



Universidad Internacional de La Rioja  
Faculty of Education

Master's Degree in Bilingual Education

*How does your home sound?*

A didactic proposal of Music through CLIL  
and PBL in Compulsory Secondary  
Education

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## Abstract

Bilingual and multilingual education is becoming increasingly widespread in Spain. The CLIL-based methodology seeks to maximize its potential, projecting itself as an effective model for learning an additional language while students are learning non-linguistic contents. The Music subject is a regular part of bilingual programs in both public and private education. This is why, in the absence of extensive bibliography or basic references, a specific approach to this subject through the medium of English is necessary. This didactic proposal aims to address the learning of the content of the official curriculum of the subject of Music through English as a non-native language. In order to do so, the first part of the dissertation establishes a theoretical framework that sets the background and theories related. Also, a search on previous literature has been carried out in order to bring an updated basis to this proposal. Supported on this, a didactic proposal based on project-based learning and transdisciplinary curriculum integration is then elaborated. The nationalist music of the late 19th century will be our starting point. This curricular content from Music subject in 3<sup>rd</sup> level of Compulsory Secondary Education provides a good infrastructure for building meaningful and motivating learning, not only in the core subject (Music) but also in all the other subjects included in the project: English; History and Geography; and Spanish Language and Literature. Considering the theoretical nature of this dissertation, it is important to know in advance that the results of the implementation of the didactic proposal will not be analyzed. However, the proposal is complete and proposes everything necessary to be transferred to the reality of the classroom. Once put into practice, the dissertation also details how to proceed with the evaluation of the didactic proposal.

**Keywords:** CLIL, PBL, Music, Secondary Education, Didactic proposal.

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## 1. Introduction

Due different factors such as migration movements, political changes, or historical events (among others) bilingualism is a reality for many people and in most countries around the world. In Europe, since the 1990s, a new educational perspective emerged to take advantage of this reality and as a way to improve students' future opportunities, giving them new tools and strategies to have a better life. Based on the Canadian immersion model, CLIL was introduced in many European schools.

The European Commission proposed in 1995 important changes in the educational policies to ensure that every European citizen would be multilingual. The main aim was not only to learn European languages, but also to promote intercultural awareness. In Spain this *White Paper on "Teaching and Learning" transformed to action (1997)* was a turning point. Educational programs focused on teaching content through an additional language started in different autonomous communities (e.g. bilingual French-sections in Andalusia were added in 1998). Also, since 1996 there has been a collaboration agreement between the British Council and MEC (renewed in 2008) which aims to promote

the acquisition and learning of Spanish and English language through an integrated curriculum based on the contents, to make pupils aware of the diversity of both cultures and to facilitate the content-based curriculum, raising awareness of the diversity of both cultures and facilitating exchanges between teachers and teacher and student exchanges (Dobson et al., 2010, pp. 12-13).

In the recent decades, the concern for learning an additional language (usually a majority one) has increased. During the academic year 2018-2019, according to a report published by the Ministry of Education, almost 430.000 students were part of bilingual education programs in Secondary Education<sup>1</sup>. This represents an increasement of 360% in the last six years. Furthermore, English is the most extended additional language, according to the Ministry of

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<sup>1</sup> 328,138 in public schools, 96,887 in state schools and 4,898 in private schools (Gugel, 2020)

A didactic proposal for Music through CLIL and PBL in Compulsory Secondary Education Education (2020) “84.8% of Infant School pupils have had some kind of contact with a foreign language, mainly English”.

As part of this growth of bilingual schools or with bilingual sections, there are different subjects that are usually offered by High Schools as part of the bilingual program. As regular bilingual subjects we can find Physical Education, Geography and History, Arts and Crafts, Science, Music... In this master's dissertation we going to focus on the last one: Music as bilingual subject.

### 1.1. Justification

From my own experience as teacher, the Music subject allows the acquisition of very varied skills and entails different areas (Physics, Mathematics, Arts, Literature, History...). After my first approach to CLIL during this Master, I find in Music the perfect subject for apply this set of methodologies. Music has a strong connection with language, as recent studies demonstrate it is, in fact, a universal language (Mehr et al., 2019). Some musical features are shared by languages: rhythm, stress, intonation, emotional dimension... That is one of the reasons because Music is particularly suitable for teaching it from a CLIL perspective (Willis, 2013).

Integrating music to L2 training programs improves language pronunciation, receptive phonology and reading skills (Khaghaninejad, 2016). Therefore, we can affirm Music as content subject helps students to develop the four language skills: writing, speaking, listening and reading (Peregoy et al., 2008). In addition, it has been demonstrated that Music has benefits on human's brains development (Moreno et al, 2009).

Despite continued denigration of arts as an educational subject, both by society and by the educational policies carried out in recent years, artistical areas involve a wide range of knowledge. That is why they have the potential to be an axis on educative programs and projects, being the perfect excuse to discuss almost any topic and promoting a transdisciplinary vision of the learning process (Tojeiro, 2015).

Music and songs were used frequently as resources to memorize and also for learning foreign languages. English teachers find in this area a good resource to help their students in their learning because it promotes vocabulary acquisition and improves pronunciation, reading comprehension and their listening skills (Lacasta, 2014).



Over the last decades, neuroscience and neuropsychology have been discovering and establishing scientific reasons based on the empirical evidence about why musical rhythm helps to memorize information (Gfeller, 1983; Schuster, 1985), between other positive benefits of including music in education.

Taking all of that into account, it is incomprehensible to experience first-hand how the subject is undervalued and how the number of materials available is far inferior to other subjects. During the five years that I have been a music teacher, I have found few teaching resources that fit into an active methodology that promotes meaningful learning. The number of subject materials available that are related to CLIL is even lower (Carrión, 2021).

This dissertation attempts to fill, in a small part, the notable gap and lack of literature (Salcedo, 2002) about CLIL applied to Music subject in Secondary Education. Hence, the main objective of the current study is to bring specific ideas and tools, creating a theoretical framework and, finally, putting this theory into practice.

## 1.2. Brief analysis of the state of the art

CLIL is totally applicable in the Music subject, students can benefit from the use of nonverbal communication inside this context. The adequacy of teaching Music through English was verified and students were positive about studying music as a bilingual subject (Bellés-Calvera, 2018). Also, students, while are studying Music as a bilingual subject, are not only learning basic vocabulary but specialized vocabulary and also new words in their mother tongue (Šárka Vaňková, 2014).

Usually, the subject is divided into four blocks and one of them is dedicated to “listening”. As part of this field, it is a common practice to listen to songs in the Music classroom. This can be a helpful source to learn a foreign language (Juan Rubio et al., 2016; Fernández Martín, 2013), because songs are “chunks of comprehensible input so that students can understand, create relevancy and retain the second/foreign language content” (Khaghaninejad, 2016, p. 126). Due to this, it is important to promote an active listening and choose music that students like, if not the motivation can decrease quickly (Khaghaninejad, 2016).

As we can see, learning a foreign language can benefit from using music during the learning process. There are different reasons to use music in language lessons: cognitive reasons (Gatboton, 1988), affective reasons (Affective filter hypothesis and Input hypothesis, both by

A didactic proposal for Music through CLIL and PBL in Compulsory Secondary Education (Krashen, 1988), and linguistic reasons (Ruiz, 2018). Also, Music allows teachers to introduce one of the different intelligences stated on the *Multiple Intelligence Theory* by Howard Gardner (1983).

On the other side, Music as a content subject can improve the foreign language acquisition process. By implementing CLIL we are promoting the foreign language but this practice has also negative implications. Activities in a foreign language may take longer than the ones carried out in the mother tongue and this could delay musical content learning (Šárka Vaňková, 2014).

Lloyd (2013) formulates a didactic proposal based on musical activity and the use of English as a vehicular language. This study concludes that CLIL theory was still far from the practice in the classroom. Anyway, the theoretical framework and the methodologies used in Lloyd's unit are important tools to have into account: scaffolding, active learning, musical improvisation, Constructivism...

The fact is that there are more studies about Music as a bilingual subject in the context of Primary Education. Truly, this can provide meaningful ideas and a clear theoretical framework also applicable on Secondary School, but learners have not the same capacities at both stages, contents are different and the subject's aims should be different too.

Furthermore, there are studies about CLIL in Secondary context but integrating it in other knowledge areas (as Sciences, for example). Due to that, in addition to previous references, which are really useful to establish a starting point for the present proposal, other sources should also be taken into account. With the intention of bringing order and clarity to this paper, the rest of the references will be classified in two blocks.

### 1.2.1. Music field in education

Musical training produces higher attention capacity and better verbal working memory (Jurado-Besada, 2016). Taking this into account, we can think that music as subject inside the regular education should be an area to safeguard. Far from this thought, two interviewed experts consider the hours devoted to the subject in primary education insufficient, even when Music covers all the key competences established in the law and contributes significantly to other knowledge areas (González, 2012). Music can improve learning processes, based on scientific evidence and neuropsychological theories. We can conclude that regular contact

A didactic proposal for Music through CLIL and PBL in Compulsory Secondary Education with music improves academic achievement (Martin, 2017). By only singing, students are using different cerebral processes with more activity in the right brain's hemisphere (Soria et al., 2011).

Moreover, one of CLIL main concerns is the cultural awareness (one of the 4C's Framework that we going to see in the next chapter). Music is, essentially, part of our culture. We can use it to explore and to know more about our culture, others' ones and connections between them. There are multiple activities to carry out with this purpose, popular options are playing songs, telling stories or listening typical rhymes (Carrión et al., 2021).

CLIL as a set of methodologies and as an educational approach is related to new technologies and its use inside classrooms. There are different technologies that can be useful inside the Music classroom, for example online resources and outline software (Audacity, Musescore, Denemo, GNU Solfège, Soundation...). Usually, public institutions prefer to use free software but it is necessary a better training for teachers to be able to carry out related activities (Román, 2017). Online webs as Cuadernia and Quizziz, allow teachers to introduce ICT and games inside a CLIL scenario, also with musical topics. According to a study led by Carrión, Pérez and Giménez de Ory (2021), this methodology was highly approved by learners and teachers.

The use of ITC inside the Music classroom was studied by different experts, but we can reach the conclusion that not only the musical new technologies can help our students' learning, but also technologies that are not strictly related to our subject. Other studies revealed that ICT should not be only used to reinforce traditional contents, but as a main tool and content itself. Also, it is a very common problem the lack of devices and tech resources in educational institutions (Calderón et al., 2019).

### 1.2.2. CLIL in education

Students that learn inside a CLIL context develops a better attitude towards the foreign language acquisition (Lasagaster et al., 2009). There is clear evidence that a "CLIL learning environment can boost student's motivation towards different areas of knowledge" (Linares, 2016, p. 45).

As it was mentioned before, in Spain there is a huge offer of content-subject inside bilingual programs. To establish a correct base for this Master's Dissertation, it is necessary to make a

A didactic proposal for Music through CLIL and PBL in Compulsory Secondary Education review of studies and proposals not only related to musical area, but to learn a foreign or second language as the vehicular language in a content subject.

Physical Education is one of the subjects offered inside bilingual programs in Spain. García-Jiménez et al. (2012) wrote the article “Educación física en inglés. Una propuesta para trabajar la higiene postural en Educación Primaria”. Once again, the education level is not the same as the one that concerns us in this proposal, but it is a good reference that can help us to guide the present study. This proposal gives examples of some activities and concludes that learners’ English level will determine what type of activities should be proposed to the group or their level of difficulty. In addition, the article finishes with an important consideration: the language content should be in line with the foreign language syllabus, “so the interdisciplinary coordination between both areas -(Physical Education and English)- will be essential” (p. 75).

Another usual area in which CLIL is frequently used is Sciences. Bárbara Plaza in her Master’s Dissertation (*Implementing CLIL through PBL in Physics and Chemistry in 2ºESO: The Periodic Table Project*, 2020) demonstrates how mixing the content subject plus CLIL and PBL, improves the acquisition of the foreign language, promotes higher order thinking skills and also fosters autonomous learning. The principle “learning by doing” connects not only these two educational methodologies, but others as IBL and TBL (Álvarez, 2016).

Music is part of the so-called seven arts. In this way, the subject is related with Arts and Crafts. Thinking on how both subjects share characteristics and are usually offered as part of bilingual programs, it is a close research field that can be very useful for us. In *World Tour through Arts: proyecto integrado de contenidos a través de las artes plásticas mediante enfoque CLIL* (Torner, 2015) we found a task-based learning proposal from a CLIL approach, advocating arts education that involves specific procedures while developing high cognitive abilities. This proposal is very related to my own, because the theoretical framework used is very similar (4 C’s Framework and CLIL definition, for example). Also, the part destined to evaluation and assessment will bring some ideas to elaborate my own assessment procedures.

### 1.3. Objectives of the study

In this Master’s Dissertation we will differentiate two types of objectives: the main one and secondary objectives. These latter are related to the main one, providing scaffolding and a strong base to achieve the principal objective.

### 1.3.1. Main objective

- Design a didactic proposal that integrates different educational theories in order to promote meaningful learning.

### 1.3.2. Secondary objectives

- Bring together the main references related to CLIL teaching applied to the subject of Music in Secondary Education.
- Exemplify the use of CLIL and PBL in the Music area for Secondary Education.
- Raise awareness of the subject as a central axis of educational projects.
- Provide guidelines to bilingual teachers who want to apply CLIL in their Music lessons.

## 2. Literature review

### 2.1. Content and Language Integrated Learning

The end of the Second World War pushed different countries to collaborate together. In this way, the European Coal and Steel Community emerged. This was the historical point when Europe, as a community, was born. In the 1970's Denmark, Ireland and United Kingdom started to work together to improve life in poorer areas.

In the 1990's the European Union (EU) decided to operate as a single market, erasing borders and increasing the mobility between the population of member countries. At this moment in the history, the *White Paper on "Teaching and Learning" transformed to action* was launched. The need of facilitating communication between the EU, led to the implementation of new educational approaches. Content and Language Integrated Learning (CLIL) was adopted by several countries to achieve higher standards in foreign language proficiency without modifying the existing educational curriculum (Jáimez, 2007).

