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Trabajo Fin de Máster*

**A CLIL PROPOSAL FOR THE SIXTH YEAR OF
PRIMARY EDUCATION IN THE SUBJECT OF MUSIC
PROMOTING INCLUSIVENESS IN THE
CLASSROOM**

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RESUMEN

La presente propuesta didáctica se centra en el diseño de una unidad didáctica para la asignatura de música cuyo título es *Sintiendo la música*, y está diseñada para el sexto grado de educación primaria siguiendo una metodología *AICLE* (*Aprendizaje Integrado de Contenidos y Lenguas Extranjeras*). La musicoterapia también se utiliza como metodología principal, junto con el trabajo cooperativo y las metodologías de aprendizaje basado en tareas. Estos marcos metodológicos nos permitirán abordar la diversidad existente promoviendo una mayor inclusión en el aula. Con esta propuesta, se pretende preparar a los alumnos para que sean competentes en contenidos de música y en el uso de la L2 (inglés) a través de la musicoterapia conociendo sus debilidades y fortalezas. Considerando esto, el objetivo será lograr una mejor integración grupal y social. Para ello, el maestro contará con la ayuda de un musicoterapeuta en el aula. / **Palabras clave:** *AICLE; Musicoterapia; Inclusión; Educación musical*

ABSTRACT

The present didactic proposal is focused on the design of a didactic unit in the subject of music. The title is *Feeling the music*, and it is designed for the 6th grade of primary education following a *CLIL* (*Content and Language Integrated Learning*) methodology. Also, Music therapy is used as the main methodology, together with cooperative work and task-based learning methodologies. These methodological frameworks allow us to address the existing diversity by promoting greater inclusiveness in the classroom. With this proposal, we intend to prepare students to be competent in music contents and in the use of the L2 (*English*) through music therapy being aware of their weaknesses and strengths. With this in mind, the aim is to achieve better group and social integration. For this purpose, the teacher will have the help of a music therapist in the classroom. / **Key words:** *CLIL; Music therapy; Inclusiveness; Music education.*

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INTRODUCTION

Nowadays, we are experiencing an increasing number of new educational trends and changes within the framework of bilingualism. A great example of this is the implementation of CLIL methodology in a large number of public and private schools throughout Spain. This new methodology is committed to the integration of language and content.

We should consider that each student is a rich, unique and different individual. Consequently, it is essential, and even more so in a bilingual system, to consider the optimum integration of all pupils. Bearing this in mind, music as a bilingual subject brings numerous benefits to the pupils due to it has been discovered that music has a great regenerative and emotional power.

In addition, it is to be considered the importance of Music therapy in the classroom as a possible methodology which benefits students in the personal, social and intellectual sphere.

It is therefore that below will be presented a didactic proposal for the subject of music using music therapy, a technique that takes into account the student as an individual and their most personal characteristics without forgetting the musical education that this entails. We intend to achieve better results not only in terms of musical learning in a bilingual context but also in the development of the student at a more personal and individualized level. Moreover, it is hoped to achieve a greater integration of all students especially of a student with an Autism Spectrum Disorder (ASD).

With regards to the structure of this work, it is organized as follows:

Firstly, we will see the objectives that we intend to achieve with the development of the present MA Thesis. Next, a theoretical framework is presented with the main concepts, principles, theories, models and techniques that will be carried out for the realization of the proposal. In addition, we will take into account the current regulations currently implemented in the public bilingual schools focusing on the community of Andalusia. Then, the design of this didactic proposal will be exemplified from the practical point of view with the inclusion of

all the elements, objectives, contextualization, competences, contents, timing, activities, routines, methods and materials that have been used in the different sessions of the didactic unit. Once the didactic proposal has been designed and explained, a series of conclusions will be presented regarding its different elements as well as the methodology that has been carried out. Finally, the references and appendices employed in this didactic proposal have been included.

1. OBJECTIVES OF THE PRESENT MA THESIS

- ✓ To provide an introduction to the concept and goals of CLIL.
- ✓ To identify the main characteristics and aspects of the music therapy education.
- ✓ To provide a distinction between music education and educational music therapy.
- ✓ To offer an account of how music therapy can be introduced in the primary classroom.
- ✓ To design a didactic proposal on Music bilingual subject based on the CLIL criteria and Music therapy.
- ✓ To make use of others innovative learning methodologies such as cooperative learning or task-based learning.
- ✓ To design reinforcement and extension activities considering the different paces of learning existing in the class, promoting inclusiveness.
- ✓ To consider some methodological adaptations for the better integration of a student with Autism Spectrum Disorder (ASD).
- ✓ To establish different types of evaluation and appropriate evaluation tools which help achieve an optimal teaching-learning process.

2. THEORETICAL FRAMEWORK

2.1. Content and language integrated learning (CLIL): Definition and goals.

To start it is necessary to provide a definition of Content and Language Integrated Learning. The term CLIL (*Content and Language Integrated Learning*) was coined by David Marsh (1994) and it refers to situations where subjects, or parts of subjects, are taught by means of a foreign language with twofold-focussed

aims, specifically the learning of content, and the simultaneous learning of a foreign language. Once the initial definition of CLIL had been established, the next stage was to agree on a model of CLIL. The model adopted is one which promotes the balanced teaching and learning of both content and foreign language. It draws its pedagogical approach from the communicative language teaching (CLT) approach as well as the methodologies adopted by each subject content, whereas the overall approach to learning and teaching adopts Coyle's 4 Cs model (2000); a model which integrates content, cognition, communication and culture in a way that all of these aspects contribute equally to the learning process (Ioannou & Pavlou, 2011).

In addition, most authors consider as the primary aims of CLIL teaching and learning:

- The promotion of linguistic diversity
- Promoting language learning
- Increasing the learner's proficiency
- Internationalization

Additionally we can mention other goals according to Hernández (2014) such as:

- To develop intercultural communication skills.
- To prepare learners for internationalisation.
- To provide learners with opportunities to study content through different perspectives.
- To develop learner's oral communication skills.
- To develop multilingual interests and attitudes.
- To improve overall target language competence.
- To deepen awareness of both mother tongue and target language.

2.2 Music as a bilingual subject: Didactic learning through music

Music is an art and a language of expression and communication. Through music the child can be educated with integrity and harmony. The objective of music education will be that children develop their more optimal potential. Thus,

the activities of musical expression must be aimed at developing in children all their psychophysiological affective, emotional, personality, cognitive and social possibilities (Campos, et al., 2008).

Particularly focusing on the area of Art education established by the Order of March 17, 2015 in the community of Andalusia, it is to be highlighted that Art education allows us to feel, explore and transform reality, facilitating the comprehensive and harmonious development of human qualities. Moreover, the methodology used in Arts Education must be assumed from a know-how perspective, i.e. learning processes must be based on experience, acting autonomously, launching initiatives, and considering different possibilities and solutions.

In addition, studies have been made of music in language learning. Knowing how to sing and intone has proven to be an enormous help in acquiring good pronunciation. The child is more likely to grasp the *musicality* of foreign languages, as each language has its own intonation. Researchers include Jett, Renner, Jellison and Day, Madsen and Michel, Wolfe (2002).

Moreover, Engh (2013), Jamouille (2017) & Tse (2015), mentioned that they believe music can be beneficial for foreign language acquisition, for language skills as for motivational or cultural aspects. They also point out that it creates a good, enjoyable and relaxing atmosphere and that it lowers stress levels or affective filters as well as music can increase the students' motivation levels.

Furthermore, Music-related teaching methods can be classified in three main categories: **the use of music without lyrics** this is sounds or background music, **the use of songs** and **the use of rhythmical activities**.

Regarding Sounds and Background Music, different linguists and researchers have supported that listening to non-linguistic sounds or having background music during a task could improve performance at the linguistic level. Also in Tomatis'

methods, active listening to sounds is supposed to train the ear to perceive specific frequencies. He claims that languages have different frequency ranges, which makes the perception and production of a language with a large frequency range impossible for a native speaker of a language with a short frequency range (Tomatis, 1991). Moreover, Ferreri, Aucouturier, Muthalib, Bigand, & Bugaiska (2013) examined the neurological process when background music is played during the encoding of a verbal memory task. Music helps verbal encoding by facilitating associative and organizational processes.

Another and more frequent way of integrating music into the foreign language is the use of songs. This utilization has evolved over time to become a multi-level and multi-skills methodology. Also according to Wolfe & Noguchi (2009), the use of music can sustain attention as well as the use of music and songs provide cultural knowledge of the target language. Besides, Moradi & Shahrokhi (2014) examined the impact of using songs on both segmental and suprasegmental production. The results indicate the efficacy of music use on foreign language suprasegmental abilities.

Moreover, rhythmical activities are also very important. For example many teachers, clap their hands to emphasize the rhythm of the speech, make gestures that illustrate the speech intonation, annotate written sentences to indicate the position of the stress as in a music score, etc. In addition regarding, linguistic aspects, many studies examined the potential benefit of music-based foreign language materials on different language skills, such as vocabulary acquisition, listening comprehension, writing skills or phonetic acquisition.

Next, and taking into account the subject in question, the main aspects of educational regulations at international, national and regional levels will be considered.

2.3. International, national and autonomous educational regulations related to the bilingual subject of music

Nowadays, the need to promote language teaching has become a priority. The increasingly multicultural demands and needs of our society, along with the guidelines established by the Council of Europe in the **Common European Framework of Reference For Languages (CEFR, 2001)** are also reflected in the current educational laws.

Concerning, this proposal, it is legally founded on the competences established by the currently-in-force **Organic Law 8/2013** on the Improvement of the Education Quality in Education passed on December 9th, henceforth referred to **LOMCE**, (which modifies **Organic Law 2/2006 on Education passed on May 3rd**), as well as the basic curriculum, for the Primary Education, established by the **Royal Decree 126/2014, passed on February 28th** nationwide and specified in the **Decree 97/2015, passed on March 3rd** , and the **Order 17th March 2015** ,which adapts the nationwide settings to the Autonomous Community of Andalusia.

Moreover, in the **LOMCE** preamble, it is stated that the law supports multilingualism, by redoubling efforts to ensure that students become fluent in a first foreign language. Thus, CLIL methodology presents a new opportunity for learning the foreign language in a natural context.

Also at an autonomous level, in Andalusia, the **Agreement of 22 March 2005**, of the Governing Council, which approved the Plan for the Promotion of Multilingualism in Andalusia, was the beginning of a change in the educational system since students would be exposed to the knowledge of languages other than their mother tongue.

In addition, the **Order ECD/65/2015 of 21st January** describes the relationships between competences, contents and evaluation criteria in primary education, reinforcing the existence of an education system based on the achievement of **key competences**. These key competences should be included in the primary education curriculum and are seven:

- Competence in Linguistic communication (**CLC**)

- Mathematical competence and basic competences in science and technology (CMST)
- Digital competence (DC)
- Learning to learn competence (LTL)
- Social and civic competences (SCC)
- Sense of initiative and entrepreneurial spirit competence (SIE)
- Cultural awareness and expressions (CAE)

Finally, it is to be highlighted the **Order of July 25, 2008**, which regulates the attention to the diversity in the community of Andalusia. According to this Order, the measures for attending to diversity that are applied will be aimed at responding to the specific educational needs of the students, to ensure that they reach the maximum possible development of their personal abilities and the acquisition of the basic skills and the objectives of the curriculum established for primary education, as well as the possibility of curricular adaptation as a measure for modifying the elements of the curriculum, in order to respond favourably to the students with specific educational support need

2.4. Music therapy in the educational context

2.4.1. Conceptualization of music therapy

As we already know, music can have a positive influence on the life of human beings, not only in terms of people's mood but also in the state of health of the individual. Considering this, Music therapy is a scientific discipline that is processing its research in an increasingly broad area of health.

However, its use is not limited to the health context. It has also been found to be beneficial in improving and developing personal creativity, helping learning to improve interpersonal relationships and even being effective in managing stress. It is also quite suitable for children with self-esteem problems, helping attention and concentration, coordination and socialization. The use of music to produce

improvements in children's behaviour is one of the most interesting proposals of music therapy (Campos, et al., 2008).

According to Bruscia (1997) we can define music therapy as the systematic process (intentionality, regularity, organization) of intervention (the music therapist intervenes with orientations, methodologies and techniques) in which a music therapist helps the client to achieve health by using musical experiences (active and receptive: listening, singing, composing and improvising) and the relationships derived from them as dynamic forces of change (physical, emotional, social, mental and spiritual). From this definition we can point out the term *client* since in our case it would be *student* and the term *health*, which is more linked to healing and that we could substitute in our case for *developments and potentials*.

