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Trabajo Fin de Máster

PBLL, Learning and Writing Skills: Fostering Motivation, Creativity and Appreciation for Cultures in the 4th ESO English Classroom

Aprendizaje por proyectos y de habilidades de escritura: fomento de la motivación, la creatividad y apreciación de culturas en el aula de inglés de 4º ESO

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Abstract

In this final Dissertation I intend to present a learning unit framed within an active methodology, in which writing skills are developed within a PBLL approach which encapsulates the principles of CLT and SLA. Likewise, it is intended to analyse how the subject of this unit and its structure can foster creativity, motivation and the feeling of appreciation for other cultures in 4th ESO students in IES Pedro de Luna.

In order to do so, the dissertation starts with an introduction followed by the main purpose, objectives and justification, and theoretical and curricula framework. Hence, the whole proposal is framed within the European, National and Regional Curriculums in order to generate a solid and reliable base which embraces new perspectives on learning and enhances key competences in order to provide a holistic learning.

The theoretical framework particularly supports the implementation of a PBLL so as to stimulate learners through music into significant English learning and to ameliorate school performance. On the other hand, it also justifies the importance of the teaching of writing through song compositions in order to trigger imagination, and self-expression. Other aligned learner-cantered methodologies are analysed since they encapsulate cultural expressions, elaborate on different ways of approaching or resolving problems and explore self-reflection or cooperative work. Thus, these help learners exercise freedom of expression.

These premises are further developed and studied in the fourth part, devoted to the methodological design, and the fifth section which examines the whole Unit plan. The last and final piece offers the conclusions which summarize the proposal, pointing out to the innovation stated and possible improvements.

Resumen

En este trabajo de fin de máster presento una unidad didáctica enmarcada dentro de una metodología activa, en la que se desarrollan habilidades para la escritura dentro de un enfoque PBLL y centrado en los principios de CLT y SLA. Asimismo, se pretende analizar cómo el tema de dicha unidad y su estructura pueden fomentar la creatividad, la motivación y el sentimiento de apreciación por otras culturas en alumnos de 4º de ESO del IES Pedro de Luna.

Para ello, la disertación comienza con una introducción, propósito principal, objetivos, justificación y diseño del marco teórico y curricular. Así, toda la propuesta se enmarca dentro del currículo europeo, nacional y regional para generar una base sólida que encapsula nuevas perspectivas sobre el aprendizaje e incorpora las competencias clave para proporcionar un aprendizaje holístico.

El marco teórico realza la implementación del aprendizaje por proyectos para estimular a los estudiantes a través de la música con la finalidad de proporcionar conocimientos significativos en inglés y mejorar los resultados académicos. Por otro lado, también justifica la importancia de la enseñanza de la escritura con la creación de canciones que activan la imaginación y expresión. Se analizan también otras metodologías centradas en el alumno alineadas con la expresión cultural, formas de abordar problemas, y la autorreflexión o el trabajo cooperativo. Así, todas estas actividades ayudan a los alumnos a ejercer su libertad de expresión.

Estas premisas se desarrollan y estudian en la cuarta parte, dedicada al diseño metodológico, y en la quinta sección que examina el plan completo de la Unidad. La última sección ofrece las conclusiones que resumen la propuesta, señalando la propuesta de innovación y las posibles mejoras.

1. Introduction

This final dissertation aims at examining how the teaching of writing skills through the implementation of a "musical" Project Based Language Learning (PBLL) focused on cultural songs can engage and stimulate little motivated 4th ESO students.

Aligned with the requirements of the legal framework, the Didactic Unit is designed taking into consideration Second Language acquisition (SLA) for a multicultural 4th ESO class. The proposal revolves around the teaching of writing and its necessary skills through active methodologies framed within a PBLL dynamic. For this purpose, there is a genre approach which follows the steps described by Tribble (1996) in "Teaching writing skills" of "pre-writing" (p.113), "composing and drafting" (p.112) and "revising and editing" (p.115). Precisely, a PBLL dynamic has been shaped for learning stimulation through the integration of the core principles of communication. Thus, task-based activities in which interaction is fundamental are to be developed. More specifically, the proposal is framed within the Communicative Language Teaching (CLT) and aligned with motivational theories which encapsulate the tenets of real communication in a cooperative atmosphere and celebrate autonomous work. Hence, it is aimed to generate a safe environment in which learners grow self-direction and independent learning (Brown 2007a, p.37).

These post methodological dynamics are selected under the premise of being the latest and most effective approaches to fulfill in a satisfactory way the enormous demand for English learning (Richards 2006, p.1) and to awake the curiosity of learners providing different contexts which adapt to their specific necessities.

On the other hand, English has been perceived as a subject which stands alone in the curriculum. However, the possibility of being combined with many other transversal subjects facilitates creativity and provides extra stimuli as well as thorough learning. Hence, there is a special interest in embracing Music so as to teach English contents through the transmission of musical videos, songs, song writing, pop-culture and other genres.

Furthermore, this comprehensive teaching allows for the integration and development of key competences positively shaping the personal and cognitive growth of the student.

In this final Dissertation I intend to present a learning unit framed within an active methodology, in which writing skills are developed within a PBLL approach which encapsulate the principles of CLT and SLA. Likewise, it is intended to analyse how the subject of this unit and its structure can foster creativity, motivation and the feeling of appreciation for other cultures in 4th ESO students at IES Pedro de Luna. For this purpose, the paper is structured in five parts which are constituted by this first introduction and the following purpose and objectives. After these, the third part aims at providing a justification and lay out the theoretical and curricula framework of the paper. The forth part is in entirely devoted to the methodological design, and the fifth section is an exhaustive examination of the Unit plan proposal. The last and final piece offers the conclusions which will summarize the proposal, pointing out to the innovation stated and possible improvements.

2. Purpose and Objectives

The purpose of this final dissertation is to design a learning unit aimed at 4th ESO students who belong to different cultures and lack of motivation. Hence, I intend to

generate a PBLL which develops writing skills through task-based activities and within a CLT approach.

The main objectives of the learning Unit are:

To learn to cooperate and embrace team work as a tool for successful language acquisition and personal development. Different investigations and the observation carried out along the Master brought to light the importance of creating a cooperative space in which students feel secure in order to engage in learning and end up with absenteeism. Engaging students in a common project and objective would definitely solidify team identity which is translated into commitment.

To learn about different cultural backgrounds and approach them respectfully through the English communication. In such way, English becomes a link and vehicle between cultures which allows for communication and understanding within an intercultural class. This perspective is uplifted in the one hand for embracing cultural diversity and accepting different cultures, and on the other hand, for teaching students the importance of English as a lingua franca. The fact that a language is considered as a tool for communication in the world converges with Dörnyei's (1994) theory on motivation and utility. Thus, providing students with linguistic tools to carry their own messages through would be perceived as enriching.