According to this historical framework, it is obvious that CLIL is linked to the EU's requirements (Jáimez, 2007). This set of educational approaches is not only related to linguistics needs, but also to intercultural competence. Coyle, Hood and Marsh (2010) divided the reasons why CLIL was promoted through Europe in two categories: reactive reasons and proactive responses. The first ones cover the necessity of improving foreign language's competence, while the second ones meet the need of using the foreign language in multilingual situations.

We can define CLIL as "a dual-focused educational approach in which an additional language is used for the learning and teaching of both content and language" (Do Coyle et al., 2010, p. 1). In fact, CLIL encompasses different methodologies, it is an "umbrella term", an educational approach "flexible and dynamic" (Do Coyle, 2006, pp. 2-3). Depending on the context and the subject, this educational approach allows teachers to give content lessons through a foreign or second language (Do Coyle, 2006).

Maljers, Marsh and Wolff (2007) claim different key areas in which CLIL has several benefits. These authors stated that CLIL promotes linguistic diversity and language learning, and it also improves foreign language proficiency. Furthermore, CLIL provides an international perspective in education. Other investigation demonstrates that CLIL has also a beneficial

A didactic proposal for Music through CLIL and PBL in Compulsory Secondary Education influence on student's attitudes: it increases motivation and improves self-esteem (Van de Craen et al., 2008). Additionally, the same study concluded that CLIL is also involved in cognitive improvements, probably due to the learner's more active role. "These effects are the embodiment of brain plasticity in young learners and are as such not the results of CLIL itself. (...) Results show that CLIL exploits this plasticity and as such helps create better brains" (Van de Craen et al., 2008, p. 146).

### 2.1.1. Core features of CLIL

As mentioned earlier, CLIL is not only an educational methodology itself, but a set of principles. That is why, in order to understand better this educational approach, it is important to understand its main features.

Lasagabaster and Sierra (2009) find common points in CLIL European programs. Some of these commonalities are: the language used in CLIL is a foreign language (not a L2) and the most chosen is English; often less than 50% of the school timetable is taught through the foreign language; usually CLIL teachers are not native speakers or language experts; CLIL is implemented when students have already acquired their mother tongue so these programs are more offered in secondary education.

Moreover, Mehisto, Marsh and Frigols (2008) pointed out six principles that they consider any CLIL practice should follow in order to be considered effective. Firstly, to be able to carry out a CLIL lesson, it is necessary a good learning environment in where students feel safe and trustful. At this point can be very useful referencing the Affective Filter Theory by Krashen (1988), which claims that increasing learners' motivation and self-confidence while a lower level of anxiety is maintained, will benefit the second language acquisition. Also, in this point Mehisto, Marsh and Frigols refer to materials, classroom and school disposition, teaching and learning practices... It is essential to foster an environment where students feel comfortable to communicate themselves. It can be a turning point to promote chances to interact between students, teachers and the community.

Additionally, a CLIL lesson should protect its dual nature. CLIL teachers have to focus both on content and language. As only one professional can find difficulties managing all of that, it is commonly recommended to work as a team with other teachers. Usually, a subject teacher is specialized in his knowledge area, not in language or other knowledge areas. CLIL requires a

A didactic proposal for Music through CLIL and PBL in Compulsory Secondary Education sufficient expertise level, so collaboration between teachers can fill the gaps that one teacher may have. Usually, the team content-teacher plus language-teacher is a convenient duo to work with in a CLIL scenario (Lo, 2014). Besides, this implies a new vision of education, sharing a common gaze. This could lead us to an interdisciplinary point of view, or at least a cross curricular learning perspective.

During the learning process inside a CLIL classroom, students will make their first approach with new content and specialized language in the specific subject. In their first steps the input will be a fundamental element. Providing rich and meaningful input will improve understanding and promote higher proficiency levels in the foreign language (Dalton-Puffer, 2011; Pérez-Cañado, 2012), although authors as Ortega recognizes input “necessary but not sufficient, and perhaps not even the most crucial one” (Ortega, 2014, p. 259). At this moment of the learning process, students are receptors, taking a first look into a new world, when the input is being received (an essential element to take into account).

After pupils’ first contact, the next step in which learners are also productors starts. They are no longer listeners or readers, but speakers and writers. Obviously, this is not something linear, it is a process that takes place over the time. Here is why scaffolding is an indispensable element of CLIL. Scaffolding is a pedagogical tool developed by Jerome Bruner in the 1950’s linked to Vygotsky’s theory, Zone of Proximal Development.

Scaffolding consists on giving the needed support to students in order to help them to acquire new skills, understand new concepts or achieve concrete goals. With the purpose of making pupils more autonomous and increasingly independent, this aid has to be slowly removed from them (Gibbons, 2002). In addition, scaffolding has to be offered when it is required; if it does not arrive on time, student’s anxiety starts to be increased. This useful tool in CLIL environment is not only given by teachers, learning materials can be scaffolding materials too. Furthermore, other students (maybe more experienced or with different abilities and skills) can scaffold (Lee et al., 2017).

During this second step students will interact and co-operate. This allows for another core element of CLIL: active learning. Students are not a passive but an active part of their learning. This encourages self-awareness, changing the teacher’s role. CLIL teachers are facilitators, guides of students’ learning process. Part of this is the mentioned scaffolding, but also the use



A didactic proposal for Music through CLIL and PBL in Compulsory Secondary Education of methodologies that involve learners as active agents on the learning process (Van de Craen et al., 2017).

Moreover, in a CLIL environment the materials and aims try to be the more authentic as possible, connecting with the reality outside schools. It is determining to be conscious of pupils' interests, learning styles and motivations. In this way, as teachers, we can find more accurate and meaningful materials and resources for our explanations or activities. Also, the more real materials are, the better will be, because we are preparing students for the real world and real situations. This is linked to what was mentioned before, language is not something to learn, it is a tool for learning content and we can use original examples where real language is used.

Finally, when all scaffolding has been removed and students have assimilated new content, language skills and new abilities, the output takes place. Learners will produce language with fluency, accuracy and using specialized language.

#### 2.1.2. The 4 C's Framework

CLIL is not only focused on learning or acquiring a foreign language. It is based on four exes, what it is called the 4 C's Framework by Do Coyle (2007). This name is given by the initials of the four elements: content, communication, culture and cognition.

These four pillars are integrated and connected between them from a cross-curricular and interdisciplinary perspective. According to the author Do Coyle himself:

It is through progression in knowledge, skills and understanding of the content, engagement in associated cognitive processing, interaction in the communicative context, the development of appropriate language knowledge and skills as well as experiencing a deepening intercultural awareness that effective CLIL takes place. (Do Coyle, 2007, p. 550).

Consequently, CLIL teachers should plan their teaching practice with the four pillars in mind. When doing this, it is important to use the appropriate methodologies that allow teachers to integrate the four elements and connect them in their lessons. It is essential to understand

A didactic proposal for Music through CLIL and PBL in Compulsory Secondary Education  
what each C means to be able to apply CLIL in our lessons. For this reason, we will now explain each element in more detail.

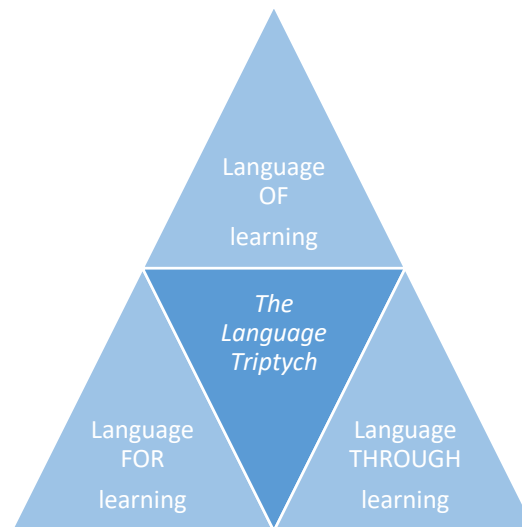
Coyle, Hood and Marsh (2010) described content as educational elements related to the specific area or knowledge. Additionally, Coyle finds in this pillar “the heart of the learning process” (Do Coyle, 2005, p. 5) because over content “the acquisition of knowledge, skills and understanding” (Do Coyle, 2005, p. 5) is built. Although, CLIL is based on integrating content and language so C from Communication is equally essential. Language is the tool that allows CLIL students to understand and learn content.

Communication as another exe of CLIL is grounded in the target language of the classroom. It will be useful to takes into consideration the Common European Framework of Reference for Languages (CEFRL), which helps teachers to understand key points on language development and the main objectives. However, from a CLIL perspective teachers should not consider only language isolated. This pedagogical theory is based on the idea that language is the vehicle to learn, so communication is a necessity in CLIL lessons, and the five language skills (stablished in the CERFL) are needed. To appropriately integrate this element, teachers should think in language from different perspectives. This point of view is perfectly explained in the Language Triptych.

This tool developed by Coyle, Hood and Marsh (2010) is a useful concept because represents how language and content are connected. This conceptual representation has triangle shape (figure 1) because it divides language in three categories: language of learning, language for learning, and language through learning. In Do Coyle’s words “applying this triptych linguistic approach marks a shift in emphasis from language learning based on linguistic form and grammatical progression to a more language using one which takes account of functional and cultural imperatives” (Coyle, 2007, p. 552).

On the one hand, language of learning represents language that students need to understand the subject’s contents and to develop skills inside this knowledge field. An example can be specific vocabulary of the subject (CALP, term that will be explained below). On the other hand, language for learning entails language that student need to be in the class and participate actively (also called BICS, another term that will be explained later). Finally, language through learning will be language unplanned because it will be generated in the learning process as students will need it.

**Figure 1:** Representation of the Language Triptych based on *The Language Triptych*



Source: Coyle et al., 2010, p. 36.

By using this tool in CLIL lesson planning teachers will approach to communication from a more complete and complex perspective. This allows us to analyze deeply the language used in our lessons, and also how language is connected with the other axes of the 4 C's Framework. In this way, we understand now that in a CLIL setting not only is needed specific vocabulary and grammar, but general communicative skills. Students need language to be functional, no matter the activity: debating, asking, writing, working on groups, thinking, etc. All these activities entail the three categories, because learners will need language for and of learning, and during the process new language will be needed (language through learning). To sum up, CLIL tends to approach to communication reconceptualizing the language: language as a comprehensible input, language as a medium, and language as a specialized tool.

At this point it is interesting to highlight two different perspectives to understand and to apply CLIL theory. On the one hand there are authors defending that CLIL should be more focused on content than on language (Kääntä et al., 2016; Nikula, 2015). On the other hand, other experts state the opposite vision: CLIL should be focused on language rather on content (Bentley, 2010). These two different points of view received the name of hard CLIL and soft CLIL.

After explaining two fundamental pillars of CLIL (content and language), we should consider the other two axes of the 4 C's: cognition and culture. According to Do Coyle (2005) "for CLIL to be effective, it must challenge learners to think and review and engage in higher order

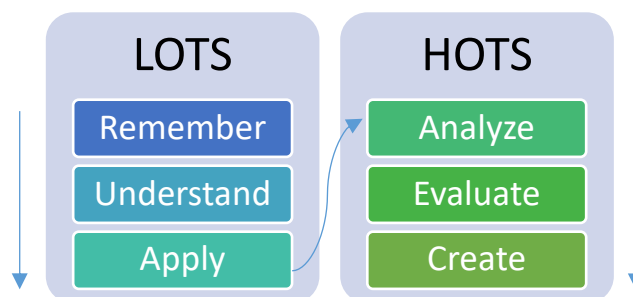
A didactic proposal for Music through CLIL and PBL in Compulsory Secondary Education thinking skills.” (Do Coyle, 2005, p. 5). The aim is not the simple memorization of concepts, but the construction of understanding and the students’ integrative developing. In order to achieve this, it is a requirement to change the teacher-centered vision and give students their place. They are the center, an active agent in their own learning process. CLIL promotes cognitive processes such as knowledge construction (following constructivism theories), while language acquisition is taking place. Taking advantage of this dual reality, three different characteristics of CLIL practices can be distinguished: activation of previous knowledge by creating a meaningful environment; learning content by students’ active interaction; the use of scaffolding as a powerful engine (Van de Craen et al., 2017). The result of this is an improvement on language fluency and a better language performance (Dalton-Puffer, 2011). Lastly, the remaining C from culture deals with pluricultural and plurilingual conceptions. In a globalized world in where the cultural exchange is incessant, students will need social skills that responds to these real necessities in their future. CLIL pedagogical approach also addresses factors related to values and social skills such as tolerance, empathy, assertive communication... CLIL understands language as part of a culture. Students should learn not only how to say something, but how to say it depending on the context, taking into account social factors, knowing the cultural gestures, what is the appropriate distance between the interlocutors... This dimension opens a new window for a better understanding (Cenoz, 2015), fostering intercultural awareness. Furthermore, CLIL takes care not only for the other culture, also for the own culture. In Coyle’s words ““Otherness is a vital concept and holds the key for discovering self.” (Do Coyle, 2005, p. 5).

This cultural dimension is important to understand CLIL’s context, because CLIL is, as it was mentioned before, a pedagogical tool used mostly in Europe. CLIL was promoted throughout Europe because it fitted in with the values Europe wants to transmit: integration and intercultural competence (Dalton-Puffer et al., 2014). CLIL finds a powerful resource in multiculturalism, bolstering a better understanding of learners’ cultural context while a greater knowledge of other cultures increases and enrich education (Tibaldi, 2012).