In addition, music therapy and music therapists offer teachers clear teaching strategies. Sometimes music therapists are part of the school staff or make weekly visits to schools performing these tasks. Music therapists collaborate with the rest of the interdisciplinary team, designing objectives and treatment plans (Campos, et al., 2008). Therefore, in the present didactic proposal not only the teacher will be present in the sessions but also the music therapist will act in the sessions guiding the teacher in its different phases.

Furthermore, an important aspect is that anyone can participate in music therapy sessions, regardless of their musical ability. The purpose of music therapy is to learn various skills through music. It is the responsibility of the music therapist and the teacher to adapt the music, instruments and activities to the possibilities of the student (Lopez, 2016).

Additionally, Schwabe (1989) points out that a poor choice of music theme, activity, moment or group may not only be useless, but also harmful.

Moreover, Aguilar (2006) considers the effect of music therapy to favour plasticity, learning and neurological reorganisation. This would act by activating brain areas involved in cognitive experiences and by igniting other processes

interrelated with learning, according to the experience and formation of each individual.

Regarding the benefits of music therapy, Hillecke Nickel and Bolay (2005) describe five factors that show the effectiveness of music therapy:

- 1. Attention factor:** Music is an auditory stimulus capable of capturing attention and generating distraction and relaxation.
- 2. Emotional factor:** Music can serve to modulate emotions, since melody activates certain emotions and the memory of associated emotions.
- 3. Cognitive factor:** Understanding music involves thinking and creating a subjective experience, which can help change certain previously established cognitions and subjective meanings.
- 4. Behavioural factor:** Music is a tool capable of activating movement, since it is closely related to dance.
- 5. Communication factor:** Music is a form of non-verbal communication of great help in the treatment of problems related to the interaction between people, being especially effective as a vehicle for the expression of emotions in people who cannot communicate verbally.

With respect to the music therapy sessions, these are oriented to work the communication, expression and personal creativity of the child through interaction. It is also very important to establish an emotional connection by sharing experiences. The aim is to create an environment where the child feels free to explore and create together with a therapist, teacher and/or group mates. For this, it is essential that sessions are well structured, especially when working with children with communication problems or specific disorders (Campos, et al., 2008).

2.4.2. Music education and music therapy

We must consider that both music education and music therapy influence each other.

On the one hand, the contributions of music education to music therapy focus on how music-didactic strategies are useful to the specific training of the music therapist and on how these strategies can serve music therapy for the development of new working techniques (Facchini, 1995; Gainza, 1998 & Sabbatella, 1995).

On the other hand, Music Therapy provides Music Education with a wider vision of the musical sound phenomenon and its relationship with the physical, psychological and social life of the individual, valuing people's musical productions not only from an aesthetic musical point of view, but also as an expressive act that reflects aspects of their own identity and offers information about their personality characteristics (Sabbatella, 2006).

However, one of the big problems when conceptualizing the term **music therapy** is its confusion with **music education**. Some authors like Tony Wigran denounce a misinterpretation of music therapy as a form of music teaching in relation to the educational context. Bearing this in mind, there are eight main differences between music education and music therapy (López, 2016):

1. In music education, music is used as an end in itself (we teach how to play an instrument) but in music therapy, music is used as a means to produce change.
2. In music education we have a closed and instructive process that is based on a curriculum. In music therapy, the process is open, experimental, interactive and evolutionary.
3. In music education, the contents are divided into topics that are described in the curriculum, while the contents in music therapy are dynamic and are created throughout the process.
4. In music education, initial and previous evaluations are not considered, but rather all individuals are evaluated in a linear way, but in music therapy, the initial evaluation is taken into account and evaluated according to the dynamic objectives that have been set after the previous evaluation.
5. In music education the person in charge of the process is a teacher and in music therapy the person in charge is a music therapist although he or she may be helped by the teacher in those tasks that require a greater load of music therapy.

In addition, Purroy & Perez (2002) also conducted several studies regarding the distinction between **music education** and **music therapy**. The following is an example of a summary table covering various aspects to be taken into account in this distinction.

Table 1

Differences between music therapy and education

	MUSIC EDUCATION	MUSIC THERAPY
USE OF MUSIC	Music as instrumentalist learning	Music as a mediator to produce changes
PROCESS	Closed, systematic and instructional based on a curriculum	Open, experiential, interactive, systematic and evolutionary
CONTENTS	Thematic and described in a curriculum	Dynamic and created in the process
OBJECTIVES	Generalists, universalists	Particular and biographical
EVALUATION	Does not consider initial evaluations and evaluates everyone equally	Consider an initial assessment and evaluate according to the dynamic objectives set in the assessment
FRAMING	Conventional	Specialized
RELATIONSHIP	Teacher - student / s The teacher is the content provider and motivator of the learning experience	Music therapist - client /s Therapeutic Aid Alliance. The contents are in the participant.

Note: Adapted from “Differences between music therapy and education” by Purroy and Pérez, 2002, *Music therapy and Down Syndrome*, p.57.

However, and according to Lopez (2016) we also find a number of **similarities** between them. These are:

1. Both use music as a fundamental working element.
2. Both use music as a language and means of communication.
3. Both establish an interpersonal relationship between the educator or music therapist and the student/client.
4. Both propose objectives to be met.
5. Both use a systematic process, that is, they are intentional, organized and regular.
6. Both propose musical performances.

These **similarities** are what will allow us to integrate music therapy into our music education lessons.

Once we know the concept of music therapy as well as its distinction with music education, we will get to know the existing methodology in music therapy.

2.4.3 Main methodologies in music therapy

The most general classification of methods and techniques in music therapy, divides them into: **Passive or receptive methods and Active or creative methods.**

On the one hand considering the **passive or receptive methods**, the common aspect in them is music listening. This music listening can cover several modalities (Poch, 2002):

- **As a stimulator of creativity and as a means of diagnosis.**

Verbal expression can be used for this as it has the advantage of immediacy. It is suitable if the individuals are trying to express general ideas, but it is not usually suitable for expressing very personal feelings if

people are in a group. We can also use written expression (prose, poetry) which respects the intimacy of feelings. Also the plastic expression, for example the use of the drawing can serve as means of diagnosis and as means to know the state of mind of the subject.

- **As an image stimulator and as a means of treatment.**

In music therapy, this technique consists of listening to music in a relaxed way, in order to facilitate the evocation or creation of images, symbols and deep emotions internally. This facilitates therapeutic intervention and self-knowledge. Among the main methods and techniques are the receptive method by Jost and the GIM method by Bonny and the techniques of *musical journeys* by Cid Poch.

- **As a mood modifier:**

Mood modification is one of the fundamental purposes of music therapy; The Iso principle, the principle to which patients respond best when they need a change in mood, is to try to find the type of music that is in line with the patient's mood as a starting point for contact. The aim is to establish an equal relationship between the patient's state of mind and the type of music he or she is given to listen to. The Altshuler Technique stands out.

On the other hand, and according to Poch (2002), we can consider **Active or creative methods**. The professor Alfred Schmoltz, developed an important work in the methodological aspect, considering active methods, especially in musical improvisation. According to him, there are basically four musical activities that can be part of the active music therapy methods: playing instruments, composing, singing and dancing (Campos, et al., 2008).

Regarding **improvisation in music therapy**, it is to be highlighted that improvising in music consists of expressing oneself spontaneously, freely and creatively through any musical instrument, one's own voice or body. Any type of expression and interpretation at any level is accepted as valid. In music therapy the

aim is for people to express themselves. It does not matter if expressions are extremely simple, the positive thing is that he expresses himself (Bruscia & Kenneth, 1999).

Other active methods that stand out in music therapy according to the criteria of Poch (2002) are:

- **Orff-Schulwerk music dialogue:** This technique is part of the Orff-Schulwerk method of music education. The exchange of improvised musical sequences between two or more persons is called *musical dialogue*. This musical dialogue can take on the same emotional tone as a verbal dialogue. It can express question, answer, admiration, assertion, denial, doubt, etc.
- **Orff-Schulwerk method applied to music therapy:** This method was devised by the German musician Carl Orff on the basis of the idea that the child should possess a musical language with which he or she can feel comfortable before being required to perform more difficult tasks, such as playing traditional instruments or studying music theory.
- **Projective Crocker Technique:** This technique uses music as a means of projecting the personality of the subject. It was applied by Dorothy Crocker to children since 1948. Through this technique music or sound is used as a means of evoking internal fantasies, fears, illogical or dissociated thoughts, creativity, lack of imagination, self-centeredness, etc. It was used as a means for a better knowledge of the student by the music teacher, as an aid in psychological or psychiatric diagnosis and as a therapeutic means to be used by the music therapist.
- **Nordoff-Robbins Method:** This method was devised by musician and composer Paul Nordoff and Clive Robbins, who had been working since 1962 in the Department of Child Psychiatry at the University of Pennsylvania. He adapted his musical improvisation to the needs of each patient. Nordoff had great intuitive and creative qualities along with great technique, expressiveness and musicality. In his improvisations he took into

account tone, rhythm, harmony, melody, form and expressive components. The sessions were recorded on a tape recorder and then studied with the help of the revolver what had happened at each moment.

Once the main methods used in music therapy have been considered, we will see how the methodology can be applied to students with specific educational support needs

2.4.4. Music education and music therapy for students with specific educational support needs.

Music therapy has its authentic place in those cases where a psychotherapeutic action is required. Educational Music Therapy applied to the area of Special Education pursues the achievement of psycho-educational objectives focused mainly on the development of achievements in non-musical areas (physical, sensory, emotional, cognitive, social) that can be achieved through music (Campos, et al., 2008).

When music is used in Special Education, in addition to considering the artistic- expressive and educational side of the specific musical experience, its re-educational or therapeutic potential must be taken into account.

Considering this and according to Sabbatella (2006), when students with specific educational support needs learn music education they can use the music as a globalizing experience which allows:

- To facilitate the learning of other curricular contents.
- To develop emotional and aesthetic sensitivity.
- To discover and develop the capacity for expression and new forms of communication.
- To improve creativity.
- To take an interest in the sound-musical environment.
- To improve perception and auditory discrimination.

- To improve the capacity of verbal expression and the development of language.
- To develop the sense of rhythm in its musical and corporal manifestation.
- To develop the capacity of spatial-temporal organization.
- To foment cooperative attitudes through musical expression.
- To favour the relationship, communication and social integration.
- To contribute to favour the maturing process of the students.
- To collaborate in the arrangement and structuring of logical thought.

In addition, taking into account that in our classroom there is a student with an Autistic Spectrum Disorder (ASD), now we will see how Music therapy and Autism are related in a particular way.

2.4.4.1. Music Therapy and Autism

Autistic Spectrum Disorder (ASD) is a neurodevelopmental disorder of neurobiological origin and onset in childhood, which affects the development of social communication, as well as behaviour, with the presence of repetitive and restricted behaviours and interests. It presents a chronic evolution, with different degrees of affectation, functional adaptation and functioning in the area of language and intellectual development, depending on the case and evolutionary moment (Hervás, Balmaña & Salgado, 2017). Also, in 1978, Juliette Alvin analyzed the effects of music on children with autism by detailing the most effective music therapy techniques for working with children with autism with different characteristics.

After numerous studies of the different effects and advantages of music therapy in children with autism spectrum disorder presented by several authors, Talavera & Gértrudix (2014), made a synthesis of the main characteristics to be

considered in subjects with Autism Spectrum Disorder taking music education classes or attending music therapy sessions:

- Communication (speech production and improvement of structure, form and rhythm) of children with ASD improves after music therapy sessions.
- Group musical activities encourage imitation, respect for speaking time, social reciprocity, joint attention and empathy.
- Music therapy improves the recognition of affective signals.
- Music therapy promotes social skills such as eye contact, engagement and the spontaneous initiation of social interactions.
- The use of music as therapy reduces disruptive behaviours such as self-harm, aggression, or stereotypical behaviour.
- Passive listening techniques are the most appropriate for addressing behavioural problems and hypersensitivity.
- Singing is the ideal means of communication to promote language.
- Music helps to diminish and modify vocal stereotypes.
- Music therapy helps promote flexibility, creativity and tolerance for change in children with autism.
- The use of music as therapy encourages word recognition, identification of spelling and concepts, and pre-writing skills.
- Singing promotes the memorization and knowledge of sequences of events.
- The use of music as therapy contributes to the improvement of non-verbal communication and gestural skills.
- Music therapy promotes language understanding, as well as enthusiasm and cooperation.
- Children with autism prefer low-pitched sounds to high-pitched ones.
- The stringed timbre (70% guitars, 19% violin, 7% cello) and the wind (60% clarinet, 21% saxophone, 10% flute and 4% trumpet) are preferred by children with autism.