To embrace creativity in order to develop communicative competences. Above all, there is a big component of creativity which directly comes from the latest perspectives on Gardner's (1983, 1999, 2004) Multiple Intelligences. The main reason for focusing on creativity comes from the attempt to free students' minds and let them

explore different aspects and skills. Traditional teaching methods have hampered inspiration through a strict implementation of "learning by heart" activities which have not taken into account differentiation. Classrooms have developed a jailed-mind essence which must be reoriented.

By extension this purpose is disseminated into two other objectives:

To develop writing skills as part of the communicative competence. Thus, allowing for creativity in writing facilitates expression which makes students carry messages through.

To make the learning process learner-cantered, positioning the teacher as a facilitator of knowledge. Students become autonomous learners through the PBLL approach and begin to self-reflect and participate actively in their own learning following the teacher's guidance.

Other subsidiary aims:

To provide task-based activities with a clear communicative outcome where grammar and vocabulary are means to an end.

To acquire healthy approaches on ICTs by learning sensible uses.

To teach the language by exposing students to comprehensible input and real world materials, reducing anxiety and letting them infer meaning from the context.

To learn inductively, being able to formulate rules and apply them.

3. Justification and Theoretical Framework

As established in the introduction, this section is going to be divided into a justification, curricular framework and theoretical framework.

<u>Justification</u>

The didactic unit created for this final dissertation is based on the necessity for innovation studied in the Master (See Appendix I) and inspired by the observed teaching procedures during my first training period in IES Pedro de Luna.

At its basis lies the PBLL carried out for the subject "Diseño, organizción y desarrollo de actividades para el aprendizaje del inglés" called "Once upon a time in the world" and the design of a CLT Unit Plan for the subject "Diseño curricular" entitled "The Turning of the World: A course Plan for 4th Year of ESO". Both projects bring up the matter of the importance of enhancing creativity and communication in order to successfully acquire a language and motivate students.

Moreover, during my training period I was assigned a 4th ESO "normalizado". The work carried out by my mentor was excellent, in that he employed real materials and developed different activities with informational gap tasks which triggered interaction while embracing learner-centred methodologies.

I could also carry out a survey for "Innovation and Classroom Research in EFL" which opened the path to investigate the correlation between artistic activities and school performance. The project results concluded in the importance for implanting music and other artistic expressions in the English classroom in order to uplift learner's L2 self-confidence through motivation.

<u>Curricular framework</u>

It is fundamental to analyse "The common European Framework of Reference" (CEFR) since it aligns with the Spanish curriculum (Scott 2001, in House 2011, p.12). In this sense, the CEFR develops a Competence-Based-Model which understands competences as key for lifelong learning grounded in the realization that learners are the citizens of

tomorrow. Hence, "it seeks to teach students the basic skills they need in order to prepare them for situations they commonly encounter in everyday life" (Richards 2006, p.41), which implies "a combination of knowledge, skills and attitudes" (2006/962/EC).

In this sense eight key competences are stated which correspond to: Communication in foreign languages, Mathematical competence and basic competences in science and technology, Digital competence, Learning to learn, Social and civic competences, Sense of initiative and entrepreneurship, Cultural awareness and expression, and an extra one to the Spanish curriculum which is Communication in the mother tongue. All these "overlap and interlock" (p.394/13) and have been therefore, easily incorporated into the learning unit.

Within this context, the Spanish core curriculum is stipulated by the LOMCE provisions (9th December 2013) which aligns with the CEFR and regulates the national Spanish educative legislation. Therefore, it particularly seeks the development of the key competences in order to embrace a holistic growth of the person.

The preamble of such legislation stipulates the guideline of my learning unit (Section I and Annex II). Hence, as stated, every single person is worth of education, and tools must be offered in order to facilitate everybody's potential. Helping learners to develop their talents and different capacities or skills, is socio-economically and psychologically speaking, an investment for our future. Hence, contributing to the integral development of people, translates into a cohesive and healthy society.

For this reason there is a commitment in the learning unit to explore different materials or situations which help students to approach key competences and their own capacities from a critical, autonomous and active attitude (i.e: the use of ICTs or cooperative learning). Hence, going from the traditional roles and the teacher-fronted

experience into a more interactive and self-reflective dynamic allow learners to be participants of their own learning process which facilitates autonomy.

From this initial premise, students learn different competences which let them navigate various contexts within a variety of action plans (cooperative learning structures in group or in pairs as well as individual work, projects, tasks, pair work, individual self-assessment, and topics encompassing culture or music). Furthermore, the majority of these proposals are in need of continuous interaction and communication (weather for Teacher-Student interaction, or for informational-gap activities) which help the student to apply the ongoing acquired knowledge to complete tasks and assume own learning responsibility (this proof of work is translated into continuous evaluation through a portfolio and rubrics and self-assessment activities). This is considered to be meaningful learning and asks for the students' commitment, autonomous work and (self) reflection (i.e: project base learning, flipped classroom activities).

In this sense, providing an engaging and motivating context which enhances creativity through scaffolding activities (eg. cheat sheets, unpacking of the topics they like and genre analysis through organizational activities or think charts) helps students understand contents better and interiorize them gracefully. This is crucial to awaken future curiosity, autonomous learning or learning outside the classroom.

On the other hand, the learning Unit seeks to offer the opportunity to develop each student's capacities in order to mature their identity and self-understanding. For this purpose, there is a multimodal conception of activities and diversity of objectives (e.i: activities which enhance creativity through singing, tasks which ask for reflection and rational thinking, or group work which needs of personal and intrapersonal knowledge). Moreover, this aligns with the principles of Gardener's Multiple Intelligences (Gardner

1983, 1999, 2004, in Brown 2007b, p.57) since it is attempted to encourage individual peculiarities or skills, which in turn will build group commitment.

Finally, the last curricular framework to be taken into consideration corresponds to the Aragonese curriculum stipulated by the LOMCE. It is therefore, at the regional level that the Community of Aragón sets the core curriculum in Order ECD/489/2016. The methodological principles, contents and objectives or the evaluation criteria are coordinated with this mentioned law.

Taking into consideration such curriculum the Unit plan has been inspired mainly by Article 12 entitled "general methodological principles":

Within this context, the decision of adopting a PBLL approach is aligned with section h) which brings to the front the importance of preparing students to be able to resolve real daily problems and thus, develop critical thinking, reflection and creativity to surmount any task within real contexts. Thus, they work on global und multi-functional competences and skills.

Similarly, section e) is understood as enacting meaningful learning as a tool to develop critical thinking. Thus, students become protagonists of their own learning process which lets them develop an autonomous and responsible attitude.

In this line, f) rises as the most meaningful principle within PBLL since understands creativity as a maximal expression of learning in which information gap activities can help students to mature a critical view as well as train them to think on alternative ways to completing tasks. These cognitive processes, ask learners to be active since they must search and reflect (both cooperatively and individually) in order to learn (section g). Therefore, the learning unit conceptualizes learners as active

participants of their knowledge construction process. This means that active methodologies which promote greater participation and involvement might generate deeper, meaningful and lasting learning.