After understanding the 4 C’s Framework and consequently to this approach, a CLIL-based teaching practice should take these elements into account as basis of the lesson planning. The curriculum has to set goals and objectives considering the cognition processes. In order to understand this cognitive progress a useful tool is the Bloom’s Revised Taxonomy (Anderson

A didactic proposal for Music through CLIL and PBL in Compulsory Secondary Education et al., 2001). On the other hand, teachers should also consider the language needed to achieve the settled goals, so we can acknowledge the already mentioned Language Triptych (Coyle et al., 2010). In addition, we should deal with Cummins' Theory about BICS and CALP (Cummins, 1984). His premise stands that language can be divided into Basic Interpersonal Communicative Skills (BICS) and Cognitive Academic Language Proficiency (CALP). The first category encompasses language that allows us to maintain a dairy conversation, without specific vocabulary needed. On the other side, CALP envelops technical vocabulary and the knowledge and use of specific words related to one area. Finally, related to communication aspects is essential for teachers to identify three types of vocabulary: language for learning, language to learning and language through learning.

**Figure 2:** Bloom's Revised Taxonomy



Source: own elaboration

### 2.1.3. Music and CLIL

Decades ago, Howard Gardner published his *Multiple Intelligence Theory* (1983). This theory states that there is no a unique definition of intelligence. Contrary on what it was thought, the intelligence quotient (IQ) is not a universal valid measure. Gardner's theory became popular and other types of intelligence were added to the original ones. But what interests us in this theory is that musical intelligence was on the original assumption.

Musical intelligence is described as the ability to perceive, discriminate, transform and express emotions and ideas through music elements. People who present this intelligence are more sensitive to musical aspects such as rhythm, pitch or timbre. Also, this is an innate intelligence, so there are kids that are naturally attracted by sounds, songs, etc. (Gardner, 1983).

Taking this theory into account, we can think what the connections are between musical intelligence and language acquisition. This led us to the study carried out by Robert Slevc and

Akira Miyake (2006). Their paper concluded that having a good command on listening (essential on musical intelligence) is strongly linked to the acquisition of a second language. Besides, they confirm that the younger the learner is, the better.

Although older people demonstrated worse pronunciation skills in the foreign language, older age improves the analysis of the phonologic structure. Slevc and Miyake (2006) study links to the second language acquisition, not only the age factor, but also other factors as the exposure time, phonological short-term memory, language patters... Finally, their investigation suggests “that musical skills may facilitate the acquisition of L2 sound structure and add to a growing body of evidence linking language and music.” (Slevc et al., 2006, p. 675).

Music is commonly used in language learning context. The reasons are multifactorial: affective reasons, cognitive reasons and linguistic reasons. First of all, in the affective aspect it is important to highlight the Affective Filter Hypothesis by Krashen. According to this hypothesis (Krashen, 1988), when a student is not in optimal affective conditions (he feels anger, nervous or anxiety, for example), he will be not able to learn. Music usually increases motivation and engagement, helping to create a better environment in schools (García et al., 2015). Additionally, by using music in the language learning, vocabulary and grammar learning takes place reducing the affective filter. Moreover, ambient music creates a better environment in which students feel more relaxed, helping students to focus and diminishing the noise (Toscano-Fuentes, 2011).

Secondly, there are different studies that related music with cognitive improvement (Gatboton, 1988; Van de Craen et al., 2008; Schellenberg, 2004). The use of songs allows a better memorization and understanding in the second language. Thirdly, songs use different registers and colloquial expressions, which convert them in a perfect CLIL tool, something authentic and real (Ruiz, 2008); this is also advantageous bearing in mind the core CLIL features before mentioned. Furthermore, music improves listening and speaking skills, and auditive discrimination (García et al., 2015). Referencing other authors (Toscano-Fuentes, 2011; Thain, 2010), by using songs in the language learning process teachers are promoting the development of the four basic skills. Songs allow teachers to introduce new grammar elements, vocabulary, cultural aspects... In addition, songs activate both brain’s hemispheres, which involves a real cognitive work. When people are singing this action implies that their left hemisphere is working. This brain’s part is in charge of pronunciation, comprehension,

A didactic proposal for Music through CLIL and PBL in Compulsory Secondary Education rhythm supervision and musical execution. On the other hand, the same action involves, at the same time, the right hemisphere, which is in charge of melodic expression, timber, feelings, non-verbal communication... (Toscano-Fuentes, 2011).

As we can see, back to the cognitive factor, it is already demonstrated that music is clearly connected with our brain capacities (Lee, 2009). Neuroscience confirms that musical processing shares mechanisms with language processing (Koelsch, 2005). There are common elements used in music and languages: rhythm, pitch, volume, timbre... Fonseca (2002b) affirmed that music influences on language skills due to the parallelism between text rhythm and musical rhythm, also benefits identification of feelings and the understanding of structure (common features between music and texts). Taking all these reasons into account, music can be considered, undoubtedly, a powerful tool to enhance foreign language acquisition.

To conclude, the use of CLIL presents benefits for student body and for teachers, and also involving music in learning processes. CLIL, as a set of methodologies, offers space and tools for reflection, creation, ICT use, innovation... (San Isidro, 2009). This allows a mix between CLIL and musical training, both beneficial for students' integral development. CLIL fosters teaching and learning practices that are focused on autonomy and cooperation, but also gives a framework for including diversity from a holistic perspective (Lloyd, 2013).

## 2.2. Methodologies connected with CLIL

As it was already explained, CLIL encompasses different ways of teaching. Several methodologies can be mixed in order to achieve the main objectives of CLIL: teaching content through a foreign language taking into account the four Cs. The following section will be centered on the methodologies that most interest us in terms of the didactic proposal for this Master Dissertation.

### 2.2.1. Project Based Learning

Following Thomas' definition, PBL is "a model that organizes learning around projects" (Thomas, 2000, p. 1). This author, refers to others experts to conclude that "projects are complex task, based on challenging questions or problems, that involve students in design, problem-solving, decision making, or investigative activities; give the students the opportunity to work relatively autonomously over extended periods of time; and culminate in realistic products or presentations." (Thomas, 2000, p. 1).

Project Based Learning (PBL) shares common features with Task Based Learning (TBL), as both methodologies rely on the following parameters:

- Experiential learning, which implies students as essential part of their own learning process.
- Consideration of different learning styles, specific needs and promotion of multiple intelligences.
- Cooperation between students, fostering collaborative problem solving.
- Autonomous learning, creating lifelong learning.
- Being aware of cognitive progressions.

As we can see in the first definition given by Thomas (2000), all the features formerly stated are included: students as active members of the learning process, taking responsibilities and making their own decisions to create something on their own (autonomous learning and experiential learning). Additionally, Thomas (2000) summate other PBL features: curriculum content is embedded on the project, putting theory into practice is one of the principal objectives of this methodology. In order to work by using this procedure, it will be needed a central problem. It can be a driving question or even a real-world problem connected with learners' reality. The more realistic the project is, the better, because this will entail a meaningful learning. Also, to acquire new information in a meaningful situation will involve connections between new data and previous knowledge (Blumenfeld et al., 1991).

Maldonado-Pérez (2008) considers PBL as a relevant methodology in our current teaching because PBL allows meaningful learning, since activities carried out are chosen taking into account students' preferences and they embed not only curricular contents and objectives, but also, they pursue goals further than curriculum does. Also, PBL enables an education less compartmentalized, focusing on transversal elements and integrating different knowledge areas. Moreover, working through PBL increases creativity, individual responsibility and collaborative work, and other key skills.

It is essential to know how to start to work by using PBL methodology. Majó (2001) affirmed that there are four phases that every interdisciplinary project should follow:

1. Topic selection. This entails information such as: previous knowledge, goals that students will achieve through working on this topic, content they will learn, what



A didactic proposal for Music through CLIL and PBL in Compulsory Secondary Education students will need... During this step it is important, as teachers, to evaluate students' motivation levels in order to foresee the project engagement. Also, in this point it will be essential to negotiate and discuss to find a theme and a way of doing that fits all pupils.

2. Planning, organization and temporalization.
3. Working on the project. It is at this step that the project is carried out.
4. Assessment. The final process in which teachers assess students. This should not mean that the evaluation only takes place once the project is done. Learners should receive feedback throughout the process, thus providing formative evaluation, not just summative assessment at the end of the project.

So, as we can see, for implementing PBL successfully it is indispensable to choose correctly the final product. If the project is too easy or too hard for students' level, it will be not motivating. Concerning this, the teacher must know what are students' interests, how they work, previous experiences... PBL should be student-driven, so the teacher must shape the structure of the project, planting the seed and letting students grown. This implies that the teacher's role changes, he or she is no longer the center, during this process the teacher is merely a guide, a facilitator, promoting students' development and motivating them.

To carry out a project, students will need to complete previous tasks in order to achieve the final goal. During this procedure, the learning process is occurring while learners are applying content to solve problems, completing tasks, accomplishing an investigation, collaborating with peers and teachers... (Grant, 2002). One fundamental part of PBL is cooperative learning. As Casal (2008) affirmed, in CLIL contexts the implementation of cooperative learning can be profitable. Also, this learning theory entails other theories such as Constructivism and Social Constructivism (Pistorio, 2010).

Moreno and Ruíz (2019) propose to work by using PBL in the Music subject because this methodology increases students' motivation due to meaningful learning situations and autonomous learning. Also, they affirm that PBL in Music allows to teach through a more interdisciplinary perspective, fostering key competences. Inside of these competences, there is one that is specially developed if PBL is used. The competence *learning to learn*, which is the basis of the learning process (Moreno et al., 2019).

Implementing PBL in teaching practice provides several benefits: better memorization capacity (Harris et al., 2016); higher level of motivation, especially if the project is relevant to the student (Clark, 2006); promotes self-regulation and self-awareness (Worthy, 2000); implies collaborative and cooperative learning which promotes social skills (Mitchell et al., 2009).

### 2.2.2. Project Based Learning applied in the Music subject

Music is present in the students' daily life. It works as a way to identify, a way to express their feelings, something connected to their memories, useful to dance (we can think on TikTok trends, for example, regularly practiced by our students nowadays), present on their leisure time... As it was already said, there was demonstrated that Music has benefits on the development at different levels: cognitive, emotional, interpersonal, identity, social (Peñalba, 2017). Also, Music is related to other areas such as linguistic area, logical thinking, kinesthetic intelligence, mathematic area... (Hallam, 2010).

Music can be a perfect interdisciplinary subject, because, among others factors, it enables creativity. In education field, creativity should be considered as a transversal competence. Taking this as a starting point, in the Music subject we can consider students as composers or creators (Gustems, 2013).

Moreover, Music allows the integration of different competences. This is even more pronounced when working by using PBL methodology. This is the basis for different pedagogic systems proposed by several experts such as Schafer (1994), Delalande (2004), Alcázar (2013)... These proposals are linked to different music genres, but the use of contemporary music is common because they are considered closer to students' reality. Additionally, participating in musical activities boosts different educational aspects such as emotional, social and etic skills. Moreover, music activities help to value students' potential and foster creativity (Niblett, 2017).

In recent years there has been an increase in the number of projects that have considered music as part of them. Some of them are initiatives led by concrete autonomous communities, such as "Crea la banda sonora de tu vida" (2014) in Castilla la Mancha (a project created by teachers led by Óscar Ávila and Antonio Domingo); "Proyecto LOVA: La ópera como vehículo de aprendizaje" (originated on the Metropolitan Opera Guild in New York and

A didactic proposal for Music through CLIL and PBL in Compulsory Secondary Education brought to Spain by Mary Ruth McGinn in 2006); “Música Inmediata” in Castile and Leon; Intercentros... But all these projects are usually thought not for one school only, but for celebrate big events in which different schools are invited to participate.

According to Cremades-Andreu and García-Sanz (2022), it is essential understanding musical projects in Secondary Education bearing in mind the school’s community as its context. The main project’s aim should be not only knowledge acquisition, but students’ growth and development as individuals, attending different dimensions. Furthermore, music has the power to influence people, which converts it in a real tool for change (Gustems-Carnicer et al., 2016). In this way, musical activities should foster collaboration and active participation, creating opportunities and implying students in the creation with a collective goal (Lage-Gómez et al., 2019).

Some experts think of musical projects as events. Teachers find benefits in the whole process of create a musical event: organization, concert, publicity, sharing the final creation with the audience... Usually the Music subject is in charge of festivals or events before holidays. This can be seen as a good way to develop a project with a clear objective: the event as a final product. Also, these types of projects imply not only the creators, but also other people who will assist. Students who go to these festivals are also beneficiaries, because they are sharing values, attitudes, beliefs, feelings... They are learning something too, experiencing music. To conclude, to carry out a project like that, promotes empathy, improves social harmony, and helps to create a good environment (Lage-Gómez et al., 2020).

Nevertheless, to accomplish a musical project is not an easy task. One of the common problems is the lack of practical activities in Music field (González-Martín et al., 2018). Trying to fill this gap, there are different proposals. One of them is not only based the project on the musical performance, but also includes the use and research about non-conventional instruments (Botella et al., 2019).

Fuensanta and Navarro (2020) lead an investigation about how working using PBL in 1<sup>st</sup> ESO can increase students’ motivation and the consequences of the implementation of this methodology. According to their research, pupils demonstrated a high level of satisfaction with the activities, but also a better self-awareness of their learning process. Moreover, the authors affirm that the implementation of PBL led to further interaction between learners and an improvement of academic achievement.

The investigation by Fuensanta and Navarro (2020) is a good resource to implement PBL in Music classrooms because they find which factors led the project to be successful. According to the authors these main factors were: students want to enjoy the experience; the project had a moderate difficulty; the existence of varied and practical activities; musical performance was a central axis, it was a joint experience and finished in a public event. However, this paper also shows few difficulties found during the implementation process of the new methodology. There were problems such as managing spaces to allow working in group; students had to understand how to work with these new rules and inside the methodology; the assessment also had to change and be assimilated by learners...

## 3. Intervention proposal

### 3.1. Aims of the proposal

The present proposal is based on making Music the main axis of an educational project. The principal objective is to demonstrate that this subject can be one of the best tools for integrating different curriculum contents, the seven key competences and other skills such as emotional intelligence, social skills, values...