3. DESIGN OF THE DIDACTIC PROPOSAL

3.1. Justification

Given the importance and benefits that music brings to the lives of individuals, making use of music not only to learn more about it in a foreign language but also as a resource to help group and social integration through music therapy is significant considering the society and the context in which we live. It will be fundamental the promotion of an optimal integration of each student in the classroom. With the development of this didactic proposal through a didactic unit entitled *Feeling the music!*, we intend that students not only learn music but also feel it, live it and help them improve their personal skills and intellectual abilities in a language that is not their mother tongue. They will use the musical contents in a foreign language in an integrated way.

3.2. Contextualization of the proposal

The context for which this didactic proposal is going to be carried out is for a 6th grade of primary education in a public bilingual school in the community of Andalusia, specifically in the province of Malaga.

The class has a total of twenty two students, twelve girls and ten boys, so it is a mixed class. Two of these students are immigrants, an English girl and a French boy who speak English and French perfectly, being these respectively their native languages. In addition, one of the girls in the class has an Autism Spectrum Disorder (ASD), although with very mild features, so her adaptation is not significant. Therefore, only some methodological adaptations will be taken into account. Considering this, through music therapy and with the implementation of some methodological adaptations, it is expected to improve her communication, both in L1 and L2, her social relations as well as her own behaviour.

In addition, in this school, CLIL methodology is used as the main methodology in the different subjects of the school in which the contents of the subjects are integrated with the foreign language, in this case the English language.

The school also participates in different international projects such as Erasmus+.

Moreover, considering the area where the school is located, it is inhabited by people of different socioeconomic levels who live from the tertiary sector, especially tourism. The types of students who attend it are middle class and lower middle class, who come from families whose educational level, is medium or medium-low.

Additionally, the choice of this specific course for this didactic proposal has been made taking into account the psycho-evolutionary characteristics of the third grade of primary education and the need for the use of music therapy as a methodology to carry out this proposal.

In order to promote a good intervention through the development of a didactic proposal, it is essential to know the characteristics of the students we are going to work with. Considering this idea, the main psycho-evolutionary characteristics of students in the third cycle of primary education will be presented below.

3.2.1. Psycho-evolutionary characteristics of the third cycle students of primary education

According to Piaget & Inhelder (1975), the students of third cycle of primary education have a cognitive evolution characterized by the consolidation of the logical-concrete thought and of its features (order, flexibility) which allow them to act mentally in a safer, faster and more effective way. Also, an evolution in the capacity of analysis and synthesis is produced.

In terms of affective-social development, Berk (2001) maintains that children's understanding of friendship evolves from a concrete relationship based on sharing activities and material to more abstract conceptions based on trust and intimacy.

Moreover, groups are beginning to become mixed. They also show marked progress towards autonomous moral development, which is also influenced by cognitive development as well as the capacity for abstraction and idealization.

Also, in terms of psychomotor development, students will manifest the characteristic processes of adolescence such as morphological changes and the consequence of hormonal activity. This means that students are at the entrance of a certain imbalance that will require the formation of a new body image as a consequence of the sexual interests that are beginning to take place. Considering this, music therapy could be a good alternative for stabilize this period of so many personal and social changes.

3.3. Objectives of the didactic proposal

Regarding the objectives of the didactic proposal, these are the goals we intend to achieve in the students by the end of this didactic unit. These are:

- ✓ To understand and interpret musical scores.
- ✓ To interpret songs and melodies through the use of musical instruments, dancing and singing.
- ✓ To be able to establish a musical dialogue with a classmate, according to their own mood and emotions.
- ✓ To improve the capacity of improvisation.
- ✓ To be able to use ICT (*Information and communication technology*) in an autonomous way.
- ✓ To know the Romanticism period and its musical composers.
- ✓ To be able to properly express past facts using the past simple tense.
- ✓ To know other cultures and historical periods other than their own.
- ✓ To be able to participate in class discussions expressing their own opinions and feelings.
- ✓ To promote group integration in the classroom carrying out the different activities.
- ✓ To promote self-evaluation in the student learning process.

3.4. Competences included in the proposal

Taking into account the current regulations in force at a national level, both the LOMCE and RD 126/2014 mention the relevance of the key competences. Also, the Order ECD/65/2015 of 21st January and the Decree 97/2015 of 3rd March which establishes the organisation and the curriculum of Primary Education in the Autonomous Community of Andalusia, underline the importance of the achievement of these competences.

In order to achieve these competences, in this didactic unit we will work on the development of the **Competence in Linguistic Communication** which refers to the use of the language as a tool for oral and written communication in any language.

Furthermore, it is to be mentioned that CLIL methodology promotes the use of the L2 as a means of communication in class. Students learn to consider English as the vehicle of content acquisition. Also, CLIL divides language skills into BICS and CALP both having equal importance. Considering this, in the classroom, the students should have the language they need to complete their tasks providing students with functional language. With this didactic unit, learners will be taught basic functional language by means of flashcards, visual agenda, and constant repetition of useful words and sentences.

In addition, throughout this didactic unit learners will be taught how to properly discuss ideas about their own learning and express emotions and sensations throughout the process. All of this by means of vocabulary and activities focused on the 4 language skills: reading, writing, listening and speaking. In addition, the task-based learning approach (TBL), one of the main approaches used in this didactic proposal, promotes the use of L2 in all its aspects.

Another relevant competence to be linked with this topic is the **Social and Civic Competence**, through which the individual is taught how to live in society and understand the social reality of the world where we live, and to this end using the language is a key tool. CLIL methodology involves contexts and content which enrich the learner's understanding of their own culture and those of others. This will promote intercultural competence in students. Moreover, music therapy

involves group and social integration and also cooperative learning is encouraged which gets children to collaborate on activities and share experiences in a diversity of groupings. It encourages cooperation, help, and respect within the group.

Furthermore, it is to be underlined the **digital competence**, as we must consider the ICT (Information and Communication Technology) as a groundbreaking channel of communication. In this didactic unit, ICTs are present in different activities and sessions, for instance to make web quests or to search for information.

Additionally, in the unit is promoted the **learning to learn competence**. CLIL methodology involves rich input and it accelerates language learning strategies development such as recognising key words. Also, it is common for CLIL activities to use prior knowledge to predict content. In this didactic unit, learners will have to make predictions regarding the meaning of key words and they will have to set up relationships between English language and their mother tongue. They also ask themselves questions about what they already know about a particular content or about reflecting on their own learning process through a self-assessment in the form of a digital portfolio.

Also the **Sense of initiative and entrepreneurial spirit competence** is promoted throughout the unit. From the point of view of creativity, it includes starting up initiatives, considering different possibilities and solutions. One of the main objectives that are intended to be achieved through this educational proposal is to help learners become more autonomous for which they will have to generate their own questions and actively participate in class. Students actively and collaboratively participate in the learning process being the teacher as a facilitator who guides the learning progress.

And finally, it is to be highlighted the **Cultural Awareness and Expression competence** which involves knowing, understanding, appreciating and valuing the different cultural and artistic demonstrations, using them as a source of enrichment and personal enjoyment, and considering them as part of peoples' wealth and heritage. Both music therapy and CLIL approach bring students closer to learning about other cultures, their language, their music, and their people, among others. For example, in this didactic unit this competence is developed through the

knowledge of the cultural movement of the Romanticism and the musical composers of this period. Also, it is promoted the taste for knowing some of their musical compositions as well as the knowledge of international folk songs written in their original language.

3.5. Contents of the didactic proposal

Now, we will concentrate on the contents that will be worked on the didactic unit, following a CLIL implementation. These contents have been classified on the one hand in terms of contents and culture and on the other hand in terms of language:

Main target contents and culture:

- The knowledge and interpretation of the musical notes on the stave
- The knowledge and acquisition of the musical notation
- The Romanticism period in its influence in the music world
- The recognition of the main romantic musical composers such as: Franz Schubert; Robert Schumann; Ricard Wagner; Frédéric Chopin and Franz Liszt; Felix Mendelssohn and the Strauss family.
- The establishment of a musical dialogue with a classmate using xylophones.
- The development of the body percussion.
- Knowledge and interpretation of the following songs: *Ma Bella Bimba*; *Evening at home*; *Alunelul*.
- The knowledge of different instruments families: wind, string and percussion.
- The creation of musical instruments step by step: guitars, egg maracas, water glass xylophones, paper plates, tambourines, and can drums.
- The appreciation of the Italian culture and the respect for other countries and cultures different from that of the students.
- The use of ICT in the classroom

- The search for information through web quests
- The promotion of the active listening
- The stimulation of creativity
- The self-evaluation and peer assessment reflection

Main target language:

- Use of specific **musical vocabulary in L2** such as, call and response, variation, beat, rhythm, body percussion, orchestra, musical notation, musical dialogue, instruments families (wind, string, percussion), name of musical instruments such as xylophones, guitars, maracas, tambourines and drums and also vocabulary about the Romanticism period like the names of the different Romantic composers such as Franz Schubert; Robert Schumann; Ricard Wagner; Frédéric Chopin and Franz Liszt; Felix Mendelssohn and the Strauss family.
- Use of **authentic language** included in the folkloric songs like Ma Bella Bimba (written in English and Italian languages).
- The **Past simple** use to understand, give and get information about the history of music in the Romanticism period and its composers.
- Use of **grammatical structures of the past simple tense** (regular verbs ending in *-ed* (composed; accompanied; considered) and irregular verbs (became; took place; forgotten; known) as well as the use of **the verb to be in the past tense** (was a composer; artists were attracted; was expressed).
- Use of the correct **pronunciation** in songs' interpretation and group exhibitions.

3.6. Timing and space organisation

Regarding time and space organization, the different sessions will take place in the Music classroom, which is perfectly adapted to music education and music therapy lessons. The floor is made of wood so that the sound of the body can be heard more and it is full of mirrors so that the students can see themselves when they perform. In addition in this class there is a corner set up for the ICTs with a

number of computers and tablets available for the students. On the walls there are posters including musical concepts in L2, which help to students in the musical learning through CLIL.

Moreover, on a daily basis, learners will sit in small groups promoting cooperative learning except for specific activities. In these cases, students will be grouped in bigger groups or even the class as a whole group. Besides, bearing in mind that we work from a music therapy approach, students should have enough space to be able to move freely in the classroom.

In addition and regarding the timing, lessons will be designed to last 60 minutes two days a week and the didactic unit is expected to be dealt with during the second term since the first term will be devoted to the realization of an initial evaluation of the students. On the one hand, this initial evaluation will consider the musical content and language, and on the other hand the knowledge of each student in a more individualized way together with the music therapist in order to establish the starting point of the music therapy sessions.

Furthermore, this didactic unit has been organized in nine sessions of one hour in which a basic routine has been established. Taking this into account, this didactic unit will be planned for a full month.

Additionally, the sessions are divided into three different phases in each of them. Therefore the structure of each session will always be the same. This will help students to have greater confidence and security in the different sessions.

Particularly, the first and second sessions are dedicated to the introduction of music therapy through improvisation and musical dialogue as well as learning and reviewing musical language and musical notation. Sessions three, four and five are focused on the development of activities based on transdisciplinarity and interdisciplinarity making use of ICTs as well as the use of the L2 as the main means of communication. Session six will encourage the use of creativity through the elaboration of musical instruments by means of cooperative learning. Finally, the last two sessions will be reserved for the final task (7th session) and self-evaluation by means an individual and reflexive portfolio (8th and 9th sessions).

3.7. Materials and resources

Teachers need to find or create materials and then evaluate them ensuring that the material and resources are appropriate to the student in terms of content and language and also be able to respond to their interests and motivations. With this in mind, the materials and resources used in this didactic unit are:

- Slide projector in order to visualize the visual agenda.
- Routine songs, which are: *Greeting or welcome song and Farewell or closing song*
- Songs for interpretation and its musical scores: *Ma Bella Bimba; Evening at home; Alunelul.*
- Italian and English lyrics of *Ma Bella Bimba* song.
- ICT corner: computers and tablets
- Web quests
- Posters about musical composers of Romanticism created by the students (They will be hung on the walls of the class once completed).
- Song Cards
- Musical-reflexive EPortfolios: There is a special type of assessment resulting from a combination of formative and summative aspects of assessment. It is a personal document in which students can record and reflect on their language, music and culture learning experiences. Also this EPortfolio will be done digitally for which individual tablets and computers will be used. For this, the teacher will give them a template that the students will have to complete. To carry out this E Portfolio, the following phases will be followed: Content index; Samples or evidences: Collection of evidences and their classification; Reflection on the evidence provided; Connection, dialogue and feedback; Final and personal reflection about their entire learning process; Presentation and publication.
- Bilingual dictionaries to help students understand any word written in L2.
- Table staves with Velcro (for the student with ASD and students with more

difficulties)

- Numbers chart for body percussion (*Appendix H*).
- Charts to classify instruments
- Reading text about History of Romanticism (*Appendix Q*).
- Step by step sheets for making musical instruments
- Musical instruments created: water glass xylophones, cardboard guitars, egg maracas, paper plates, tambourines and can drums.
- Craft material for the creation of musical instruments: cardboard, plastic and glass bottles, cans, strings, rice and chick peas ; watercolours; paper plates, jingle bells, glue, brushes, straws, water, scissors, elastic bands, balloons, wooden, metal or plastic spoons.
- Poster to help children to remember the notes on a scale (*Appendix K*)

3.8. Methodology and strategies

As we have previously mentioned and considering that we are in a bilingual context, the methodology that has been implemented for the development of this didactic proposal has been a **CLIL methodology**. Rubrics will be used to evaluate this type of methodology (*Appendix C; D*).