In order to acquire this meaningful learning, students must perceive utility. This is directly aligned with intrinsic motivation (section d) and "utilitiarism" theorized by Dörney (1994, p.280). This conception on motivation is pertinent in that engages students in continuous and autonomous work, and aims at encouraging them to enjoy learning. Instances of stimuli are the integration of music and transversal topics (section l).

Within this context, there is a commitment to develop Gardner's Multiple Intelligences (1983, 1999, 2004) (section b) since each student is unique and must explore his/her own individuality through self-understanding. Hence, the integral development of the person encompasses cognitive and psychomotor aspects. This implies different materials as well as a multimodal opportunities for learning demonstration (section i).

Following a MI learning process is useful to appeal a wide range of students (Armstrong 1994, in Brown 2007b, p.58). For this reason, there is in the one hand, an emphasis on differentiation (Article 18) and a commitment to provide various resources and models which suit each learner and each learner's level (section a). In the other hand, there is a reconsideration of physically active tasks (moving around the classroom) which stimulate students (section j) and fit their physical necessities.

As stipulated in section c) a proper working atmosphere (roles, feedback) is essential for personal development (in line with Article 6 sections c), d)). However, this

will only be achieved if there is balance within cooperative teams (section n). This methodology encourages learners to be active, curious and innovative which facilitates team work and an entrepreneur feeling (Section 11 point 3).

PBLL is fully accomplished when ICTs are employed ethically in the classroom as specified in section k) and further developed in Article 31. Therefore, both e-learning and m-learning are contemplated since tablets and mobile phones are allowed in the classroom as tools to resolve tasks or daily situations. This is in line with Article 29 which develops the necessity of innovation plans embracing methodologies such as PBLL or engaging topics.

Finally, evaluation and constant feedback through rubrics and a portfolio conclude the learning cycle (section m) aligned with Article 14.

Theoretical framework

The core of the Learning Unit enfolds the implementation of a Project Base Language Learning (PBLL). This dynamic is born out of the conception that if learners acquire a language, they must practice while reflecting in the learning process (Hedge 2000, p.362). Specifically, "projects are extended tasks which usually integrate skills by means of a number of activities" (p.362) while following several steps: "Planning, gathering of information through reading, listening, interviewing, and observing, group discussion of the information problem solving, oral and written reporting; and display" (p.362).

Implementing this methodology signifies looking after rudimentary communicative aims. Hence, projects allow for creativity in the EFL classroom,

encouraging other elements such as discipline, responsibility and other skills concerning self-study, reflection or autonomous learning, cooperative development and cross curricular work which directly aligns with Article 6 sections a) b) e) and g).

Furthermore, the core principles of the project find inspiration in Kagan's (1994) cooperative notions which are stated as fundamental for successful learning atmospheres. Thus, the learning Unit generates activities which ask for a "positive interdependence" (Kagan 1994 in Kagan & High 2002, p.10), in which students need other students to "win". Hence, reflecting together makes them feel that they are all on the same side and autonomously help each other to reach the same goal.

Another factor is "individual accountability" (p.11), which stands for the performative action of students in that they are asked to present information or talk with at least one partner following methodological techniques as round robins. This lowers anxiety and allows learners to enjoy the subject.

Activities are consecutively designed to generate balance among student's participation, which Kagan (1994) states as "equal participation" (in in Kagan & High 2002, p.11). This is achieved by the ongoing interactive tasks which combine group and pair work as well as communal (class) reflections. Within this context, another similar term that is included is "simultaneous interaction" which stands for the necessity of creating teams and group work which allows ongoing participation. This is translated into a first learner-learner interaction followed by a teacher supervised class reflection, rather than "a one to on teacher-learner interaction" (Richards 2006, p.5).

Within the project framework, another key element in the learning unit is the Task Based Instruction (TBI) which aims at providing gap-information activities. These tasks

have been designed in order to make learners reflect on language skills. Brown (2007b, p.50) describes tasks as activities in which meaning is paramount and which ask for a communication problem to be solved. Richards further clarifies this aspect postulating that "in the case of tasks involving two or more learners, it calls upon the learner's use of communication strategies and interactional skills" (2006, p. 31). They attempt to stand as real-world activities which learners must complete by "using their existing language resources" (p.31). Moreover, there is a focus in terms of outcome "which is not simply linked to learning language, though language acquisition may occur as the leaner carries out the task" (p.31).

The main activities in the project are Task-based and follow Willis (1996, in Skehan, 1998, p.126) principles:

- There should be exposure to worthwhile and authentic language

- There should be use of language

- Tasks should motivate learners to engage in language use

- There should be a focus on language at some point in a task cycle

Moreover, the author establishes three stages which he divides as "pre-task" (p.127) (Introduction to topic and task), "task cycle" (p.127) (Task-planning-report) and "language focus" (p.127) (Analysis-Practice) which sets language acquisition. This process makes students constantly go through "hypothesis testing" (p.127) which helps them to be aware of the language itself and self-reflect on their own process of acquisition. The task provides mainly the opportunity for language use which allows learners improve on fluency, accuracy or complexity.

The other main concern of the learning unit resides on the teaching of the writing skill. This is directly aligned with Objective 4 and Article 11, and transversally allows for the implementation of section j) and l) from Article 6, concerning understanding and respect of cultural expressions.

In this Unit students are going to learn how to write lyric songs. Hence, it is appropriate to embrace a genre-based approach or Text-Based Instruction (TBI) (Richards 2006, p.36) which helps learners to follow instructions and understand conventions which in hand lets them think carefully about what and how they are going to communicate before starting to write. Therefore, TBI involves (Feez and Joyce 1998, in Richards 2006, p.36):

- Teaching explicitly about the structures and grammatical features of the written text
- Linking the written text to the cultural context of their use
- Designing units of work which focus on developing skills in relation to whole texts
- Providing students with guided practice as they develop language skills for meaningful communication through texts.

Within this context, students do not only need to understand the genre but also the process of writing which "requires some form of instruction, [since] it is not a skill that is readily picked up by exposure" (Tribble 1996, p.11). Therefore, following Hedge (Hedge, 1988, in Tribble 1996, p.103), the writing skill can be developed considering "pre-writing", "composing and drafting" and "revising and editing" steps. In the pre-writing phase students think about content and potential readers. This allows building a purpose to their compositions which engages them into ongoing work. Later on, there is a sequence of preparing-writing activities which set the first steps of creational matter classified by White and Arndt (White and Arndt, 1991, p.4 in Tribble 1996, p.107) as

"generating" (think on what they want to talk about), "focusing" (identify priorities) and "structuring" (review and organizational process). The learning unit breaks down these steps along different activities so that students gradually develop the skills of writing, learn to communicate, and feel more confident (Tribble 1996). Good examples of activities which match these steps and which provide with scaffolding are brainstorming activities, mind maps or organizers (Hedge 1988, in Tribble 1996).

