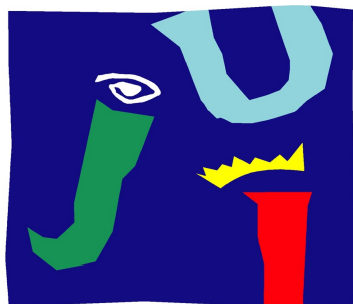Màster en Ensenyament de la Llengua Anglesa en Contextos Multilingües
(MELACOM)

MUSIC AS A MOTIVATING FACTOR IN THE TEACHING OF ENGLISH AS A L2

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TABLE OF CONTENTS

1 **INTRODUCTION**

1.1   **The educational context**

1.1.1 <u>CEIP La Moleta</u>

La Moleta is one of the twelve public schools in La Vall d'Uixó which was built in 1983. This school comprises nine units which are three from pre-school education and six from primary education considering that there is one line for each course. La Moleta is a peculiar school because it was the first school in La Vall d'Uixó whose first language was Catalan. Moreover, this school share the facilities with the training centre for adults called "PFPA Jordi de Sant Jordi".

Although it is not a recent school, it is one of the newest schools in the town considering its complete infrastructure with many classrooms equipped with everything necessary for the adequate teaching and learning practice for both pre-school and primary education. Furthermore, it has a laboratory, some technological material in many classrooms, a large dinning room, one computer lab, a library, three big playgrounds and a psycho motor classroom.

Regarding the school context, this school is located in the western part of the town between "Sud-Oest" avenue and "La Moleta" residential area. The school is also provided with a car park and there are some bars in front of the centre. Near the school there is a conservatory and an athletics field.

Related to the students, they come from middle-low class families specially the last ten years because of the foreign people who had settled down in that neighbourhood. The number of students in each classroom is about 23 on average, although in one classroom there are only 16 students. In relation to the students from abroad, it is important to say that most of them have perfectly adapted to the centre and its rules. On this centre, the language programme is called PEV in which Catalan is the common language. In addition, Spanish and English are languages that are taught in their own subjects. However, this educational centre has a project in which music and physical education are going to be taught in English. This project was presented the last year and was accepted by the education authority. Thus, in two years they will start to carry it out in every primary educational level. It is important to explain that this project will start with those students who were on three years old pre-school classroom because this year they have learnt English as a subject.

1.1.2 *The Purpose*

My teaching practice took place in the English subject with pre-school children from three to five years old. However, my proposal is about the music subject taught in English. We would propose a music project whereby students could learn the English language using musical contents. The school where I stayed during my teaching practice is a public school in which the main language is Catalan although as I mentioned before, they proposed a very interesting project based on teaching music and physical education subjects in English. Thus, my proposal is aimed at that school because of the interesting idea they had suggested. We want to create that musical project for those students who are on their third and fourth grade at primary school. These children are able to understand what the teacher explains in English but they found most difficult to speak almost every single word in English.

I did not have the opportunity of teaching music lessons in English because it is a project which was accepted the last year and it is going to be developed in two years. For this reason, my proposal consists of creating ten lessons in order to teach the music subjects towards the English language considering that this is a new idea in Spain and it could be interesting to carry it out in a near future. My proposal will develop third and fourth grade learners' motivation and like for the use of English while they are learning different concepts about the music subject. In order to develop all the contents we want to teach we have chosen the musical composition "In a Persian Market" which is based in the Arabic and Persian culture.

My final project's task will be to represent the musical composition " In a Persian Market" by the students using the adequate customs while the teacher will record them with a video camera. Therefore, this proposal will conducted through a musical composition in order to drive the contents to develop motivation and positive attitudes towards the use of English. Apart from representing the musical composition I would to work with different music concepts such as, rhythm, melody, to lose the students inhibition, and some theoretical concepts about the musical composition's author and different musical historical contents.

I planned a project in which learners will carry out different motivational tasks related to rhythm, melody and theoretical musical concepts in which they have to cooperate with the use of English on reading, writing, asking and answering questions, singing and

listening at the same time they are using English as a foreign language achieving an adequate atmosphere. Moreover, I would get the students to learn the musical notes and different musical instrument's families, therefore they have to work with different English skills.

In this way, I would like to put forward the following general goals of my teaching proposal:

- To help students become motivated in order to achieve an adequate use of English.

- To introduce different musical contents using English as a foreign language.

- To practice and learn English through oral and writing language skills in music lessons.

These goals are aimed at achieving students motivation and good attitudes towards the English language and the music subject. Therefore, we have combined these two factors, music and English, and using the musical composition "In a Persian Market" we have created tasks in order to develop the students knowledge.

2 THEORETICAL FRAMEWORK

2.1. Motivation

Nowadays, the term motivation has been studied because it is considered that motivation is crucial in students' second language acquisition. Firstly, it would be interesting to describe the term motivation. Although many definitions had been proposed through the years, there is no agreement on the exact definition of this term. Thus, as Dörnyei (1998) stated "Although motivation is a term frequently used in both educational and research contexts, it is rather surprising how little agreement there is in the literature with regard to the exact meaning of the concept" (p. 117). However, Julkunen (2001) claimed that "in the classroom context, motivation can be seen as a continuous interaction process between the learner and the environment. Its main role is in controlling and directing an activity, coordinating various operations towards an object or a goal, motivation transforms a number of separate reactions into significant action" (p. 29).

It can be interesting to mention that social psychologists were the first who initiated serious research on motivation in language learning because of their knowledge of the social and cultural effects on L2 learning. Nonetheless, the most influential model of language learning motivation in the early sixties through the eighties was developed by Gardner (1985), known as the socioeducational model. Gardner (1985) defined motivation as "a combination of effort plus desire to achieve a goal of learning the language plus favourable attitudes towards learning the language" (p. 10). Considering this model, this author proposed two different kinds of motivation. These are the integrative and the instrumental motivation. The first one refers to learner's desire to achieve a communication or an integration with the target language's members. The second one refers to more functional reasons answering why a person tries to learn a language such as, getting a job, passing an exam, and earning a higher salary.

Taking into account these two different kinds of motivation, the integrative motivation was considered as the backbone of his model (Gardner, 1985). Thus, the learning situation, the role of attitudes towards the target language and its speakers are all components of this kind of motivation. However, this model had been criticised by many researchers (e.g., Dörnyei, 1990,1994; Oxford and Shearin, 1994; Oxford, 1996;

and Belmechri and Hummel, 1998) despite the fact that they acknowledge the advance this model supposed in motivation research. The concept integrative motivation and its definition were the main reasons why many researchers criticised the model. According to Dörnyei (2003) "the notion of integrative motivation has no parallel in mainstream motivational psychology" (p. 28). As Clement and Kruidenier (1983) explained "the integrative motivation has been defined in a way in which almost every reason one can think of for studying the language of the target community can fall within its range" (p. 282). These authors had been noted that the decision to travel was considered instrumental by some people but it was interpreted as integrative by others. Moreover, Shaw (1981) stated that in those places of the world where English is considered and learned as a foreign language, the integrative motivation had played only a minor role in the English popularity because English is considered by many as "an international or intra-national language which is not inseparably connected to any particular country" (p. 112).

Schunk, Pitrich, and Meece (2008) suggested a new concept called academic motivation, and they defined it as "a process that is interfered from actions (e.g., choice of tasks, effort, persistence), and verbalizations (e.g., "I like biology"), whereby goal-directed physical or mental activity is instigated and sustained" (p. 14). Therefore, academic motivation is very important when we talk about students, taking into account that motivated students tend to be involved in activities that can help them to learn, and achieve high academic results. Related to that concept we have just explained, we should present the MUSIC model (see Figure 1. Jones, B.D., 2009) because by implementing that model we can create the proper conditions that lead to students becoming engaged in learning and their attitudes towards the tasks proposed. The MUSIC model is composed by five components: (1) empowerment, (2) Usefulness, (3) Success, (4) Interest, and (5) Caring. The first component refers to the perceived control students show over their learning. The second one is based on the fact that students have to understand how useful the material they are using on their learning process is. The success' component should be designed in order to achieve that students can succeed if the knowledge and skills required are obtained, and if they put the adequate effort. The forth component was summarized by Hidi and Renninger (2006) who exposed that "the potential for interest is in the person but the content and

the environment define the direction of interest and contribute to its development" (p. 112). Finally, the last component called caring could be useful to achieve students believe that the instructor cares about their learning. For this reason, teachers have to show that they care about whether students successfully meet the objectives proposed.
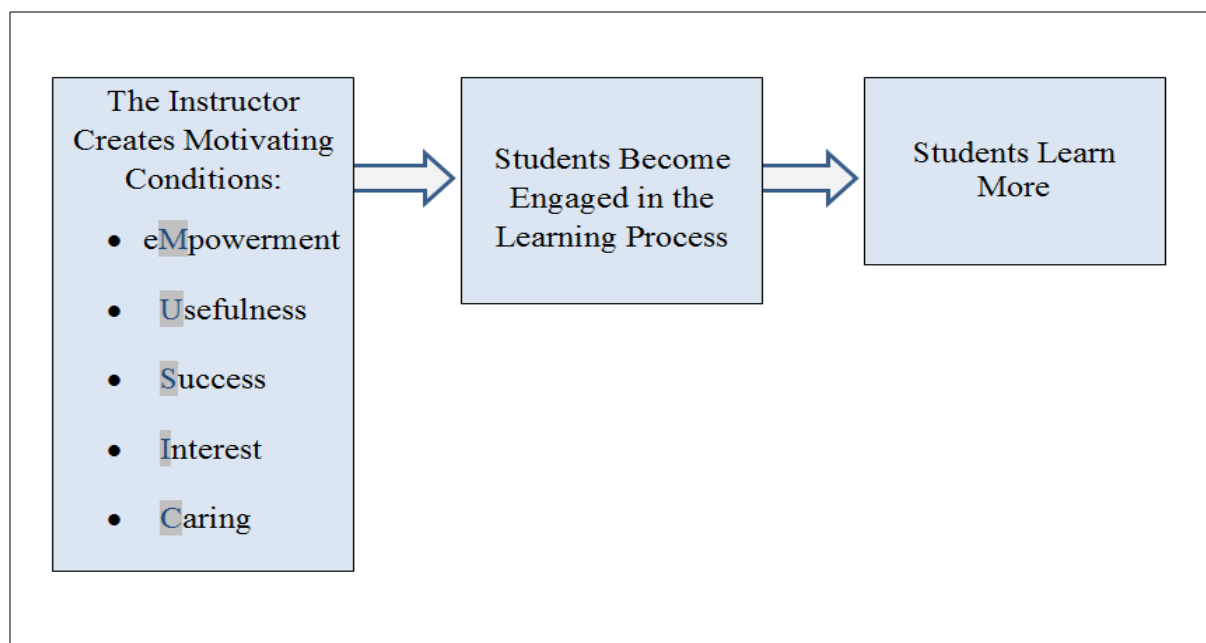
Figure 1. The MUSIC model (Jones, B.D., 2009)

As we have exposed before, motivation is considered as a relevant factor in the teaching learning process. Therefore, Ur (1991) explained that "if students are motivated, learning becomes easier and more pleasant, and consequently, more productive" (1991: 6). As we know, motivation is a necessary factor into the classroom because when students are motivated they show a better and effective learning. In addition, motivated students present more successful results, and teachers have a very important role in this process considering that they are responsible to provide students the best materials and conditions for learning. That is to say, teachers have to create a good atmosphere in the classroom. According to Bandura (1993) the three goals teachers have to achieve in order to develop students' motivation are the following: (1) to create a state of motivation to learn; (2) to develop the trait of being motivated to learn so that it is present throughout their lives; (3) to encourage students to be thoughtful about what they study or participate in. (p. 124). Thus, rapport should be

built between students and teachers in order to achieve a stronger and motivated classroom making lessons more interesting, and the study more easier and pleasant.

As we will soon see to reach the good atmosphere we have mentioned before, we could be helped by the use of the music considering that the music enhances learners' receptivity. Furthermore, it is interesting to say that music is a great way of offering interesting classes and it can provide many opportunities which take the students' attention and help them to develop in the second language learning. The use of songs can also stimulate students' cognitive function and working with songs can make the lessons more interesting and more motivating although students do not realise. As Rosovà (2007) stated " Music as one of the neuroleptic factors reduces the signs of nervousness of children and teenagers by 30%. Music is used therapeutically, in psycgiatry, pediatrics and child psychiatry" (pp. 11-12). Furthermore, Murphey (1992) suggested that " Mood music is very popular now, whether in the dentist's surgery to relax us, or in shopping centres to encourage us to buy. Heart surgeons now use music to relax operating teams during long and stressful operations. In one London hospital women can listen to music during childbirth to relax them."(p. 37). Using all these information and adapting them into the classroom, we can achieve the goals we propose without any problem considering music as an essential and important factor.

2.2. Teaching English through Music: A sociological perspective

The other main concept that supports this teaching proposal is the term music. In 1992 Murphey described music as follows: "It seems to give energy where was more, and to spark off images when students complain of having nothing to write about. Music is the stuff dreams grow on" (p. 37).

Firstly, it is important to mention that music plays an important role in our society, and in order to understand that role, we have to define that term. Therefore, theories about music's origins stated that "music began as an imitation of nature sounds and children's babbling, or from imitating human emotional sounds such as signal calling or cries" (Nettl, 1956; Wallin, Merker, & Brown, 2000), while other theories explained that music's origins are related to rhythm and language development. All of these theories which regard to the music's origins are very useful in order to define music as more than symbols that are written on a piece of paper. One fundamental definition proposed

by Radocy & Boyle (2003) stated that "music is sounds and silences, sometimes organized, sometimes unorganized, involving various pitches, volume, and timbres occurring within some sort of rhythm context" (p. 58). However, this definition does not include the social context, that is to say, it does not explain that music is a social phenomenon which is as varied as the human beings who create and use it. Thus, considering all that information, some years ago Radocy & Boyle (2003) exposed that "virtually everyone is drown to music of some kind and, despite our cultural differences, almost every individual understands what music is, or at least what his/her culture defines as music" (p. 19). As we know music is present in virtually all aspects of our society, and this fact makes it as very powerful force that influences many human behaviours such as dress, language, religion, celebrations, eating, studying, and even medical practices. For all these reasons, it is needed that music education presents the term music as an important phenomenon in itself, and a social entity because it can affect human actions and though. About this topic, the sociologist Max Kaplan (1990) suggested that "one can live without music, one hardly does" (p. 19) while music may not be as important and essential as food and water. Many scholars explained that "music exists due to its enculturartion power" (Johnson, 1985; Nettl, 1956; Wallin et. al., 2000). However, it is needed to know that the enculturation process informs us about what the music functions are depending on the culture.

As we can observe, a reciprocal relationship exists between music and society, which is the same that exists between music education and society (Kelly, 2009: 62). Thus, depending on the society needs, the functions of music education must change. It can be said that music education could be a very important tool in our society because "knowledge and skills learned through music education are useful throughout life, and though they function in varying manners among our cultural groups, music skills do not discriminate based on cultural characteristics such are race, gender, ethnicity, religion, or socioeconomic status" (Radocy & Boyle, 2003: 63). From a sociological point of view music education provides each individual the opportunity for lifelong learning and participation considering the primary music education's goals. Related to this interesting information, the researcher Christopher Small (1997) introduced the term "musiking" in order to describe "any musical behaviour as a valid form for musical participation" (p. 63). According to that term, "musiking" defines a

"good" music experience taking into consideration any meaningful music experience each individual had lived. Therefore, "musiking" could include performing, listening, and composing, reading about, or talking about music. That new term allows individuals to participate in "good" music experiences that can be very meaningful for their entire life. In addition, the possibility of participating in music connects music education to music in people's life. In summarize, "music education must reflect the needs and desires of the school and community by reaching our to all students so as to incorporate individuals opportunities into traditional group ensemble experiences, thus making participation in music more accessible to a greater number of students" (Kelly, 2009: 64).