#### 3.1.1. General objective

The main aim of this proposal is to compose a song, both lyrics and music, that represents the feeling of home for students. This is related with Nationalist music, part of the official curriculum for this educational stage. In order to achieve this objective, learners will complete a series of pre-tasks following the cognitive progression stated by the Bloom's Revised Taxonomy. These activities will pursue other objectives too, described on the following section.

#### 3.1.2. Specific objectives

The starting point for planning objectives is the applicable law, in this case the LOMLOE (Ley Orgánica 3/2020, de 29 de diciembre, por la que se modifica la Ley Orgánica 2/2006, de 3 de mayo, de Educación), which is the law in which the Order EDU/362/2015 is based (Orden EDU/363/2015, de 4 de mayo, por la que se establece el currículo y se regula la implantación, evaluación y desarrollo de la educación secundaria obligatoria en la Comunidad de Castilla y León). The specific objectives for this proposal are:

- a) Listen to varied music, from different styles, genres, tendencies and cultures, appreciating their value as knowledge resource, intercultural enrichment and personal pleasure, being interested on amplify and diversify the own musical preferences.
- b) Recognize musical characteristics from different musical pieces as examples of artistic creation and cultural patrimony, recognizing their intentions and functions, and applying the appropriate terminology to describe them and critically appraise them.
- c) Use autonomously diverse information resources (audiovisual media, Internet, texts, scores and other graphic resources) for musical knowledge and enjoyment.

- d) Know and use different audiovisual media and ICT as resources to produce music, valuing their contribution to diverse musical activities and autonomous learning of music.
- e) Participate in the organization and realization of musical activities developed in different context, respectfully with predisposition to go beyond stereotypes and prejudgments, becoming aware, as part of a group, of the enrichment produced through others' perspectives.
- f) Elaborate judgments and personal criteria, through critique analysis of the different social uses of music, no matter which its origin is, applying it autonomously to daily situations and valuing their contribution to personal life and to the community.

In addition to the subject objectives, as the proposal is embedded in bilingual education, it is also necessary to take into account language objectives. As these objectives are not established by law, it is essential to work collaboratively with the English Department and to create a good team in charge of the bilingual program in the educational center.

- i. Use structures and basic functions related to daily situations: greet; ask, give and understand personal information; verbs and pronouns; sentence structures; possessives; basic prepositions; descriptions and comparisons; express opinions; temporal expressions; narrate past events...
- ii. Use appropriately and understanding specific vocabulary of Music subject.
- iii. Encourage students' participation and communication.
- iv. Promote the use of the foreign language understanding the benefits of intercultural competence and multilingualism.
- v. Foster the use of different resources: videos, different genre texts, songs...
- vi. Foster the production of diverse communicative outputs: oral presentations, write texts, sing, write lyrics...

Objective i is related to BICS, while objective ii is related to CALP. During the activities both types of language will coexist, which is one of the CLIL principles. Moreover, all the language objectives need to be in accordance with the progression of the English subject. It will be more beneficial for students to use expressions, verbs, and any other content learned in English lessons in the context of the Music classroom. In this way we are avoiding repetitions without sense and gaps and, on the other hand, reinforcing knowledge to make it useful, promoting

A didactic proposal for Music through CLIL and PBL in Compulsory Secondary Education meaningful learning. This is the cornerstone on which educational integration should be based: coordination between teachers.

Finally, as the proposal is based on PBL, it is necessary to set cross curricular objectives:

1. Experience and integrate knowledge from a holistic perspective, understanding knowledge as something not compartmentalized but part of something bigger, connecting contents from different subjects.
2. Foster students' autonomy.
3. Promotes students' collaborative work, facing problems as a team and using social skills.
4. Boost intercultural competence and awareness of how diversity enrich our society and our culture.
5. Understand culture as part of us, an expression of human beings.

Finally, Spanish educational laws deal with the so-called key competences. The project *How does your home sound?* aims to help to promote these competences, so it is important take it into account and explain each one briefly.

- Linguistic Communication or CCL, its Spanish acronym. This competence embedded the communicative action carried out in social context where an individual acts with other interlocutors. It also includes written communication (different texts, formats and media).
- Mathematic competence and basic scientific and technological competences, or CMCT, its Spanish acronym. This competence is the ability to apply mathematical reasoning, techniques, instruments and tools to understand and interpret.
- Digital Competence, CD as its Spanish acronym. It involves creativeness; critical thinking; content creation; good command to select, use and processing information resources... It also includes digital communication as a key competence for the future.
- Learn to learn (CPAA in Spanish). This competence is essential to guarantee a lifelong learning. It is the ability to keep up the learning process, initiating it, organizing and using tools for achieve it. This competence requires self-regulation and self-knowledge in order to be able to adjust the process to the own's needs. It is a basic skill to gain autonomy during this educational stage.

- **Social and Civic Competence, or CSC**, its Spanish acronym. It entails the ability and capacity to not only knowing, but also understanding culture and social attitudes. It is essential to understand the world and be able to analyze the environment and act accordingly, basic skill in our globalized world.
- **Sense of Initiative and Entrepreneurship, or SIE**, its Spanish acronym. It has connections to personal and professional opportunities, including the knowledge about work process; trade unions; business organizations... Taken to the educational stage in question, this competence represents issues such as self-confidence, active participation, autonomy and initiative.
- **Cultural Awareness and Expressions (CEC in Spanish)**. It embeds the knowledge, understanding and value of cultures, fostering respect. Artistic manifestations are considered part of its culture. This competence also refers to creativeness, critical thinking and aesthetic ideas, relating it with the different artistic and cultural codes as ways of communication and personal expression.

## 3.2. Educational context and target group

### 3.2.1. Educational context

The Music subject has been treated in Spain as a second-class subject for years. The Organic Law for the Improvement of Educational Quality (LOMCE), implemented from 2014, relegated arts education from compulsory education to an optional subject. In this way, the Autonomous Communities can promote or not the teaching of music in secondary schools. On this way, the legislative importance given to Music and arts helps to fuel existing ideas in society.

Moreover, as each Autonomous Community has legislative power to adapt the national law, there are different curricula in Spain. Given this reason, it is important to highlight that this proposal is designed for a specific educational context, as this is where I am used to work. This context is a rural area of Castile and Leon, in Spain.

Bearing in mind that the curriculum varies according to the autonomous communities, it is important to stipulate the place where this proposal could be carried out. This does not mean that this proposal is not applicable in other contexts, but that the integration with the subjects might not be the same. This is due to the fact that the subject of music is not always



A didactic proposal for Music through CLIL and PBL in Compulsory Secondary Education compulsorily taught in the same years of Compulsory Secondary Education and, therefore, does not coincide in time with the same years of Compulsory Secondary Education.

In addition to the need to frame the proposal within a regional legislative framework that dictates how and what objectives the subject of Music will have in that territory, we must also take into account at which levels the subject exists, whether it is optional or not, what other subjects share the same level as Music... This last point is essential because in the official curriculum there are problems that could be solved if curricular integration had been taken into account.

In the context in which this proposal is framed (Castile and Leon), the subject of music is only compulsory in the 2nd year of ESO. In 3rd year it is an optional subject with three sessions per week, while in 4th year it continues to be optional but with only two sessions per week. The curriculum is totally different in each year. In 2nd ESO, the basic parameters of sound, elements of musical language, interpretation, musical instruments and voices are covered. This is where the problems mentioned above begin, since in order to explain the parameters of sound it is necessary to explain what a sound wave is. This concept is closely related to the subject of Physics and Chemistry, a subject which begins to be taught in the same year but which is not taught at the same time. Sound waves are not explained in physics in the same year, which makes it difficult to understand the contents of this subject.

This proposal is designed for the subject of Music in 3rd ESO, where we also find this type of problem. For this level, the official curriculum requires students to study the History of Music, from the Ancient Ages to the 20th century. The problem is that, in this Autonomous Community, students in the subject of History and Geography have only seen, in the previous year, the historical stages up to the Middle Ages. It is very difficult to explain art without its historical context. It is even more difficult for pupils to understand what the social rise of the bourgeoisie meant for music (some do not even know what the bourgeoisie is). Nor do they understand what led people in the late 19th century to the nationalist ideas that would eventually lead to the wars we all know about. Music is the social reflection of the moment, and if we do not have enough information of the context, it is more difficult to build a real learning of the evolution of music or any other art. If music were to be on a par with history, the proposed 3rd ESO curriculum would have to be taught in 4th grade. The problem is that

there would not be enough hours, because, as mentioned before, in that year Music is an optional subject with only two lessons per week.

In an attempt to solve this problem detected in my years as a teacher, this didactic proposal tries to help the integration of contents to take place. As it is not possible to go against the legislative framework, the project *How does your home sound?* is framed within the legislative possibilities but with the aim of achieving significant learning, greater motivation and raising awareness of the importance of music in society and culture from a historical and current perspective.

### 3.2.2. Target group

Taking into account the curriculum, the target group will be 3<sup>rd</sup> ESO learners. Keeping in mind the educational context, which is a high school in a rural area, the proposal is thought not for big groups, but for a medium-size one, between 10 and 20 students. This number is frequent, given that rural areas tend to be depopulated and, furthermore, in Castile and Leon, the subject of music in the 3<sup>rd</sup> year of ESO is optional, so not all students at this level will take it.

The proposal fits with a group that is not familiarized with CLIL or PBL. As scaffolding will be essential, and the cognitive progression will allow students to understand content and then being more active and creative.

Furthermore, it is important to highlight that despite this present proposal is thought for a bilingual group, in fact it can be easily adapted to a non-bilingual group. The dual-focused principle, based on both content and communication areas, can be accommodated to a group that interacts only by using their mother tongue. We should not forget that, according to *Orden ECD/65/2015, de 21 de enero, por la que se describen las relaciones entre las competencias, los contenidos y los criterios de evaluación de la educación primaria, la educación secundaria obligatoria y el bachillerato*, every subject has to participate in the acquisition of the seven key competences. One of these competences is the Communicative Linguistic Competence, which entails the mother tongue and other languages inside the educative context. Accordingly, this didactic proposal can be carried out in a non-bilingual educative class, benefiting equally from the integration of contents, the methodologies used, and the educational paradigm.

### 3.3. Timing

Working by using PBL makes it more difficult to limit times. Although we could consider this to be a didactic unit, the length will be longer than that which would normally be devoted to a didactic unit in the usual way. Moreover, as teachers we must consider that during the process students and us will encounter difficulties or non-scheduled incidences.

Another key consideration is the available time. In this specific context, Music subject is legally assigned three 50-minute sessions per week at this level. Furthermore, the content related to the project has to be delivered at the end of the academic year because at this level students have to learn about Music History, which entails a chronological order. So, taking these considerations into account, the proposal can be carried out in 16 sessions of the Music subject. This implies working on this project during almost two months, being a half of the third term.

### 3.4. Methodology of the proposal

#### 3.4.1. Methodology principles

This didactic proposal is based on CLIL, as it had been explained, this entails that students learn content through an additional language, in this case English. But CLIL is a broad term and it can be combined with others methodologies, so, in fact, the two basic methodologies for the proposal are CLIL and PBL.

By using these two principal educational approaches, learners will not only acquire the language and contents, but also learning by using, which implies a more meaningful context and a longer learning. Furthermore, working by projects makes easier to understand connections between areas and to use higher order thinking skills (HOTS in Bloom's Revised Taxonomy). In projects students are the leaders, they are the authentic engine, teachers only are facilitators, guiding learners when they need it.

Attention to diversity is also integrated on PBL, as students can choose the level of the performance in their tasks. The aim is to foster students' autonomy while they are giving their best, each one on their level. Also, multiple intelligences and different learning styles have their place inside this perspective. These aspects should be seen as a basic resource in collaborative work, as each person can contribute different things to the final result. For this

A didactic proposal for Music through CLIL and PBL in Compulsory Secondary Education reason, during this proposal different groupings will be used. There are tasks thought for do them individually, others that will be carried out in pairs, activities in which will be needed to form teams of four or five students maintaining heterogeneity, and finally activities that will implies the whole group.

#### 3.4.2. Resources

In order to carry out the proposal there will be needed different resources. First of all, it is essential to have a Bilingual Section on the High School because the project will be immersed on this program. This allows access to personal resources: bilingual teachers. As there are different areas of knowledge implicated, to implement the proposal we need teachers of different subjects who want to work on the project. Also, it is important to highlight that not only bilingual teachers will be implied, but also the Spanish Language and Literature Department. Moreover, projects must be included in the High School Annual Programming, so the management team should be aware of the project. In the following section the areas involved and their teachers will be detailed.

Obviously, in order to execute the proposal, space and materials will be needed. Taking into account the musical nature of the project, it is important to have a space in where sounds and noises can be produced without disturbing other people. A classroom with good acoustic treatment would be the ideal place to work in the Music subject. Moreover, materials such as tables and chairs are also essential. Students will need paper; pens; instruments; tablets or another device with Internet connection; and headphones. In terms of the musical instruments needed, it is important to bear in mind that each institute will have different resources. The proposal's aim is not to learn how to play a specific instrument, so the proposal can be carried out with different instruments dispositions: Orff percussion, recorders, traditional instruments such as guitars, pianos or keyboards... The important aspect is to have enough instruments, because each learner should have, at least, one instrument at their disposal.

Continuing with material resources, there will be different activities in which Internet connection will be needed. Regarding this, it is indispensable to have a good connection and also to establish rules in order to protect students and devices. Guidelines can be different depending on the high school, maybe each student is assigned a tablet or maybe there are 30 tablets for the whole school and teachers need to book them in advance. As the proposal is

A didactic proposal for Music through CLIL and PBL in Compulsory Secondary Education not thought for a particular place, here the fundamental thing is to have access to Internet through a device, whether tablets, students' mobile phones or computers in the computer room, and establish clear rules for its use.

