Dragging on, feet of clay, never knowing he´s astray
Keeps on going anyway...

[Chorus]

Seems to me now that the dreams _____ had before
_____ all dead, nothing more than confetti on the floor.
It´s the _____ of a decade. In another ten years´ time
Who can say what we´ll find, what lies waiting down the line
In the end of _____...

[Chorus]

No more _____ and the fireworks are through.
Here we are, _____ and you feeling lost and feeling blue.
It´s the end of the _____ and the morning seems so grey
So unlike _____; now´s the time for _____ to say
Happy new year, happy new year.
May _____ all have a vision now and then
Of a _____ where every neighbour is a friend.

[Chorus]

Happy new year, happy new year.
May we all _____ our hopes, our will to try.
If we don´t we might as well lay down and die, you and I.
Sometimes I see how the brave new world arrives
and I see how it thrives in the ashes of _____ lives.
Oh, yes, man is a fool and he _____ he´ll be OK
Dragging on, feet of clay, never knowing he´s astray
Keeps on going anyway...

[Chorus]

Seems to me now that the dreams _____ had before
_____ all dead, nothing more than confetti on the floor.
It´s the _____ of a decade. In another ten years´ time
Who can say what we´ll find, what lies waiting down the line
In the end of _____...
[Chorus]

ANNEX 2

"I Gotta Feeling" by Black Eyed Peas

* gotta = have got a; *gonna= going to;
*wanna= Want to

1. Translate the sentence:
I gotta feeling that tonight's gonna be a good night

2. Listen to this part of the song and fill in the spaces with the prepositions in the box

> **up, out, off, down**

I gotta* feeling that tonight's gonna be a good night
That tonight's gonna* be a good night
That tonight's gonna be a good good night (x3)
Tonight's the night night
Let's live it _____
I got my money
Let's spend it _____
Go _____ and smash it
Like Oh My God
Jump _____that sofa
Let's get get _____
I know that we'll have a ball
If we get _____
And go _____
And just loose it all
I feel stressed _____
I wanna let it go
Let's go way _____spaced _____
And loosing all control
Fill _____ my cup
Mozoltov
Look at her dancing
Just take it _____
Let's paint the town
We'll shut it _____
Let's burn the roof
And then we'll do it again

3. Find the sentences with the structure "Let's+ infinitive" and translate them.

ANNEX 3

Didactic Unit from Junta de Andalucia

Activities for first year of Primary Education
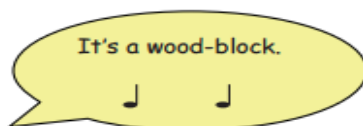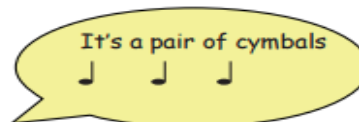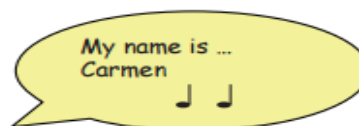
3. PERCUSSION INSTRUMENTS AT SCHOOL

26. Look at the instruments

What is it?
It's a xylophone.

What is it?
It's a big drum.

What is it?
It's a pair of maracas.

Xylophone

Big drum

Maracas

27. Point to the instrument that is playing.

Listen to the …

Big drum

Maracas

Xylophone

Material AICLE. 1º de Primaria: *Percussion Instruments at the School*

JUNTA DE ANDALUCIA

3. Colour in

| Drum- blue | Triangle-green | Claves-red |

claves	triangle	triangle
drum	claves	drum
claves	drum	triangle
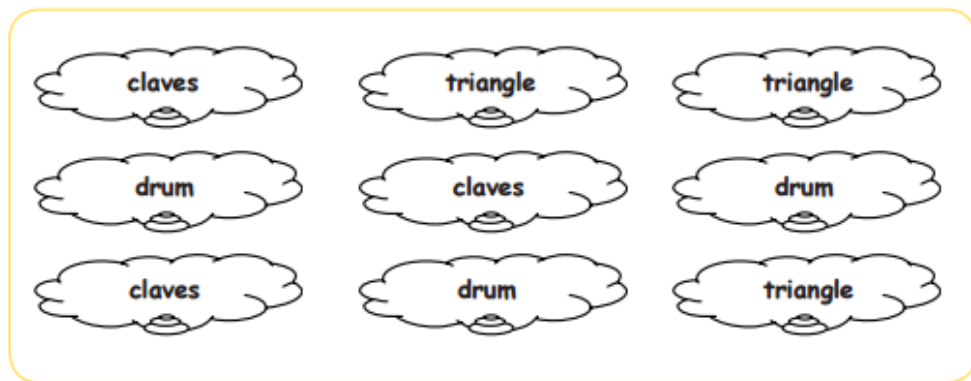
4. Unscramble the letters. Write the name.

murd (5)

rigleant (8)

vlaesc (6)

5. Complete the names

cl....v....s

dr.....m

tr....angl...