About this topic, it is important to remind that the use of music and songs in the English language learning classroom is not new. According to Bartle (1962) and Kanel (2000) from the 1950s to the 1970s music had been used occasionally in the Audio-lingual method in the language teaching classroom with the aim to reduce the boredom towards some exercises. However, Griffee (2010) stated that "it may not have been until Communicative Language Teaching (CLT) and Task Based learning (TBL) approach became more persuasive that there was a sudden demand for pedagogical material for the use of songs in the language-learning classroom" (p. 1). The use of songs can also stimulate students' cognitive function and working with songs can make the lessons more interesting and more motivating although students do not realise. Ward (1991),who spoke about music, stated that "it stimulates the students' interest and so they can have a better and easier learning" (p. 10). We should take into consideration that music started to be used many years ago, exactly when Lozanov's (1979) created his Suggestopedia's method. This method was based on giving the students the best conditions, like a relaxing atmosphere, to achieve a language learning through the music. Brown (1998) suggested that "teachers can use music when students are doing the activities during the class and not only at the beginning of the class" (p. 67). However, as Brown (1998) also said music can be useful to reduce the stressfulness teaching supposes, so related to the music concept he exposed that "it can help make teaching more enjoyable by bringing us closes to our students and, more importantly, closer to ourselves" (p. 68). Considering all the information we have explained, we would say that according to Ward (1991), using songs in the classroom

can present many advantages. He exposed that "teaching songs can provide students with authentic activities, authentic language, motivation, good pronunciation, new vocabulary, and opportunities to use the language" (Ward, 1991: 11). This author also mentioned that the exercises which involve the use of songs are authentic materials because they are part of students' real life.

As we can observe before, there were many authors who researched about how important music in the classroom is. The same as these authors believed, Brewer (2005) pointed out that "music used in lessons, as a background or as an exercise, encourages interaction and builds classroom community, which facilitates the learning and make students engaged themselves, besides the fact that it should always be used to increase the joy of learning, one it is a way of making students motivated and interested in the lessons" (p. 13). A year before, Merrell (2004) argued that "music is a tool that can help teachers maintain a positive and productive environment. The calming effects of music have positive effects on the students when it is introduced into the classroom. Creating a classroom that has low anxiety and stress levels is important to classroom management" (p. 4). Since this moment it has been explained the importance of motivate the students in classroom and the role of music in order to achieve this motivation. Gobbi (2001), considered music as a learning strategy and he thought that "it is an action inside the class which makes the learning easier, faster and well pleasing" (p. 14). This author had wanted to show how useful music is in the classroom to achieve a develop on students' listening, speaking, writing and reading skills.

In conclusion many cultures in our society had used music throughout the years, and nowadays music continues developing basic roles because is still used by our citizens. According to Kelly (2009) "Music brings us together in times of need or great excitement by serving as a symbol of democracy and freedom, and is an outlet that entertains and reminds us of many different facets of our lives" (p. 57). Moreover, the fact that participate in music is multidimensional is explained because it could be both passive and active valued and it can enjoy us in many ways such us listening, dancing, reading and performing. Thus, it is said that music's value depends on how it make us feel, think and behave. Music can make us happy, angry, scares us, and help us to grieve. Furthermore, it can help us to concentrate, relax ourselves, be creative and

even it can increases our heart rate. As Radocy & Boyle (2003) exposed "individuals use music as a means of bonding, as a symbol of unity, or as an indicator of defiance or rebellion" (p. 57). However, it can be important to say that the appeal and use of music is as diverse as human cultures are considering that these factors depend on the culture's experiences towards music.

2.3. Intercultural communication and Motivation

The third important topic we are going to work with during this teaching proposal is the importance of multiculturalism, that is to say, the beneficial effects learning about other cultures entails. Thus, we will talk about the Intercultural communication and how study about different cultures can motivate students.

In the last decades, the term Intercultural Communication has been studied by many researchers (Canale, 1983; Singer, 1987; Carey, 1989; Celce-Murcia, 1995, 2007, Cortazzi and Jin, 1999), so it is important to start with the definition of culture. According to Singer (1987) culture is defined as "a pattern of learned, group-related perception including both verbal and non-verbal language attitudes, values, belief system, disbelief system, and behaviour" (p. 34). Some years later, Carey (1989) described the term communication as a "symbolic process whereby reality is produced, maintained, repaired and transformed" (p. 23). It is also explained that culture and communication are interrelated and reciprocal. That is, culture influences communication and vice versa. In addition, Martin and Nakayama (2004) stated that "communication helps create cultural reality of a community" (p. 92).

One important aspect we have to talk about is the importance of motivation towards learning about other cultures. Therefore, learning a foreign language involves learning those socio-cultural aspects the target language includes. Moreover, considering that English is used as the lingua Franca among people in more diverse countries, we can introduce many cultures into the lessons taking advantage of this language. Researchers also have to take into consideration the sociocultural context when they are examining the motivation towards a foreign language learning. As Williams (1994) exposed "sociocultural factors are now considered to be effective for motivation, because learning a foreign language involves the adoption of new social and cultural behaviours (p. 120). According to that statement, Dörnyei (2001) pointed

out "the most important new development in motivational psychology during the past decade has been an increasing emphasis placed on the study of motivation that stems from the sociocultural context" (p. 30). Some years later, in 2008 Csizér and Komos investigated the importance of the inter-cultural contact towards a second language acquisition. They explained that students have to be able to communicate with other culture's members, and to create opportunities in order to develop L2 learners' language competence. Thus, they suggested that "students with high levels of motivational intensity engage in various types of intercultural contact more frequently than students who invest less energy into language learning" (Csizér and Komos, 2008: 43). For all these reasons, teaching other cultures into the classroom could be a very interesting idea in which students have to be involved in order to show good attitudes towards others and towards those aspects that are different from their culture. It is important to add that a cultural reality can be enhanced using many cultural aspects in the teaching materials which are used to learn a language.

Taking into account this idea, it would be interesting to mention that one of the most important goals in FL classroom is the development of learners' knowledge of intercultural contents and their ability to communicate in different situations. Furthermore, it is important to explain the importance of culture's role in foreign language teaching materials (TM). Therefore, foreign language textbooks are created to facilitate pupils' language learning taking into account that learning is not separable from its cultural context. For that reason, it is necessary that FL teaching materials should comprise elements of the target language culture. In the classroom, teachers should choose the adequate instructional materials to transmit the students a foreign culture knowledge accurately. Thus, it could be interesting to mention that Cortazzi and Jin (1999) established three types of cultural information in FL teaching materials:

- Source culture materials that draw on the learners' own culture;

- Target culture materials that refer to the culture of the country where a foreign language is used as a first language;

- International target culture materials that employ a variety of cultures where the target language is used as an international language, namely lingua franca.

(adopted from Cortazzi and Jin, 1999: 204).

Considering that one of the goals of the FL classroom is the development of

learners' knowledge of intercultural contents and their ability to communicate in different situations and contexts we have to choose the appropriate materials depending on the task we want to carry out. Moreover, those materials should motivate students with the aim they present good attitudes towards learning about other cultures.

3 PRACTICUM: Teaching proposal

3.1   Planning

3.1.1 The students' needs

Although I did not have the opportunity to stay in music lessons as an observer with primary students, I would create a proposal aimed at those students. That fact could be possible because my teaching practice took place with the music teacher but teaching English with preschool students. I could ask her about the music subject and she told me the basic ideas that I need to carry out this teaching proposal. Moreover, she explained to me that this is a project she had proposed at the beginning of the last course and it was accepted, so she is going to create different teaching projects like this one in order to develop them in two years. Therefore, considering the students this project is aimed to we have established the following needs:

- To feel comfortable with the use of English.
- To appreciate English more as a valid language in school and for different purposes in order to communicate, learn, sing, play, enjoy...
- To feel qualified to use the English language in different situations on their daily life.
- To feel motivated in order to learn English towards the music subject.
- To lose their inhibition in order to interpret a musical composition in front of their classmates
- Not to feel worried of having ask a teacher in English.
- Not to feel embarrassed to make mistakes when they use English as a language.

3.1.2 *Objectives to accomplish*

This teaching proposal is aimed at teaching and learning English at the same time the students are working on the music subject. Therefore, we would establish two lines in order to teach our learners. One of them will contain goals, contents and criteria evaluation for English learning and the other one will include those sections for music learning.

In this way, we want to propose the following goals and contents for both areas English and Music. At the same time, they are divided into conceptual, procedural and attitudinal in order to organize them better.

3.1.2.1. **English learning goals**

- To learn the name of the musical notes (C) (Appendix A)
- To learn musical instruments © (Appendix B)
- To understand what rhythm and melody are (C)
- To understand what the sound directivity is (C) (Appendix C)
- To identify the different families of instruments (P) (Appendix D)
- To identify the different scenes of a musical composition taking into account the rhythm and the melody (P)
- To participate actively and suitably in oral tasks and games (A)
- To use the English language unabashedly and enjoy it (A)

3.1.2.2. **Music learning goals**

- To learn who Albert William Ketelbey is and his life (C)
- To learn what descriptive music is (C)
- To learn what a "musicogram" is (C) (Appendix E)
- To learn the musical notes (C) (Appendix A)
- To learn about different instruments and their families (C) (Appendix B)
- To understand what the rhythm and melody are (C)
- To understand what the sound directivity is (C) (Appendix C)
- To follow different rhythms and melodies (P)
- To identify different rhythms and melodies (P)

- To enjoy representing a musical composition with their classmates (A)

- To respect and help their classmates in order to achieve the same goal together (A)

- To respect and show good attitudes towards other cultures (A)

3.1.2.3. ***English learning Contents***

- Learning the name of the notes (C) (Appendix A)

- Learning the name of the instruments (C) (Appendix B)

- Learning the different families related to the instruments (C) (Appendix C)

- Learning what the descriptive music is (C)

- Comprehension of what rhythm and melody concepts are (C)

- Comprehension of teacher's instructions and carry out what the teacher says (P)

- Comprehension of classmates' oral information (P)

- Comprehension, learning and interpretation a "Musicogram" (P) (Appendix E)

- Active and proper participation in speaking games and tasks (P)

- Identification and writing the different notes and rests (P)

- Making questions to classmates and to the teacher with an adequate structure and intonation (P)

- Explaining information about a topic to the rest of the classmates (P)

- Searching information about a topic using different tools (Books, Net, etc.) (P)

- Desinhibition of the use of English in front of the class (P) (A)

- Presentation of positive attitudes towards the use of English (A)

- Use of English in an unabashedly way and the enjoyment of it (A)

- Appreciation of English as a valid language and the wide range of possibilities it offers us (A)

- Respect for classmates' oral expressions (A)

- Respect towards other cultures (A)

- Enjoyment of music and English as ways of entertainment (A)

- Feel motivated learning the music subject in English (A)

3.1.2.4. *Music learning contents*

- Learning the name of the musical notes (C) (Appendix A)
- Learning what the descriptive music is (C)
- Learning what a "Musicograma" is (C) (Appendix E)
- Learning about Albert William Ketelbey (C)
- Learning about the Persian and Arabic culture (C)
- Learning the different instruments we work during the project (C) (Appendix B)
- Comprehension of what rhythm is (C)
- Comprehension of what melody is (C)
- Comprehension of what the sound directivity is (C) (Appendix C)
- Making and performing coherent movements according to the rhythm (P)
- Identification of different instruments into their family (P) (Appendix D)
- Following different rhythms and melodies with the body (P)
- Identification of the different rhythms of the musical composition called "In a Persian Market" (P)
- Learning and performing in a musical composition's representation (P)
- Identification of different scenes of a musical composition considering the different rhythms and melodies that appear on it (P)
- Free expression to the beat (P)
- Explaining musical contents using the English language (P)
- Searching information about musical contents using different tools (Books, journals, on the Net, etc.) (P)
- Losing students inhibition related to the use of English in front of the class (P) (A)
- Respect for classmates' performances (A)
- Enjoyment and respect for differences between classmates (A)
- Respect for other cultures (A)
- Appreciation of English as a valid language in order to learn musical contents (A)

3.1.3 The Lesson Plan related to the LOE

Having established specific goals and contents for this teaching proposal lessons, we consider proper to contextualize this project into the present educational law.

As a consequence, taking into account the present law we would show the primary stage's general goals, the specific goals and contents for the English and music areas, the basic competences which are involved in this project, and the assessment criteria our teaching proposal contains, related to the idea of teaching English towards music lessons.

3.1.3.1. ***General goals for primary stage- DECREE 111 Of Valencian Community***

A) To know and appreciate the values and norms of coexistence and prepare for active citizenship respecting and defending human rights and pluralism in a democratic society.

B) To develop individual and team work, effort and responsibility in the study, as well as attitudes of self-confidence, critical sense, personal initiative, curiosity, creativity and interest in learning, to achieve successfully a well done job.

C) To develop a responsible attitude and respect for others favouring an ideal atmosphere for personal freedom, learning and living, and encourage attitudes that promote coexistence in school, family and social spheres.

D) To know, comprehend and respect our civilization values, the cultural and personal differences, the equality of rights and opportunities between men and women, and the non- discrimination towards disabled persons.

F) To acquire basic skills, in at least one foreign language, to enable the students to express and understand simple messages and act in everyday situations.

J) To initiate on the new information and communication technologies, and to develop a critic spirit towards those messages students receive and make.

L) To communicate through verbal means, physical, visual, visual, musical and mathematical expression, develop aesthetic sensibility, creativity and the ability to enjoy their work and artistic expression.

O) To develop all aspects of personality and an attitude against violence and prejudices of any kind.

3.1.3.2. *Music general goals for primary stage*

Taking into account the LOE, we have chosen some general music goals aimed at the primary state that we are going to work with in our project. Thus, the nine goals we have selected are: 1, 3, 4, 7, 8, 9, 11,12 and 13; which are explained following:

1. To investigate the possibilities of the sound, image and movement as representative and communicative element, and to use them in order to express experiences, ideas and feeling, contributing with it to the affective balance and to the relationship with the others.

3. To learn to express and communicate with autonomy and initiative emotions and experiences throughout the artistic creative processes in its plastic and musical dimension.

4. To explore and to know different instruments and materials, taking into account the traditional ones of the Valencian Community, as well as to acquire codes and specific techniques of the different artistic languages in order to use them with expressive and communicative purposes.

7. To learn to put in situation to live through the music: to sing, to listen, to invent, to dance, and to interpret, being based on the composition of their personal creative experiences by manifestations of different styles, times and cultures.

8. To begin playing and instrument.

9. To know some possibilities of the audiovisual means and the new technologies of the information and communication in which it controls the image and the sound.

11. To develop an auto-confidence relationship with the artistic personal production, respecting the own creations and those of the others beside being able to receive and express critiques and opinions.

12. To plan and to make artistic productions, of own production or already existing, individually and of cooperative form, to assume different functions and to collaborate in the resolution of those problems that they present to obtain a final satisfactory product.

13. To know some of the professions of the artistic areas, music and plastic arts, being interested for the characteristics of the artists' work and to enjoy, as spectators,   their productions. To be present at museums and concerts.

3.1.3.3. *English language general goals for primary stage*

Related to the English general goals the LOE presents, we have chosen six of them considering the goals proposed in our project. Therefore, these goals that are proposed below are: 1, 2, 5, 6, 7, 8 and 11.