In order to complete the material requirements, we should not forget about teacher's computer in the classroom and speakers. This is fundamental to listen auditions, videos, students' final compositions, etc. Moreover, a projector or a digital whiteboard can be very useful. These devices allow teachers to use videos, presentations, images, looking information that students ask for during sessions, to carry out activities and corrections... One of the principles of CLIL is the importance of the input, having a projector or a digital whiteboard will facilitate to give multimodal input and this will increase students' motivation, engaging them and making lessons more varied, interesting and complete.

Finally, other resources that it is important to take into account are texts, auditions, exercises, videos, images and software that will be necessary in each step. Different activities will be done through various media. Each teacher can look for the resources that best suit the students: literary texts, current artistic criticism, images, auditions... Knowing the students and adapting to them is one of the main conditions for good teaching practice. However, different resources will be provided in order to exemplify how to carry out the proposal. However, this does not mean that these resources are totally indispensable or the only ones that can be used to carry out the project. The same applies to the exercises listed (filling the gaps, multiple choice, infographic, worksheets, etc.). The more adaptation to the specific group, the better the outcome of the project will be, so this proposal is encouraged as a guideline, not as a closed line of work.

### 3.5. Sessions and activities

#### 3.5.1. Sessions' distribution and timing

Part of programming and coordinating a project is based on organization. It is fundamental to planning sessions and timings. In this proposal, the planning was made taking into account the activities that will serve as pre-tasks for achieving the final product (a musical composition). Most of the sessions will be carried out in the Music lessons, a few others will be done in other subjects' time, and there are other activities that will be done in a coordinated and simultaneous way (in the same week) between two subjects. This information may be found

A didactic proposal for Music through CLIL and PBL in Compulsory Secondary Education on the attached table. In the column "number of sessions" we can find the symbol +, which means that this activity will need x sessions of one subject + x sessions of another subject.

As the proposal is based on the subject of music as the main focus, the session number is only numbered according to the subject of music. However, Bloom's Revised Taxonomy and the key competences refer to the activity, not only to the Music area, as they are involved on the project. Moreover, in the table there are two activities that will be part of students' homework. This means that in the classroom teachers will provide clear guidelines and steps to follow, students will do it autonomously and then, the activity will be shared in the classroom. In this way, work will be done on the activities carried out by students outside the classroom, drawing conclusions from them and receiving feedback from teachers and classmates.

**Table 1: Activities and timing**

Activity	Session number	Number of sessions	Subjects related	Bloom's Revised Taxonomy	Key competences	Grouping/s
<b>0. Present the driving question</b>	1	1/2	Music English			Whole class + pairs + individual
<b>1. Guess the origin of the audition</b>	1	1/2	Music	Remember	CEC	Whole class
<b>2. Read theory about Nationalism</b>	2, 3, 4	3 + 6	Music History	Remember	CCL, CSC, CEC	Individual + whole class
<b>3. Exercises about theory (filling the gaps, multiple choice...)</b>	2, 3, 4	2 + 2	Music History	Understand	CCL, CPAA, CSC, SIE, CEC	Individual + whole class
<b>4. Research about Nationalism main composers</b>	5	1 + 1	Music English	Remember Understand	CD, CPAA, CSC, SIE, CEC	Small groups (3-4 students)

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<b>5.Read texts about Nationalism</b>	6	1 + 2	Music Spanish Literature	Remember Understand	CCL, CEC	Whole class
<b>6.Analyze Nationalism auditions</b>	7, 8, 9	3	Music	Apply	CEC CD, CPAA, CSC, SIE, CEC	Whole class + individual
<b>7.Improvisation using different scales (hexatone, pentatonic, Arabian...) and musical patterns</b>	10	1	Music	Apply	CMCT, CPAA, CSC, SIE, CEC	Whole class + individual
<b>8.Musicalize a Nationalist poem</b>	11	1 + 1	Music Spanish Literature	Create		Whole class
<b>9.Research about folkloric music in their families</b>	12-13	2 + 1 homework	Music English	Analyze Evaluate	CCL, CMCT, CD, CPAA, CSC, SIE, CEC	Pairs
<b>10.Make a song book with families' folklore</b>		2 Homework	Spanish Language and Literature	Create	CCL, CD, CEC	Whole class
<b>11.Definition of "home" and poetic writing</b>		1 + 1	Spanish English	Analyze Create	CCL	Whole class + individual
<b>12.Compose a melody as background music for their poems, using Chrome Music Lab</b>	14	1	Music	Create	CD, CPAA, CSC, CEC	Individual

<b>13. Write an essay:</b> <i>What means "homeland" for you?</i>		1	English	Create	CCL, CSC	Individual
<b>14. Compose a song (lyrics + music) to answer through music the question How does your home sound?</b>	15 - 16	2 + 2	Music English	Create	CCL, (CD), CSC, SIE, CEC	Whole class

### 3.5.2. Activities

In the following lines, the proposed activities will be detailed one by one, explaining them in more detail and providing examples of resources to carry them out.

#### 3.5.2.1. Present the driving question

In order to promote curiosity and critical thinking, it is important to present the driving question that provides the title for the project. This activity will start with a brainstorming, all students will participate appornting their own ideas. After this, students will work in pairs and debate, exposing their points of view. Finally, each student will briefly, through one or two sentences, explain their answer to the question. At the end of the project, students will be back to this point and reflect on how their opinions have changed after working on the topic.

#### 3.5.2.2. Guess the origin of the audition

This activity is the opening for the project. Students will need to listen carefully to each song and guess from where it is. In the digital whiteboard there is a political map and students will mark the correct country after discovering the origin of each song. In this way, we are working on skills related to History and Geography subject.

Folk music is an essential part of countries' identities. Students can recognize a Chinese song easily, because they are exposed to inputs like movies, television, etc. There are other origins that can be more difficult for them. The objective in this activity is not to know every song and its origin, but to become aware of how different musical aspects are accordingly to the music's country origin or region.



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Folk songs that can be good examples for this activity are: *Manglacharan, Ganesh Vandana* (India); *El Condor pasa* (Peru); *The bonnie banks of Loch Lomond* (Ireland); *Orange Blossom Special* (USA); *Gaol Ise Gaol I* (Scotland); *Kalinka* (Russia); *Zorba* (Greece); *Liuyang River* (China); *Pique La Baleine* (France); *Die Grenzwacht hielt im osten* (Germany); *Canção do Mar* (Portugal); *Muiñeira de Chantada* (Spain).

It is important, as the teacher, to ask questions during the activity: How is this melody? Why do you think it is from that country? What aspects are giving you clues about its origin? Do all songs have the same language? What instruments are played?

### 3.5.2.3. Read theory about Nationalism

Students will be given notes with the theory to be studied (Annex IV). These will be worked on during three sessions with exercises to reinforce learning in the first instance (Annex I). This activity is based on the teacher's explanation, as well as on the students' reading. These notes will later serve as a guide for students to prepare for the unit exam. In this way it is easier for them to prepare for it, since the subject does not use a textbook and the students' notes are not always complete.

At the same time, in the History and Geography subject, students will learn about the context: the end of the 19<sup>th</sup> century. The methodology for these sessions will be similar: theory and exercises. The main objective is that students will be able to understand how music changes due to the social, political and historical panorama variations.

### 3.5.2.4. Exercises about theory (filling the gaps, multiple choice...).

While students are learning about theory (composers, historical context, musical features, etc), they will complete exercises in order to reinforce the acquisition of the knowledge. These exercises stimulate HOTS in Bloom's Revised Taxonomy: remember, understand and apply. It is important to give them a variety of exercises taking into account different learning styles and multiple intelligences.

Filling the gaps, multiple choice or match exercises will be a good option. Also, some exercises in the digital whiteboard to answer questions by clicking the correct country, or doing schemes by using Canva. In the Annex I there are examples of these exercises in order to complete this proposal, even a link to Genial.ly with a game created by the author of this Master Dissertation.

#### 3.5.2.5. Research about Nationalism main composers

During one session in the Music subject and another session in the English subject, students will carry out a research on the Internet and books about Nationalist composers. With this activity students' autonomy will be fostered while they are using their digital competences, not only for looking information about, but also to present this information by using Canva. This activity will be groupal, students have to work in trios or quartets. Each group have to organize their work in order to find information and then, they will make a short presentation (2 minutes) for their classmates. It is essential that the research starts on the English session because the presentation will be executed on Music's time.

#### 3.5.2.6. Read texts about Nationalism

In the sixth session, in Music, students will read different texts about Musical Nationalism. Giving examples of real texts can be useful to understand the movement, but also it is a good way to enhance vocabulary acquisition and to foster linguistic competences. At the same time, in two sessions of Spanish Language and Literature, students will read and learn by using texts that deal with Spanish Nationalist movement. Examples of these texts are given in the Annex III.

#### 3.5.2.7. Analyze Nationalism auditions

While it is essential to understand the context and to study important composers and other terms and concepts related to the nationalist music movement, the subject of Music should provide for the application of this acquired knowledge. In this activity, students will have to apply their musical knowledge and the knowledge acquired in the previous sessions to analyze nationalist musical works.

In order to do this activity, it is important to scaffold. Students are not familiarized with musical analysis or similar texts. It will be not useful or fair asking from them an output like that without some help. Taking this into account, it will be very helpful giving them a guide (example in the Annex II). With this tool, they can follow the steps in order to write their text.

Moreover, this activity will be scaffolded also by following the genre-based pedagogy, also called the teaching-learning cycle. First of all, different examples of a written musical analysis will be given to students. They have to recognize, with the teacher's help, different aspects of

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the text: text's purpose; the structure and the information; the language used (register, vocabulary, sentence starters, connectors...).

After studying and analyzing these examples, students will extract some conclusions. Now, they have some steps to follow in order to write their own analysis. As the second part of the teaching-learning cycle, the whole class with the teacher will create their own text analyzing *Promenade*, the first movement of *Pictures at an exhibition* by Mussorgsky.

Finally, students will feel capable to write their own text. With the guide and the previous experience and models, they going to listen three times *Tuileries*, another movement from *Pictures at an exhibition* by Mussorgsky. During the second and third repetition, they must take notes and, after that, they have to write their own analysis individually.

### 3.5.2.8. Improvisation using different scales (hexatone, pentatonic, Arabian...) and musical patterns

Musical performance is one of the main blocks of the subject. Once the theoretical foundations have been laid, students should start to experiment with practice. In this activity, learners have to improvise with instruments. To scaffold the activity, teacher will provide different scales related to folk music (Andalucian scale, Blues' scale, hexatone, pentatonic...). This scale will be the basis for the accompaniment, a harmonic accompaniment. Also, the rhythm will be stated before: key signature and rhythm patterns for accompaniment. The students will first practice this harmonic accompaniment. Once established, a round of improvisation will take place: one student will improvise eight bars over the harmonic accompaniment, when this is finished the next student will improvise and the previous student will again be part of the harmonic accompaniment.

**Figure 3:** Example of different scales



Source: own elaboration

**Figure 4:** Examples of rhythmic patterns



Source: own elaboration

### 3.5.2.9. Musicalize a Nationalist poem

After working on nationalist text before, in Spanish Language and Literature classroom the teacher and students will choose a poem that transmits a nationalist feeling. It can be related to learners' region or not. Inside this subject, students will analyze the text: metaphors, metrics, rhythm, structure... After this analysis, in the Music classroom the whole class will compose music that can accompany the poem. The aim is to transfer the feeling of the poem to the music, making the music fit as well as possible with the poem.

### 3.5.2.10. Research about folkloric music in their families

On the following session of Music, students will receive guidelines in order to investigate folklore in their own environment. They must interview their families and ask them for related information: songs; songs' topics; when these songs were usually sung?; instruments that normally accompanied the songs; how did they learn these songs?... This activity will be carried out as homework and students will have one week to research and to elaborate the written work. During this week in the English class learners will receive help to elaborate the work in pairs. It would be preferable if the couples working together were from the same village or at least from the same region. If not, it might be interesting to reflect on the differences they have found in one family environment and the other in their own written work.

Once the work has been delivered, in the Music class pupils will proceed to share what they have learned: which songs are repeated; the most repeated themes; differences found between different towns or villages; what instruments were used; how these songs are learned, etc. It is important to highlight the cultural content of this repertoire and to try to instill as teachers the importance of not losing it to future generations. An essential part of this activity is based on the subsequent conclusions.

### 3.5.2.11. Make a song book with families' folklore

As part of the previous activity, in the subject Spanish Language and Literature students will elaborate a song book. Learners must collect songs that they familiars know and transcript them to create a recompilation of these songs. Also, in the class teacher will guide students to recognize metaphors and other literary elements. This will help learners to understand folkloric songs better, analyzing them and putting them on paper to recognize their worthiness and importance as cultural elements.