This is not only a Product-Based Approach (TBI) since a Process-Based methodology (PBLL and Task-Based) is embraced in regards to grammar and vocabulary integration. Thus, according to Richards (2006) "Process-based methodologies share as a common starting point a focus on creating classroom processes that are believe to be best to facilitate language learning" (2006, p.27). This promotes a meaning-focused approach (Willis & Willis 2007, pp.5) where meaning and communication are paramount. Furthermore, it focuses on *form* or *forms* in which "one or more lexical or grammatical forms are isolated and specified for study" (Long, 1988, in Willis & Willis 2007 p.5).

This enables teaching grammar inductively since students must be able to complete tasks from reflection on given information (as stipulated in Annex I of the CA). This cognitive effort engages into problem-solving and pattern-recognition abilities. Learning becomes more memorable and guides students into autonomous thinking. Therefore, they are first given contextualized examples, then, they are asked to reflect on them, apply the structure and eventually formulate the rule.

In this sense, there is a constructivist or "emergentist" (Mitchell & Myles, 2004, p.97) approach to both grammar and vocabulary since "language is acquired through

usage, by extracting pattern and regularities from the input, and building ever-stronger associations in the brain" (2004, p.98).

This process is also supported by Anderson's (1983, 1985) ACT's model (2004, p. 102) framed within the Second language learning theories. He elaborates further on the necessity of transforming declarative knowledge into procedural through the consecutive "cognitive", "associative" and "autonomous" stages (p.103). Hence, inductive learning or reviewing helps learners to acquire language successfully.

This proposal aims at demonstrating students that language has a utility through the communicative approach and aligns with Dörnyei's (1994) components of foreign language. The language level in this case is crucial since students must see "integrativiness" and "instrumentality" (1994, p.280) in order to activate stimulus and generate intrinsic motivation. Consequently, activities revolve around the development of the "Learner and Learning situation level" (p.280) in that, achieving goals and completing activities help them following tasks. This extrinsic motivation encapsulates the necessity for achievement and self-confidence.

These stimuli in turn facilitate meaningful learning and eventually generate autonomous and independent work which is translated into enjoyment. This pleasure embodies a "virtuous cycle" which according to Krashen's (1982) Monitor Model and the "Affective Filter Hypothesis": "[students] with attitudes more conducive to second language acquisition will not only seek and obtain more input, they will also have a lower or weaker filter. They will be more open to the input, and it will strike deeper" (Krashen, 1982, p. 31, in Michael, et al. 2013, p. 41).

In terms of teacher-learner interaction roles (Brown 2007b, p.47) and class management, the teacher becomes a guider of knowledge in which students actively acquire the input and transform it into valuable learning (Richards 2006, p.5). In this sense, the "teacher-fronted" classroom "dissolves" letting the teacher go around providing with substantial feedback and facilitating students' knowledge. This atmosphere feels safe for learners since there is more emphasis on pair and group work (2006, p.20) which lowers anxiety and increases motivation.

Regarding the evaluation, a formative approach has been implemented which enables the teacher to provide constant feedback based on rubrics. Additionally, it is continuous and summative based on a portfolio which gathers the learner's work. These tools and methodologies demonstrate continuous effort and involvement from the two sides (both teacher and learner) (Garcia 2004). Moreover, learning between equals and receiving assessment from the team is beneficial in that students can continuously elaborate on their own learning (self-assessment). Hence, the assessment tasks are fundamental to improve learning and motivation and to keep track on progress. Evaluation encourages students on daily study which avoids failure and facilitates proof of work.

All these principles mentioned are encompassed by the CLT approach aligned with Article 4. Thus, the learning unit follows the most important tenets of the Communication Language Teaching approach which revolve around Brown's (2007b) premises on new student and teacher roles and competences as well as new focuses on the language teaching, communicative methodologies and study material. This CLT approach is adapted taking into account differentiation (following Article 18) and the

learner's diverse backgrounds in order to offer an "individualized" learning experience which fits their necessities. This directly supports the creation of a PBLL project and the teaching of writing in which students are going to find different ways of approaching and resolving a problem, exploring and self-reflecting on the teaching-learning experience, and thanks to cooperative methodologies, ICTs and creativity, they can exercise freedom of expression.

All these curricular and theoretical frameworks align with the proposal of innovation and support the following section of methodology.

4. Methodology

The learning Unit follows the Methodological Principles established in the legal provisions (Annex I in CA) encapsulating active methodologies and teaching sequences such as PBLL, TBI and task-based, framed within a communicative approach of teaching writing skills. While key competences are being developed, these methodologies allow for the sharing and learning of different cultures and creation of meaningful and attractive content.

Hedge (2000, p.362) highlights several PBLL characteristics which are aligned with the CLT approach and which are applied along the lessons:

- an emphasis on group-cantered experience
- the encouragement of student responsibility for planning, carrying out, and presenting a task
- a sequence of activities over a period of time
- the use of a range of skills

- activity outside the classroom in the student's own time

- the study and use of authentic English-language material.

For this purpose a Text-Based Approach implementation (Feez & Joyce 1998, pp.28-31 in Richards 2006, pp.39-41) has been integrated into a PBLL structure. Hence, PBLL is composed of an activation first part which introduces phase 1 "Building the Context" (p.39) of TBI. Here schemata and previous knowledge are triggered as well as the presentation of the challenge which consists of creating songs in groups reflecting on lyric creation and cultural backgrounds. In this stage, teams (the classroom has a table cluster disposition) are already established so that cooperative and pair work is constant along the lessons. In this sense, the affective filter is lowered in that there is learning by equals and thus students start to feel more motivated to participate and interact.

The next step is "Discovery" which integrates phase 2 "Modeling and Deconstructing the Text" (p.39). Here there is internalisation of comprehensible input. Hence, learners observe, ask, process information, interact through the negotiation of meaning and focus on form. They are offered a WAGOL (authentic material) and Task-based activities to analyse the genre. This helps for skill integration in which listening is paramount together with kinesthesic vocabulary-teaching. Furthermore, the first hints of scaffolding through organizational activities are implemented.

Phase 2 expands into the third step, "Deepening", which asks for communication and thinking through hypothesis. Hence, Task-based activities are offered to develop the reading competence through another WAGOL (authentic material), and study the genre by analysing inductively language components such as grammar. There is also the first step of a flipped classroom in that students are asked to individually brainstorm at

home. It is in this stage in particular, where the teacher-fronted discourse has been clearly removed and makes students protagonists of their own learning.

Getting further into creativity and organizational skills, the "planning" and phase 3 "Joint Construction of the text" (p.40), encompass the first approach of demonstration of learning, where students organize ideas and receive feedback. Thus, learners put in common their individual thinking and start developing their writing skills through a "writing workshop" in which the pre-writing process and the following creational stages are fully covered in team group.

This goes hand in hand with "creation" and phase 4 "cooperative construction of the text" (p.40), in which there is freedom to transform their thinking into real products following guidance (checklist and teacher): students have free time to start creating their lyrics and composing the melody. Autonomous work is brought to the front since they finish work at home and rehearse their presentation.