1.   To listen and understand messages, using the information provided for tasks related to their experience.

2.   To express themselves orally in simple, everyday situations, using verbal and non verbal procedures and adopting a respectful and cooperative attitude.

5. To learn to use progressive autonomy all the means that are to their disposal, including the new technologies, to obtain information and to communicate with the foreign language.

6. To use language progressively to affirm and extend content from no linguistic courses already learned and to learn new ones.

7.   To value the foreign language and languages in general, as means of communication and understanding between people from different cultures and as a tool for learning different contents.

8. To show a receptive, motivating and confident attitude in their own ability to learn and   use a foreign language.

11.   To identify the phonetic aspects of rhythm, stress and intonation, and linguistic structures and lexical aspects of the foreign language and use them as basic elements of communication.

3.1.3.4. *Music contents for 3rd and 4th grade*

Block 3. Listen

- Auditory discrimination, denomination and graphical representation of the sound qualities.

- Active hearing of musical pieces of different styles and cultures, of the past and present, and recognition of some characteristics.

- Visual and auditory recognition and denomination of some instruments of the orchestra, of the popular urban music and of other cultures.

- Classification of the musical instruments for families (Strings, Brass, Woodwinds, and percussion).

- Interest for the discovery of musical works of different characteristics.
- Attentive and silent attitude and respect for the procedure of behaviour during the musical compositions.

Block 4. Interpretation and Musical creation.

Interpretation

- Practice of games for the development of the vocal and instrumental technology. Vibratory sensations according to the different expressed sounds.
- Exploration of the sonorous and expressive possibilities of the voice, body, objects, and instruments.
- Memorization and interpretation of dances repertoire and sequences fixed and invented movements.
- Reading and interpretation of songs and instrumental simple pieces with different different types of symbols.
- Interest and responsibility in the activities of interpretation and respect for the procedure.
- The musical sense across the corporal control.

Musical creation

- Improvisation of rhythmic and melodic schemes on musical bases which are recorded or interpreted by the teacher.
- Invention of choreographies for songs and musical brief pieces.
- Interest to fit the process of musical creation to the initially intentions.
  - Recording in the classroom like creative resource.
  - Utilization of the dance like way of expression of different feelings and emotions.

3.1.3.5. *English Contents for 3rd and 4th grade*

Block 1. Listening, speaking and conversation. These three skills are very important in order to learn English as a foreign language considering that first of all students should work the oral skill. Thus, according to the contents we want to teach to our students and related to those English contents the LOE presents, we have selected nine of them: 1, 2, 3, 4, 5, 6, 8, 10, and 11.

1. Participation in different linguistic oral exchanges related to ritualized acts of speech, in royal or simulated situations, in that they give themselves verbal and not

verbal answers to simple questions, to demonstrate immediate needs and / or to do classroom's activities in communicative contexts.

2. Use of the basic, verbal and non verbal strategies of communication (expression, gesture, caress, sounds, images, to use a similar or more general word, etc.), that allow to replace the deficiencies of the linguistic knowledge to take part in linguistic oral exchanges.

3. Listening and comprehension of instructions and oral brief messages, in order to obtain global and specific information, produced in different situations of communication (stories and explanations of the teacher, collaborative speech, video recording or DVD ...) related to communicative immediate needs, own interests or activities of classroom.

4. Use of the basic strategies of comprehension and oral expression (to be fixed in the relevant information of the message, to use the elements of the visual and non verbal context) and of the previous knowledge on the topic or the situation, transferred from the languages that it knows to the foreign language.

5. Oral interaction in real or simulated situations to give verbal or non verbal answers, in progressively less directed contexts.

6. Production of oral texts, known before across the active participation in songs, dramatizations, recitations and interactions directed or prepared by means of a previous work, with helps and models, which show interest to express in oral and group activities.

8. Listening and extraction of specific information proceeding from recordings multimedia and oral interactions directed certain tasks to report and / or to be completed.

10. Interest to express orally in individual and group activities.

11. Valuation of the foreign language like instrument to communicate.

Block 2. Reading and writing. These skills depend of the oral skill students have developed in previous stages. The better oral skill students show, a better reading and writing skill they can achieve.

- *Reading animation:* in order to teach this skill we have chosen two general contents: 1 and 3 explained below and which appear in the LOE.

1.   Reading and comprehension of very simple and varied texts (letters, notes between companions, stories, cartels, leaflets, recipes, procedure of classroom, games' instructions...), on the paper or using the new technologies, to identify and to obtain global and specific information, in order to enjoy a reading experience in foreign language or as part of a task or project.

3. Approximation to the stories, comics, dictionaries of images and other types of books or suitable and motivating texts, in order to initiate a reading habit.

- *Writing development:* the two contents we have decided that could be important to carry out this skill in our project are number 1 and 4 following the LOE.

1. Writing directed of brief and simple texts already worn out and achieved in the oral level, as part of the development of a task or project (letters, notes between classmates, comics, varied leaflets, regulations) in a communicative or playful certain situation.

4. Use of the new technologies of the information and the communication in order to read, to write and to transmit information.

Block 3. Language knowledge: this block is divided into two sections which are linguistic knowledge and learning reflection.

→ *Linguistic knowledge:* this section includes two different aspects: the use of the language and the language reflection.

  - Use of the language: according to our project and related to this factor we have selected content 1 and 2.

        1. Knowledge of the possibility of giving and obtaining information, of expressing feelings and desires or of giving orders and instructions, by means of the linguistic resources adapted to the communicative situation.

        2. Use of the linguistic basic functions in communicative simple exchanges, using for each one the simplest linguistic suitable structures.

  - Language reflection: considering this factor we have decided that the contents 1, 3, and 5 are the appropriate related to our project.

        1. Repetition and imitation of certain sonorous, rhythmic aspects, of accentuation and of intonation across oral texts near to the student body.

        3. Association of symbols, pronunciation and meaning from written models

and oral expressions previously learned.

5. Interest to use the language of concrete and correct form in different situations.

→ Learning reflection: this section has many contents available, however we have chosen those which are related to our project, and are the following: 1, 2, 3, 6, 7, 8, and 9.

1. Development of skills and simple procedures that facilitate the communication and the autonomous learning: association of words and expressions with gestural and visual elements, relation, classification, repetition, memorization, reading of texts, model observation and use of multimedia tools.

2. Reflection on the own learning and acceptance of the mistake like part of the process.

3. Progressive use of graphical consultative means, and of the new technologies of the information and communication to reinforce and to extend the foreign language learning.

6. Confidence in the own aptitude to learn a foreign language and valuation of the cooperative work.

7. Use instruments in order to consult and inform (dictionaries of equivalences, of images, of definitions; thematic vocabularies ...), that support the work of language, reinforce it and complement it.

8. Valuation of the foreign language like instrument to do, to organize and to learn.

9. Valuation of the own learning process in the one that becomes strong the own confidence and the auto-esteem.

Block 4. Language as a tool of learning: as we know, the most useful tool in order to learn different contents is the language. Thus, this block includes the contents related to that idea, but we have only selected 3 which are number 1, 2 and 4.

1. Development of vocabulary and topics related to the immediate environment of the students, their interests and experiences, based on concepts already acquired in L1 or L2.

2. Activities contextualized in a foreign language with content of little demand for cognitive areas.

4. Valuation of the foreign language like an instrument to learn, to organize and to be thought.

Block 5. Socio-cultural aspects and intercultural awareness: this block could be very important to our project because we have included the interculturality in our lessons. Thus, we have chosen the contents number 1, 2, 6, and 9.

1. Motivation to learn languages, to acquire information about that countries where they are spoken and the persons who live there; to know the peculiarities of the culture that they are learning.

2. Valuation of the own culture.

6. Valuation of the foreign language like instrument of communication.

9. Receptive attitude towards the persons who speak another language and have a different culture from the own one.

Block 6. The new technologies of the information and communication: considering the importance of the new technologies as a tool in the classroom we have decided that the most useful content for us is number 1.

1. Use of the technological basic means (cassette, video ...) with the aim of achieving an oral and written quality input in the foreign language, with the intention of facilitating the application of the own learning strategies, or to be used in the own productions.

3.1.3.6. **Basic competences developed during this lesson plan**

First of all, it is important to say that the artistic area, which includes Music education and plastic arts, contributes to the development of different basic competences.

Therefore, this area contributes specially to develop the **cultural and artistic competence** considering that it can help students to initiate in the world's perception and comprehension, and it can extend their possibilities in order to achieve better expression and communication with others. Moreover, the possibility of representing an idea in a personal way promotes students initiative, imagination and creativity, at the time that it teaches different ways of thought and expression.

Music area also helps students to achieve **autonomy** and personal initiative because of their possibility to search solutions and to acquire knowledge about different topics. This process includes working with the students originality, and their interest of searching new and innovative ideas in order to show different answers towards the same problem.

This area it could be a good vehicle to develop the **social and civil competence** taking into account that in music area the interpretation and the creativity sometimes supposes a teamwork. This circumstance demands students' cooperation, assumption of responsibilities, as well as to follow-up instructions and rules, to take care those materials and instruments we would use, and to apply the new technologies in an appropriate way. Thus, considering all these factors, students should show a commitment with others in order to achieve a common goal which should be the result of the common effort.

Regarding to that basic competence which is related to the **knowledge and interaction with the physical world**, it is important to explain that this area helps students to value the environment throughout the perceptive work with sounds, shapes, colours, lines, textures, and movements. Music area could be an excuse for the artistic creation with the aim to achieve an enrichment of students' life.

The music area also contributes to the **learning to learn competence** because it tries to benefit those processes in which students have to manipulate objects, to experiment with different techniques and materials, and to explore in a sensory way different sounds, shapes or spaces, in order to provide students with a wide baggage to use them in different situations.

Furthermore, this area helps students to the acquisition of **competence in linguistic communication** because of the offering of wide range of communicative exchanges, the use of rules that manage them and the specific vocabulary this area involves.

Finally, related to the **treatment of the information and the digital competence**, we could expose that it is contributed throughout the use of the new technologies as a tool to show different processes associated to the music area and the visual arts, and to bring closer the students to the creation of artistic productions.

3.1.3.7. ***Music assessment criteria for 3rd and 4th grade:*** according to the LOE, we have selected some music assessment criteria for 3rd and 4th primary students. Thus, considering our project we have decided that the appropriate assessment criteria are number 1, 3, 4, 5, and 7.

1. To describe features of different elements which are present in the environment and the feelings the different works provoke.

3. To use different plastic and graphic resources during they are hearing a musical work.

4. To memorize and interpret basic songs, instrumental works and dances.

5. To explore, select, combine and organize musical terms found into simple musical structures.

7. To use instruments techniques and adequate tools in order to obtain an artistic product.

3.1.3.8. ***English language assessment for 3rd and 4th grade:*** the LOE has also included assessment criteria related to the English language. Those we have chosen are number 1, 3, 5, 6, and 7.

1. To understand the main idea and identify specific information in different oral texts related to activities developed in the classroom and those related to the students' environment.

3. To participate in classroom's activities and in oral interaction about known topics, in daily, predictable or simulated communicative situations.

5. To recognise and reproduce better sounds, rhythm, stress and intonation in different communicative contexts, and in the use of basic shapes and typical structures of the language.

6.To use strategies that favour the learning process : the use of visual resources and gestures , asking questions to obtain relevant information, request clarification, using bilingual and monolingual dictionaries, search, collect and organize information in different formats, using communication and information technologies to compare and verify information, and identify some ways that help you learn better.

7. To appreciate the language as an instrument to communicate with others and as a tool for learning, and show curiosity towards those who speak a foreign language.

3.1.4 Tasks and materials

Considering the goals we would achieve with this project, the contents and criteria evaluation we have exposed before, we would propose some lessons in order to teach English throughout the music subject. Our proposal is composed by ten lessons (see Table 1. Lesson Plan) which include contents of both areas English and Music, and we would emphasise on the English language and the development of the language skills.

We would work all the contents related to the music subject along ten sessions which are going to follow a logical and adequate progression of difficulty in order to benefit students English skills learning. Moreover, to achieve a motivational atmosphere, we would develop all the contents considering a musical composition called "In a Persian Market". Since then, we want to teach both music and English contents following that musical story with the aim to achieve students can show good attitude towards learning a foreign language and musical contents.

Table 1. Lesson Plan

LESSON PLAN: "IN A PERSIAN MARKET"	
SESSION 1	Introduction. Albert William Ketelbey
SESSION 2	Descriptive Music
SESSION 3	The Characters
SESSION 4	The Characters and Musical Notes
SESSION 5	In a Persian Market scenes
SESSION 6	The instruments
SESSION 7	Musicogram
SESSION 8	Preparing the representation
SESSION 9	Final Assessment
SESSION 10	Final Performance "In a Persian Market"

With the aim to achieve a better understanding of those tasks and materials we will use to carry out our teaching proposal, we are going to expose them in section **3.2.3. Lesson Plans**. In that section we will explain with further detail what each lesson consists on and what do we need to develop it. We cannot explain the students' results and attitudes because we did not carry out this project during our teaching practice.

3.2   **Teaching proposal description**

3.2.1 Students

This teaching proposal is aimed at students who are on their 3rd and 4th grade at primary school, specifically from La Moleta public school. They use English as a foreign language, however the school had proposed a project which consists on integrate the English language in some subjects like music and physical education since the students are three or four.

There is one class per each grade which meant one class of 3rd grade containing 26 children and one class of 4th grade including 25 children.

Most of them are children who show a standard level towards the English language, although there are six of them who could present some difficulties at doing the same tasks as their classmates. In those cases, the teacher has to adapt some activities to those students' needs, bedsides the fact that in some cases teacher as much as their classmates could help them in order to achieve the goals proposed. Moreover, those students have some reinforcement hours for different subjects like Maths and Catalan. Thus, if a classmate can help them to carry out some tasks they can feel more integrated and confident for completing those tasks than if a teacher has to help them.

It is important to mention that there are some students who are from foreign countries, but most of them are completely integrated in our culture and in our school. This fact could be beneficial to introduce different cultures into the classroom because those students can provide us interesting information about their cultures. As we will observe in section **3.2.3. Lesson Plans** we are going to take advantage of those foreign students in order to develop a task in which they can explain their personal experiences with their culture. As some of those students are from Arabic countries, they can contribute something interesting to improve our musical project and their classmates knowledge about that culture.

Furthermore, the classes are mixed, and boys and girls present a very good relationship among themselves, including those foreign students who are not new at the school.

3.2.2 Methodology

This teaching proposal is aimed to be carried out in the music area whose methodology is a bit different from those subjects in which it is only used the book, where the theoretical contents are the most important, and in which students do not feel very motivated. To develop the goals we have proposed we should think in learners' benefit and we will use a methodology based on the idea that children can feel comfortable and willing to learn as much as possible. Furthermore, we will include the teaching styles we are going to use to develop our project. Therefore, the methodology we propose includes the following aspects:

- **Active learning** in which learners have to apply what they are learning in order to achieve the goals proposed. Thus, students can improve as a person when they become actively involved in the learning process because they can develop and stimulate their critical thinking and their awareness in a proper way (Black, n.d.).

 - **Cooperative learning** which give students the opportunity to work in groups, with other classmates, for the achievement of a common goal. Thus, students can learn that they have to respect their classmates' ideas and opinions and they can feel as part of a group which need to get the same objective. From this perspective it could be important to create a pleasant atmosphere, in order to encourage communication and proper relationships between children and children and teacher (Quinoez, 2014).