Within this context, it is to be highlighted **Music therapy** as a methodological approach and within this we will focus mainly on active or creative methods through improvisation in music therapy, the musical dialogue of Orff Schulwerk and the projective technique of Crocker through musical activities such as playing instruments, composing, singing and dancing. Also, sometimes we will also make use of passive methods or receptive.

Furthermore, and from a more educational perspective, the present didactic proposal has been designed from the **Learner Centered Approach (LCA)**.

Student-centered learning is based on the idea that learning is meaningful when topics are relevant to the students' needs and when the students themselves are actively engaged in constructing their own knowledge, the idea that students

have a choice in what to study, and how to study. To fulfil this aim, students are suggested to be given voice and are included in the classroom decision-making. (Shakouri & Bahraminezhad, 2012)

Within this Learner-Centered Approach, we will focus on two main more innovative methodologies from which we will work throughout this teaching unit. These are: **the Task Based Language Teaching methodology (TBLT)** as well as **Cooperative learning** within the framework of music therapy will be promoted as educational methodologies.

In **TBLT** the tasks are viewed as mediators of language learning and a reference point to make sense of the language, so the focus is on meaning, not form (Bygate, 2016). TBLT is far more connected to real life interaction, language is used naturally, (Ellis, 2014) and the tasks can create optimum opportunities for input, interaction and output, all conducive to L2 development. Another important benefit is the potential of tasks to promote student independence by placing them at the centre of their own learning, thus fostering their responsibility, as both language users as well as language learners (Skehan, 1996).

Additionally, throughout the proposal, **Cooperative learning** will also be promoted. It is a successful teaching strategy in which small teams, each with students of different levels of ability, use a variety of learning activities to improve their understanding of a subject. Each member of a team is responsible not only for learning what is taught but also for helping teammates learn, thus creating an atmosphere of achievement and inclusiveness (Balkcom, 1992).

All this will be done taking into account the concept of **scaffolding**. This concept refers to the moment when children are in the zone of proximal development and are provided with the appropriate help and tools to carry out a new task or skills. Scaffolding technique is related with the concept of **zone of proximal development** (Vygotsky, 1978). It is fundamental take into account, the degree of difficulty that the activities entail, always considering in the students the zone of proximal development, that is, the distance between the actual level of development (determined by the independent resolution of problems) and potential (determined by solving problems under the guidance of an adult or in collaboration with more expert colleagues) (Vygotsky, 1978).

3.9 Sequencing of activities and phases included in the didactic proposal

The appropriate selection of activities is strongly related to the characteristics of our students. Two aspects should be considered:

1. Their communicative skills.
2. Their ability to do the tasks based on their cognitive abilities as well as the learning context.

In addition, within the framework of CLIL methodology, the **4C's model** designed by Coyle and its components has been taken into account at all times: Content, Communication, Cognition and Culture. Therefore, this didactic proposal is based on the principles of the **CLIL methodology**.

Furthermore, regarding the organization of the sessions, we will carry out a particular organization based on the music therapy sessions as we have previously mentioned. Taking into account this particular planning, these sessions will be divided into **three main phases** that will be part of the students' routine:

- **The first phase (presentation/analysis phase)** consists of the introduction of the *greeting or welcome song*. Every day we will sing the same welcome song. The aim of this song is to ensure that students feel integrated into the group at the same time that they are expressing and understanding the meaning of the lyrics of the song written in English. In this way, we are encouraging communication in a foreign language while we are doing music therapy and getting to know our students better (Crocker's projective technique).

After this song, the students will see the **visual agenda** (*Appendix G*), centred on the particular session. With this visual agenda, it will be possible to visualize the different activities and tasks that will be done in the session. In addition this agenda will especially help the student with Autistic Spectrum Disorder because she can visualize the different parts of the session with a better clarity by means of pictures as a support.

- **The second phase (practice and production/ Add and Apply phase)** consists of the development of specific sound-musical activities in which the active and passive methods of music therapy and also the LCA, Cooperative learning or Task based-language teaching will be carried out.
- **In the third and last phase (reflection phase/closing session)** is included the farewell song in which the pupils will sing the song in English expressing their experiences and feelings during the session. It can also be done through some relaxation exercise through the music.

Next, will show the development of the different sessions, specifying the activities that have been included in them:

DIDACTIC UNIT:
FEELING THE MUSIC!

SESSION 1: Let's improvise with music

PHASE 1: PRESENTATION/ANALYSIS PHASE

- **Duration: 10min**
- **Grouping: class group**
- **Opening greeting and welcome song: "*We are all welcome*" (Appendix V)**
- **Use of the visual agenda**

PHASE 2: PRACTICE AND PRODUCTION/ ADD AND APPLY PHASE

- **Duration: 40 min**
- **Grouping: individual/small groups/ class group**
- **Development of the sound/musical activity:**

Students will have to perform **improvised movements** through the body by listening to the song:

Alunelul (Appendix M). Then, in small groups we will dance it following some Key instructions such as: left foot; right foot; tap left foot and tap right foot and with the following starting position: in a circle, holding hands. Next, we will make a class **debate**. Debates will be carried out in English with a focus on L2 communication where greater importance will be given to fluency than accuracy. Speaking skill will be specifically evaluated by means of a rubric (Appendix E).

Finally, we will play the song again this time encouraging **active listening** with the next individual activity:

Think about the dance and answer in your notebook:

- a) What is the musical form?
- b) What is the beat?
- c) What note is used?

PHASE 3: REFLECTION PHASE/SESSION CLOSURE

- **Duration: 10 min**
- **Grouping: class group**
- **Farewell or closing song: *Our feelings are important*" (Appendix V)**

SESSION 2: How about we communicate musically?

PHASE 1: PRESENTATION/ANALYSIS PHASE

- **Duration: 10min**
- **Grouping: class group**
- **Opening greeting and welcome song: "We are all welcome" (Appendix V)**
- **Use of the visual agenda**

PHASE 2: PRACTICE AND PRODUCTION/ ADD AND APPLY PHASE

- **Duration: 40 min**
- **Grouping: individual/pair work/group class**
- **Development of the sound/musical activity:**

We will use **xylophones**. With them and in pairs, students will have to maintain improvised **musical dialogues** according to their emotions. Then, the next student will respond to his/her classmate by playing his/her xylophone. Afterwards we will have a **musical notation exercise** to learn the musical language of the song "**Evening at home**" (Appendix M). Next, we will play it all together using the **xylophones**.

PHASE 3: REFLECTION PHASE/SESSION CLOSURE

- **Duration: 10 min**

- **Grouping:** class group
- **Farewell or closing song:** *Our feelings are important*" (Appendix V)

SESSION 3: Let's learn more about Ma Bella Bimba

PHASE 1: PRESENTATION/ANALYSIS PHASE

- **Duration:** 10min
- **Grouping:** class group
- **Opening greeting and welcome song:** *"We are all welcome"* (Appendix V)
- **Use of the visual agenda**

PHASE 2: PRACTICE AND PRODUCTION/ ADD AND APPLY PHASE

- **Duration:** 40 min
- **Grouping:** small groups/class group
- **Development of the sound/musical activity:**

In this session, we will work from the perspective of **transdisciplinarity and culture**. For this purpose, students will be grouped in small groups in order to look for information about the song "**Ma Bella Bimba**", a song inspired by female values and equality and also it is focus on the Italian culture.

For the information group search, students will use ICT (computers and tablets), promoting **cooperative learning**. This type of learning will be evaluated through a rubric (*Appendix B*). Then, the information found will be exposed in a **particular card** (*Appendix N*) considering main aspects.

Finally, a musical notation **exercise** of the song will be done by means of **body percussion** (*Appendix M*). A **chart** with numbers (*Appendix H*) will be used for that. Each number will indicate a specific body action, which the whole class group is expected to do.

PHASE 3: REFLECTION PHASE/SESSION CLOSURE

- **Duration: 10 min**
- **Grouping: class group**
- **Farewell or closing song: *Our feelings are important*" (*Appendix V*)**

SESSION 4: Let's discover the history of Romanticism and its musical composers!

PHASE 1: PRESENTATION/ANALYSIS PHASE

- **Duration: 10min**
- **Grouping: class group**
- **Opening greeting and welcome song: "We are all welcome" (Appendix V)**
- **Use of the visual agenda**

PHASE 2: PRACTICE AND PRODUCTION/ ADD AND APPLY PHASE

- **Duration: 40 min**
- **Grouping: small groups**
- **Development of artistic/musical activity:**

Students (in small groups) will have to read a short text in English about the **history of Romanticism** where specific vocabulary will appear as well as the use of the past simple tense (*Appendix Q*). With this activity we will be focusing on an **interdisciplinary work** in the subject of History and Art.

Later, students in the same small groups will work by means of a **web quest** activity previously designed by the teacher (*Appendix S*). Students will be asked to look for information on musical composers from the Romantic period (**Franz Schubert; Robert Schumann; Ricard Wagner; Frédéric Chopin and Franz Liszt; Felix Mendelssohn and the Strauss family**) through the use of **ICT** (computers and tablets). Also, the teacher will give them a **poster template** (*Appendix R*) from a chart in which the students will have to complete them with the

information found by accessing the different links provided on the web quest. By means of the web quest, students can access to the information about the task itself, the process, the resources, the evaluation and the conclusion of the work that is expected to be done (Appendix S).

PHASE 3: REFLECTION PHASE/SESSION CLOSURE

- **Duration: 10 min**
- **Grouping: class group**
- **Farewell or closing song: *Our feelings are important*" (Appendix V)**

SESSION 5: Let's expose what we have learned!

PHASE 1: PRESENTATION/ANALYSIS PHASE

- **Duration: 10min**
- **Grouping: class group**
- **Opening greeting and welcome song: *"We are all welcome"* (Appendix V)**
- **Use of the visual agenda**

PHASE 2: PRACTICE AND PRODUCTION/ ADD AND APPLY PHASE

- **Duration: 40 min**
- **Grouping: small groups**
- **Development of artistic/musical activity:**

In this session, the different groups will **expose their posters** about Romantic music composers to their classmates using L2. Also, we will carry out a **peer assessment** where the different groups will evaluate the work of their classmates considering different criteria which will have been previously explained by the teacher.

PHASE 3: REFLECTION PHASE/SESSION CLOSURE

- **Duration: 10 min**
- **Grouping: class group**
- **Farewell or closing song: *Our feelings are important*" (Appendix V)**

SESSION 6: Let's make our own musical instruments!

PHASE 1: PRESENTATION/ANALYSIS PHASE

- **Duration: 10min**
- **Grouping: class group**
- **Opening greeting and welcome song: *"We are all welcome"* (Appendix V)**

- **Use of the visual agenda**

PHASE 2: PRACTICE AND PRODUCTION/ ADD AND APPLY PHASE

- **Duration: 40 min**
- **Grouping: individual work/ small groups**
- **Development of artistic/musical activity:**

In this session, we will focus on the **creation of musical instruments** using homemade and **natural materials**. Before making the instruments students in an individual way will have to classify different instruments in the correct **family instruments** using a chart (*Appendix O*). For this, the teacher will help the students to deduce to which family each instrument can belong.

Then, the teacher will group the students into different small groups. Each group will be in charge of creating a specific type of musical instrument. We will create cardboard **guitars, egg maracas, water glass xylophones, paper plates, tambourines, and can drums**, which correspond to the families of wind, string and percussion instruments. In order to do this, students will be given **step by step worksheets** (*Appendix P*), where they will be able to know and visualize how to make their instruments in different phases. These instructions will be written in L2. In addition, this is an interdisciplinary activity related to Arts and crafts subject.

PHASE 3: REFLECTION PHASE/SESSION CLOSURE

- **Duration: 10 min**
- **Grouping: class group**
- **Farewell or closing song: *Our feelings are important*" (Appendix V)**

SESSION 7: It is time to interpret and sing Ma Bella Bimba song!