Thus, in order to create meaningful products, learners publish them (sixth step), share their learning, receive assessment (final step) and reflect on both their product and process of their song. This process is particularly important in that it is a culmination and demonstration of an active methodology. Within this assessment context, students must self-reflect on their work along the lesson and hand in all the finished activities in in a portfolio. This helps the teacher to perform a formative evaluation checking on process and proof of work, product and participation. These aspects are assessed with rubrics and observational rubrics. Furthermore, students have to evaluate the teaching-learning process along the sessions which lets them self-reflect on their learning process and gain substantial meaning for future classrooms implementations.

Given the fact that we live in a technological society, there is an ICT integration which also educates in a healthy use of new technologies.

5. Unit Plan Proposal

In this section, I am going to break down the learning unit in order to construct a thorough critical comment.

a. Justification and Contextualization

<u>Justification</u>

It is aimed to stimulate students through music into significant English learning in order to end up with absenteeism and embrace cultural expression. Hence, revising the concept of writing as a dull or complex task into song writing through the implementation of a PBLL methodology would trigger the group-class' imagination and creativity while embracing motivation and self-expression. For this purpose, my proposal is aimed at 4th ESO students in IES Pedro de Luna who have little motivation and need to change their perspective on English as a communication tool to express themselves.

After several attempts of the teacher attempting to stimulate students, some learners continued not coming to class, nor working or studying. This had been translated into a complex performative atmosphere in which the G.P was neither satisfactory nor competent. In some cases, lack of commitment and a low level of English hinder a satisfactory teaching-learning development.

I could observe that students were in need of continuous work and assessment which obliged them to keep proof of work. This could only be pursued if they were engaged with a topic they enjoyed and which served as thread to all their activities encompassing all the language skills. Furthermore, exploring different ways of acquiring languages could lead into a self-reflective learning process which might blossom into autonomy and independent work. This is in hand, the first step to

motivational study. Hence, changing their view of English as a "pass-not pass" subject into an enjoyable activity is crucial in this term.

Baring this in mind, the title of my learning Unit is "Make Mine Music!" ("*¡Música maestro!*"), nodding to the famous Disney musical piece of 1964. It plots to encourage students to become song writers in a cooperative and learner-centred classroom.

<u>Contextualization</u>

The lesson plan is meant to be implemented in a 4th of ESO "normalizado" of IES Pedro de Luna. This is a group of 16 students, whose English capacities aim at B1.

IES Pedro de Luna is a public secondary education school located at the heart of Zaragoza. The Magdalena neighborhood is characterized by a wide cultural diversity composed by the working class, the precariat and the middle class since the gentrification process. This socio-cultural and economic diversity is thrown in the High School and particularly, in the group I was assigned.

Within the classroom there is a wide range of ethnicities which elaborate on a rich cultural mosaic and which encourages learners to rearrange only according to ethnicity. For this reason, 4 groups of 4 people have been established attempting to create intentional heterogeneous teams in which high, medium high, low and medium low levels of English coexist together. In this sense, it is expected to create cultural teams which attempt at taking learning risks.

Regarding their performative school level it has been observed that several learners have repeated a school year, and others have special conditions for personal

history such as absenteeism and socio-educative disadvantages. Therefore, regarding Section 18 in Order ECD/489/2016, the lesson plan takes general actuations which benefit every student in regards to different learning process or rhythms.

My group is "normalizado" which means that they do not follow the CLIL program. This affects their level of English, particularly in the speaking and writing skills. The incapability to properly master these competences generates frustration and absenteeism. Therefore, cooperative and interactive activities through the implementation of active methodologies such as PBLL, task-based and creativity might engage them. These could fit their requirements nicely since they must follow instructions and guidance within freedom and independence. Furthermore, active methodologies and activities which require students to move around diminish anxiety caused by language frustration.

My Lesson plan is framed within the essence of the school which aims at promoting arts and cultural expressions from within the Bachelor of Performing Arts. Thus, it was observed that performing and music, was one of the group-class favorite hobbies since they all listen or compose music, play instruments or sing.

Regarding new technologies, the school center was part of the School 2.0 program, which equipped classrooms with digital whiteboards as well as tablets which enables students to access these technologies for free.

b. Key competences

As advanced on previous sections, my learning Unit aims at the holistic development of learners as future citizens. Therefore, it is intended to integrate the key competences into the English subject transversally:

a) Communication competence

This is present along the lessons since it is enhanced through the cooperative work of the PBLL and development of writing skills through active methodologies.

Specifically, the linguistic competence is acquired through the use of relative clauses and general vocabulary related to music. Sociolinguistic competence is worked through the approximation of cultural forms dealing with music and the development of a critical view towards culture. Moreover, students acquire interactional skills when interacting within groups, in pairs or with the teacher. The pragmatic competence is acquired through the daily exposition of registers (Music videos, lyrics, reportage, news), and native gestures and intonation (YouTube videos and lyrics).

b) Digital competence

Students must acquire sensibility towards new technologies and learn healthy habits which go beyond social media. For this reason there is a constant use of computers, tablets, mobile phones or internet in the classroom. The use of mobile phones is not detrimental in that, not all students have computers at home, and teaching them how to use such technology adequately is important.

Furthermore, some activities ask for an unwind relationship with ICTS since they must work with QR codes, understand Padlet, make use of musical Apps, record their songs and present their creations using PowerPoint presentations.

c) Learning to learn

In order to generate autonomous learning and independent study, learners need tools to acquire knowledge effectively through personalized methodologies which fit their demands. For instance, organizing-activities help to settle information or reflect on previous knowledge. This is the case of compass point organizers, think-pair-share, rally coach, KWHLAWs, tree organizers, story pyramids, + 1 listening organizers, among others. Furthermore, there is a constant process of scaffolding which in turn helps students to self-reflect on their learning process through self-evaluation forms or exit tickets.

d) Social and civic competences

It is achieved though the PBLL which allows students to work in teams and in pairs following Kagan's (2002) principles. Hence, activities within approaches such as Think-Pair Share or Jigsaw help learners develop interpersonal and intrapersonal intelligences. Additionally, a safe space is generated in which the use of English works as a respectful vehicle for comprehension.

e) Sense of initiative and entrepreneurships

This is a learner-centered lesson in which students must work to become autonomous and independent. This implies being able to use the language to resolve tasks creatively through information-gap activities or inductive strategies.

On the other hand, the use of a PBL methodology works as a real life-project which only functions with commitment and hard work. Learners must take language risks using tools in order to carry their message through (information gap activities to develop critical or high-order thinking...).

f) Cultural awareness and expression

The topic of the learning Unit has been elaborated following this premise. Students learn to appreciate different cultural expressions such as music through the exhaustive study of the genre during the lessons. For this purpose different songs and videos (from South Korea, Jamaica, and The Pacific) have been provided in order to explore sources of creativity which function as models for learners. Through the PBLL they are asked to generate their own songs considering their cultural heritage. They are constantly given the opportunity to share their opinions, reflections and ideas, receiving assessment and feedback. Hence, they must show and demonstrate mutual respect, support and appreciation to their classmates' creations with questions and positive assessments.

c. Objectives and contents

Objectives

As determined in the Aragonese Curriculum within the Objectives for EFL included in the specific provisions (Anexo II), my lesson plan follows the General Objectives for the ESO. In this sense, the stipulated learning outcomes at the beginning of each lesson declare what must be achieved guiding students in both process and progress. More specifically, objectives (See Appendix II) have been drawn up following Bloom's Taxonomy (Anderson & Krathwohl 2001) and embracing the cognitive, affective and psychomotor areas.