- **Integrating Technology** could be very important and interesting in students' education because nowadays our society uses and needs the new technologies in every daily situation. Integrating technology into this lessons plans may provide students the appropriate tool to be valuable for enhancing and extending the learning experience for their faculty (George Mason University, 2010).

- **Ludic learning** can motivate students because it includes many games as classrooms tasks in which they have to apply what they are learning while they are playing, and not only reading and doing book's activities (Kolb, A. & Kolb, D., 2010).

- **Affective learning** is useful in order to attend to the students' individual needs. The teacher has to promote the self-esteem and the autonomy in the classroom and learners have to respect their classmates (Rose, D. & Meyer, A., 2002).

- **Multicultural learning** can integrate different cultures considering that in our classroom there are children from different places and every one could be has a

different culture. Moreover in this lesson plans we are going to work the Arabic and Persian culture taking advantage of the musical composition our project is based on (University of Minesota, 2012).

3.2.2.1. *Teaching styles*

As we know, two different teachers do not teach using the same way, just as no two students learn something in the same way or present the same needs. Therefore, a teacher style could be based on her/his educational philosophy, final aims, classroom needs, the subject s/he has to teach and the school's general statements.

To develop this lesson plans we have decided to use the following teaching styles: inquiry-based learning, problem solving, peer teaching, and task assignment.

The first teaching style is the **Inquiry - Based learning** which focuses on giving the students the opportunity of exploring and achieving actively participation in their learning process. Thus, the teacher is a guide who gives the students advice, and supporting their efforts. Students have to participate showing good attitudes towards what they are doing, considering that they play an important an active role on their own learning (Quinoez, 2014). The second one is called **Problem Solving,** and using it students can discover their learning most notably because they have to solve situations where they as learners have to draw on her/his own experience and prior knowledge, in order to discover the truths that are to be learned. Those tasks focus on observation, collecting and evaluating evidence, and identifying essential information. Moreover, it may help students to make their personal judgements (Quinoez, 2014). The third style we are going to use is the **Peer Teaching** which encourages children to help each other and work together. Thus, considering students' differences, we can observe that each learner is excelling in an area where another child is having difficulty. In those cases this teaching style could be very useful and beneficial for the students learning process (Lipoff, n.d.) . Finally, the last style is the **Task Assignment** in which the teacher has to explain which tasks students are going to do to achieve a final result. We consider that if they are defined tasks the control and the organization of the class could be better. They are motivating tasks in which students have to work in groups creating a cooperative atmosphere. Moreover, we can promote the communication between students and their relationships improvement (Lipoff, n.d.).

3.2.3 Lessons Plans

The teaching proposal is composed by ten lessons which are designed considering the students needs and the objectives we will want to achieve carrying out this project. Therefore, the lessons design and the development's explanation we will follow are exposed in order to show our real intention when it comes time to perform this project.

3.2.3.1 SESSION 1: LESSON DESIGN

LESSON 1: _INTRODUCTION. Albert William Ketelbey_	
LESSON PLAN: "In a Persian market" **NUM. SESSION**: 1 **GRADE:**3rd/ 4th **MATERIAL:** **-** CD - "Treasure" - Author's card - Ribbon - Sheets - Rubbers and pencils	**GOALS** - To know who the author of "In a Persian Market" is (C) - To identify the different scenes which appear on the musical composition (P) - To search information about the author on the Net (P) - To enjoy respecting differences among classmates (A)

ROUTINES	**TIME**
The learners will work the **sound's directivity** using a game (Appendix C). The teacher has to make different sounds with her/his voice and students have to fill a table with different squares drawing an arrow up, down or flat depending on the sound the teacher makes.	10 '- 15'
INSTRUCTION/PARTICIPATION	
- **Who is the author?.** The students have to investigate about who the author of the musical composition is. The teacher gives them a worksheet in which they should complete the principal aspects of his life. The teacher show some important information on the digital whiteboard. Then, in groups and using different computers they can complete the rest of the worksheet. - **In a Persian Market**. The teacher puts on the musical composition they are going to work with during 10 lessons. The students have to differentiate the scenes the musical composition is composed taking into account the different melody , rhythm and instruments they will hear.	20' – 25'
GAMES/ROUTINES TO FINISH THE LESSON	
- **The silent Queen/ king**. With this game we will finish the lesson considering that is a relaxing game. One of the students is the Queen/king who covers her/his eyes with a ribbon and who has a treasure. The rest of the students have to try to take the treasure from the Queen/king noiselessly.	10'

3.2.3.2 SESSION 1: LESSON DEVELOPMENT

In this first session students are going to learn who Albert William Ketelbey was taking into account that they should know interesting and important things about the author of the musical composition "In a Persian Market", from which we are going yo develop our musical project.

First of all, as in every lesson, we will propose a game or an activity which is considered a routine we will carry out during the first ten or fifteen minutes with the aim to review and work different musical concepts. Thus, in this first lesson learners are going to work the **sound's directivity** using a game in which the teacher has to make different sounds with her/his voice and the students have to complete a table (Appendix C) , made by squares drawing an arrow up, down or flat depending on the sound the teacher makes.

Arrow up = high pitched voice

Arrow down = deep voice

Arrow flat = lineal voice

Then, the teacher puts on the musical composition "In a Persian Market" because they have to familiarize with the music they are going to work with during ten lessons. When the music finishes, the teacher talks about the musical composition's author called **Albert William Ketelbey**. Using the digital whiteboard the teacher shows important information and images about that person, and students have to complete a worksheet the teacher gave previously. Moreover, students can ask whatever they want about the author and using the teacher's computer they can search that information, and they may explain in front of the class. Moreover, in groups, students will use two computers which are in the music class and can complete the worksheet with the correct information if they did not write before. Thus, we can integrate the new technologies into the classroom and students can learn how to use it in order to search and find every information they need. While some students are doing that, the teacher puts the music on again and they will start to recognize the difference scenes the musical composition is composed by.

To finish the lesson, we propose a game called **the silent queen/king**. With this game students can relax themselves because it consists on being in silence with the aim to take the treasure from the queen/king who is one of the classmates.

3.2.3.3 SESSION 2: LESSON DESIGN

LESSON 2: Descriptive Music		
LESSON PLAN: "In a Persian market" **NUM. SESSION**: 2 **GRADE:**3rd/ 4th **MATERIAL:** **-** CD - Descriptive Music Worksheet - Rubbers and pencils - Interactive Whiteboard - Sheets	**GOALS** - To learn what the descriptive music is (C) - To review the musical notes (C) - To identify the different scenes which appear on the musical composition (P) - To follow different rhythms (P) - To show positive attitudes towards the use of English (A)	
ROUTINES		**TIME**
In order to review the musical notes we will use the game **"Oh Yeah!"** (Appendix F). There is a wheel with the musical notes around it from Do to SI and in the middle appears the expression Oh Yeah!. The teacher has to point at one of the notes and the students should say the correct name of the notes or the expression depending on what the teacher points at. The roles can change.		8'
INSTRUCTION/PARTICIPATION		
- Descriptive Music. Students are going to learn what the descriptive music is. Thus we will listen the musical Composition "In a Persian Market" and on a sheet they have to explain and draw what do they think about what they are hearing. Thus, the teacher can explain what the descriptive music is while the students are completing a worksheet about that concept. Finally, the teacher puts on "In a Persian Market" video and the students can watch if their interpretation of the musical composition has been similar or not.		35'
GAMES/ROUTINES TO FINISH THE LESSON		
- The statue game. Learners may work with the rhythms using this game**.** The music is sounding and students have to move following the rhythm. When the teacher stops the music they have to become into statues and they may show a figure. The music is going to change from more active music to more relaxing one.		8'

 3.2.3.4 SESSION 2: LESSON DEVELOPMENT

This second session focuses on the descriptive music which is a new concept students have to learn. This session combines both theoretical and practical tasks in order to motivate the students, and trying they do not feel bored while they are learning new concepts.

The game we will use as a routine is called **"Oh Yeah!"** (Appendix F). It consists of a wheel in which the musical notes from DO to SI are written around it, and in the middle it appears the expression Oh Yeah!. The teacher has to point at the notes one by one increasing the speed. Thus students should say the correct name of the notes, but if the teacher points at the middle of the wheel they have to say "Oh Yeah!" aloud. The roles can change and the students could carry out the teacher's role.

During the instruction part, we are going to learn what the **descriptive Music** is. "It is that type of music which is able to contextualize, to place the listener in a concrete environment (epoch, country, region, nature, interiors ...). It is aimed at giving a sonorous cold image, devoid of feeling". (Expresión sonora. (n.d.) In Wikipedia.   Retrieved   september   18,   2014,   from   http:// es.wikipedia.org/wiki/Expresión_sonora),

However, to learn that new content the teacher, firstly, will puts "In a Persian Market" music on, and children have to explain or draw on a sheet what they are understanding while they are hearing that music. The students show in front of the classmates what they have done in order to compare with the others. When they finish, the teachers explains what the descriptive music is while students are completing a worksheet related to that content. Finally, the teachers puts "In a Persian Market" video on the whiteboard and thus, students can watch and confirm if their interpretation is similar or not.

The game we will use to finish the lesson is called **"The statue"**. Children may work with the rhythms using this game. Therefore, while the music is sounding they have to move their bodies following the rhythm they are hearing. When the teacher stops the music they have to become into statues showing a figure. They music is going to change from more active to more relaxing music.

3.2.3.5 SESSION 3: LESSON DESIGN

<table>
<tr><td colspan="3" align="center">LESSON 3: <u>The Characters</u></td></tr>
<tr>
<td>LESSON PLAN: "In a Persian market"

NUM. SESSION: 3

GRADE:3rd/ 4th

MATERIAL:

- CD
- Descriptive Music Worksheet
- Characters worksheets
- Interactive Whiteboard
- Tambourine</td>
<td colspan="2"><div align="center">GOALS</div>- To know the different characters that appear on the musical composition(C)
- To review what the descriptive music is (C)
- To interpret different situations in front of the class. (P)
- To follow different rhythms of tambourine (P)
- To cooperate in order to compile information about a content (A)</td>
</tr>
<tr>
<td colspan="2" align="center">ROUTINES</td>
<td align="center">TIME</td>
</tr>
<tr>
<td colspan="2">- In a theatre is a game we will use the lose students' inhibition. Students in pairs will situate in front of the class. One of them has to move her/his body in order to interpret a situation. The other student has to speak according to her/his classmate movements. The roles have to change.</td>
<td align="center">10'</td>
</tr>
<tr>
<td colspan="2" align="center">INSTRUCTION/PARTICIPATION</td>
<td></td>
</tr>
<tr>
<td colspan="2">- Descriptive Music. Students are going to review what the descriptive music is putting together the information they found at home. We should mention other kind of music which are objective and subjective.
- The Characters. (Appendix G). The teacher presents some characters which appear on the musical composition using a video on the digital whiteboard. The teacher gives different worksheets about these characters. The characters are: Merchants, Beggar, Princess and her retinue, Minstrel, and snake charmers. We may share each character with the melody, rhythm and the instruments they are represented by.</td>
<td align="center">33'</td>
</tr>
<tr>
<td colspan="2" align="center">GAMES/ROUTINES TO FINISH THE LESSON</td>
<td></td>
</tr>
<tr>
<td colspan="2">- Follow the rhythm. The teacher make different rhythms and different intensity using a tambourine. Thus, students have to follow them with their body making different movements according to these rhythms and intensity. The rhythm and the intensity vary from more active to more relaxing.</td>
<td align="center">7'- 8'</td>
</tr>
</table>

3.2.3.6 SESSION 3: LESSON DEVELOPMENT

The first part of this session consists of a game called **"In a theatre"**. Its aim is to achieve our students can lose their inhibition. Thus, learners, in pairs, have to be situated in front of the class. One of them has to move her/his body while the other, who is behind her/him, has to speak according to her/his classmate movements in order to interpret a situation. When the situation has been interpreted the roles have to change.

During the instruction part we want our students will review what the **descriptive music** is, as well as, they are adding extra information they have found at home, and which they are going to explain to the rest of the class. Moreover, considering we are talking about a kind of music, we will mention the other two kinds which we are going to teach in other projects. These are the **objective and the subjective music**.

The second part of the lesson focuses on the **characters** which appear into the musical composition "In a Persian Market". Therefore, using a video shown on the digital whiteboard, the teacher presents five characters and s/he give the students some worksheets (Appendix G) about them. On these worksheet there is the name, an image and general features about each character. Those which we will work with during this third session are: the merchants, the beggar, Princess and her retinue, the Minstrel, and the snakes' charmers. Apart form knowing and writing some information about them, we should relate each character with the melody and the instruments they are represented by in order to differentiate in which scenes each one appears.

To finish the lesson, we want to suggest the game **"Follow the rhythm"**. The teacher has to make different rhythms and different intensity using a tambourine. Learners have to follow them with their bodies making movements according to those rhythm and intensity. Furthermore, as we want to achieve our students could feel relaxed, the rhythm and the intensity will decrease from active to relaxing.

3.2.3.7   SESSION 4: LESSON DESIGN

LESSON 4: The Characters and the Musical Notes		
LESSON PLAN: "In a Persian market" **NUM. SESSION**: 4 **GRADE:**3rd/ 4th **MATERIAL:** - Pencils and rubbers - Characters worksheets - Interactive Whiteboard - Notes worksheets	**GOALS**	
	- To know the different characters that appear on the musical composition(C) - To remind different kind of musical notes (C) - To learn new musical notes and rests (C) - To interpret different situations (P) - To value what their classmates do showing a good attitude (A)	
ROUTINES		**TIME**
- **The big Performance** goal is to achieve a better self-esteem in our students. Therefore, one student has to be situated in front of the class and s/he can do whatever s/he wants. The rest of the class have to applaud her/his classmates whatever s/he does. The students may rotate.		10'
INSTRUCTION/PARTICIPATION		
- **The Characters**. The teacher presents the rest of the characters s/he did not show the lesson before. These characters are: the caliph and his guards, and the acrobats. We may share each character with the melody and the instruments they are represented by. - **The Notes**. We have to remind the notes students had studied previously and the teacher has to explain the new ones (Appendix A). - **Characters + Notes task.** The teacher gives a worksheet (Appendix H) in which there are different labyrinth. At the beginning there is one character and at the end there is what the character want to achieve. Students have to find the correct way. Teacher says: "*You have to guide the princess drawing semi-breves*"		30'
GAMES/ROUTINES TO FINISH THE LESSON		
- **The music director.** One of the students has to go out the classroom. Then, the teacher points at one student who is the music director. This students has to make some movements and the rest of the classmates should follow her/him. The student who is out of the classroom has to guess who the music director is.		10'

3.2.3.8 SESSION 4: LESSON DEVELOPMENT

This forth session will play an important role because we want to start with a game called **"the big performance"** following with the presentation of those characters students will interpret. The game we have mentioned before is used to improve students' self-esteem because each learners has to be situated in front of the class and s/he should do whatever s/he wants. The rest of the children have to applaud what their classmate is doing whatever it may be. Each student has one minute to show her/his big performance. Every students in the class has to carry out this routine.

Then, the teacher presents the rest of the **characters** s/he could not show the previous session. These characters are: the caliph and his guards, and the acrobats. As the lesson before, students are going to be given a worksheet that includes the characters' name, image and general features. In addition, we will relate the characters with their scenes.

The second part of the session deals with the **musical notes** (Appendix A). Pupils know some musical notes because they learnt them previously. Thus, they will review these musical notes using the digital whiteboard and we will introduce new ones. Moreover, they have a table in which they are writing each musical note and its value at the same time they are learning them.