PHASE 1: PRESENTATION/ANALYSIS PHASE

- **Duration: 10min**
- **Grouping: class group**
- **Opening greeting and welcome song: *"We are all welcome"* (Appendix V)**
- **Use of the visual agenda**

PHASE 2: PRACTICE AND PRODUCTION/ ADD AND APPLY PHASE

- **Duration: 40 min**
- **Grouping: individual work / small groups**

➤ **Development of artistic/musical activity:**

It is time for the final task! The final task is called “**Creating our own orchestra!**”. The completion of this final task will aim to apply all that the students have learned during the unit. To do this, students will have to sing in English and interpret **Ma Bella Bimba song**, previously worked on. Students can use **Ma Bella Bimba cards** (session 3) as a support.

For the interpretation of the song, students will use **the musical score of the song** (*Appendix M*), firstly in an **individual way** and secondly in **small groups**. They will be placed in the form of an **orchestra** to set the space as close as possible to the music reality. Also, the teacher will assume the role of the conductor, guiding the students during the concert. This final task will be evaluated by means of individual and group rubrics (*Appendix A*).

PHASE 3: REFLECTION PHASE/SESSION CLOSURE

- **Duration: 10 min**
- **Grouping: class group**
- **Farewell or closing song: *Our feelings are important*" (*Appendix V*)**

SESSION 8 and 9:

PHASE 1: PRESENTATION/ANALYSIS PHASE

- **Duration: 10min**
- **Grouping: class group**
- **Opening greeting and welcome song: "We are all welcome" (Appendix V)**
- **Use of the visual agenda**

PHASE 2: PRACTICE AND PRODUCTION/ ADD AND APPLY PHASE

- **Duration: 40 min (each of them.)**
- **Grouping: individual work**
- **Development of artistic/musical activity:**

Here the students will evaluate themselves by means of a musical-reflexive **E Portfolio** (*Appendix T*) instead of a theoretical test in order to know and check their competences in the area at the end of the didactic unit development. In addition, rubrics will be used to evaluate this EPortfolio (*Appendix F*).

PHASE 3: REFLECTION PHASE/SESSION CLOSURE

- **Duration: 10 min**
- **Grouping: class group**
- **Final relaxation exercise through music**

We will place each student in an area of the classroom using mats where they will be placed in a comfortable position. To carry out this exercise we will use the passive music therapy as we will expose the student to the expression of their feelings, experiences and emotions while listening to music, which will be finally expressed in a closing debate.

3.10. Reinforcement and extension activities

REINFORCEMENT ACTIVITIES	EXTENSION ACTIVITIES
<ul style="list-style-type: none"> ➤ To get better results in the musical notation exercise we will work on improving the ear of the students with more difficulties. To do this we will use different melodies in order to work on body percussion and rhythm. ➤ Security and self-confidence exercises with the aim of making students lose their fear of expressing themselves in front of others in a language other than their mother 	<ul style="list-style-type: none"> ➤ Search for other songs of the composers of Romanticism worked on and learn to interpret them. ➤ Creation of a second musical instrument. ➤ Composition of a choreography or dance in small groups.

tongue.

- Conducting musical dictations with the aim of improving in the musical notation exercises and use of musical language. This musical dictation goes through different phases: listening, memorization, recognition of rhythmic and/or melodic elements, association with the name and graphic representation.
- Raising comprehension questions to ensure that they have understood the information in the English text (L2) when they do an information search. (E.g. about the artists and musical composers).
- The texts written in L2 such as the text on the history of romanticism will include the key words underlined and all the text will include images as a support.
- Use and creation of posters to help students to remember the notes on a scale copying from a poster. (*Appendix K*)

➤ Use of new melodies created by the students themselves.

➤ Music notation wordsearchs which students can use in order to find specific musical vocabulary (*Appendix I*).

➤ Interpretation of melodies using different musical instruments and checking the differences in sound between different musical instruments.

➤ Worksheets about vocabulary with the aim that the students write the name of different musical instruments using L2 (English) (*Appendix J*).

3.11. Specific methodological adaptations for the student with autism spectrum disorder

Taking into account the presence in the classroom of a student (a girl) with an Autism Spectrum Disorder (ASD), some adaptations have been considered for an optimal evolution of her learning process, especially in those areas where she is most affected, such as the communicative area, the social area and the cognitive area.

This student has some specific adaptations made by the therapeutic pedagogy teacher of the school, which help guide us in a better performance and adaptation with her. Taking into account that her adaptation is not significant, this girl will only have fundamentally methodological adaptations which we will focus on later.

We will also have the help of the music therapist in the class. The music therapist works to form a student-therapist relationship. For this, the instruments are used as intermediary objects providing a safe barrier between one and the other and also a point of contact.

In addition, we will work with her by means of active techniques like any form of participation or musical game such as free improvisation, motor exercises, visual games of simple notation, fitting sounds. Also receptive techniques will be used like relaxation techniques through music.

Next, we will propose the following objectives to be achieved throughout the sessions:

- To promote the sensory knowledge and perception, mental operations such as attention, organization of ideas and retention and understanding of feelings.
- To improve self-knowledge, communication, self-expression, identification with others and group integration.

Considering this, the following adaptations and recommendations will be made:

**SPECIFIC METHODOLOGICAL ADAPTATIONS FOR THE STUDENT
WITH AUTISM SPECTRUM DISORDER**

- ✓ We will work in that the autistic has the situation assumed by the daily experience, in which she relates the moment, the music, and the situation, with the time of beginning or closing of the session. For this the visual agenda is a fundamental resource for her.
- ✓ It is important to inform her at all times of what is happening by stabilizing you and avoiding sudden changes. For example, when it is time to relax, we should warn her about what to do. We can use both L1 and L2, the important thing is that she understands what we want to communicate to her.
- ✓ Natural binary rhythms will be worked on because this girl is arrhythmic and these rhythms will help her to achieve a balanced somatic behaviour. The rhythm will be structured, generalized, that will help him to take a schematized conscience of her reality with respect to the external reality. This will be worked on through binary breathing rhythm, eye blinking rhythm, dance rhythm - dance taken, held and led by the therapist, two-beat rhythm when walking by moving the feet, or coordinated binary rhythm when alternately raising and lowering an arm and an arm, a leg and another leg.
- ✓ Moreover, we will adapt the musical notation exercises and

the student will perform them mainly through body percussion. Also, when the student has to play musical instruments, teacher will be given more freedom as far as the rules of musical language and rhythm are concerned. She will be able to use her body percussion which will help her integrate with the rest of the group to carry the same melodic rhythm.

- ✓ Adaptation of texts in L2 extracting essential information (for example in web quests) and underlining the key words which will be written in bold and italics. In addition, an adaptation of the text will be made with the additional use of images that will help her to better understand the text and have a better visualization of it.
- ✓ With regard to learning musical language, we can draw a staff on the floor so that the autistic student will experience the up and down movement of the notes. Also we can use table staves that are hooked by means of magnets or Velcro in a totally visual way, since the music must be made and then written (*Appendix L*).
- ✓ High-pitched sounds will be avoided and those with a lower pitch will be used, especially in the adagio part. The autistic student runs away from the high tones, covers her ears, and isolates herself. A medium tone (the preferred one) would correspond to 30 - 40 vibrations per second (that of a tenor, approximately). In addition we should avoid shouting or raising our voice in class.

Furthermore, regarding the specific evaluation of this student, we have to consider the curricular adaptations previously established for her which will allow us to evaluate her following more specific criteria.

3.12. Evaluation of the present didactic proposal

Firstly it is to be considered that more psychological aspects like the effects of music therapy on the student will also be assessed by the music therapist at the end of the process.

In addition, focusing on a most educational perspective of evaluation, we will consider different aspects. Along this didactic unit, and taking into account the evaluation of the teaching-learning process, the following aspects will be considered:

- Assessment Criteria from the curriculum and the learning standards or indicators of achievement directly related to the Key competences.
- Peer- assessment
- Teacher's day – to – day observation
- Self-evaluation of the students by means of Students' E-portfolios
- Rubrics and grids
- Self-assessment rubrics

We will describe and explain each of them in detail later.

Firstly, considering **assessment criteria** established in the educational regulations, these will be closely related to the didactic objectives set in the didactic proposal. At the end of this didactic unit, students will be assessed in a number of key aspects.

Taking into account the **Andalusian curriculum** for the specific area of **Music**, we will considering the following assessment criteria included for this didactic unit:

ASSESSMENT CRITERIA

- ✓ **AC.3.6.** Demonstrating the application and knowledge of the different techniques, materials and instruments within a group project respecting the diversity of opinions and creations.
- ✓ **AC.3.7.** Using bibliographic, media and internet resources to obtain information that will help them to plan, critically evaluate and organize creative processes, being able to share the process and the final product obtained with other colleagues.
- ✓ **AC.3.16.** Planning, designing and performing alone or in a group, using voice or instruments, using musical language, simple compositions that contain musical procedures of repetition, variation and contrast, assuming responsibility for the group performance and respecting both the contributions of others and the person who assumes the direction.

Moreover, the **learning standards or indicators of achievement** that will be evaluated are presented. They are directly related to the **Key competences**. These are the following:

LEARNING STANDARDS OR INDICATORS OF ACHIEVEMENT

- ✓ **I.1.** He/she is able to understand and interpret musical scores by means of the musical notation. **(LTL; CLC; CAE)**
- ✓ **I.2.** He/she is able to maintain a musical dialogue with a classmate. **(LTL; CAE; SIE)**
- ✓ **I.3** He/she is able to interpret songs and melodies through the use of musical instruments, dance and singing. **(LTL; CLC; CAE; SIE)**

- ✓ **I.4** He/she knows the Romanticism period and the musical composers worked on showing interest in the knowledge of other cultures different from his/her own. (**LTL; CLC; CAE**)
- ✓ **I.5** He/she actively participates in class discussions and group cooperative tasks. (**SCC; CLC**)
- ✓ **I.6** He/she is able to properly express past facts using the past simple tense written on their posters or orally exposing them to their classmates. (**LTL; CLC**)
- ✓ **I.7.** He/she cooperates and uses with autonomy audio-visual resources. (**DC; LTL**)
- ✓ **I.8.** He/she is able to identify and organize the main concepts worked during the unit reflecting them in the musical reflective E Portfolio. (**LTL; CLC; DC**)

Additionally, concerning **peer - assessment**, students will be given a **checklist** by groups in order to evaluate their peers after making their posters. The different groups of students will have to decide whether the objectives have been achieved by their classmates. These objectives will be reviewed before starting the peer assessment. In appendix section, there is an example of a peer assessment by means of a checklist, where students should mark with a tick the option they consider most appropriate with the criteria that is being evaluated (*Appendix U*).

Thanks to **peer - evaluation**, pupils will be able to receive positive feedback and know their strengths and weaknesses in a better way. This will help to improve group integration. In addition, the teacher will assess the learners' degree of achievement of both content and communicative objectives.

Moreover, to take into account our daily work as teachers as well as the learners' response to it, we will make use of the **daily observation** as an evaluation technique which will help us have useful **one – to – one interview** with students.

Another important resource in order to evaluate the learning process is the **students' E portfolios**. Here, pupils will be asked to reflect on their work by means of self-assessment.

In addition, **rubrics and grids** can be used to set the minimum contents the learners are expected to achieve at a specific educational level. We must determine what the learners are supposed to do to be marked. Rubrics should specify the assessment criteria the teacher must take into account during the assessment process. The degree of achievement of this assessment criteria established as learning standards will determine the learner's mark finally. In appendices section there is an example of a specific rubric evaluating the final task established for this didactic unit which reflects the CLIL approach since it establishes a particular organization of the different aspects to be evaluated, classified in language and content (*Appendix A*). Also, different rubrics focusing on cooperative learning, content, and language and speaking skill are shown so that learners can evaluate their own learning (*Appendices B; C; D; E*).

Additionally, in the same way, teachers should assess the teaching process. We as teachers must evaluate our teaching practice by checking whether the learning objectives we set out to achieve at the beginning of the didactic proposal have been achieved in order to know better our strengths and weaknesses as well as possible aspects to be improved within our teaching practice.

4. CONCLUSION

This dissertation contributes to give different ways and resources to use music in the classroom where CLIL methodology has been implemented.

In addition, other useful and particular musical methodologies have been used such as Music therapy which benefit some foreign language skills and promote a better inclusion in the classroom.

Also it is to be highlighted that teachers should choose, organize and sequence with a special attention their musical material as well as the methodology used in order to fully take advantage from the music lessons.

To carry out this didactic proposal, we have dealt with a great variety of aspects concerning CLIL and music. Firstly, we have provided an introduction to the concept *Content and Language Integrated Learning (CLIL)*. Therefore the initial objective of providing an introduction to the concept and goals of CLIL has been achieved since an explanation of this new methodology and its objectives has been given. Also it has been considered Music as a bilingual subject bearing in mind current educational regulations.