These aims are contemplated in the evaluation and assessment which are encapsulated by a portfolio and rubrics.

Following the eight objectives marked for the EFL, my lesson plan integrates them as follows:

Obj.IN.1 to Obj.IN.5 are developed through the communicative competence and the development of a PBLL which integrates all the skills. In this sense, students learn to master different oral and written sources through comprehension and production. Hence, lyrics, videos, lyric writing process and activities which provide with opportunities for language exchange (Rally coach or group and pair reflections) are implemented.

Obj.IN.6 is matured thanks to the PBLL and skills integration in which students self-reflect on their own learning process working on autonomy and adopting evaluation and assessment as learning tools (compass point chart or feedback carousels). Furthermore, working in a project enhances both individual work and cooperation, and the use of different resources such as ICTs (Padlet, Qr codes or Google Forms) help on language acquisition.

The fact that students must create songs to communicate, raises English as a medium to express feelings and ideas as stated in Obj.IN.7. This in turn, has a transcultural value since helps learners to understand other societies and use the language to discover new worlds.

To achieve Obj.IN.8, learner's interests have been taken into account and therefore, the topic of music stands as thread for all the activities. Furthermore, a learner-cantered methodology which ends up with the teacher-fronted classroom and embraces the role of the teacher as guider has been crucial to generate an atmosphere of confidence and participation. This in turn helps learners build self-esteem on the L2.

All this is complemented by the engaging methodology of the PBLL and task based activities. On the other hand, the evaluation criterion extrinsically motivates students since 35% of the mark stands for participation.

<u>Contents</u>

Contents (See Appendix II) have been selected and graded following a mixed or multi-strand syllabus (Yalden 1987), in which the structural, notional and process syllabus function together (Finney 2002, p.76 in Richards & Renandya 2002). This focus enables covering the curricular contents from the four skills specified in the legal provisions (Anexo II). Hence, following this syllabus, there is an attempt to generate balance between all the skills, integrate them as much as possible, and provide a shift on communicative outcomes by prioritising the process and language items. Additionally, contents have been designed following a backwards design model (TBLT and Competency based) which observes learner's needs and desired results to develop following curricular elements (Richards 2013, p.21) looking for accountability (Finney 2002, p.72 in Richards & Renandya 2002). All this opens a view on how language is learned, acquired and used along the four skills since there is "a semantic-grammatical organisational base, a linguistic component on language functions and themes based on learner's interests" (2002, p. 76).

The curricular contents are complemented by the cross-curricular elements in section 11. Hence, lessons revolve around ICT tasks which develop democratic values funded in equality, respect and human rights. Furthermore, there is a commitment to enhance entrepreneurship through autonomous and cooperative work, critical thinking through creativity, and self-esteem through projects and tasks.

d. Activities

In this section I am going to critically comment on the activities which make up my lesson plans (See Appendix III) aligned with section 3 and providing with a brief methodological explanation when necessary.

The first PBLL lesson aims at activating schemata and interest among students and corresponds to "phase 1: Building the context" (Feez and Joyce 1998, in Richards 2006, p.39). For this reason, the first contact which the group-class has with the topic, is through a Think-Pair-share activity entitled "It's a match!". For engaging purposes, activities are built around active methodologies which ask learners to move physically around the class. Students are then given cards related to the world of music and they must find their "match" to form a couple standing up and asking questions in English. Therefore, some cards have a definition and others a picture. Once the couple has been formed, they must put in common their "matches" and start wondering about the topic of the unit. This work on intuition and reflection is a means of scaffolding which helps to generate curiosity and activates expectancy (Dörnyei 1994, p. 281).

Having in mind that communication is the thread of all the activities, the wheel of names is used to make the entire group-class share commonly following Kagan's (2002) principle of "equal participation". Far from generating anxiety, this push of interaction starts to build self-esteem among learners by creating a safe space where everybody can share ideas.

The teacher introduces the topic of music using a poster with Canva and explaining what the project is about (creating a song about their cultural background). Thus, this attractive poster pictures a challenge which aims at encouraging learners to

leave their comfort zone without entering the panic zone. In other words, this is a "goldilocks effect" in which the class is eventually going to enter into a learning zone with the help of the teacher (Vygotsky 1978). This signifies that the teacher-fronted classroom blurs into a learner centred instruction in which Brown (2007) urges to "give some control to the student" (2007, p.52) through group work and "simultaneous interaction" (Kagan 2002). Therefore, heterogeneous teams of four people are created (Más *et al*. 2012, p.105) in which different language levels cooperate contributing to the classroom homogeneity. Furthermore, each member is assigned a role in order to build team identity (2012, p.125) through the development of interpersonal and intrapersonal intelligences.

To better exemplify the challenge, an interactive map of the world with Padlet has been created. Students are expected to start comprehending this ICT tool since they will have to use it independently in future lessons.

Later on, a video on a piece of news is introduced which elaborates on Jamaican music and activates previous schemata helping students understand the Unit topic and the advantages of English as lingua franca. Learners must think on a name for the group and fill in a compass point chart. This final task facilitates self-reflection and inquires learners to go back to what it has been learned. This is, according to the cognitive approaches to second language learning and Anderson's ACT model (Mitchell & Myles 2004), a way of transitioning from the declarative knowledge into the procedural one (2004, p.102).

As homework there is a self-assessment in the form of Exit ticket. This implies autonomous work and encapsulates the idea of individual work required by the PBLL.

Moving on into the discovery step ("phase 2: Modelling and deconstructing the text") (Feez and Joyce 1998, in Richards 2006, p.39), students are going to receive input and start to process, observe and organize it through an integrated lesson of listening and vocabulary. In order to set up the activities, a task-based methodology is implemented following Ellis (2003, pp.9-10) brake down of "pre-, while- and post-listening". This division which is parallel to Willis task cycle (Pre –task, task cycle and language focus) (1996 in Skehan 1998, p.127), and its organization, aim at teaching students strategies of scaffolding to understand and master the language skill. Thus, for instance, beginning with a Word cloud stimulates hypothesis and facilitates contextualization, taking notes and analysing them helps on understanding, and reflecting on the structure of the listening through a story pyramid, works as post-listening which aligns with metacognitive strategies (O'Malley & Chamot 1990, p.43 in Mitchell & Myles 2004, p.106) of monitoring and evaluation.

With this context being described, there is a "listening" found in the geographical position of the South Pacific in Padlet, which consists of a Pacific song from the film *Moana* (2016). The lyrics stand as the first WAGOL ("What a good one looks like") of the song genre. Furthermore, the listening is accompanied with visuals which help on the understanding covering possible difficulties and different learnings.