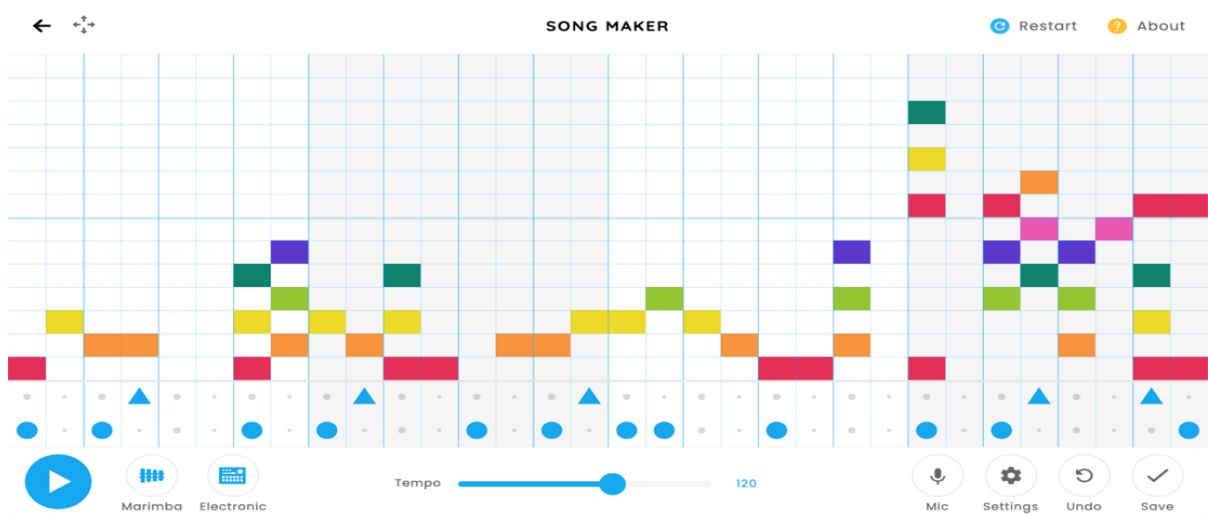
### 3.5.2.12. Definition of “home” and poetic writing

At this time students will be familiarized with nationalism ideas from different perspectives. They already know how is their environment and culture. It is the perfect moment to discuss and elaborate a definition of “home”. Learners will expend one session of Spanish Language and Literature and another session of English debating on what they think about nationalist feelings and what means for them. This can be connected with other current topics such as political news, wars, historical events, personal experiences... The main aim here is to think, reflect and communicate with respect and tolerance, understanding other’s perspective and opinions. This discussion will not take up either of the two full sessions. In English class, sufficient time will be allowed for a short poem (between 10 and 20 lines). The poem should reflect the student's definition of home, as well as the feelings it conveys to that person.

### 3.5.2.13. Compose a melody as background music for their poems, using Chrome Music Lab.

Once students had composed their poem, in the Music class they will compose music to accompany it. In order to do it, students will work with a tablet, a computer or a mobile phone connected to Internet. It is essential that students bring their headphones, it is the only way they will be able to work without disturbing each other. The online web Chrome Music Lab allow them to compose different melodies and songs selecting the option “song maker”.

**Figure 3:** Screenshot to exemplify the use of Chrome Music Lab with the Song Maker tool



Source: own elaboration

#### 3.5.2.14. Write an essay: *What means "homeland" for you?*

In the following session of English students will write an essay answering the question "What means homeland for you?". The expected length of the essay is 80-100 words. Students have already worked on this concept in the previous activities, which had served as scaffolding.

#### 3.5.2.15. Compose a song (lyrics + music) to answer through music the question *How does your home sound?*

Finally, learners will compose a song that should reflect the answer to the question "How does your home sound?". In order to achieve this goal, they will work on the lyrics during two English sessions. Meanwhile, during the Music lessons they will compose the musical part of the song. Previous activities have been scaffolding thought to achieve this goal (improvisation, composing with Chrome Music Lab).

As this composition is the final part of the project, the final product, it should be shared with the community. There are different options to do it: record the audio and share it on the school website so that families can enjoy it; record the audio and make a video clip to share it on online platforms; make a live performance at the end-of-year festival; invite other groups from the school or teachers to a music class to listen to the result... One of the most important aspects is that in this activity students will be able to share their work with more people, feeling proud of their creation and demonstrating the learning they have achieved during the project.

#### 3.5.3. Activities: planning language

During the first activity the language used will be based on BICS, however students will need certain words to express some ideas related to the songs (part of CALP). Moreover, language planning by the teacher will be focused on language for learning (instructions and questions). Also, language through learning can emerge in any moment.

The second and fifth activities will be required both BICS and CALP. It is important to plan language before as a teacher: which words can be difficult to understand for students' level, specific vocabulary that they will need to review, etc. This language is part of language of learning, but also language for learning will be embedded and language through learning can emerge meanwhile students are doing the activity.

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In order to complete the other proposed activities, students will need specialized vocabulary (CALP) and apply knowledge about the new content (language of learning). Obviously, BICS and language for learning will be also necessary; learners need to understand given instructions; they need to communicate with peers and teachers inside the classroom, they will need to understand teacher's feedback; etc.

Scaffolding language is essential specially when activities demand an output from students (activities number 6, 9, 10, 11, 13 and 14). As each activity presents their own characteristics and necessities, different types of scaffolding will be provided to learners (examples below). Also, it is important to highlight that the activity about Nationalist auditions and their analysis has embedded its own scaffolding because the learning-teaching cycle will be used. Moreover, it is essential to consider language within this framework, as language is a fundamental part of CLIL.

**Figure 4:** Example of language scaffolding

**Writing a musical analysis**

**Connectors**

Cause and effect		
Because		
So	<b>Addition</b>	<b>Comparison</b>
Therefore	And	As...as
As a result	Too	Similarly
This led to...	Also	More/les...than
	As well as...	Compared with...
Sequence		
First/Second...	Furthermore	
After/Before	Additionally	
Finally	Moreover	

**Contrast**

But	Otherwise
However	In spite of
On the other hand	In contrast

**Giving examples**

For example	
For instance	...as can be seen
Such as...	...as is shown by...

**Structure of the text**

Introduction	Analysis	Conclusion
The audition we have just listened to...	Type of composition	To conclude...
This musical piece...	Music genre	In my opinion...
This author composed...	Features	From my point of view...
	Historical context	To sum up...
	Musical stage	This audition is a good example of...

Source: own elaboration

**Figure 5:** Example of scaffolding related to the essay structure

<b>Introduction</b>	Locate the reader: what is the topic?
	Thesis statement
<b>Main idea</b>	Support your statement
	Details: facts, examples, experts opinions...
<b>Idea 2</b>	Secondary ideas
	Details: facts, examples, experts opinions...
<b>Idea 3</b>	Opposite point of view
	Contrasting arguments
	Details: facts, examples, experts opinions...
<b>Conclusion</b>	Restate thesis affirmation
	Summarize key ideas

Source: own elaboration

### 3.6. Assessment

#### 3.6.1. Learning assessment

Assessment is an essential part of the learning process. From my own experience, students think that assessment is only the mark that they receive, but assessment should be much more than a number. Teachers must align assessment with goals and activities, planning it as a fundamental part of the learning and teaching process. Moreover, not only teachers must know about the rules, but also students. If learners do not understand what will be required from them, it will be really hard for them to demonstrate their understanding or skills. It is fundamental that pupils are aware of assessment criteria, and also important is that teachers and learners see assessment as a learning tool. It is not a judgment for punishment, but a way to improve and to continue learning.

This process entails two types of assessment: formative and summative. The first one is fundamental for students' progression because through it learners can improve their learning. Also, this type of assessment helps teachers to adapt their teaching, as

that evidence about student achievement is elicited, interpreted, and used by teachers, learners, or their peers, to make decision about the next steps in instruction



A didactic proposal for Music through CLIL and PBL in Compulsory Secondary Education that are likely to be better, or better founded, than decisions they would have taken in the absence of the evidence that was elicited (Black et al, 2009, p.9).

Secondly, the summative assessment is required by law because our educational system base students' progression on subjects' marks. Scale 1 to 10 is used in order to organize achievement, considering 5 as the minimum mark to pass the course. Each department in their annual programming establish percentages that, at the end, conform the final mark. Also, some rules can be added (minimum exam marks for averaging, essential requirements for passing, make-up of failed exams or terms, etc.).

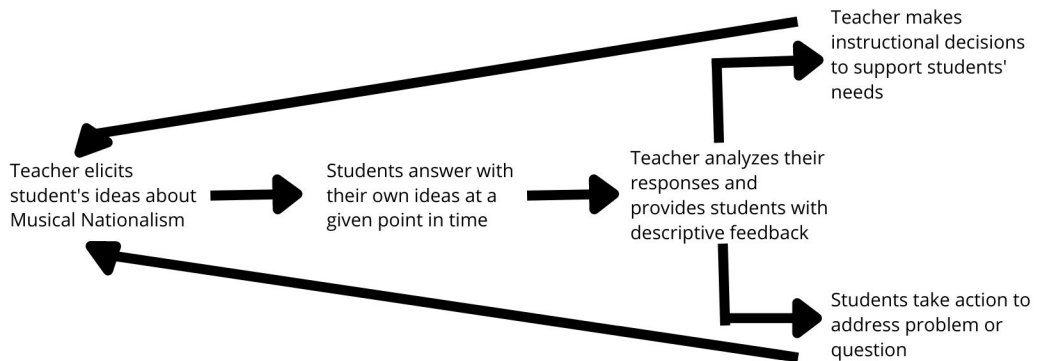
As it can be seen, the proposal will need both types of assessment. Furthermore, to evaluate a project is a complex work because it entails different levels of performance and understanding. Taking this into account, within this proposal performance assessment will be carried out. "A performance assessment evaluates a product or performance, requiring some kind of constructive or creative act" (Lenz et al., 2015, p. 42). In order to qualify a performance, assessment must be focused on a product or an application of the target skill/s (Lenz et al., 2015). It will be truly useful assess by using a rubric designed for this specific purpose and taking into account concrete criteria.

On the other hand, assessment can be divided into three categories (all of them embedded on this proposal in different levels): assessment of learning, assessment for learning and assessment as learning. The first one matches with the definition of summative assessment, in which it will be evaluated the students' progress, performance or knowledge by using assessment criteria and standards (NSW Education Standards Authority, n.d.). This is done by the teacher, who decides the grade or score by using different tools: rubrics, checklists, tests... Usually, this assessment is carried out when a part of the course finishes (unit end, end of the term...). In this didactic proposal, this assessment type of assessment will be used at the end to assess the final product. By using a rubric teacher will generate a mark which will be part of the final term score, depending on the percentage assigned in the syllabus.

Assessment for learning and assessment as learning are part of the formative assessment. Both can be carried out not only by the teacher, but also by students. It is part of everyday routine inside the classroom, because it is based on the ongoing feedback and continue reflection (Earl et al., 2006). Also, this type of assessment use formal and informal feedback, and takes into account peer assessment and self-assessment (Harapnuik, 2020). Furthermore,

A didactic proposal for Music through CLIL and PBL in Compulsory Secondary Education feedback can be explained through the cyclic model of formative assessment (Trauth-Nare et al., 2011). This theory is very useful to work using PBL methodology. As this proposal it is focused on Music subject, the following example of the cycle is an adaptation from Sadler (1989), Otero et al. (2008) and Trauth-Nare et al. (2011).

**Figure 6:** *Cyclic model of formative assessment*



Adapted from Sadler (1989), Otero et al. (2008) and Trauth-Nare et al (2011)

Part of formative assessment will be provided as scaffolding, fulfilling a dual function. As an example of this, the following checklist exemplifies this. The checklist can be employed as self-assessment before the delivery of a writing activity (activity 6 of the proposal) or as peer-assessment. Both uses will be part of formative assessment, but furthermore, if the same checklist is used by teachers, it will be used for summative purposes.

**Figure 7:** *Example of checklist*



Source: own elaboration

CLIL methodology entails not only content but also language learning, so it is essential to determine how language assessment will be. Furthermore, it is fundamental to understand how language affects evaluation. Students will use an additional language to demonstrate their knowledge and skills, this could provoke difficulties. In order to ensure fairness, validity and reliability, it is important to take care of different elements during the assessment process. Probably, to assess this didactic proposal teachers need to make accommodations in order to adapt the learning experience to the specific group. Some of the accommodations that can be useful are: time limitations; language frameworks; visual aids; extension limitations; less amount of content checked in one exam... These adaptations must be decided by the teacher, who should know their students' needs.

Finally, another helpful theory related to assessment is the PUMI framework. It was designed by Mahoney (2017) and its name is an acronym from Purpose, Use, Method, and Instrument, which are the steps of this premise. This theory was not specifically designed for bilingual education, but it fits in this proposal because it takes into account what the assessment process implies.

The first step from Mahoney's framework is to decide what is the purpose of the assessment? Teacher should focus the assessment on specific contents, skills or language. Secondly, it is important to bear in mind what will be the use of this assessment. This is related with types of assessment, issue explained earlier. Then, the third phase relies on the methods: what assessment method will be more suitable. Finally, all of that will end on the decision of what instruments can be used in order to accomplish the previous decisions.

### 3.6.2. Assessment of the proposal

This didactic proposal is entirely theoretical in nature, as it has not been put into practice. With this in mind, it is necessary to analyze it in order to be able to implement it in the future and to make way to improvement.

In order to decide if this didactic proposal is appropriate, it is important to reflect before implementing it. This reflection will be carried out by music teachers and other educational staff implied on the project. To make this deliberation easier, the following checklist can be helpful. If all questions have been answered affirmatively, then the didactic proposal can be implemented.

**Table 2:** Checklist to decide the implementation of the proposal

QUESTIONS	YES	NO
Are objectives aligned with the official curriculum and achievable?		
Is the project adequate for students' level taking into account their prior knowledge?		
Is there commitment to the project on the teaching staff involved?		
Are students committed and motivated to the project?		
Are the necessary resources available? (Teachers, materials, space, time, etc.)		

Once the proposal has been implemented and the project has been completed, it is essential to evaluate the didactic proposal itself. This will not only verify whether the theory presented is valid, but will also make it possible to transform it through improvement. Also, for this later evaluation, a table is provided to reflect on the implementation of the project, its validity and results, as well as the room for improvement.

**Table 3:** Checklist to evaluate the didactic proposal

QUESTIONS	YES	NO	IDEAS FOR IMPROVEMENT
Were objectives aligned with the official curriculum and achievable?			
Were the project adequate for students' level taking into account their prior knowledge?			
Was the allocated time appropriate?			
Were the key competences integrated into the project?			
Were the 4 C's integrated into the project?			

Did the project keep students motivated and engaged?			
Were the proposed materials and resources adequate to achieve their educational purpose?			
Was the scaffolding sufficient and of good quality?			
Did the proposed activities encourage students' autonomy and meaningful learning?			
Were CLIL and PBL mixed successfully?			
Were the different subjects successfully integrated and did they contribute to an improvement in the learning process?			