Moreover, music therapy in the educational context has been considered describing its characteristics and benefits, achieving another of the objectives that we initially described, since we have been able to be aware of the advantages that music therapy brings not only to the educational field but also in other aspects of life.

We have also reviewed the similarities and differences between music education and music therapy, being clear that they do not work in the same way, but they relate and contribute to each other. This is another objective that was originally established.

Then, a detailed description of the main methodologies in music therapy has been established, thus achieving another of our initial objectives that is to offer an account of how music therapy can be introduced in the primary classroom.

In addition, the inclusion of music therapy in the treatment of specific educational support needs has been considered knowing the benefits it brings. Particularly, we have incorporated a specific section for the relation between music education and music therapy with Autism considering the context in which we find since we have in class a student with an Autism Spectrum Disorder (ASD).

Last, we have designed a didactic unit on Music and CLIL for the 6th year of primary education, and thus achieving our main objective in this work: To design a didactic proposal on Music bilingual subject based on the CLIL criteria and Music therapy.

The didactic unit includes all the curricular elements incorporated in the legal regulations in the community of Andalusia such as objectives, competences and contents and also the materials and resources used for its development.

Additionally, this particular didactic unit has been divided into nine sessions; it includes such aspects as the promotion of music therapy and CLIL in the classroom by means of Cooperative learning and Task Based Language Teaching approaches as well as the use of ICTs thus fulfilling the objective of making use of innovative learning methodologies as well as the Information and Communication technologies use.

Another aspect that has also been considered is the attention to diversity through the elaboration of reinforcement and extension activities and therefore achieving the objective of designing reinforcement and extension activities considering the different paces of learning existing in the class, promoting inclusiveness. An optimal adaptation to the students is essential since it will guarantee better results in the teaching-learning process.

In addition, more specific adaptations for the student with an Autism Spectrum Disorder have been carried out. These adaptations have been especially methodological considering the mildness of the disorder presented by the student. Therefore, the objective that we propose about considering some methodological adaptations for the better integration of a student with Autism Spectrum Disorder (ASD) has been achieved since this student has been taken into account at all times.

To conclude, an evaluation of the didactic unit has been established including different types of evaluation as well as the main evaluation tools that have been used for it. In this way we achieve our last proposed objective of establishing different types of evaluation and appropriate evaluation tools which help achieve better conditions in the teaching-learning process.

Finally, it is to be highlighted that this innovative combination of methodologies in the classroom responds perfectly to the demands of our current society, where language learning from a communicative approach and social integration are two significant aspects in the educational process of any individual.

Nevertheless, there is still a lot of research to be done especially in music therapy in the educational field. Possible avenues for further research would be for instance the effects of music therapy in schools where there are students who

suffer situations of bullying and social discrimination and also the benefits of music therapy in students with specific disorders. Moreover, there is recent research on effects of music therapy in the language development and literacy.

Furthermore, music therapy is a methodology that is gradually being integrated in hospital classrooms to work with children in oncology and other types of diseases and disorders due to all the benefits it brings. It is our hope that this methodology will be increasingly present in the classrooms due to all the benefits it brings.

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6. APPENDICES

APPENDIX A: Final task rubric: creating our own orchestra!

APPENDIX B: Cooperative learning rubric

APPENDIX C: General rubric focused on content

APPENDIX D: General rubric focused on language

APPENDIX E: General rubric focused on speaking

APPENDIX F: E-Portfolio (*digital portfolio*) rubric

APPENDIX G: Visual agenda

APPENDIX H: Numbers chart (for body percussion)

APPENDIX I: Music notation word-search about musical vocabulary (*extension activity*)

APPENDIX J: Worksheet for students to name different musical instruments (*extension activity*)

APPENDIX K: Poster to help children to remember the notes on a scale (*reinforcement and support activity*)

APPENDIX L: Table staves with Velcro for the student with ASD and for students with more difficulties.

APPENDIX M: Musical scores: Alunelul; Evening at home; Evening at home and Ma Bella Bimba.

APPENDIX N: Ma Bella Bimba card

APPENDIX O: Sorting instruments chart

APPENDIX P: Making musical instruments step by step

APPENDIX Q: Reading text: *The history of Romanticism*

APPENDIX R: Template-model for the realization of posters about music composers of the romanticism period

APPENDIX S: Webquest model

APPENDIX T: E-portfolio example

APPENDIX U: Peer assessment checklist

APPENDIX V: Routines: welcome and farewell songs' lyrics

APPENDIX A: Final task rubrics: creating our own orchestra! (session 7)

Student's individual work: CLIL methodology implementation

		4 <i>Excellent</i> (9-10)	3 <i>Good</i> (7-8)	2 <i>Satisfactory</i> (5-6)	1 <i>Needs to Improve</i> (1-4)
C O N T E N T	Terminology/ Vocabulary	He/she has used technical and appropriate terminology worked on the didactic unit (lyrics of the song)	He/she has used much vocabulary of the didactic unit (lyrics of the song)	He/she has used some specific didactic unit vocabulary (lyrics of the song)	The vocabulary has been poor (lyrics of the song)
	Coherence and grammar structures	He/she has maintained a clear and consistent structure and a clear common thread singing the lyrics of the song (L2).	He/she has maintained a common thread singing the song (L2)but has not maintained a structure	He/she has maintained the structure singing the song but it has been disordered.	The speech when singing the lyrics of the song has been confusing.

L A N G U A G E	Pronunciation	While singing the song using L2, she/he has used English phonemes properly as well as rhythm and intonation patterns with fluency.	While singing the song using L2, she/he has used English phonemes properly as well as intonation patterns.	While singing the song using L2, she/he has not used English phonemes properly although intonation patterns have been correct.	While singing the song using L2, she/he has not used English phonemes properly nor intonation patterns.
	Relations between concepts	He/she relates all musical and cultural concepts worked on the unit properly	He/she relates some musical concepts in a proper way	He or she has established a scarce relationship between musical concepts.	He/she hasn't be able to relate musical concepts .
	Concepts analysis	She/he properly analyses all musical and cultural concepts	He/she has analysed correctly some musical concepts	The analysis has been scarce	She/he has not be able to analyse the musical concepts

	Application of concepts	He/she identifies and applies all the components of the musical and cultural contents worked in the didactic unit in an integrated way.	He/she identifies the components of the contents worked but with some difficulties in the actual application	He/she identifies some components of the contents worked but with many difficulties in its real application.	He/she does not identify the actual application of the contents worked with its closest environment.
	Organization and performance in the orchestra	He/she is able to correctly interpret the song using a musical instrument at the same time that he/she sings in coordination with the rest of the members of the group and following the directions of the conductor of the orchestra.	He/she correctly interpret the song but showing some slight difficulties integrating the use of the musical instrument and the singing.	He/she is able to follow the song but showing serious difficulties integrating the use of the musical instrument and the singing.	He/she is unable to follow or interpret the song along with the rest of the group neither playing the musical instrument nor singing.

Group work rubric

	4 <i>Excellent</i> (9-10)	3 <i>Good</i> (7-8)	2 <i>Satisfactory</i> (5-6)	1 <i>Need Improvement</i> (1-4)
Group and Temporary organization	The time of interpretation has been fully adjusted to the established time as well as the organization of the group	The time of interpretation has been adequate but with errors in the organization of the group	The time of interpretation is close to the established although the group organization has not been correct	The time of interpretation has been out of established time and the organization of the group has been totally disorganized
Teamwork	All the students propose and exchange ideas and respect each other's opinions.	Most of the students propose ideas and they respect each other.	1 or 2 students propose ideas and they do not always respect each other.	Most of the students don't propose any ideas and they don't respect each other.
Coordination	All the students are perfectly coordinated singing and playing their instruments	Some students are coordinated singing and playing their instruments	Some students are perfectly coordinated singing but playing their instruments there isn't coordination.	The students are not coordinated singing or playing their instruments

Interest and participation	Students show interest in preparing the final product and they work extremely well together.	Most of the students show interest in preparing the final product and they work well together	1 or 2 students show interest in preparing the final product but they have difficulties working together.	Most of the students don't show interest in preparing the final product and they have many problems working together.
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APPENDIX B: Cooperative learning rubric

	3 <i>Excellent (8-10)</i>	2 <i>Good (5-7)</i>	1 <i>Needs to Improve (1-4)</i>
Group contribution and cooperation	He/she always listens to, share with and support the efforts of others. He/she tries to keep people working well together.	He/she often listens to, share with and support the efforts of others but sometimes. He/she isn't a good team member.	He/she rarely listens to, share with and support the efforts of others. He/she isn't a good team player.
Consideration of others (respect)	He/she always respects ideas and opinions of others. He/she always praises and encourages my teammates.	He/she often respects ideas and opinions of others but sometimes he/she tries to have his/her way by hook or by	He/she rarely respects ideas and opinions of others. His/her ideas are always the best. He/she doesn't praise or

		crook. Sometimes he/she praises my teammates.	encourage his/her teammates.
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APPENDIX C: General rubric focused on content

	4 <i>Excellent</i> (9-10)	3 <i>Good</i> (7-8)	2 <i>Satisfactory</i> (5-6)	1 <i>Needs to Improve</i> (1-4)
Subject knowledge	He/she understands the topic perfectly. He/she can provide complete and accurate information.	He/she is at ease with the topic. He/she doesn't understand only some points and cannot explain some difficult terms. He/she can provide accurate information.	He/she doesn't understand the topic very much. He/she sometimes leaves out important details and provides inaccurate information.	He/she doesn't understand the topic at all. He/she cannot explain most of the terms and he/she very often provides inaccurate information.

APPENDIX D: General rubric focused on language

	4 <i>Excellent</i> (9-10)	3 <i>Good</i> (7-8)	2 <i>Satisfactory</i> (5-6)	1 <i>Needs to Improve</i> (1-4)
Vocabulary	He/she perfectly understands all the new words and phrases and know their Spanish equivalentents. His/her pronunciation is correct.	He/she understands most of the new words and phrases; sometimes he/she is not sure about the right translation. His/her pronunciation is usually correct.	He/she does not understand many new words and phrases and very often he/she doesn't know the Spanish equivalentents. He/she usually mispronounces the new words.	He/she does not understand the new vocabulary at all and he/she does not know how to translate it to Spanish. He/she pronounces none of the new words correctly.

APPENDIX E: General rubric focused on speaking

	4 <i>Excellent</i> (9-10)	3 <i>Good</i> (7-8)	2 <i>Satisfactory</i> (5-6)	1 <i>Needs to Improve</i> (1-4)
Accuracy	He/she can express his/herself very clearly and he/she uses the correct language to do so. He/she hardly ever makes mistakes.	He/she can express his/herself most of the times but sometimes he/she makes small mistakes.	He/she usually makes a lot of mistakes while speaking.	He/she often cannot express his/herself clearly. He/she cannot express his/herself at all. He/she makes mistakes all the time.
Fluency	He/she is fluent when he/she speaks. His/her speaking is organized and comprehensible.	He/she is usually fluent in speaking. Sometimes he/she makes pauses to organize his/her ideas.	He/she usually makes pauses or stammer. He/she sometimes jumps from one idea to another.	He/she make a lot of pauses and his/her speaking is broken. He/she cannot organize his/her ideas at all.