Such a different genre of music enables students to explore and approach respectfully other cultures. However, since it is an authentic material it can be perceived as overwhelming. Therefore, EdPuzzle has been used as scaffolding to reflect on lyrics. The aim behind this learning guidance, and future ones, relies on Vygotsky's (1978) ZDP and eventually Krashen's (1994) "Affective Filter Hypothesis" (Mitchel *et al*. 2013, p.45). This signifies that, if learners are helped out to reach language knowledge,

and begin to understand it, they will eventually enjoy English and acquire the L2 more effectively.

The benefit of using TBLT relies on the opportunity to generate interactive and communicative tasks (Richards 2006, p.30) through gap information. This type of activity provides with tools to instruct learners into daily solution of problems. This is observed particularly during the while-listening stage through the jigsaw or group of experts. Thus, learners must study the delivery of words, the singer's intention and type of music while annotating and creating cheat sheets. Once finished, they will comment as a group-class further elaborating in the understanding of the song.

The fact that the listening works as study of a WAGOL meets with the development of the writing skill through the genre-based approach (2006, p.36). Hence, this corresponds to the pre-writing phase (Hedge 1988 in Tribble 1996, p.103).

Another important aspect of the integrated lesson is the role of vocabulary: approached by lyric training, enables students to directly analyse the lexicon of the song in a fun and engaging way. Moreover, attending to differentiation and VAK (UKEssays, 2018) learning styles within a multiple intelligences perspective, both kinaesthetic and visual strategies could work in the memorization stage. Hence, each student of the group is given a sticker and has to make gestures (mimic) describing the picture and the other members must guess. As an extrinsic motivational challenge, teams will have to integrate one of those words in their original song.

As homework or Exit Ticket students have to upload their favourite song to Padlet and critically comment on it analysing the elements studied in class. This is a way of making learners autonomous and responsible of their own work. Furthermore, engaging

learners to work on a topic they really love elaborates on commitment towards the task (Dörnyei 1994), which leads them into unnoticed learning and revision.

Within the steps of the PBLL, the next lesson embraces the deepening stage (still within phase 2) in which students are asked to make connections and generate high order thinking. Therefore, as described by Bloom's Taxonomy (Anderson & Krathwohl 2001) the metacognition, cognitive and social affective aspects work hand in hand though scaffolding. In this lesson, the reading skill and strategies to elaborate on it are overriding, and eventually will also help to develop the writing skill. Thus, the lesson follows the same structure as with the listening: "pre-, while- post- reading" activities together with a task based lesson (Willis 1996 in Skehan 1998, p.127).

The reading consists of song (lyrics)/ WAGOL from a K-pop group which introduces a new world and culture: Korean-English music. This genre is very popular among teenagers aiming at engaging students at a learning situation level (Dörnyei 1994, p.280). Through Padlet a context on Korea is provided and the song is played on to understand the reading holistically.

Several colours and word typologies have been used in the writing to facilitate learning. As what concerns the song, since it is an authentic material (Brown 2007a, p. 37) some parts are in Korean and others in English. Hence, teams are asked to scam and skim the text quickly and complete a +1 thinking activity as means of communicative scaffolding. To obtain the meaning of all the lyrics, the group has to work in pairs first. Each pair has to work with Google Forms analysing different sections of the song and answering questions about its structure and its different parts and elements. At the end of the questionnaire a Qr code is provided which leads to the translation of the Korean

lyrics. Later on, couples have to ask the other couple of the group questions so as to complete the whole translation as a team. This activity provides with many extrinsic motivational steps which elaborates on students self-confidence when they obtain the final meaning. Additionally, it helps them to perceive English as a tool for understanding.

In these tasks there has been a focus on meaning, language and form through the explanation of relative clauses from the song. This meaning-focused approach (Willis & Willis 2007, p.5) permits learners acquire grammatical forms inductively with the aid of a Power Point presentation. Furthermore, they can internalize through an anchoring activity (cooperatively) and get practice through a quiz (individually). In these processes, the autonomous stage is reached since "the skill becomes more and more rapid and automatic" (Anderson 1985, p. 232 in Mitchell & Myles 2004, p.103).

The post-reading and homework steps follow this framework on communicative reflection and revision through scaffolding activities: rally coach, KWHALW and a self-assessment of group work. Additionally, a flipped classroom methodology is purchased since learners individually must start brainstorming at home wondering about their own musical creations. On the one side, this exerts responsibility and self-confidence making students commit with their group, and hindering absenteeism. On the other hand, it contributes in regards to motivation, providing with utility and encouraging learners into autonomous work and creativity.

Moving on into the "composing and drafting stage" (Tribble 1996), it is time to plan the song ("phase 3: Joint construction of the text") (Feez and Joyce 1998, in Richards 2006, p.40) through "generating, focusing and structuring activities" (p.107).

Finishing the cycle of the flipped classroom, students comment as a group-class their ideas and the teacher guides them presenting the standards and requirements for their songs.

A "Creative writing workshop" presented through Padlet, has been designed to guide students further in the brainstorm process. Therefore, in the pre-writing phase teams have to go around though tables with different topics such as subject of the song, country, musical genre and mood and talk on how their own song will develop them. In each table they have to write down their innovative ideas and create a tree organizer with all the proposals. Scaffolding helps students to explore their necessities and deepen in self-understanding in regards to learning techniques and creativity.

They also have to enter a discussion on the validity of suggestions which is framed by the drafting stage. Hence, learners complete the "revising and editing" (Tribble 1996) stage through a feedback carousel. This process of "collaborative writing in the classroom generates discussions and activities which encourage an effective process of writing" (Hedge 1988, p.12, in Tribble 1996, p.105).

The last step of the PBLL is linked with the previous one and corresponds to the creation stage ("phase 4: [Cooperative] construction of the text") (Feez and Joyce 1998, in Richards 2006, p.40) in which students have free time to write down their lyrics within innovation. Their roles within the teams have to be clear in order to achieve positive interdependence (Kagan 2002). They also must follow a checklist, ensuring all the compulsory steps and song elements are present and the teacher assessment.

Moreover, they have to start preparing the presentation of their product which will be finished as homework together with the recording of the song. Embracing Gardner's

MI (1983, 1999, 2004) and creativity, students can create their own melodies if they play instruments or employ existent instrumental pieces.

As a final step of the project students have to upload the song to their specific inspirational country in Padlet and present in collaboration their product in front of the class, they must explain why they decided to write such lyrics and what cultural background served as inspiration. Meanwhile, the rest of the class must listen carefully and show implication and understanding by asking questions. Furthermore, this stage of presentations and interactions highlight language with a sense of utility which ultimately motivates learners.

Finally, and as a way of self-reflection on learning, students have to fill in an auto evaluation form of their language performance and teaching process.

To sum up all the lessons have intertwined creativity and motivation following a PBLL sequence in which every skill has been integrated together with grammar and vocabulary. Furthermore, activities revolve around communication in the L2 and the construction and understanding of the writing skill in order to create a song allowing students to enhance cooperative work and cultural embracement.

e. Materials

All the materials designed (See Appendix IV) for the learning unit have been thought to fit the necessities of the group-class, while staying coherent with my proposal following the objectives established. Furthermore, materials are understood as tools to help students develop their learning and carry out their creations fomenting a learner-cantered classroom.