Activities for second year of Primary Education
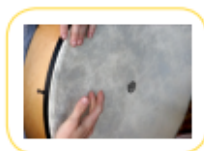
4. Complete the phrases with a quiet sound a loud sound

	The _____ makes	a loud sounds
	The _____ makes	
	The _____ makes	
	The _____ makes	
	The _____ makes	
	The _____ makes	
	The _____ makes	

3. **Loud Sounds** Quiet Sounds / No sound

tractor	chick	storm	bell	drum	pencil

Can you write the names in the correct box?

Things that make LOUD SOUNDS

Things that don´t make a sound. No sound

Things that make Quiet Sounds

7. High and low sounds: read the example and complete the chart.

I can hear a whistle. It's a high sound.

I can hear a bass. It's a low sound.

---

harmonica/big drum
triangle / wood-block
children's voice / grandad's voice

high sound
low sound

I can hear a cow.
It's a low sound.
I can hear a cricket.
It's a high sound.

I can hear...........
It's a ....
I can hear...........
It's a ....

I can hear...........
It's a ....
I can hear...........
It's a ....

I can hear...........
It's a ....
I can hear...........
It's a ....

Choose the names and make phrases

58

Activities for third stage of Primary Education

3. Complete the layout of the orchestra in the text below using the words in the box.

| front | behind (2) | furthest | closest | at the edge |

The stringed instruments are sitting in the ⬚ .

They are the ⬚ instruments.

The woodwinds instruments are ⬚ the string section.

The brass instruments are ⬚ the woodwinds.

The percussion instruments are the ⬚ from the conductor.

They are sitting ⬚ of the semicircle.

4. Make questions for theses answers.

Question: ....
Answer: The double basses are sitting behind the cellos.

Question: ....
Answer: The first violins are located in front and on the left.

Question: ....
Answer: They are behind the woodwinds family.

Question: ....
Answer: The piano is usually sitting on the left behind the violins sections.

Remember:

The shorter or smaller the instrument, the higher the pitch.
The bigger or larger the instrument, the lower the pitch.

> lowest   lower   smaller smallest
>   largest larger
> highest   higher   biggest bigger

- The double bass is the [_____] stringed instrument, so it is the lowest.

- The violin is the smallest stringed instrument, so it is the [_____] in its family.

- The cello is bigger than the viola, so the cello is [_____] than the viola.

- The bassoon is the [_____] woodwinds instrument, so the bassoon is the lowest.

- The flute is larger than the piccolo, so the piccolo is [_____] than the flute.

- The clarinet is [_____] than the bassoon, so it is higher than the bassoon.

13. Work in pairs. Read the boxes below. Find the image, definition and name that go together, and color them with the same color.

It is part of a wind band.	Piccolo	Symphony		It has forty-sevens strings.
Harp		It has four movements.	It is like a flute but smaller.	Bassoon
	He or she leads the musicians	It has four movements.	**Clarinet**	
Saxophone		It is the lowest of woodwinds.		Conductor

The Magic Flute is an opera in ▮ acts composed in ▮ by Wolfgang Amadeus Mozart. The work is in the form of a Singspiel that means opera in German.

Mozart's most famous opera, "The Magic Flute," tells a charming, fantastic story that includes ▮ seller, a captured princess, a prince who wants to rescue her, an evil Queen of the Night.
The singers perform with

an orchestra consisting of two flutes, two oboes, two clarinets, two bassoons, two ▮ , two trumpets, threetrombones, a timpani and ▮ .

You are going to listen to the three paragraphs above.

Try to fill in the blanks with the words that you hear.

Go to the answer page to check your work.

You are going to listen to the overture of "The Magic Flute". Just feel the music, think about how Mozart is telling us a fantastic story this will be happen.