→ Notes they know: Crotchet, Quaver, and Minim.

→ New Notes: Semi-breve, Semiquavers, Beamed note and Dotted note.

When they will review and know the new musical notes, the teacher gives them a worksheet (Appendix H) which combines characters and musical notes. In that worksheet there are some labyrinths with one of the characters at the beginning and something related to her/him at the end. Students have to find the correct way drawing the musical notes the teacher says (e.g. Teacher says: "You have to guide the princess drawing semi-breves in order to achieve her crown")

The last activity is **"The music director"**. It consists of one student has to go out the classroom. All the classmates are sitting on the floor and the teacher points at one of them who is going to be the music director. This student's role is to make different movements and the others should follow her/him. The students who had gone out of the classroom at the beginning, has to guess who the music director is.

3.2.3.9   SESSION 5: LESSON DESIGN

LESSON 5: In a Persian Market. The scenes		
LESSON PLAN: "In a Persian market" **NUM. SESSION**: 5 **GRADE:**3rd/ 4th **MATERIAL:** - Pencils and rubbers -Percussion instruments - Interactive Whiteboard	**GOALS** - To know the different characters that appear on the musical composition(C) - To remind different kind of musical notes (C) - To learn new kind of musical notes and rests (C) - To interpret different situations in front of the class. (P) - To follow different rhythms of tambourine (P) - To cooperate to compile information in group (A)	
ROUTINES		**TIME**
This routine is useful to study the difference between the sound and the silence, and the loudly sound and the low sound. Thus, the students have to take an instrument or a pencil. The teacher do some gestures and the students have to play the instruments aloud or low depending of the gesture. We can do the same but using the voice. Teacher: Opened hand → sound : hand up (loudly)/ hand down (low) Closed hand → silence		7'-8'
INSTRUCTION/PARTICIPATION		
- **Musical Dictation.** Students are going to do a musical dictation in order to review the notes. When the dictation finishes, each students gives her/his dictation to a classmate who is going to correct it. - **Scenes.** The teacher puts on "In a Persian Market" musical composition. Students have to recognize the different scenes which appear. Moreover, we are going to situate each character into each scene. One important thing about this lesson could be the integration of a **new culture**, the Persian and Arabic culture to work the *interculturality* and its benefits.		35'
GAMES/ROUTINES TO FINISH THE LESSON		
- **The Drumstick.** Student take a pencil and they have to set a beat of the musical. Then, we will put the musical composition again and they have to close their eyes and imagine they are in that place with the aim to relax themselves.		7'- 8'

3.2.3.10 SESSION 5: LESSON DEVELOPMENT

To start this session, we want to carry out a game which is useful to study the difference between the **sound and silence,** and the **loudly and low sound**. Thus, the students have to take an instrument (or a pencil if it is not possible), and the teacher will do some gestures with the aim to the students can know if they have to play the instruments aloud, low or if they have to be in silence. We can do the same activity using the voice saying the note the teacher proposes, instead of an instrument. Teacher: Opened hand → sound : hand up (loudly)/ hand down (low)

Closed hand → silence

The second part of the lesson focuses on "In the Persian Market" **scenes**, although firstly we would do a musical dictation. Thus students can review the musical notes with the dictation. When it finishes, each student gives her/his dictation to the classmate that is behind her/him, who is going to correct it.

The following task includes the scenes they will represent the last day. The teacher plays on the music ("In a Persian Market"), and students have to recognize the different scenes which appear along it due to the different melody and rhythm. Moreover, we are going to situate each character into each scene.

One important thing about this lesson could be the integration of a new culture, the Persian and Arabic culture in order to work the ***interculturality*** and its benefits. In addition, take advantage from the computer lab, during the computer classes they have to search more information about that culture. Divided in groups they are going to be given one important aspect of that culture (e.g., typical food, festivals, customs, religion, etc.), and then they will explain to their classmates.

To conclude the session we want to suggest **"The drumstick"** game. Every student take a pencil and they have to set a beat of the musical composition "In a Persian Market". Then, we will put the musical composition again and they have to close their eyes and imagine they are in that place with the aim to relax themselves.

3.2.3.11 SESSION 6: LESSON DESIGN

LESSON 6: <u>The instruments</u>

LESSON PLAN: *"In a Persian market"*	**GOALS**
NUM. SESSION: 6 **GRADE:**3rd/ 4th **MATERIAL:** - Pencils and rubbers - Chairs - Mural - Interactive Whiteboard -Instruments worksheets	- To review the musical instruments they know (C) - To work with rhythm and silence (C) - To learn new instruments and which families they are part of (C) - To decide which role they want on the final representation (P) - To accept without problems the character they are going to represent (A)

ROUTINES	TIME
The **chairs' game** is a useful routine because students can work with the rhythm and the silence. Moreover we will use "In a Persian Market" music due to students could get familiar with it. When the music is playing students have to move according to the rhythm of the music and when the music stops they have to sit down on one of the chairs. The student who do not have a chair will be eliminated.	7'-8'
INSTRUCTION/PARTICIPATION	
- **The instruments.** We are going to study the instruments which appear on this musical composition and their families. Considering students had learnt the instruments' families is previous projects we should remind them. Moreover we have a mural (Appendix B) about the instruments' families in the class and we may put the new instruments on the correct place. - **Instruments worksheet** (Appendix D). Using a worksheet we could review what the families of the instruments are and their features. - We start to **propose** the **final representation**.	35'
GAMES/ROUTINES TO FINISH THE LESSON	
- **Giving the roles.** We start to establish each student's role to the final representation. We will listen again "In a Persian Market" music and we are going to explain and decide together what each characters is going to do.	7'- 8

3.2.3.12 SESSION 6: LESSON DEVELOPMENT

The first game of this session **"The chairs"** is thought to start the class working with different rhythms. Furthermore, we want to use "In a Persian Market" music due to achieve students could get familiar with that music. When the music is sounding students have to move to the rhythm of the music and when the music stops they have to sit down on one of the chairs. One of the students do not have a chair and will be eliminated.

Using the musical composition we are studying on this project, we are going to learn the **instruments** that appear on it and **the families** they belong. Considering students had learnt the instruments' families in previous projects we should remind them on the digital whiteboard and using the table about these concepts students have. Moreover we have a mural (Appendix B) about the musical instruments families in the class and we may put the new instruments on the correct place. Thus, the instruments we will add to our mural are the following:

- Strings family: Violin, viola, cello, bass and harp

- Woodwinds: flute and oboe

- Brass: trumpet

- Percussion: drums and jungle

The next task is a worksheet (Appendix D) about the instruments' families and their principal features. Thus, there is a table with the four families students have known, and they have to include the new information and instruments they have learnt during these lessons.

When they have finished, we propose the idea of the final representation. For this reason, the last part of the session consists of **giving students the roles** they are going to carry out on the final representation. Furthermore, divided in groups which are related to the characters they will represent, they have to talk in order to suggest and decide what each character is going to do and what they want to wear.

3.2.3.13 SESSION 7: LESSON DESIGN

LESSON 7: Musicogram	
LESSON PLAN: "In a Persian market" **NUM. SESSION**: 7 **GRADE:**3rd/ 4th **MATERIAL:** - Pencils and rubbers -Musicogram - Interactive Whiteboard - Persian culture worksheet	**GOALS** - To review the new instruments and their families (C) - To learn what a Musicogram is (C) - To know the project Musicogram (C) - To distinguish the musical notes . (P) - To search information about other cultures (P) - To respect and show good attitudes towards other cultures (A)

ROUTINES	TIME
We are going to use the routine **"Oh Yeah!"** (Appendix F). There is a wheel with the musical notes around it from C to A and in the middle appears the expression Oh Yeah!. The teacher has to point at one of the notes and the students should say the correct name of the notes or the expression depending on what the teacher points at. The role of the teacher could be made by a student.	5'

INSTRUCTION/PARTICIPATION	
- **The instruments.** We will review the instruments and the different families. - **The Musicogram** (Appendix E)**.** The teacher makes a brainstorming on the blackboard about what a musicogram is. Then, the students have to complete a worksheet about it. Finally, the teacher gives to each student "In a Persian Market" Musicograma in order to facilitate the final representation. - **The Persian Culture**. Students in groups have to continue searching some features about the Persian Culture and, then each group has to explain to the rest of the class what have they found.	30'

GAMES/ROUTINES TO FINISH THE LESSON	
- **Representation**. Students are divided in groups depending on the character they are going to represent. Thus, each group have to work together in order to decide their customs and the movements they are going to do.	15

3.2.3.14 SESSION 7: LESSON DEVELOPMENT

Taking into account that the musical notes are essential to develop the music subject, the first activity we want to do is the **"Oh, Yeah!"** game (Appendix C). It consists of a wheel which contains the musical notes from C to A written around it. In addition, on the middle of the wheel appears the expression "Oh, Yeah!" written, because it can makes the game more entertaining. Therefore, the teacher has to point at one of the notes and the students should say the correct name of the notes or the expression depending on what the teacher points at. The role of the teacher could be made by a student.

In the second part of the session, we will need the table where the **instruments and their families** are exposed. Thus, the teacher asks some questions about those concepts aloud and students have to answer them in order to review these contents.

Then, a new concept is going to be introduced, **"The Musicogram".** First of all the teacher makes a brainstorming on the blackboard about what a musicogram is. Then, the students have to complete a worksheet about it. Finally, the teacher gives to each student "In a Persian Market" Musicogram (Appendix E) in order to facilitate the final representation due to students can see that sheet if they need to know when they have to appear during the final representation.

Restarting the **Persian culture** and the interesting idea of searching about it, students in groups have to continue the search about the cultural aspect the teacher gave them on a previous lesson. Thus, when they have finished and using a worksheet they have had to complete during the research, they should explain in front of the class what they have found and learn.

Finally, considering what the final task of this project is, students in divided in groups depending on the character they are going to represent have to work together in order to **decide their customs and the movements** they are going to do. The teacher will help all the groups when they need.

3.2.3.15 SESSION 8: LESSON DESIGN

LESSON 8: Preparing the performance	
LESSON PLAN: "In a Persian market" **NUM. SESSION**: 8 **GRADE:**3rd/ 4th **MATERIAL:** -Musicograma - Interactive Whiteboard - Persian culture worksheet -Materials to make the customs - CD	**GOALS** - To review what they know about the Persian Culture (C) - To review the kinds of music they have studied (C) - To use "In a Persian Market" Musicogram (P) - To make the customs for the final representation . (P) - To rehearse the final representation (P) - To work in groups in order to achieve the same objective (the final representation) (A)

ROUTINES	TIME
In a theatre is a routine we will use to introduce the students in an interpretative atmosphere. Thus, they can lose their inhibition. Students in pairs will situate in front of the class. One of them has to move her/his body in order to interpret a situation. The other student has to speak according to her/his classmate movements. The role can change.	5'
INSTRUCTION/PARTICIPATION	
- The Rehearsals. The teacher and the students will rehearse "In a Persian Market" final representation. Taking into account what we have done in previous lessons (distribute the roles, decide the customs and the movements) during this lesson the teacher and the students are going to interpret each scene many times. - **The Customs and the culture**. Each student has to take different materials in order to make her/his custom. The teacher also gives many material they could need. While one group is rehearsing one scene the other groups are making their customs and are talking about this culture features.	30'
GAMES/ROUTINES TO FINISH THE LESSON	
- During this last minutes students are going to be relaxed, lying on the floor and hearing some relaxing music.	15'

3.2.3.16 SESSION 8: LESSON DEVELOPMENT

Considering the final task of the project and taking into account the importance that students can lose their inhibition, we suggest the routine **"In a theatre"** . We will use this game to introduce the students in an interpretative atmosphere. Students in pairs will situate in front of the class. One of them has to move her/his body in order to interpret a situation. The other student has to speak according to her/his classmate movements. The role have to change when the two students have finished.

As only three lessons stay to carry out the final representation, we consider that it could be the moment to start with the **rehearsals**. Taking into account what we have done in previous lessons (distribute the roles, decide the customs and the movements) during this lesson the teacher and the students are going to interpret each scene many times.

In addition, Each student has take different materials in order to make her/his **custom**. The teacher also gives many material they could need. While one group is rehearsing one scene the other groups are making their customs and are talking about this culture in order to learn as much as possible about it.

To finish the class, trying to achieve the students can feel relaxed, we will put some **relaxing music** on, while the students are lying on the floor imagining what the music they are hearing transmits to them.

3.2.3.17 SESSION 9: LESSON DESIGN

LESSON 9: Final Evaluation	
LESSON PLAN: "In a Persian market" **NUM. SESSION**: 9 **GRADE:**3rd/ 4th **MATERIAL:** - Written exam (Appendix) - Interactive Whiteboard - Theoretical exam - Rhythm and melody exam (Appendix) - CD	**Evaluation Criteria** - Do they know what the descriptive music is? - Do they know the different instruments and their families? - Do they differentiate the different rhythms? - Do they know the musical notes?

ROUTINES	TIME
During five minutes students can review their notes about the theoretical contents they studied to carry out the written exam.	5'
INSTRUCTION/PARTICIPATION	
1ˢᵗ Part. This is the theoretical exam (Appendix I) in which students have to answer those questions the teacher have propose on the exam.	25'
2ⁿᵈ Part. This second part (Appendix J) consists of doing a rhythmic dictation, a musical notes' activity, and a task related to the different scenes we can find in the musical composition "In a Persian market".	10'-15'
GAMES/ROUTINES TO FINISH THE LESSON	
If there are minutes left over, students can rehearse and make what they need to the final representation.	5'

3.2.3.18 SESSION 9: LESSON DEVELOPMENT

This session focuses on one of the students **final assessment**. We want to analyse what our student have learnt on the previous lessons.

During the first five minutes, students can **review their notes** about all the contents they have studied in the classroom and at home. This exam is the theoretical part, because the complete exam consists of two different parts.

The first one is a **worksheet** (Appendix I) in which students have to answer the questions proposed that are related to those **theoretical contents** we had worked and had learnt along all the project. This first part should last 25 minutes.

The second part is a **rhythm and musical notes assessment** (Appendix J) in which students can demonstrate they know the musical notes' value and their position on the stave. In addition they have to do a task related to the musical composition "In a Persian Market". This activity consists of one worksheet in which there are different characters of the musical composition and next to those characters there is a square. The students are going to listen different melodies which are related to each character and they have to put the correct order in which they will appear.

Finally, for those students who have finished the assessment, the last five minutes can be aimed at **rehearsing** a scene or at **reviewing** if they need something for **their customs.**

3.2.3.19 SESSION 10: LESSON DESIGN

LESSON 10: Final Representation	
LESSON PLAN: "In a Persian market" **NUM. SESSION:** 10 **GRADE:** 3rd/ 4th **MATERIAL:** - Interactive Whiteboard - Customs (Appendix) - Video Camera - CD	**Evaluation Criteria** - To represent the musical composition "In a Persian Market" (P) - To lose their inhibition (P) - To work with their classmates in order to achieve the same goal (A) - To respect their classmates moment (A)

FINAL REHEARSAL	TIME
During this minutes we will put on the customs, prepare the scenery and rehearse the scene they need (if is necessary).	15'
FINAL REPRESENTATION	
The teacher puts on the music and the students have to represent their character and their role as they have reheated previously. While they are representing "In a Persian Market" musical composition, the teacher has to record the students with a video camera.	20'
AFTER FINAL REPRESENTATION	
When the performance finishes, the teacher and the students talk about their feelings during it and they make suggestions for improvement. Then, the teacher gives them the exams' marks in order to show the students the mistakes they have done.	10-15'

3.2.3.20 SESSION 10: LESSON DEVELOPMENT

This final session could be vary important because students can show what they have prepared about "In a Persian Market" project. This could be one of the most motivating activity for the students because they can feel they are the focus of this session.