APPENDIX F: E-portfolio (*digital portfolio*) rubric (Session 8 and 9)

Criteria	Unsatisfactory	Emerging	Proficient	Exemplary	Rating
Selection of samples	The work samples do not relate to the purpose of the E Portfolio.	Some of the work samples are related to the purpose of the E Portfolio.	Most work samples are related to the purpose of the E Portfolio.	All work samples are clearly and directly related to the purpose of the E Portfolio. A wide variety of E Portfolio is included.	
Descriptive Text	No work samples are accompanied by a caption that clearly explains the importance of the item including title, author, and date.	Some of the work samples are accompanied by a caption that clearly explains the importance of the item including title, author, and date.	Most of the work samples are accompanied by a caption that clearly explains the importance of the item work including title, author, and date.	All work samples are accompanied by a caption that clearly explains the importance of the item including title, author, and date.	
Reflective Commentary	The reflections do not explain growth or include goals for continued learning.	A few of the reflections explain growth and include goals for continued learning.	Most of the reflections explain growth and include goals for continued learning.	All reflections clearly explain how the work samples demonstrate your growth, competencies, accomplishments, and	

				include goals for continued learning (long and short term).	
	The reflections do not illustrate the ability to effectively critique work or provide suggestions for constructive practical alternatives.	A few reflections illustrate the ability to effectively critique work and provide suggestions for constructive practical alternatives.	Most of the reflections illustrate the ability to effectively critique work and provide suggestions for constructive practical alternatives.	All reflections illustrate the ability to effectively critique work and provide suggestions for constructive practical alternatives.	
Citations	No images, media or text created by others are cited with accurate, properly formatted citations.	Some of the images, media or text created by others are not cited with accurate, properly formatted citations.	Most images, media or text created by others are cited with accurate, properly formatted citations.	All images, media or text created by others are cited with accurate, properly formatted citations.	
Navigation	The navigation links are confusing, and it is difficult to locate work samples and move to related pages or a different section. There are significant problems with pages connecting to preceding pages or the navigation menu. Many	The navigation links are somewhat confusing, and it is often unclear how to locate a work sample or move to related pages or a different section. Some of the pages connect to the navigation menu, but in other places the links do not connect to	The navigation links generally function well, but it is not always clear how to locate a work sample or move to related pages or a different section. Most of the pages connect to the navigation menu. Most of the external links	The navigation links are intuitive. The various parts of the portfolio are labelled, clearly organized and allow the reader to easily locate a work sample and move to related pages or a different section. All pages connect to the	





	of the external links do not connect to the appropriate website or file.	preceding pages or to the navigation menu. Some of the external links do not connect to the appropriate website or file.	connect to the appropriate website or file.	navigation menu, and all external links connect to the appropriate website or file.	
Usability and Accessibility: Text Elements, Layout, and Color	The E portfolio is difficult to read due to inappropriate use of fonts, type size for headings, sub-headings and text and font styles (italic, bold, underline).	The E portfolio is often difficult to read due to inappropriate use of fonts and type size for headings, sub-headings, text or long paragraphs.	The E portfolio is generally easy to read. Fonts and type size vary appropriately for headings, sub-headings and text.	The E portfolio is easy to read. Fonts and type size vary appropriately for headings, sub-headings and text.	
	Lack of paragraphing impedes scanning	Inconsistent use of font styles (italic, bold, underline) distracts the reader.	In general, use of headings, sub-headings and paragraphs promotes easy scanning.	Use of headings, sub-headings and paragraphs promotes easy scanning.	

	Many formatting tools are under or over-utilized and decrease the reader accessibility to the content.	Some formatting tools are under or over-utilized and decrease the readers' accessibility to the content.	Use of font styles (italic, bold, underline) is generally consistent.	Use of font styles (italic, bold, underline) is consistent and improves readability.	
	Horizontal and vertical white space alignments are used inappropriately, and the content appears disorganized and cluttered.	Horizontal and vertical white space alignments are sometimes used inappropriately to organize content.	Horizontal and vertical white space alignments are generally used appropriately to organize content.	Horizontal and vertical white space alignments are used appropriately to organize content.	
	Color of background, fonts, and links decrease the readability of the text, are distracting and used inconsistently throughout the E portfolio.	Color of background, fonts, and links generally enhance the read-ability of the text, and are generally used consistently throughout the E portfolio.	Color of background, fonts, and links generally enhance the read-ability of the text, and are generally used consistently throughout the E portfolio.	Color of background, fonts, and links enhance the readability and aesthetic quality, and are used consistently throughout the E portfolio.	
Writing Conventions	There are more than six errors in grammar, capitalization, punctuation, and spelling	There are four or more errors in grammar, capitalization, punctuation, and spelling	There are a few errors in grammar, capitalization, punctuation, and spelling. These require	There are no errors in grammar, capitalization, punctuation, and spelling.	

	requiring major editing and revision.	requiring editing and revision.	minor editing and revision.		
Multimedia Elements (Optional)	The graphic elements or multimedia do not contribute to understanding concepts, ideas and relationships. The inappropriate use of multimedia detracts from the content.	Some of the graphic elements and multimedia do not contribute to understanding concepts, ideas and relationships.	Most of the graphic elements and multimedia contribute to understanding concepts, ideas and relationships, enhance the written material and create interest.	All of the photographs, concept maps, spread sheets, graphics, audio and/or video files effectively enhance understanding of concepts, ideas and relationships, create interest, and are appropriate for the chosen purpose.	
	The graphics do not include alternate text in web-based portfolios.	Some of the graphics include alternate text in web-based portfolios.	Most of the graphics include alternate text in web-based portfolios.	Accessibility requirements using alternate text for graphics are included in web-based portfolios.	
TOTAL					

Note: Retrieved from EPortfolio (Digital Portfolio) Rubric by Vandervelde (2018). University of Wisconsin-Stout.

APPENDIX G: Visual agenda (*Example with the Session 3*)

<p>1. OPENING SONG : “ WE ARE ALL WELCOME”</p>																	
<p>2. LOOK FOR INFORMATION IN SMALL GROUPS ABOUT MA BELLA BIMBA SONG USING COMPUTERS AND TABLETS</p>																	
<p>3. NOW, COMPLETE THE MA BELLA BIMBA SONG CARD</p>																	
<p>4. THEN, WE WILL DO A MUSICAL NOTATION ACTIVITY ABOUT MA BELLA BIMBA SONG USING BODY PERCUSSION. FOR THIS, A NUMBERS CHART WILL HELP US!</p>	 <table border="1" data-bbox="1646 917 1892 1157"> <tr> <td>1</td> <td>2</td> <td>3</td> <td>4</td> </tr> <tr> <td>3</td> <td>1</td> <td>4</td> <td>2</td> </tr> <tr> <td>1</td> <td>4</td> <td>2</td> <td>3</td> </tr> <tr> <td>4</td> <td>3</td> <td>2</td> <td>1</td> </tr> </table>	1	2	3	4	3	1	4	2	1	4	2	3	4	3	2	1
1	2	3	4														
3	1	4	2														
1	4	2	3														
4	3	2	1														

**5. NOW IT'S YOUR TURN!
INTERPRET THE SONG MA BELLA
BIMBA USING BODY PERCUSSION
WITH YOUR GROUP AT YOUR FREE
CHOICE.**



**6. CLOSING SONG : “OUR FEELING
ARE IMPORTANT”**



APPENDIX H: Numbers chart (for body percussion, session 3)

1	2	3	4
3	1	4	2
1	4	2	3
4	3	2	1

NUMBER 1: REPRESENTS A CLAP

NUMBER 2: REPRESENTS A CLICK OF THE FINGERS

NUMBER 3: REPRESENTS A STAMP OF THE FEET

NUMBER 4: REPRESENTS A SLAP OF THE LEGS

APPENDIX I: Music notation wordsearch about musical vocabulary (*extension activity*)

First/Last Name Grade Homeroom Date



Music Notation Word Challenge



Y O B E W V P A S T M L Q H H
 I V T D R T C C N H A L L T K
 C I E W X U I A T D A L W H A
 G V M M C M T Y I R A H F G D
 H A P U A U H A G Q O N M I E
 T C O N R R C O N L E P T E S
 N E Y A K A L L E G R O D E C
 E D L R E T R A U Q I X H F E
 U T N N T Z S P A C E S C L N
 T S R E Y X J S H A R P T A D
 X D E E C R G A I S T P I H S
 I C O T B S E N I L T E P T Y
 S S A B O L A J M K M A S H T
 K S R D R N E P B I C E F V M
 V R S L K A U V T T R L E F A

ALLEGRO
 BASS
 EIGHTH
 LARGO
 NOTES
 RESTS
 SIGNATURE
 STAFF
 TREBLE














ANDANTE
 DESCEND
 FLAT
 LINES
 PITCH
 RHYTHM
 SIXTEENTH
 TEMPO
 VIVACE

ASCEND
 DYNAMICS
 HALF
 NATURAL
 QUARTER
 SHARP
 SPACES
 TIME
 WHOLE

APPENDIX J: Worksheet for students to name different musical instruments (*extension activity*)

Naming Instruments

©Teaching Ideas
www.teachingideas.co.uk
Photos © ThinkStock

Can you write the correct names under each instrument?

bugle
harp
cymbal
cello
castanets

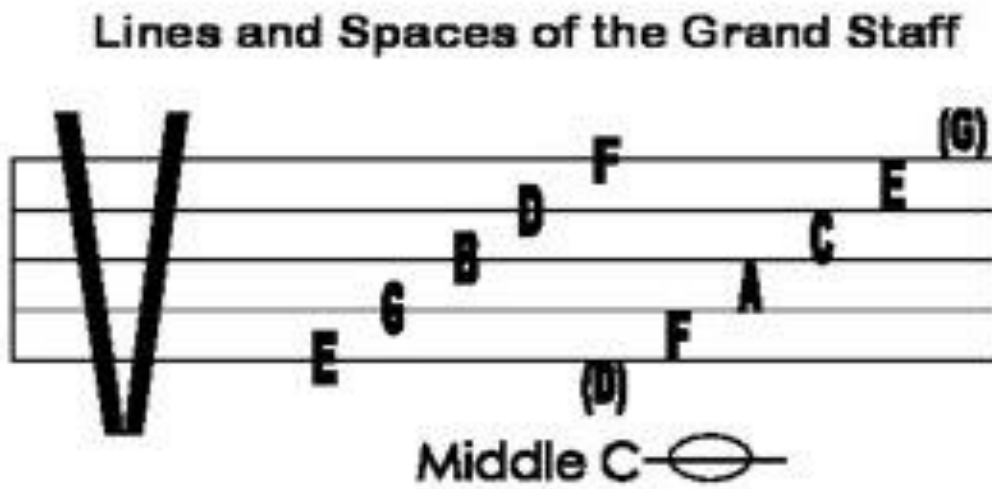
bagpipes
bassoon
triangle
accordion
acoustic guitar

trumpet
french horn
clarinet
flute
piano

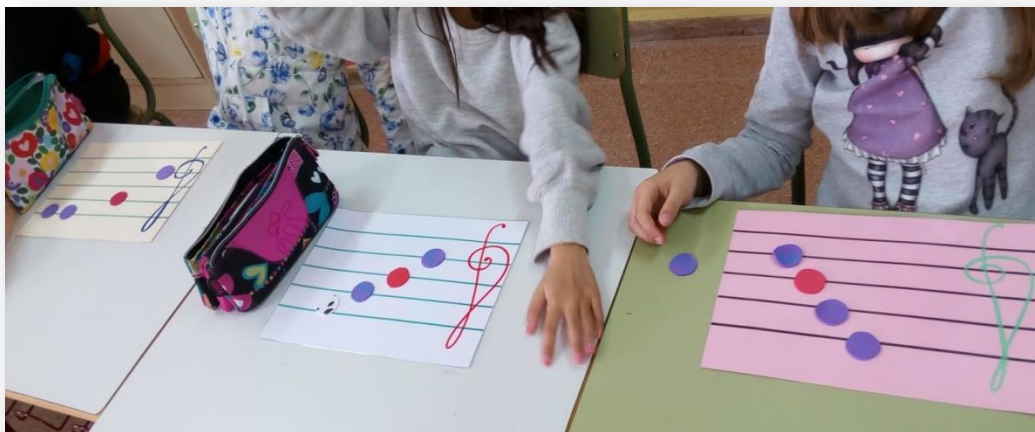
drum
keyboard
saxophone
xylophone
euphonium

recorder
tambourine
violin
electric guitar
trombone

APPENDIX K: Poster to help children to remember the notes on a scale (*reinforcement and support activity*)



APPENDIX L: Table staves with velcro for the student with ASD and for the students with more difficulties.



APPENDIX M: Musical scores: *Alunelul*; *Evening at home*; *Evening at home and Ma bella bimba*.

***Alunelul* musical score and key instructions (Session 1)**

A

B

Key

Left foot Right foot

Tap left foot Tap right foot

Evening at home musical score (session 2):

The image shows a musical score for 'Evening at home' (session 2). It consists of two systems of music, labeled A and B. System A has two staves of music in 3/4 time. System B has two staves of music, also in 3/4 time, with repeat signs at the end of each staff. The music is written in treble clef and includes various notes, rests, and accidentals.

Ma bella bimba musical score (sessions 3 and 7):

The image shows a musical score for 'Ma bella bimba' (sessions 3 and 7). It consists of four staves of music in 3/4 time, all written in treble clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score concludes with a double bar line and repeat dots.