On the other hand, it is essential to know what students think. An easy way to get their feedback is to conduct an anonymous survey in which they answer questions about the project, either by giving numerical scores for different aspects or by giving short answers.

Finally, it is also essential to hold a final teacher debriefing and share final impressions. This will help to improve the project, to learn as teachers in order to implement these methodologies better in the future and to continue promoting quality education.

## 4. Discussion

Globalization requires new linguistic and social skills. This new paradigm highlights the importance of methodologies that adapt to this reality. Although CLIL is not a recent educational approach, it tries to make way to the innovative pedagogies (Dalton-Puffer et al., 2014). CLIL allows students to acquire an additional language while they are learning contents from different knowledge areas. Moreover, it takes care of different dimensions, the 4 C's: communication, culture, content and cognition.

This intervention proposal is not only based on CLIL, but also in PBL. This methodology had been chosen because one of the aims of this proposal is to demonstrate that Music, inside our educational context, is a subject that can bring together different areas, becoming a backbone for the implementation of methodologies that do not compartmentalize subjects.

The instructional objective is that students will be able of understanding nationalism ideas through different perspectives: historical point of view; through art; from the present day; what means for them and their families... In this sense, students will integrate different curricular contents and skills by working on the proposed project. Furthermore, students will do it by using English. That is why, in order to create this proposal, particularities that CLIL implies have been taken into account: the 4 C's Framework; scaffolding; the Language Triptych; types of assessment that can be coherent with language assessment...

The proposal provides specific guidelines to carry out the proposed activities. All of them are based on the current curriculum of 3<sup>rd</sup> level of Compulsory Secondary Education. In the table 1 we can see how activities contribute to acquire the key competences and how each subject will be integrated inside the project. In the same way we can know how different groupings have been taken into account. Also, the activities have been described with examples of scaffolding, exercises to do and other useful resources. Regarding the assessment, different types of assessment have been explained. Furthermore, how to assess the students' output has been detailed too. Finally, it was considered as essential part the assessment of the proposal itself. In order to carry out this assessment, different checklist have been provided. However, it is important to consider that this proposal has a theoretical nature, so there are not real results to analyze their application in real context. This will be detailed in following sections.

## 5. Conclusions

Taking into consideration the objectives of this proposal, it is important to consider the degree of achievement of them. First of all, the main aim was to design a didactic proposal that integrates different educational theories in order to promote meaningful learning. This objective had been achieved, as the proposal explains different educational theories connected between them and how these approaches can be used in order to create a didactic proposal in which students will be engaged by playing an active role in their learning process. Furthermore, in this proposal characteristics of CLIL and relevant theories related have been analyzed. Also, it had been shown how PBL can be added to CLIL. In addition, we have taken into account proposals from other authors related to the topic that could serve as a starting point for this dissertation.

Secondary objectives of the proposal were: bring together the main references related to CLIL teaching applied to the subject of Music in Secondary Education; exemplify the use of CLIL and PBL in the Music area for Secondary Education; raise awareness of the subject as a central axis of educational projects; provide guidelines to bilingual teachers who want to apply CLIL in their Music lessons. First of them has been partially achieved. Although we have taken into account different proposals and publications related to the subject of music at different educational stages, the truth is that we have not found enough references that combine CLIL and PBL in the subject of Music in Compulsory Secondary Education. The lack of findings shows that this subject is less dealt with than others because it is not a core subject in Spanish educational system, but it also highlights the need for further research in this area.

Secondly, this proposal is an example of how to use CLIL and PBL methodologies in the Music area for Secondary Education. It is really a purely theoretical proposal that lacks a more practical analysis to demonstrate its full validity in the classroom, but theoretical guidelines are provided for bilingual teachers who want to apply these two methodologies in the music classroom. These two sub-objectives are therefore considered to have been achieved.

To finish with the level of achievement, the last secondary objective that remains to be analyzed is that of raising awareness of the educational and political community with regard to understanding the subject of music as a central axis of educational projects. This didactic proposal is based on the total certainty that the subject of music not only combines and

A didactic proposal for Music through CLIL and PBL in Compulsory Secondary Education promotes the acquisition of all the key competences established by the current law, but that it is also capable of helping to decompartmentalize teaching. This subject allows teachers to approach practically any subject from different perspectives, providing a meeting point for different areas of knowledge. However, this is a certainty that does not manifest itself in how the subject is treated in the official curriculum currently stipulated and, although such proposals are made, public awareness is still considered to be a long way off. This is, therefore, an unrealistic objective that will undoubtedly need many more publications focusing on the preservation of the subject and its valorization.

This dissertation can help secondary music teachers and schools to implement methodologies that respond to current needs in a more effective way. The theoretical framework provided gives credibility to the proposal, and the didactic intervention is explained through concrete activities, which can be easily applied in the classroom. The contents worked on in the didactic proposal are updated with the current legislation, as well as the objectives. This makes it very easy to apply the proposal in the classroom. All of this makes this dissertation a further step towards educational improvement, establishing research in different areas and interdisciplinarity as an indispensable element in the different areas of knowledge and, therefore, also in the teaching and learning process.



## 6. Limitations and further research

As it has been mentioned many times before, this proposal has not been implemented in a real world setting of a classroom. This implies we have not real feedback that allows us to verify its application. Furthermore, it is necessary to understand its limitations. In case of implementation of the project in a real high school, there are some guidelines to follow in order to do it in the best possible way. Firstly, it would be beneficial to apply the project in a control group that could later serve as a sample to be analyzed. This analysis is covered in the dissertation in the section on the assessment of the proposal. The first application will serve as a good starting point to improve possible gaps or problems. Moreover, real outcomes of the activities can allow us to adapt better the proposal to a real setting and check if activities and scaffolding provided had been effective. Secondly, after this first control group, the proposal should be followed up with a mid-term study to ensure a more comprehensive collection of results and thus a possible more complete analysis of the project.

On the other hand, searching for publications based on didactic proposals which combined Music, CLIL and PBL inside Secondary Education contexts, hardly any references were found. Although there is a variety of authors who use these two methodologies in the primary music classroom, this is not the case at secondary level. Perhaps this is due to the fact that music is an optional subject in most secondary education. Bearing this in mind, this didactic approach is considered necessary to expand the literature on new ways of teaching the subject, as well as a work that highlights the value of the subject, demonstrating its importance within the curriculum and the integral development of pupils.

To conclude, it would be beneficial to implement the didactic proposal in real life classrooms. This implementation would allow us to improve the proposal, validate it and it would generate outcomes and data to analyze. Anyway, this dissertation provides a theoretical framework based on diverse literature and studies, and also guidelines to implement CLIL mixed with PBL inside the Music classroom. Taking into account that there have been few findings in the search for other works that combine these characteristics, this didactic proposal could be a good starting point that encourages other music teachers to apply these methodologies in their classrooms. Hopefully, this could be a seed that blossoms along with many others, getting the Music subject no longer seen as an optional subject with less curricular

A didactic proposal for Music through CLIL and PBL in Compulsory Secondary Education importance, but rather as what it is: a powerful educational tool that provides benefits on a cognitive, psychological, behavioral and communicative level. A subject that can be combined with other subjects and areas of knowledge, considering it as a central axis to be taken into account in educational projects.

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## Annexes

### Annex I: Exercises

Exercises about theory (filling the gaps, multiple choice...)

#### 1. Filling the gaps:

- a) \_\_\_\_\_ is defined as music that aims to make national folklore known, using \_\_\_\_\_, rhythms and harmonies inspired by the \_\_\_\_\_ music of the region.
- b) Nationalism began in the \_\_\_\_\_ century and lasted until the \_\_\_\_\_ century. We have to think back to the countries that took the lead in the previous centuries. These countries had always been the same great European powers: \_\_\_\_\_, France and later \_\_\_\_\_.
- c) Musical nationalism was born as a form of expression against \_\_\_\_\_, since with Wagner's German \_\_\_\_\_ began to predominate in the European musical panorama and the other countries did not feel \_\_\_\_\_ with this type of music. In order to \_\_\_\_\_ the expansion of German music and as a consequence of changes at different levels, the nationalist feelings in music \_\_\_\_\_.

#### 2. Match the composer with his music.

- |                    |  |
|--------------------|--|
| a) Smetana         | 1) <i>A Night on the Bare Mountain</i> |
| b) Tchaikovsky     | 2) <i>Scheherazade</i>                 |
| c) Músorgski       | 3) <i>Nevesta de Prodana</i>           |
| d) Rimsky-Korsakov | 4) <i>Nutcracker</i>                   |

#### 3. Choose the right answer:

a. Where was Granados from?

- |                              |                                      |
|------------------------------|--------------------------------------|
| <input type="radio"/> Russia | <input type="radio"/> France         |
| <input type="radio"/> Spain  | <input type="radio"/> United Kingdom |

b. Where was Turina born?

- |                               |                                |
|-------------------------------|--------------------------------|
| <input type="radio"/> Sevilla | <input type="radio"/> Madrid   |
| <input type="radio"/> Galicia | <input type="radio"/> Valencia |

c. What is one of Grieg's most famous compositions?

- *Pictures at an Exhibition*
- *Slavonic Rhapsodies*
- *Navarra*
- *Peer Gynt*

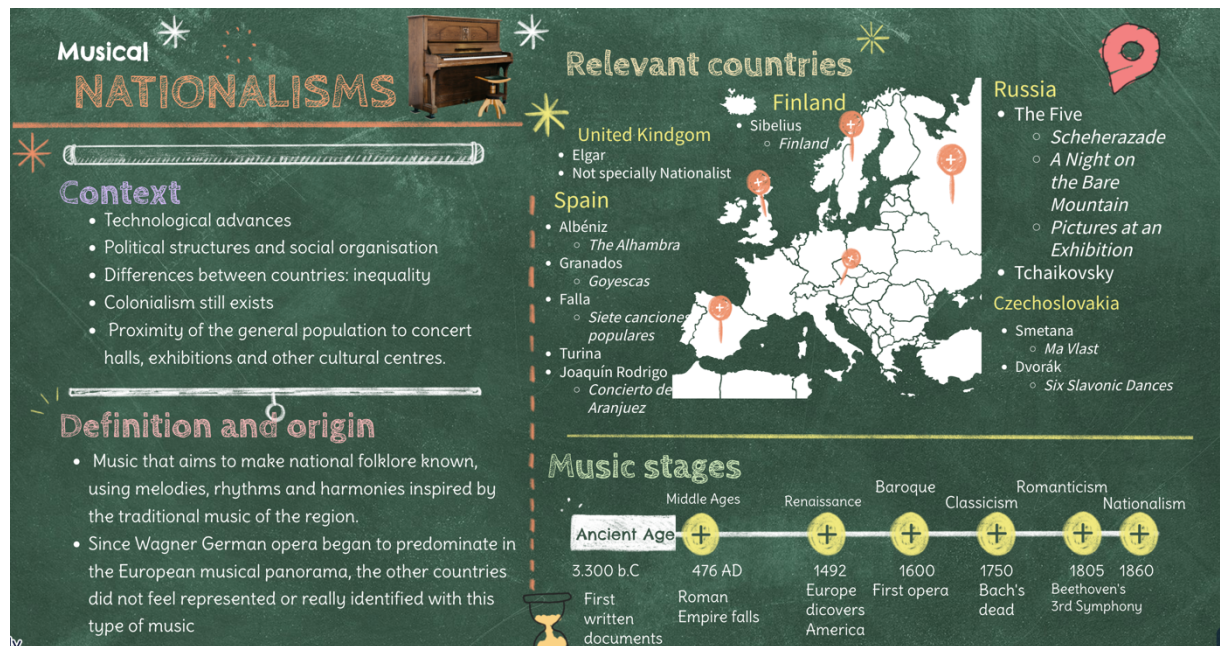
d. What ancient empire was Bartók from?

- Austro-Hungarian Empire
- Czechoslovakia
- Yugoslavia
- Napoleonic Empire

**Genial.ly game:** <https://view.genial.ly/62948dc5572d0f0018d2fee8/interactive-content-copia-juego-nacionalismos-musicales>

**Example of a scheme or presentation of the unit:**  
<https://view.genial.ly/628e08a9a7391200110aa0a4/interactive-content-musical-nationalism>

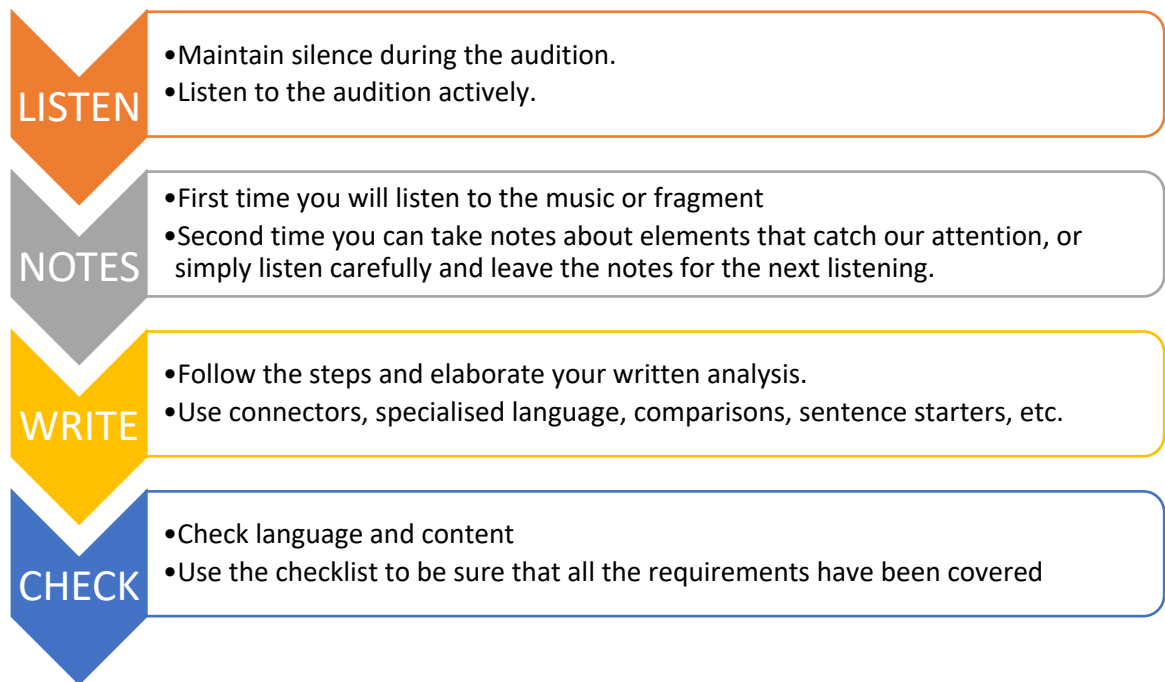
**Figure 8:** Scheme about Musical Nationalisms