Apart from showing what they have prepared, this task is the last part of the students' final assessment because representing something is one of the final goals we have proposed. Therefore, during the first fifteen minutes students have to put their **customs** on, prepare the **scenery** , and if it is necessary they can **rehearse** some scenes. While students are doing that, the teacher prepares the video camera, the music, and the table (Appendix I) s/he is going to use for assessing this part. Along the follow twenty minutes students will **represent each scene** using the customs and applying what they have rehearsed before. "In a Persian Market" is a musical composition which is composed by ten scenes:

1. The merchants arrive to the town's plaza with their camels.

2. It appears the beggars (we hear their voices asking for alms).

3. The princess and her retinue appear on the scene.

4. The acrobats are enjoying the people (fun music)

5. it is heard the snakes' charmer music.

6. The caliph and his guards appear on the scene.

7. The beggars come back asking for alms.

8. The princess and the caliph leave the scene.

9. The merchants take their merchandise and they leave the scene with their camels.

10. The princess observes the town's plaza from the balcony.

When the representation will finish, the teacher and students should **talk about their feelings** during that final representation, and they have to make suggestions for improvement. Then, the teacher gives them the **exams' marks** in order show the mistakes they have done. In addition, before they will leave the class, they have to **take their projects** because they have to take them at home.

We would mention that this representation is going to be shown during Saint George week, because the school prepare different activities and workshops in order to work different aspects of the literature.

3.2.4 *Evaluation*

We would expose that the evaluation is a process which is not based only on the final exams or specially on theoretical exams. The evaluation is a long process that lasts all the sessions a project includes.

Thus, before we start each session we will check what our students knowledge about the contents we are going to teach is. We can confirm that asking questions aloud or making a brainstorming. Moreover, we will use the direct observation in order to improve the information we obtain about our students knowledge in every lesson.

Furthermore, a continuous assessment will be conducted during ten sessions our project includes taking into account all the results we will get using the classroom's tasks performed by the learners (worksheets, group activities, games as a routines, etc.), the direct observation and student's answers towards those questions the teacher asks about the contents.

Finally, in sessions 9 and 10 will take place the final assessment considering that we would evaluate the theoretical knowledge, the rhythm and musical notes, and the practical part (the final performance). In addition, we consider essential to assess English contents and English skills towards the music subject, at the time we also evaluate the musical skills.

In session 9 students have to answer different questions written on a worksheet (Appendix I) related to the theoretical contents they have learnt and studied. Therefore, we can test if our students have understood and have acquired the new theoretical knowledge about music at the time we will observe their writing and expression as English contents.

The second part of this assessment (Appendix J) consists of a rhythm dictation, a musical notes activity and a task related to the musical composition "In a Persian Market". The teacher using a tambourine set different beats and students have to write the correct notes' duration. The other task is aimed at put the musical notes the teacher says on the correct place on the stave. Finally, the last task consists of a worksheet in which the characters are present with a square next to each one. Thus, students are going to listen the different melodies and rhythms which appear on the musical composition and which are related to each character, and they have to write the correct order these characters will appear.

In session 10 learners have to represent the musical composition "In a Persian Market". The teacher takes notes about each student role using a table in order to assess learners' attitude, intention and body language ability.

When the final performance finishes, it could be important and interesting carrying out a personal assessment in which each students have to evaluate her/his role and attitude, her/his classmates' role and attitude, the teacher's role, the final result and the methodology the teacher has used in order to teacher the contents and to achieve students motivation and attitude. This part of the assessment consists of a questionnaire composed by five questions according the ideas we have mentioned before and one square in which students can write their personal suggestions for improvement. These questions' answers can be three (Bad/ Good/ Very good), depending on the students feeling towards the idea they are being asked.

Concluding with this section, we want to expose that the teacher has also to evaluate her/his personal teaching practice with the aim to improve it and to learn and develop as a professional. Thus, teachers should take into account the daily experiences in the classroom, the students final assessment results, and the results s/he obtains from those tasks and games students develop along the sessions.

3.3   **Practicum Assessment**

3.3.1 *Teaching practice evaluation*

First of all, I have to say that I could not evaluate my teaching practice because this final master's project is a teaching proposal which I did not carry out at the school. However, the educational context in which this proposal is based is the same where I did my teaching practice.

Although what I did during my Practicum and this final assessment are based on the same topic which is the Music, they are completely different because of the students' age. Thus, during my teaching practice I taught pre-school students different English vocabulary using songs, videos and games. However, this teaching proposal in which students are going to learn English towards the music subject is aimed at students who are on their third and forth grade at primary education. For this reason, the tasks and the methodology used should be different because the students' needs.

As I explained before, I could not carry out this teaching proposal, nevertheless I would anticipate what may happen when I will perform it. Personally, I think that the activities proposed will be very motivating to our students because it is a new idea they have never seen. Moreover, the teaching proposal is based on a music composition, and many tasks proposed are related to it, including the final tasks which is a performance students have to represent. However, I believe that could be quite difficult students will study theoretical contents in English considering they only use that language during the English subject. Because of that fact, I consider they could feel anxious in some cases, but the teacher has to achieve they feel motivated and self-confident in every task they will develop. Therefore, those activities that will be more difficult for the students could be the theoretical concepts such as, the descriptive music and Albert William Ketelbey life. For this reason, I have proposed some group activities in order to avoid students boredom and anxiety towards this kind of tasks. On the contrary, students could feel interested doing those tasks which are more practical and entertaining. Furthermore, I will teach many musical contents using games because I think students could show more enthusiasm if they are playing and learning at the same time.

Finally, I would say that the use of the new technologies such as, computers and the digital whiteboard may be very useful in order to motivate students, and they can

help them to achieve the results proposed by the teacher in a proper way.

3.3.2 *Practicum Personal appraisal*

As I mentioned before, I did not carry out this teaching proposal in the school where I did my Practicum. I would say that during my teaching practice I feel really motivated and interested in what I was doing because I have never taught English to pre-school students and it was a very enriching experience. I believe that the methodology used with them was the appropriate because we used songs, videos and games in order to teach English vocabulary. I want to say that the results obtained were very satisfactory and the students' attitude was really positive.

However, considering the students' age, the tasks and the contents we did during our Practicum were very limited in order to create the teaching proposal I wanted to create. For this reason, I took the challenge to device a proposal for teaching students who are on their third and fourth grade at primary school and whose educational context is the same as where I did my teaching practice. Therefore, I thought that a very interesting idea could be teach English using the music subject. In addition, is is important to mention that there is a relation between the topic used in my Practicum and the topic I have chosen to develop this teaching proposal which is the music.

As I explained before, during my teaching practice students had learnt English vocabulary towards songs, videos and games, and my teaching proposal consists on teaching English towards the Music subject using games, practical and theoretical tasks.

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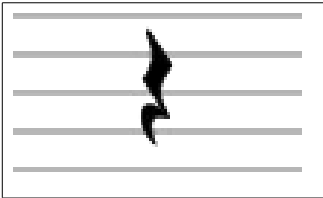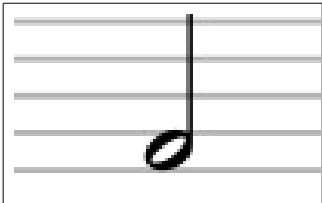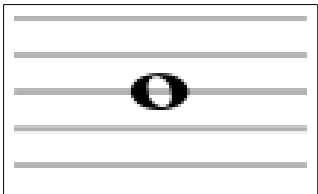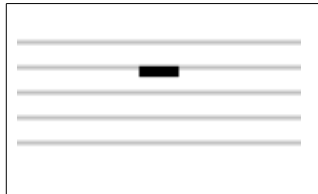
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APPENDICES
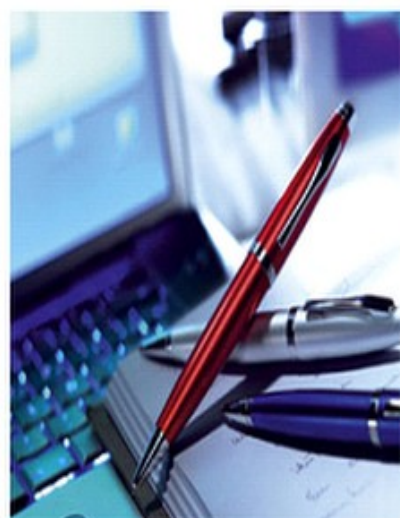
MUSICAL NOTES AND RESTS

NOTE	NAME	REST
	CROTCHET	
	QUAVER	
	MINIM	
	SEMI-BREVE	
	SEMIQUAVERS	
	BEAMED NOTE: Beams connect eighth notes (quavers) and notes of shorter value, and are equivalent in value to flags.	
	DOTTED NOTE: Placing a dot to the right of a note-head lengthens the note's duration by one-half. Additional dots lengthen the previous dot instead of the original note, thus a note with one dot is one and one half its original value, a note with two dots is one and three quarters, a note with three dots is one and seven eighths, and so on. Rests can be dotted in the same manner as notes.	

MURAL: MUSICAL INSTRUMENTS AND FAMILIES

STRINGS

VIOLIN

VIOLA

BASS

HARP

CELLO

WOODWINDS

FLUTE

OBOE

BRASS

TRUMPET

PERCUSSION

DRUMS

JINGLE

APPENDIX C:
SOUND'S DIRECTIVITY

Arrow up = high pitched voice

Arrow down = deep voice

Arrow flat = lineal voice

→ (green)	↑ (yellow)	↓ (cyan)

APPENDIX D:
INSTRUMENS AND FAMILIES:
CHARACTERISTICS

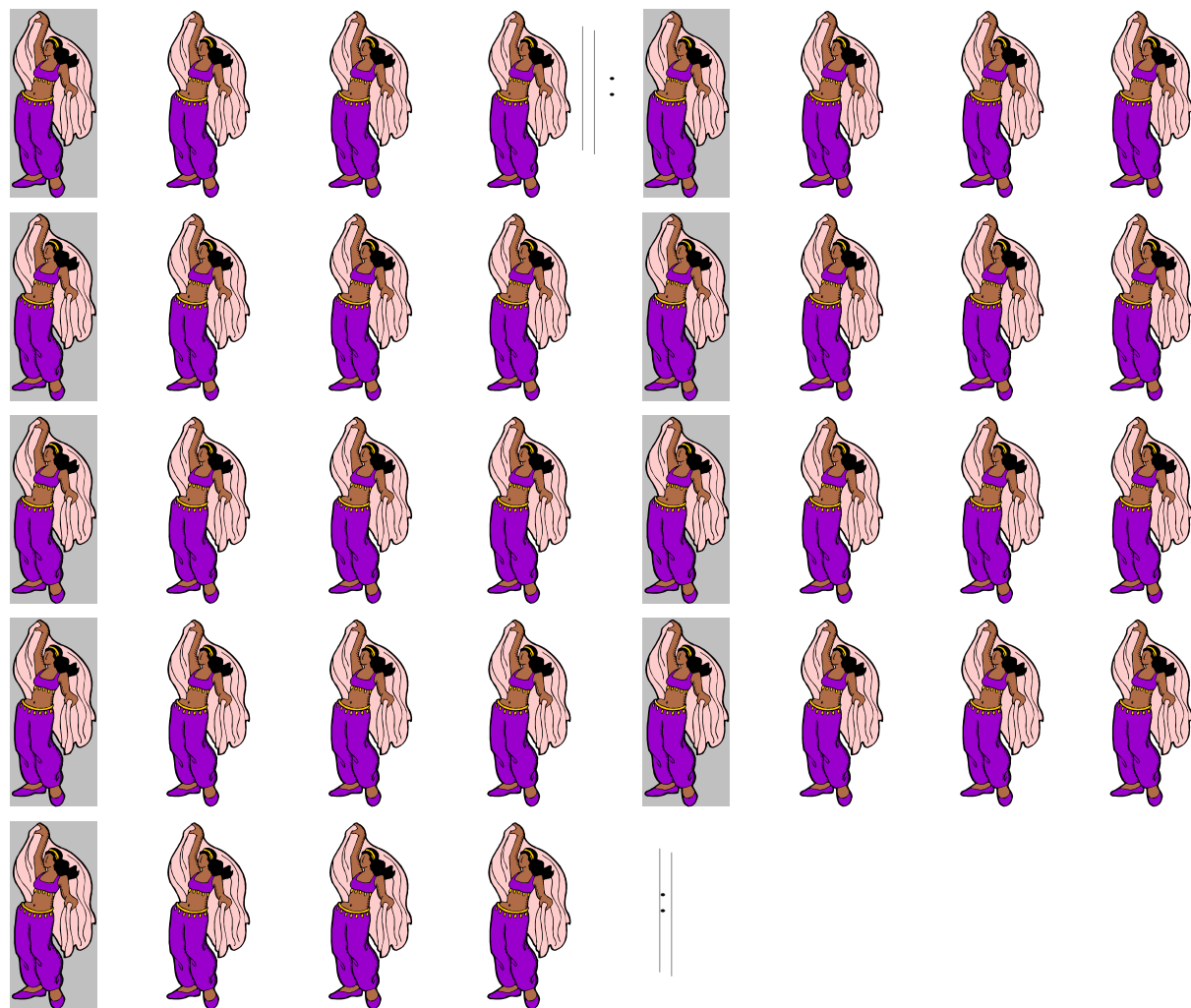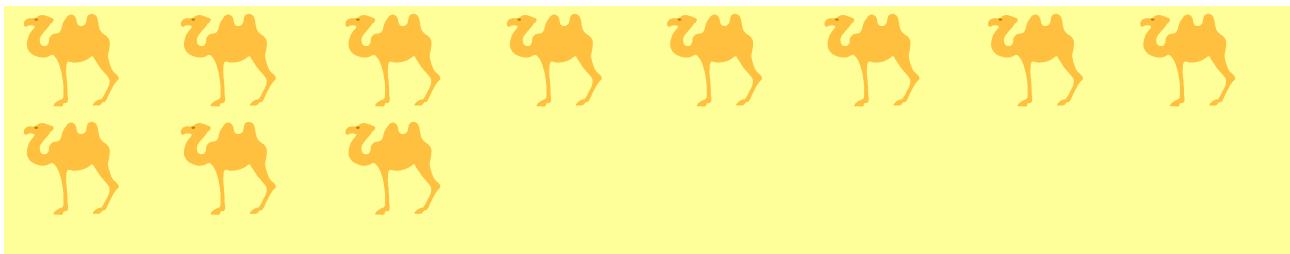| FAMILY	INSTRUMENTS	CHARACTERISTICS
STRINGS	VIOLIN CELLO VIOLA HARP BASS	• They produce sound from vibrating strings. • In most strings instruments, the vibrations are transmitted to the body of the instrument, which also vibrates, along with the air inside it.
WOODWINDS	FLUTE OBOE	• There are two main types of woodwind instruments: flutes and reed instruments. • They produce their sound (this feature differentiates these instruments from other wind instruments.
BRASS	TRUMPET	• They produce the sound by sympathetic vibration of air in a tubular resonator in sympathy with the vibration of the player's lip. • They are also called *labrosones*, literally meaning "lip-vibrated instruments".
PERCUSSION	DRUMS JINGLE	• The percussion family is believed to include the oldest musical instruments, following the human voice. • They are sounded by being struck or scraped by a beater; struck, scraped or rubbed by hand; or struck against another similar instrument. • Percussion instruments are divided into two classes: *Pitched percussion instruments* (produce notes with an identifiable pitch), and *unpitched percussion instruments* (produce notes without an identifiable pitch).

http://en.wikipedia.org/wiki/Family_(musical_instruments)

APPENDIX E.
MUSICOGRAM: "IN A PERSIAN MARKET"

- *What is a Musicogram?*
  The Musicogram is a drawing or a graphic which can help us to comprehend the music, to see it and to listen to it in active way. It is a graphical representation about what does it happen in a musical composition. That tool could be very interesting because it can allow the teacher to teach and to emphasise on those aspects s/he considers more interesting. The importance of that tool is that the images help students to comprehend better and allow students to be involved in the audition.