APPENDIX N: *Ma bella bimba* card (session 3)

TITLE OF SONG	<i>MA BELLA BIMBA</i>
AUTHOR	DEAN MARTIN
YEAR	1951
LYRICS <i>(In English and Italian languages)</i> 	<p> Ma come beli bella bimba, bella bimba, bella bimba Ma come beli bella bimba, bella bimba, bella bimba (Ma come beli bella bimba, bella bimba, bella bimba) Ma come beli bella bimba, bella bimba, bella bimba) </p> <p> Birds always sing, bells always ring Whether it's summer or winter or spring Be like the birds, just add the words And sing this happy song </p> <p> Ma come beli bella bimba, bella bimba, bella bimba Ma come beli bella bimba, bella bimba, bella bimba (Ma come beli bella bimba, bella bimba, bella bimba) Ma come beli bella bimba, bella bimba, bella bimba) </p> <p> Don't ever cry, I'll tell you why You can't see the sky with a tear in your eye Be like the sun, smile just for fun And sing this happy song </p> <p> Ma come beli bella bimba, bella bimba, bella bimba Ma come beli bella bimba, bella bimba, bella bimba (Ma come beli bella bimba, bella bimba, bella bimba) Ma come beli bella bimba, bella bimba, bella bimba) </p>

**Look at everywhere love's in the air
Dance through your life with a devil-may-care
Look in your heart then you will start
To sing this happy song**

**Ma come beli bella bimba, bella bimba, bella bimba
Ma come beli bella bimba, bella bimba, bella bimba
(Ma come beli bella bimba, bella bimba, bella bimba)
Ma come beli bella bimba, bella bimba, bella bimba
Ma come beli bella bimba, bella bimba, bella bimba**

APPENDIX O: Sorting instruments chart (session 6)

Sorting Instruments Can you sort the instruments into the correct sections?

Wind	String	Percussion	Electronic	Keyboard

APPENDIX P: Making musical instruments step by step (session 6)

➤ **LET'S CREATE CARDBOARD GUITARS STEP BY STEP:**

1) Wrap your elastic bands around your container and tape in place.



2) Cut out a guitar shape from cardboard using the flap of a large box. Include a hole for the strings.



3) Tape your container to the back of your cardboard. Then use a hot glue gun to help secure any remaining edges.

4) Glue your stick to your cardboard. Then add some beads to the guitar and glued in place with the hot glue gun.



➤ **LET'S CREATE CAN DRUMS STEP BY STEP:**



1) Get all your materials ready. Sand down the inside of the can first. Use rice in one tin and small pebbles in the other tin can.



2) Cut the end off your balloon.



3) Stretch your balloon over the tin can and secure in place with an elastic band.



4) You tin can drum is finished! Well done!

➤ LET'S CREATE WATER GLASS XYLOPHONES STEP BY STEP:

1. Arrange the cups in a straight line. In the first glass, measure $\frac{3}{4}$ cups of water, then $\frac{1}{2}$ cups of water in the second glass, $\frac{1}{4}$ cups of water in the third glass, and so on.

2. Decrease the amount of water by $\frac{1}{4}$ cup in each glass, leaving the last glass empty.



3. Once we measured water into each glass we used food coloring to dye the water all the colors of the rainbow: red, orange, yellow, green, blue, and purple.



- 4. You have to use a plastic spoon to tap on the glasses.**
- 5. Next you have to hear how each glass sounds different!**
- 6. Use wooden, metal, and plastic spoons to use as mallets.**



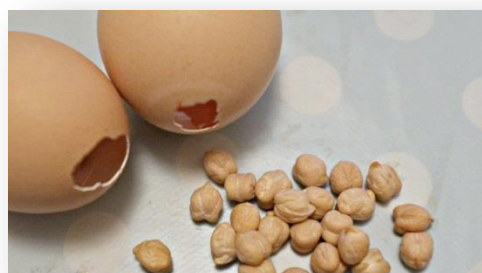
7. You can notice that the glass containing the most water produced the lowest pitch while the glass with no water in it produced the highest pitch.

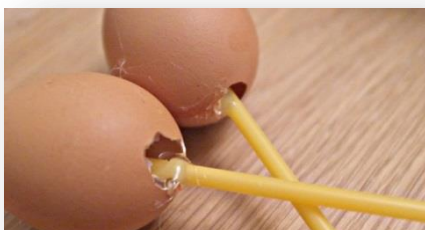


8. Well done! Start using and playing your xylophone!

➤ LET'S CREATE EGG MARACAS STEP BY STEP:

Step by Step instructions for the Egg Maracas!





1) Use real eggs. Once your egg is clean and dry, fill it with chick peas . Insert your sticks and glue into place. To speed things up, we used a hot glue gun. Make sure there was glue at the bottom of our stick to stick to the inside of the egg and around the rim of the egg where the stick sticks out. Make sure it is nice and straight and aligned!



2) Cut out pieces of tissue paper and then start sticking it on – adding a layer of glue, then tissue paper, then more glue. Start by covering the hole. Make sure that the hole and the stick get plenty of layers to make the “connection” nice and strong.

3) Make sure you add plenty of layers – especially over the hole, around 4 layers., but add more to be safe.



4) Let dry and if required, decorate. Add some ribbon and some acrylic paint dots on the rattles. And for the maracas, you can easily decorate with marker pens, paint or light coloured tissue paper.



6) Congratulations it's already done!

➤ **LET'S CREATE PAPER PLATES TAMBOURINES STEP BY STEP:**



1. Punch holes on the paper plates.

Pile two small paper plates together and align them at the edges. While keeping both plates aligned, punch five evenly-spaced holes around the plate. You can mark their positions with a pencil prior to making the holes.



2. Paint the paper plates.

Separate the two paper plates. Paint the bottom side of each plate as you like. You can paint them with just a single colour or make them as colorful as you like. The two plates also don't need to be identical. You can paint each one differently.



3. Decorate the paper plates.

Once the paint dries, you can further decorate the paper plates.



4. Prepare the bells. Prepare five jingle bells as well as five twist ties. String a jingle bell through the middle of each twist tie. Bend the ends of the twist tie towards each other.



5. Join the plates together. Put the plates together—the unpainted side should be on the inside and the decorated side on the outside. Both plates must be fully aligned.



6. Attach the first bell. Attach the first jingle bell to your paper plate tambourine.



7. Attach the other bells. Similarly attach the four remaining bells around the other four



holes on the tambourine.

8. Well done! It's already finished!

9. Use your tambourine. Enjoy playing your tambourine!

APPENDIX Q: Reading text: *The history of Romanticism* (session 4)

At the beginning of the 19th century, a revolution took place that left behind the world of the aristocracy and the courts of Classicism and brought about a new movement called Romanticism.

The romantic musicians felt completely free to compose whatever they liked.

The audience was more and more perceptive and, therefore, more and more demanding. At the beginning, musicians adopted the musical forms of Classicism, but the structure became less and less important. What mattered more was the content of the work and the way it was expressed.



Artists were attracted to exotic landscapes and the distant times of the Middle Ages where the heroes were brave knights who rescued damsels in distress.

The natural beauty and architecture of Spain attracted romantic musicians from all over Europe in search of inspiration.



To express delicate and intimate personal feelings, the main instrument used was the piano; at other times they would use the harp, accompanied by the flute.



However, when they wanted to express intense feelings of passion and strength, they would use the entire orchestra.



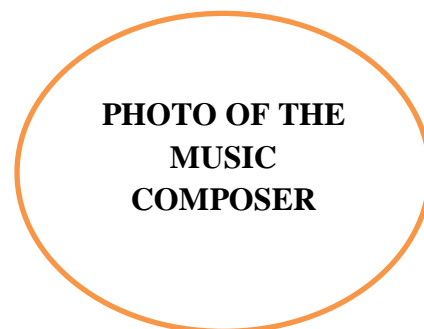
Opera became the public's favourite spectacle. The great composers of the era created magnificent operas.



It was a troubled time, when small countries sought independence form the empires that tried to dominate them. This turns the music of each country into something very precious and various European musicians incorporated their folklore into their compositions.



APPENDIX R: Template-model for the realization of posters about music composers of the romanticism period (sessions 4 and 5)



FULL NAME	
NATIONALITY	
YEAR OF BIRTH	
YEAR OF DEATH	
CULTURAL MOVEMENT	
CURIOSITIES ABOUT THE COMPOSER	

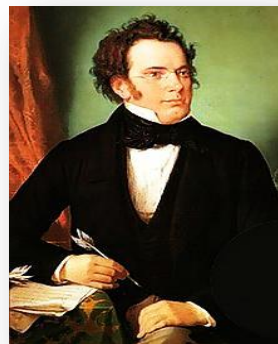
INSTRUMENTS	
NAME OF SOME OF HIS COMPOSITIONS	

- **Example of complete templates of the composers: *RICHARD WAGNER AND FRANZ SCHUBERT:***



FULL NAME	<i>RICHARD WAGNER</i>
NATIONALITY	GERMAN
YEAR OF BIRTH	1813
YEAR OF DEATH	1883
CULTURAL MOVEMENT	ROMANTICISM (late eighteenth-mid nineteenth century)
CURIOSITIES ABOUT THE COMPOSER	Wagner was a brilliant, innovative, German composer, and although considered controversial, he was very much admired. What we consider today to be a sign of his genius, was seen by

	his contemporaries as an attack on good musical taste.
INSTRUMENTS	Piano
NAME OF SOME OF HIS COMPOSITIONS	<i>The prohibition to love</i> <i>The Nibelung Ring</i> <i>Lohengrin</i> <i>Rienzi</i> <i>The Flying Dutchman</i> <i>The singing masters of Nuremberg</i> <i>Parsifal</i> <i>Tristan and Isolde</i>



FULL NAME	FRANZ SCHUBERT
------------------	-----------------------

NATIONALITY	AUSTRIAN
YEAR OF BIRTH	1797
YEAR OF DEATH	1828
CULTURAL MOVEMENT	ROMANTICISM (late eighteenth-mid nineteenth century)
CURIOSITIES ABOUT THE COMPOSER	Schubert composed lieder –poems that are sung. The meetings with his music-loving friends were known as Schubertiaden.
INSTRUMENTS	Piano and violin
NAME OF SOME OF HIS COMPOSITIONS	<i>Symphony No. 1</i> <i>Symphony No. 2</i> <i>Symphony No. 3</i> <i>Winter trip</i> <i>String Quartet No. 14</i> <i>Ellens dritter Gesang</i>

APPENDIX S: Web-quest model (session 4)


WebQuest	
LET'S DISCOVER THE MUSICAL COMPOSERS OF THE ROMANTICISM!	
INTRODUCTION	
TASK	  
PROCESS	
RESOURCES	  
EVALUATION	
CONCLUSION	



E-PORTFOLIO

- **STUDENT'S NAME AND SURNAMES:** _____
- **CONTENT INDEX:** In this first section students will have to complete an index including the different contents they have learned during the didactic unit organized in different sessions. For this, the teacher will show the visual agenda again so that they remember what they have worked in the different sessions.
 - **Session 1:** _____
 - **Session 2:** _____
 - **Session 3:** _____
 - **Session 4:** _____
 - **Session 5:** _____
 - **Session 6:** _____
 - **Session 7:** _____
- **SAMPLES/ EVIDENCES:** In this section, the students will have to show, define and explain all those activities that have been carried out during the entire didactic unit. In addition, the teacher and the music therapist will take photos of all the sessions that will be shared in a common folder that the students can access. In this way they can include photos as evidence of the work that has been done.
- **REFLECTION OF THE EVIDENCE:** In this section students will have to reflect on each activity that they have previously explained and evidenced. To do this they will have to think about the advantages and disadvantages of the different tasks performed, as well as their strengths and weaknesses during their performance.
- **FINAL AND PERSONAL REFLECTION:** In this section the students will finally reflect on their own learning process during this didactic proposal and also on the dynamics of the sessions where music therapy has been present as the main educational methodology, answering questions such as:
 - *What activities did you like best during this process? Why?*
 - *Which ones did you like the least?*
 - *Which have been more difficult for you? Why?*
 - *What did you learn in the different sessions?*
 - *Would you like to participate again in future sessions of music therapy?*
 - *Do you think music therapy has been an effective technique for you?*
- **LINKS USED:**
 - https:// _____
 - https:// _____

APPENDIX U: Peer assessment checklist

Well done! 

You need to revise your work 

CRITERIA		
Correct spelling		
Correct use of the past tense; regular and irregular forms		
Degree of cohesion: appropriate use of connectors		
Quality of completed work		
How much work was done		
Creativity of work		

APPENDIX V: Routines: welcome and farewell songs' lyrics

Welcome song: "We are all welcome"

Good morning to you!

Good morning to me!

Good morning, who are you?

Good morning, how are you?

Farewell song: "Our feelings are important"

(Everyone singing):

This class is over and we are going to say goodbye, this is our song and I want to see you smile. Now (student's name, one by one, e.g. now Marie) says goodbye and says what she likes best!

(She has to say singing what is the thing or the moment she liked the most during the session).

(A specific student (E.g. The student Marie)):

Goodbye classmates, the thing or the moment that I liked the most was the poster of the romantic artists and romantic musical composers that we have made.

(All the students):

- Thank you Marie

(Then, the next student continues to do the same).