Source: own elaboration

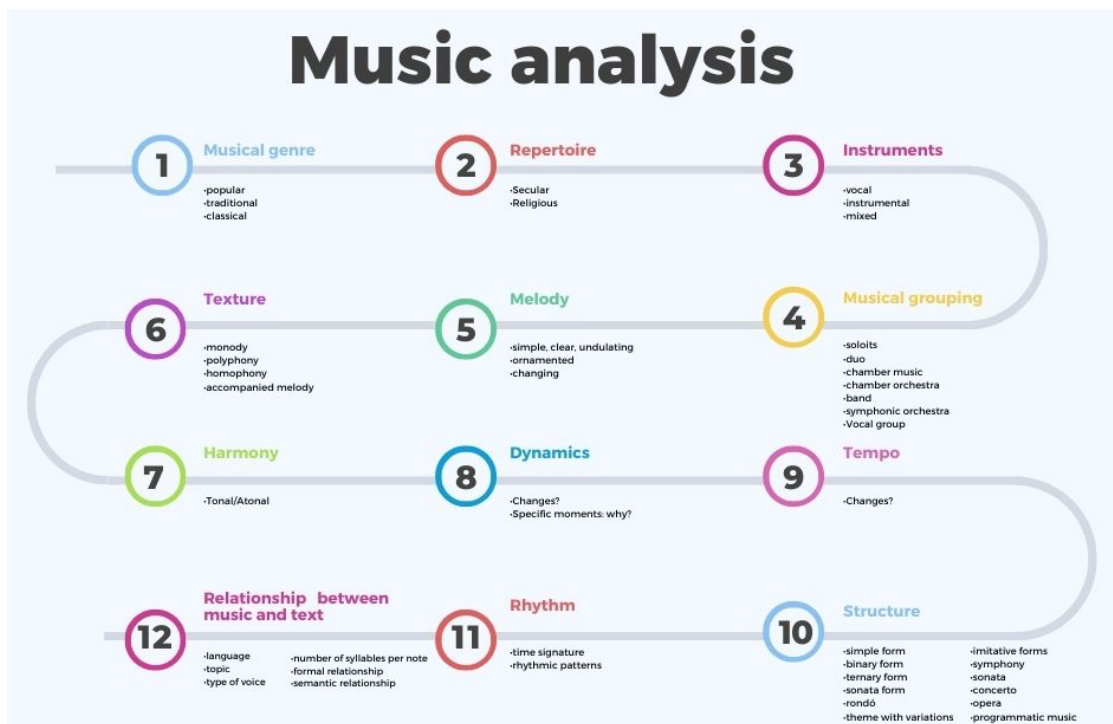
## Annex II: Analysis of musical auditions

Figure 9: Steps to analyze a musical audition



Source: own elaboration

Figure 10: Material for music analysis



Source: own elaboration

## Annex III: Texts about Nationalism

To work inside the Music subject:

- Article about Wagner's letters:  
<https://www.washingtonpost.com/archive/entertainment/books/1988/06/19/wagner-notes-and-letters/11e8d531-760b-4058-9e2e-87cc72bbb08a/>
- An interview to Tchaikovsky: [http://en.tchaikovsky-research.net/pages/A\\_Conversation\\_with\\_P.\\_I.\\_Tchaikovsky](http://en.tchaikovsky-research.net/pages/A_Conversation_with_P._I._Tchaikovsky)

To work inside the Spanish Language and Literature subject:

“Irmans: Fuxide sempre dos parvos. Non vos arrimedes a eles, porque poden roubarvos algo da vosa razón e transmitirvos a súa parvada. Deixádeos paseiar, falar, danzar e medrar no seu mundo. E se algún parvo chega a ser autoridade non mostredes asombro, porque son cousas do sistema que combatimos e dos tempos en que nos caxdrou vivir.” Castelao, A. (1944). *Sempre en Galiza*.








“La bandera blanca y verde, vuelve tras siglos de guerra. A decir Paz y Esperanza, bajo el sol de nuestra tierra. ¡Andaluces, levantaos! ¡Pedid tierra y libertad! Sea por Andalucía libre, España y la Humanidad. Los andaluces queremos volver a lo que fuimos. Hombres de luz que a los hombres, Alma de hombres les dimos.” Hymn of Andalusia (1936). Lyrics by Blas Infante.

“Madrid, corazón de España, late con pulsos de fiebre. Si ayer la sangre le hervía, hoy con más calor le hierve. Ya nunca podrá dormirse, porque si Madrid se duerme, querrá despertarse un día y el alba no vendrá a verle.	No olvides, Madrid, la guerra; jamás olvides que enfrente los ojos del enemigo te echan miradas de muerte. Rondan por tu cielo halcones que precipitarse quieren sobre tus rojos tejados, tus calles, tu brava gente.”
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Romance en la defensa de Madrid by Rafael Alberti

## Annex IV: Theory notes

Figure 11: Theory notes

3rd Music	Unit 6: Musical Nationalisms 3rd Music
<p><b>Definition and justification</b></p> <p>Closely related to Romanticism, we find Nationalism: cultured music that aims to make national folklore known, using melodies, rhythms and harmonies inspired by the traditional music of the region.</p> <p>Nationalism began in the mid-19th century and lasted until the mid-20th century. We have to think back to the countries that took the lead in the previous centuries. These countries had always been the same great European powers: Italy, France and later Germany.</p> <p>Musical nationalism was born as a form of expression against Germany, since with Wagner German opera began to predominate in the European musical panorama and the other countries did not feel represented or really identified with this type of music. In order to counteract the expansion of German music and as a consequence of changes at different levels, the nationalist feelings in music arose.</p> <p><b>1. Russia</b></p> <p>The first Russian composer to gain recognition outside his own country was Mikhail Glinka. He is considered the 'father' of Russian music, exerting an enormous influence on composers in his country.</p> <p><b>1.1. The Five</b></p> <p>This group of composers, whose name is given because, obviously, there were five members, consisted of: Balakirev, Cui, Borodin, Mussorgski and Rimski-Korsakov. None of them really had any formal musical training, but learned independently and were interested in the art.</p> <p>Today, some of them are more internationally renowned than others. From their compositions we highlight:</p> <ul style="list-style-type: none"> <li>• Scheherazade: Rimski-Korsakov's symphonic poem.</li> <li>• A Night on the Bare Mountain: by Mussorgski</li> <li>• Pictures at an Exhibition: a piano work by Mussorgski, which Ravel would later transform into a brilliant work for symphony orchestra.</li> </ul> <p><b>1.2. Tchaikovsky</b></p> <p>Tchaikovsky is perhaps the most famous Russian composer. Interestingly, he did not belong to the group of The Five, as he was generally quite free. He did not compose such nationalistic music; either, but rather followed European fashions and introduced small Russian accents.</p> <p>His most famous works are the ballets (<i>Nutcracker</i>, <i>Swan Lake</i>), but he also composed operas, overtures...</p> 	<p><b>2. Czechoslovakia</b></p> <p>Czechoslovakia was formed as a country in 1918 by the union of Bohemia and Moravia (now the Czech Republic) and Slovakia. These territories were previously part of the Austro-Hungarian Empire, so the official language was German and the religion was Catholicism. This meant the native language of many citizens began to be lost through lack of use in everyday life outside the home and in public administrations.</p> <p>This was the main reason for the rise of Czech theatre in Prague. For the plays that were performed here, it was necessary that the music be also composed. This is how part of Czech nationalism started.</p> <p><b>2.1. Smetana</b></p> <p>He was one of the composers who wrote for the Prague's theatre. He was actually from Bohemia, so his mother tongue was never Czech. However, Smetana learned the language in order to be able to collaborate with the Prague theatre. We know that in 1863 he wrote his first work with a nationalistic sentiment, an opera with a historical plot but without any national folklore themes.</p> <p>Later, from 1863 to 1866, he composed his second opera <i>Největší z Prodaných</i> (<i>The Sold Bride</i>), in which he incorporated typical folk melodies. With this opera he achieved great success in Czechoslovakia and even abroad. Another of his best-known works are the six poems he composed from 1872 to 1880 under the title <i>Ma vlast</i> (<i>My Homeland</i>).</p> <p><b>2.2. Dvorak</b></p> <p>Dvorak is undoubtedly one of the most famous nationalist composers. Like the previous composer, he composed operas with a nationalistic argument. However, not all of them were successful. Dvorak did become famous with his <i>Six Slavonic Dances</i> (1879), and also gained a good reputation with his <i>Slavonic Rhapsodies</i> (1880).</p> <p>The composer was so acclaimed during his lifetime that he was even asked to move to New York to conduct the first national conservatory in America himself. This had a great influence on his work, as there he was able to study and learn about other types of music that he would eventually incorporate to some extent into his compositions. An example of this is his <i>Symphony No. 9 in E minor</i>, entitled <i>From the New World</i>, or his <i>American Quartet</i>, chamber music written for string quartet.</p>  <p><b>3. Finland</b></p> <p><b>3.1. Sibelius</b></p> <p>One of the most remarkable examples of patriotic sentiment in music can be found in Finland. Jean Sibelius (1865-1957) decided to write especially programmatic music</p>
<p>Unit 6: Musical Nationalisms 3rd Music</p> <p>based on traditional Finnish music. His musical repertoire was so acclaimed and well received that even the Finnish government itself decided to hire him for life to continue composing such works and to disseminate them throughout the world.</p> <p>As part of this curious work, Sibelius composed the symphonic poem <i>Finland</i> in 1899 for a festival. This composition brought together Finnish citizens eager to share their love for their country, and was so well received that it remains a major work on the world musical scene today and continues to be part of many Protestant hymns.</p> <p><b>4. Spain</b></p> <p>Spanish music had not had much international fame since the Renaissance and, as we have already studied, it was in the mid-19th century when the zarzuela was revived and the golden age of this musical-theatrical genre began. Thanks to this, Spanish customs were brought to the fore, and folklore began to be mixed with cultured music.</p> <p>Among zarzuela composers we have already seen Barbieri, who not only composed but also studied more deeply the Spanish music of earlier times. This is the germ of musical nationalism in Spain, which was continued by Felipe Pedrell (1841-1922), who finally shaped the movement itself.</p> <p>Pedrell did not really compose, but he was a musicologist. He delved theoretically into the roots of the Spanish music and encouraged young composers to take it into account in their music.</p> <p>Some of the composers who followed this advice and were encouraged to compose on the basis of Spanish folklore were:</p> <p><b>4.1. Isaac Albéniz</b></p> <p>Isaac was a child prodigy who, when he was 8 years old he was on tour. His fame reached the other side of the ocean, in fact when he was less than 14 years old he gave concerts in different cities across America.</p> <p>He studied abroad in some of the most important conservatories in Europe (London, Paris...), due to this he learnt and his music was influenced by Impressionism, by other famous foreign composers...</p>  	<p>Unit 6: Musical Nationalisms 3rd Music</p> <p>He composed especially for piano. His way of composing is a total representation of Spanish musical nationalism. An example of this is <i>Suite Iberia</i> (1906-1909), a series of compositions for piano that imitates sounds of guitar, singers, instruments of national folklore... Furthermore, his titles are full of references to places in Spain: <i>The Alhambra</i>, <i>Catalan Symphonic Scenes</i>, <i>Mallorca</i>, <i>Navarre</i>...</p> <p><b>4.2. Enrique Granados</b></p> <p>Like Albéniz, Granados (1867-1916) dedicated himself to compose especially for piano. He also wrote many zarzuelas, one of the best known is called <i>Goyescas</i> (1911) because it is inspired by Goya's paintings.</p> <p>This composer had a great artistic career, even outside of his own country. In fact, he travelled several times to the United States and was returning from there by boat when he lost his life.</p> <p><b>4.3. Manuel de Falla</b></p> <p>Even more international than the previous one was Manuel de Falla (1876-1946). His musical legacy is full of Spanish overtones, usually Andalusian, although he composed in different styles typical of the 20th century (Impressionism, Neoclassicism, ballet, Expressionism...). Some of his best-known works are: <i>Noches en los jardines de España</i>, <i>El sombrero de tres picos</i>, and <i>Siete canciones populares españolas</i>.</p>  <p><b>4.4. Joaquín Turina</b></p> <p>Born in Seville in 1882, which justifies his musical influence of Andalusian folklore. From an early age he had great musical skills. At the age of four he was already improvising with an accordion, and at school he accompanied the girls' choir on the piano.</p> <p>Soon he formed a music group with friends, a piano quintet called "La Orquestina", which played at parties and social gatherings. This was how Joaquín became a professional musician, who ended up moving to Madrid in order to work as a musician.</p> <p>Turina eventually became a music critic, musicologist and conductor as well as a composer.</p>  <p><b>4.5. Joaquín Rodrigo</b></p> <p>Joaquín is the youngest composer that we going to study. He was born in the Valencian Community in 1901 and died in 1999.</p> <p>Despite being a recent composer, he is well known for composing for an instrument closely related to</p> 

Source: own elaboration (real classroom material)