- *Which are its origins?*
  The musicogram is a concept which has been created by the Belgium pedagogue Jos Wytack in 1970. His objective was to facilitate the comprehension to those students who were not musicians.
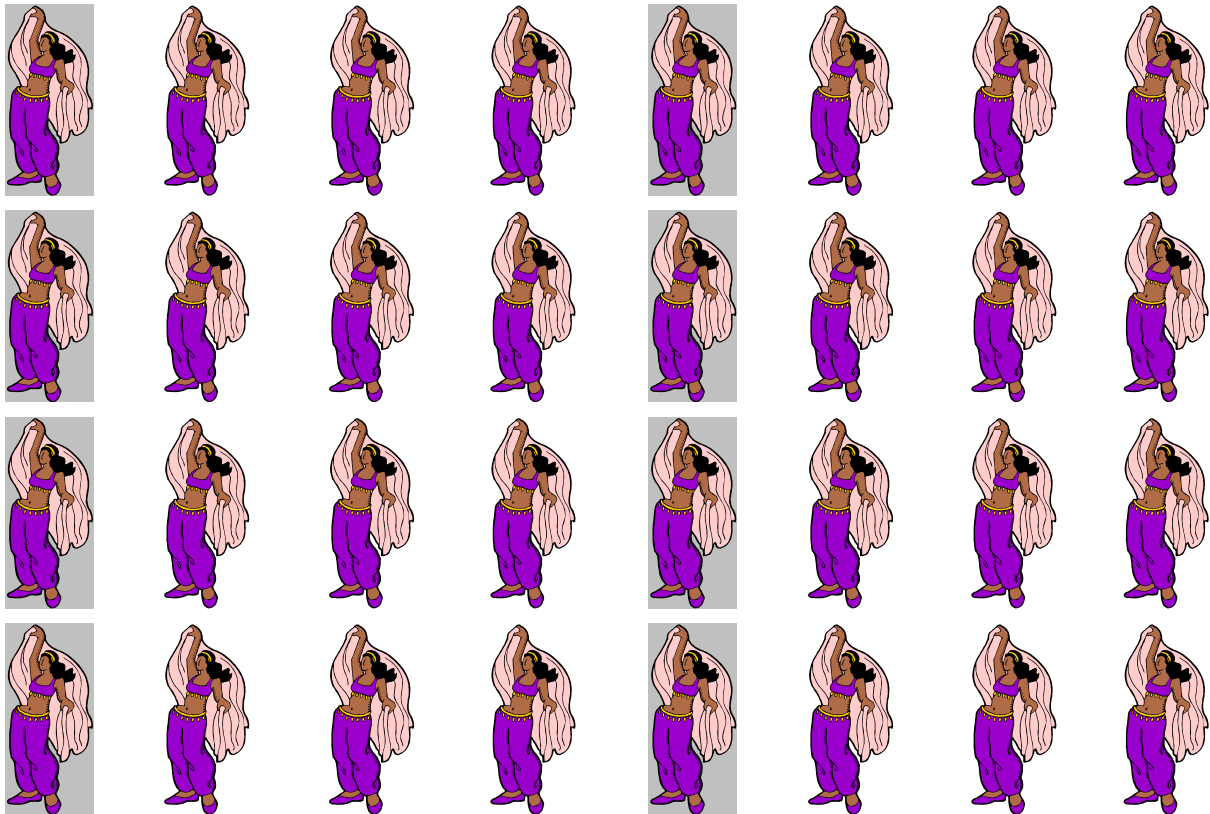
  http://www.educacontic.es/ca/blog/mirando-la-musica-los-musicogramas
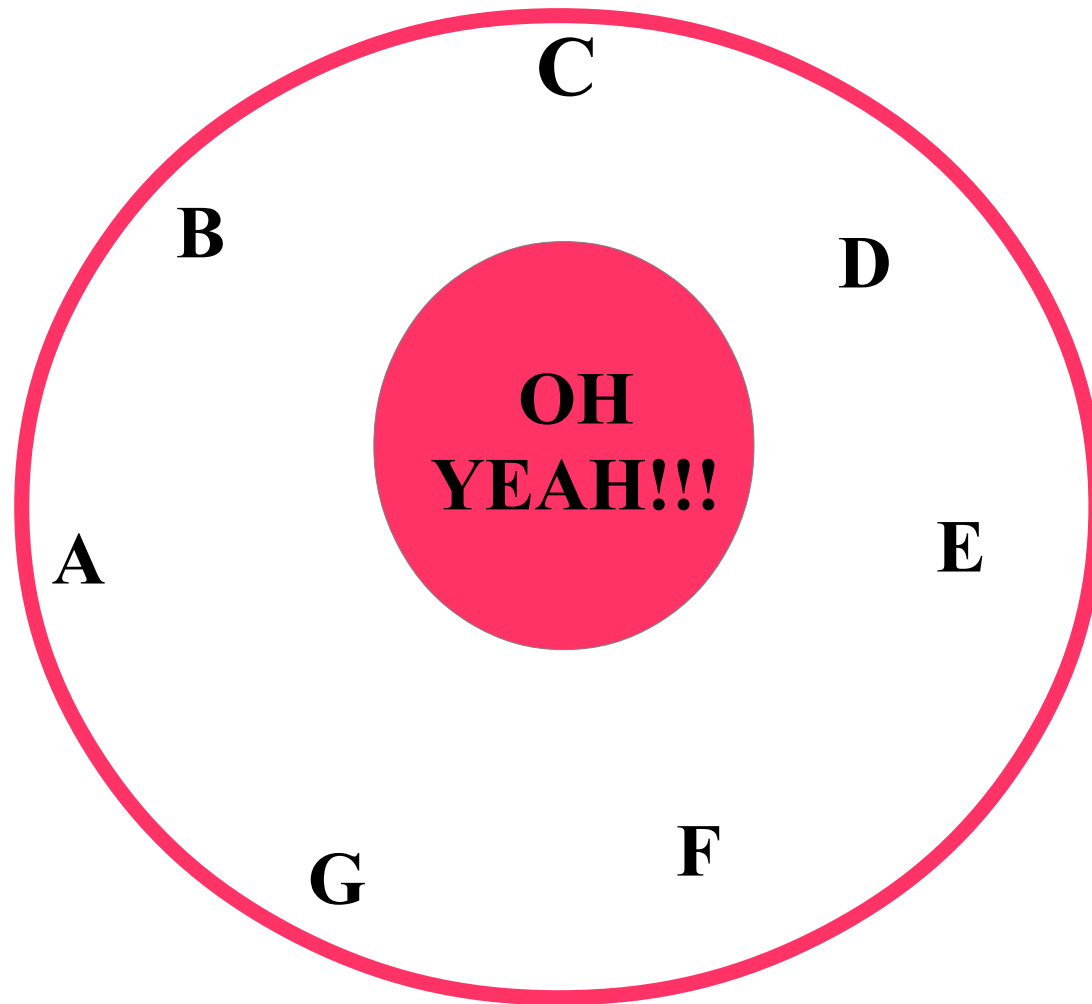
MUSICOGRAM. IN A PERSIAN MARKET

: (3 Replays)

C

B

D

A

OH
YEAH!!!

E

F

G

THE CAMELS

RealisticColoringPages.Com

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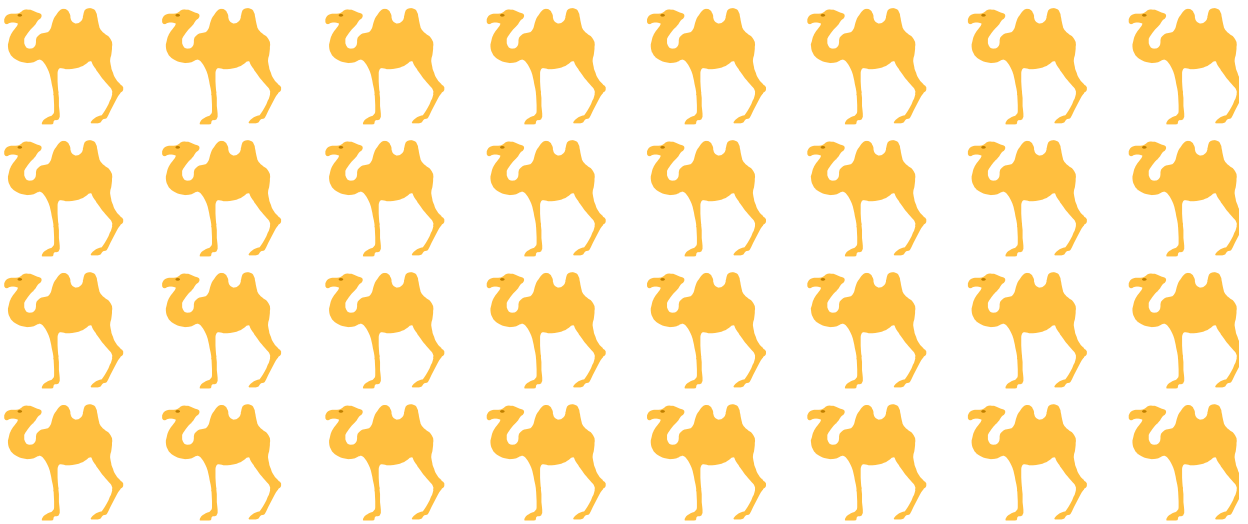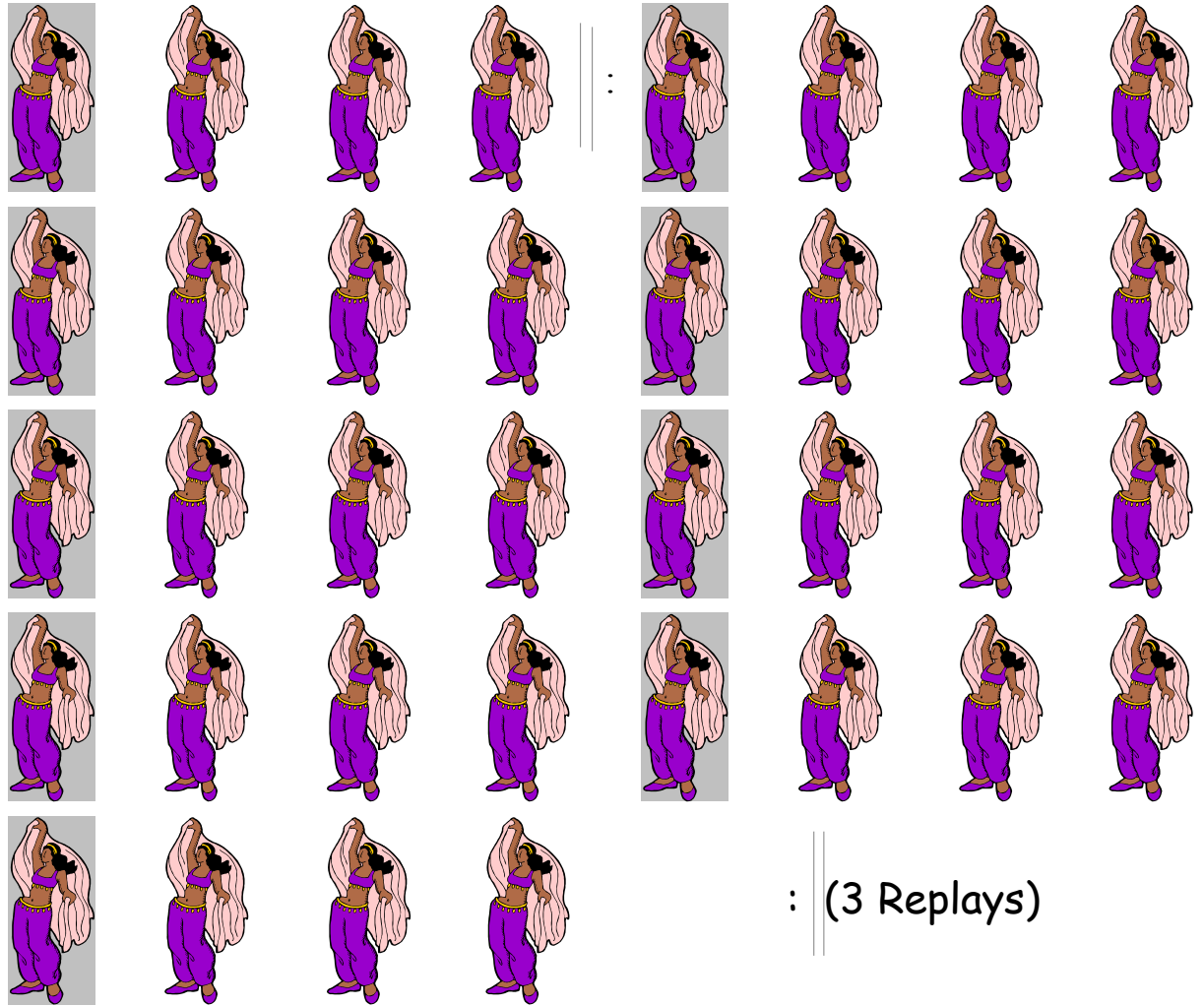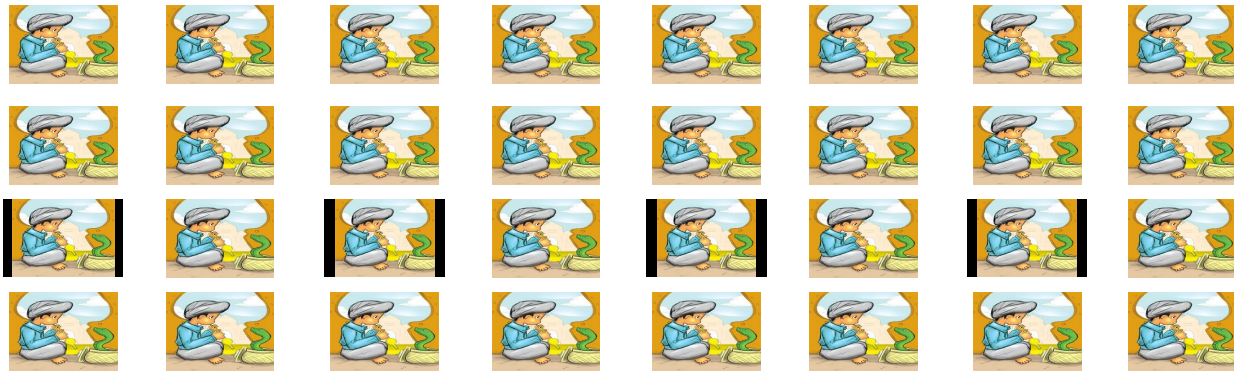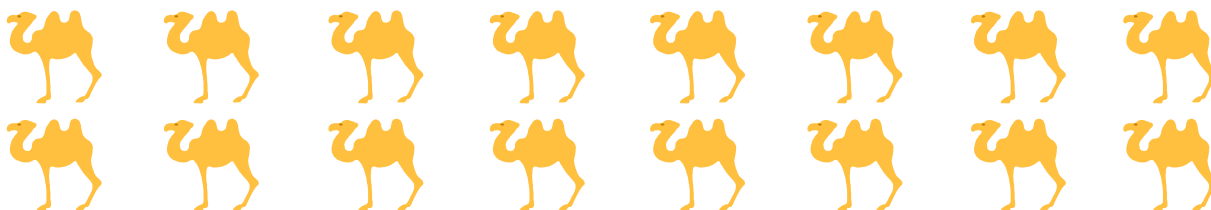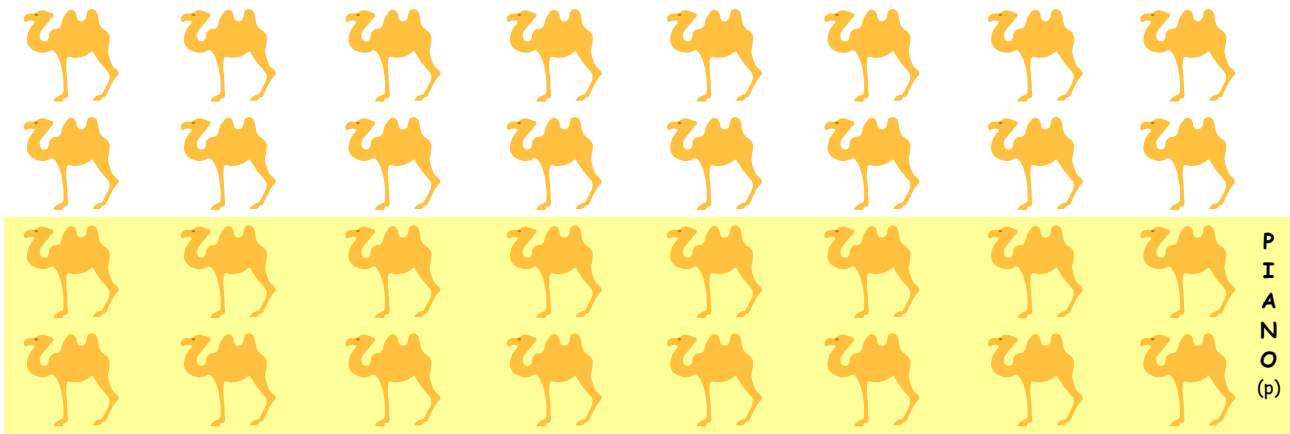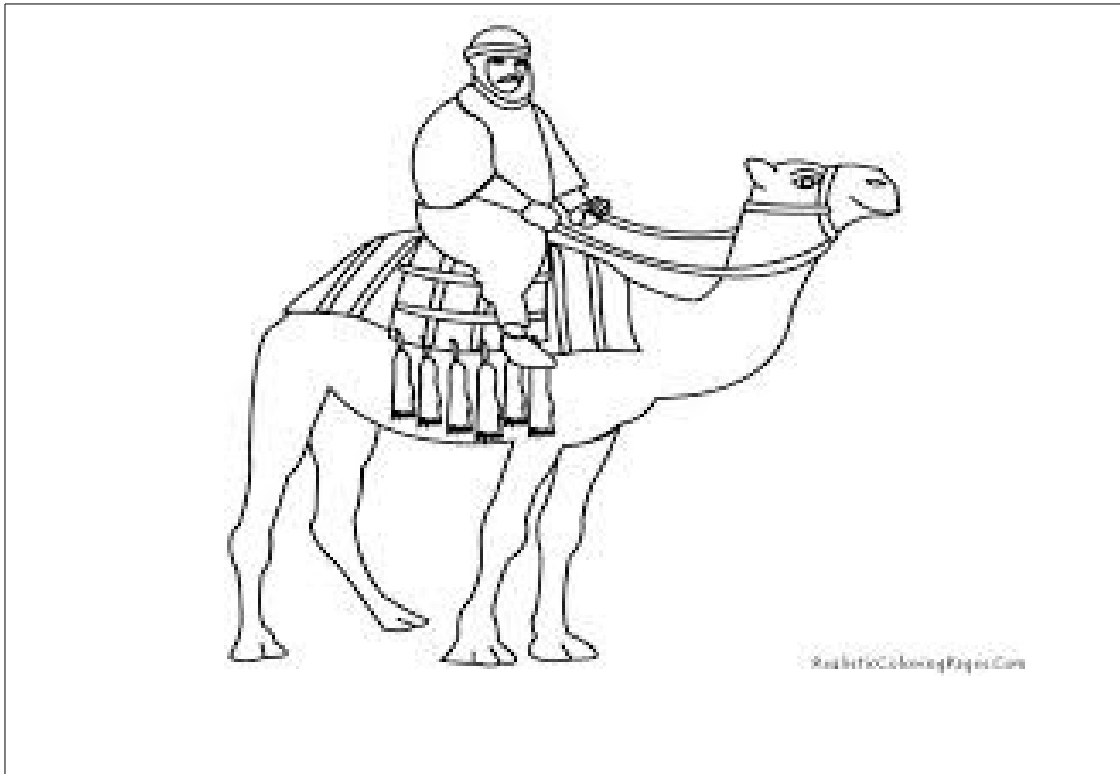
THE BEGGARS

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THE PRINCESS

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MINSTREL

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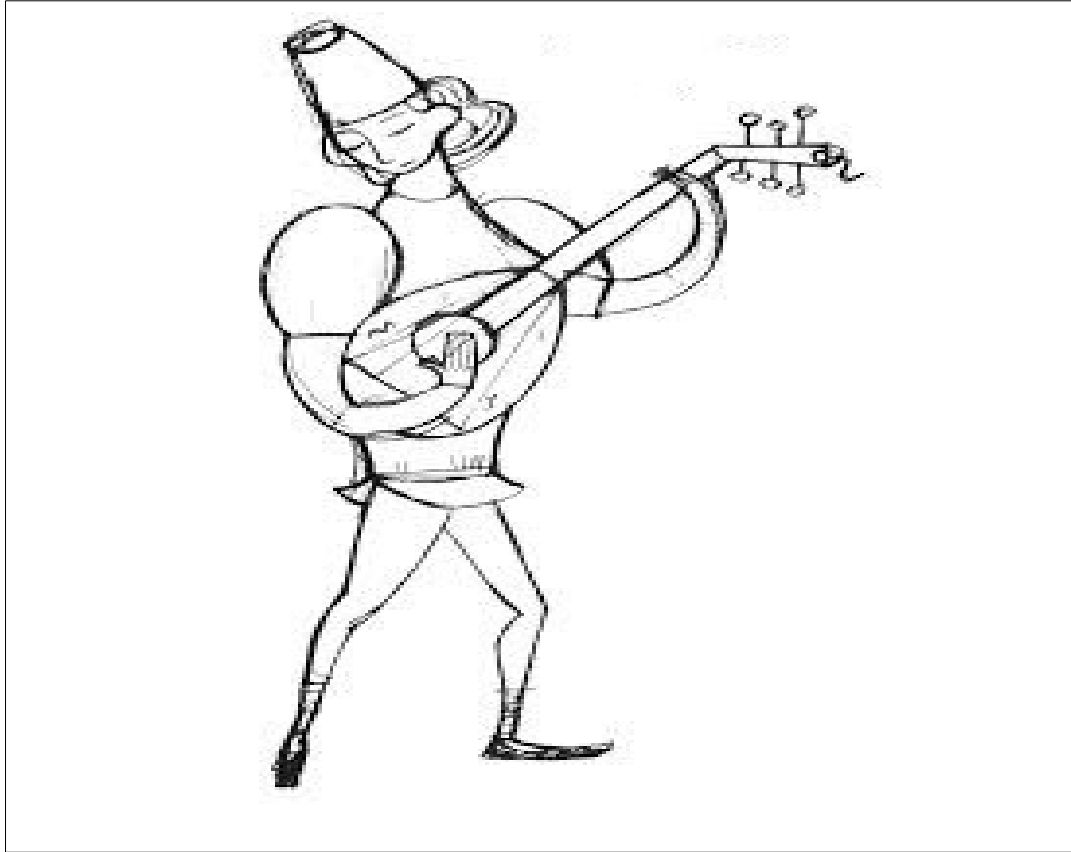
SNAKE CHARMER

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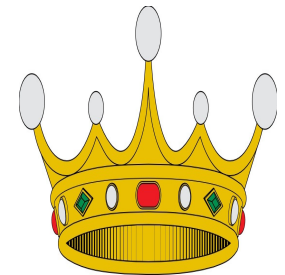# CALIPH

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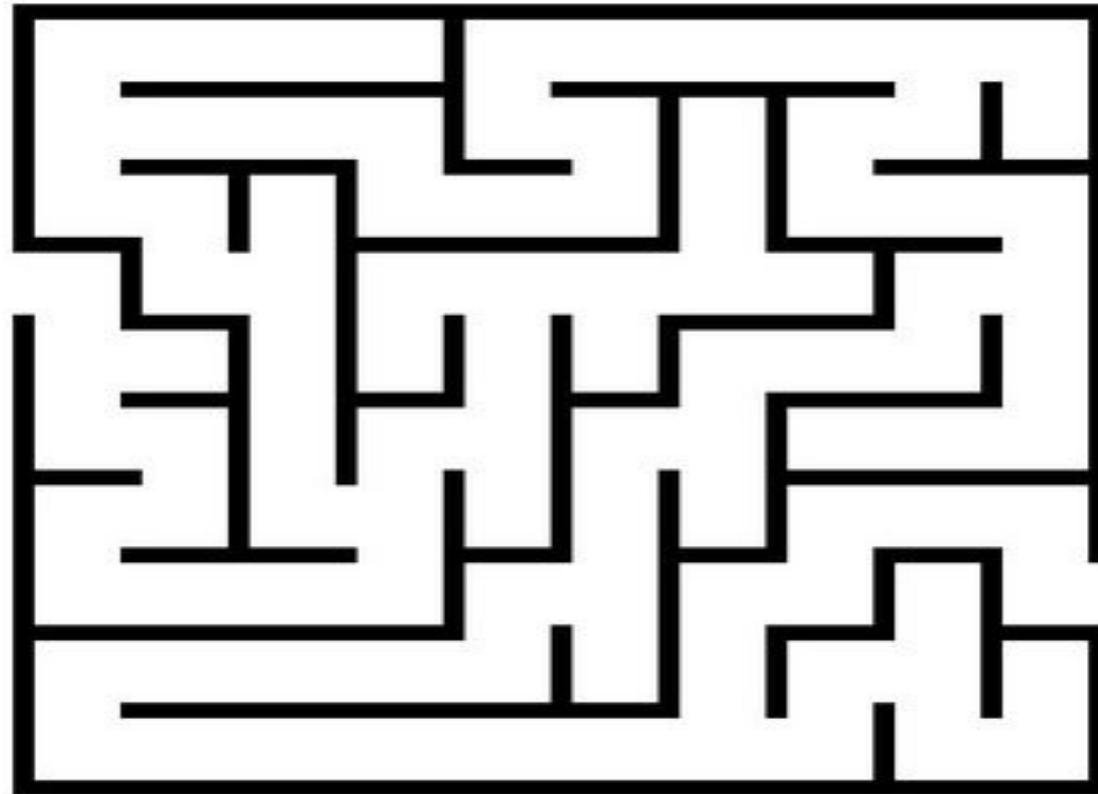_____

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APPENDICE H:

THE CHARACTERS AND THE MUSICAL NOTES

1. **Find the correct way following the teacher's indications.**

- Teacher says: ***"You have to guide the princess drawing semi-breves in order to achieve her crown"***

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APPENDIX I:
EXAM. PART 1

Name: _____   Date: _____

1. Which is the **name of the musical composition** we have studied this trimester?

_____

_____

_____

2. Who is the **author** of this musical composition? Write what you know about her/him.

_____

_____

_____

_____

_____

_____

_____

3. Which **characters** do appear in this musical composition?

1.

2.

3.

4.

5.

6.

4. Explain the **musical composition's story line**.

_____

_____

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5. This musical composition shows that...

a) is a comparative music

b) is an orientative music

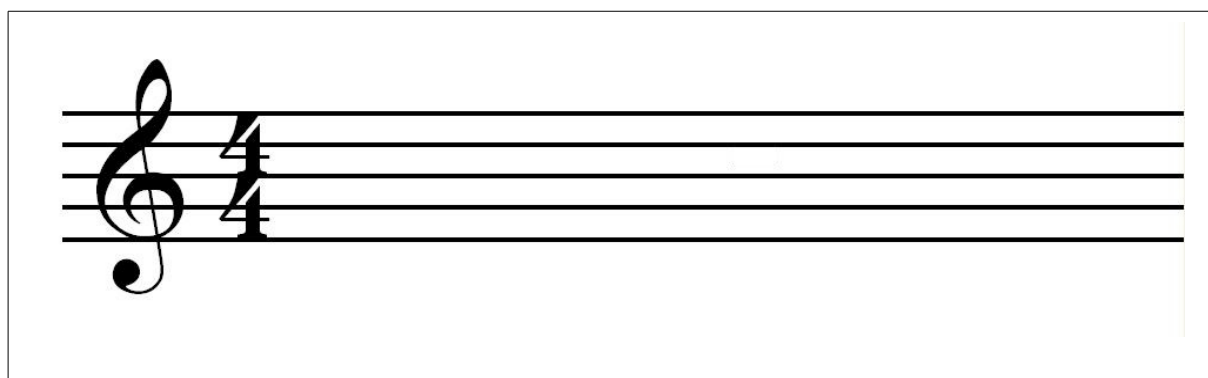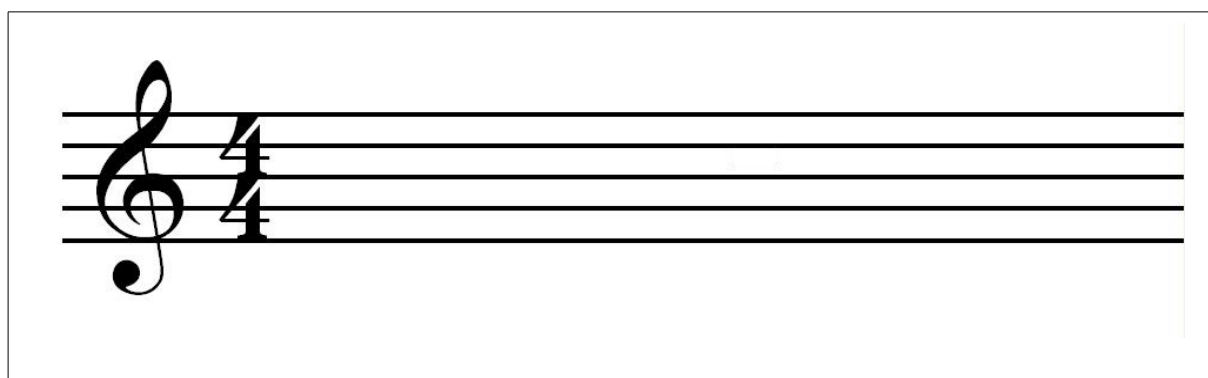c) is a descriptive music

6. What is the **Descriptive Music**?

_____

_____

_____

_____

_____

_____

_____

APPENDIX J:
EXAM: PART 2

1. Rhythmic Dictation.

1.

2.

3.

4.

5.

2. Write the following musical notes in the correct place.

C / B / A/ G/ E/ D/ F

3. Now the teacher is going to put the music on about "In a Persian Market", and you have to put the correct number next to each character depending on its appearance.