Additionally, many of the materials provide a scaffolding approach in that help learners build language and teach them how to face new skills or tasks. This is the case of organizers, EdPuzzles, checklists, brainstorm guiders, cheat sheets or word clouds. In this regard, materials guide learning and help them to self-reflect on their own learning (Google Forms or think-pair share activities). Eventually, materials help to elaborate in higher order thinking since they request learners to constantly work on them creatively through contemplation. Such is the case of questionnaires, texts, pictures or even PP presentations.

Following the communicative approach stated by Brown (2007b) all the materials are authentic focusing on real-world contexts. Hence, songs and You Tube videos with real English instances have been included in order to provide substantial context. On the other hand, working with real information which discards adaptations, motivates learners since they acquire a sense of new responsibility for having to face original English.

Within the premise of motivation, relatable topics and hobbies have been introduced into the activities. Hence, songs, videos and pictures which learners personally enjoy are brought to the front embracing cultural sensibility and fomenting creativity or self-expression.

This stimulus aims at attracting student's attention and motivates them further through eye-catching input. For instance, pictograms, Padlet, Canva (posters) audio visuals or PowerPoint Presentations (framed by ICTs) help to understand colourful texts or different sequence of activities which are always accompanied by pictures, titles and short sentences. Hence, far from dull single exercises, these activities must be thought

as holistic tasks which complement each other and aim at offering multiple resources to make the unit more dynamic and engaging.

There is a commitment to "use a multiplicity of types of activities (…) in order to appeal [as much] learners as possible" (Armstrong 1994, in Brown 2007a, p.58), and to align with differentiation through a MI approach with activities such as pictograms, realia, subtitles in videos, photographs in vocabulary, grammar exercises, open questions-exercises or quizzes. Additionally, they are thought to help learners explore their creativity.

Furthermore, materials are not hard to understand and are always accompanied with the teacher's oral explanation. They pretend to be straight forward and avoid overwhelming layouts which distract learners. Hence, different fonts, pictures and videos with subtitles elaborate on different learning styles.

Another important aspect is that these materials intend to encapsulate the essence of communication (Brown 2007b) through the elaboration of gap-information activities, and interactive resources such as workshops, stickers, role cards, wheel of names or EdPuzzle among others. Within this line, they also promote cooperation. Hence, the large majority of the materials must be completed in groups or pair work.

The use of ICT is an important component of the learning unit skeleton. Accordingly, mobile phones, tablets and computers are available in every single lesson. Resources intend to be "democratic", in that the teacher provides students with these tools in the classroom and they can access them at home if needed. Thus, it provides learners with an autonomous and responsible attitude. Additionally, Padlet, Google forms, Qr Codes, interactive presentations or YouTube videos assist learning and accompany on language acquisition enabling learners to resolve daily problems.

f. Evaluation criteria

The evaluation and assessment criteria have been established as examples the Learning Standards in Section 14 of Order EC/489/2016. The evaluation is understood as a process of improvement since there are several opportunities of assessment in order to determine proof of work and motivation. All these are encapsulated by the specific evaluation criteria found in Appendix VI.

Following the requirements provided in the specific provisions, my evaluation is continuous, summative and formative since all the activities will be assessed and graded as part of the student's final mark. This evaluation is also personalised since grades consider individual effort and readiness and progress of each student.

Regarding the assessment procedures and tools, rubrics (See Appendix V) are used in order to evaluate daily participation and performance (observation rubric), the final presentation and the writing product. This tool is beneficial for providing feedback which, together with the teacher constant assessment, facilitates learner's improvement. Furthermore, they help to make criteria clear for learners regarding the backwards design model which seeks for accountability.

Both product and process are assessed and evaluated. The process will be evaluated through a portfolio so as to encourage proof of work, which consists of the daily activities carried out by the students following the PBLL. Here, the reading and listening skills together with the process of writing will be evaluated. Another part of the process is participation in order to encourage assistance, which consists of the homework (Exit Tickets) and daily in-class participation.

The product, which demonstrates learning acquisition, is evaluated through the final song (evaluated through rubric), the oral presentation and a self-assessment. In this

written self-reflection, students evaluate their own learning progress and the teaching process (teacher's role, subject and project).

Balance between skills is generated by providing them with the same percentage with the only exception of the oral skill which accumulates a 15% due to the oral presentation (10%) and the daily use of English in the classroom (5%):

PROCESS	60%
Skills • Listening • Reading • Writing (preparation) • Oral	10% ⎤ 10% ⎬ (Portfolio) 10% ⎦ 5% (Observation rubric)
Participation • Homework (Exit tickets) • Daily class participation	10% 25% (Observation rubric)
PRODUCT	40%
Skills • Writing (lyrics and song) • Oral (Presentation) Self-assessment	25% (Writing Rubric) 10% (Oral presentation Rubric) 5% (Reflection)

6. Conclusions

This final dissertation aims at designing an innovative learning unit which can fit the requirements of a 4th ESO group in IES Pedro de Luna who are demotivated and struggle in English. Hence, this proposal is born out of the necessity observed within classrooms of lack of motivation, creativity and learning enjoyment and corroborated by the projects carried out during the Master.

Therefore, following the literature on innovative education strategies, it is fundamental to design lessons which are appealing to learners and embrace learner-cantered methodologies which eventually lead into English enjoyment and autonomous work. Particularly, the authors who have been included explore the areas of CLT, SLA, PBLL, Task-Based methodologies and development of writing skills. Furthermore, these renowned theories and approaches support my proposal on learning through creativity and active work.

On the other hand, the proposal has also taken into account the European, National and Regional Curriculum in order to generate a solid and reliable base which embraces new perspectives on learning. That is, far from just teaching English, there is an outcome to help learners develop new skills which will help them in their near future. Hence, there is a commitment to enhance key competences and extra transversal elements.

Having this in mind, in order to achieve the aforementioned learning environment and aim, it has been attempted to design a PBLL in which writing skills are fostered through the principles of creativity and appreciation for other cultures. Hence, learners are expected to create and write a song embracing their cultural backgrounds and accepting other artistic expressions.

In this sense, the topic of the unit has been salient to develop an effective and innovative proposal. Hence, music stands out as a main motivational element which breaks down into the four main skills: writing a song, reading lyrics, listening to songs and talking about music and cultural expressions. Furthermore, the integration and combination of these skills within the PBLL have facilitated the development of writing in particular.

Therefore, the learning Unit is innovative in that seeks creativity and cooperative work through the establishment of a musical project and team organizations, and in that is learner-cantered which stands as a motivational element. Hence, these approaches have allowed students to accept language risks, develop self-confidence, be constant in their work, and eventually reach an autonomous learning level and reduce anxiety. In order to achieve such progress, the activities designed revolve around specific materials which encapsulate scaffolding to generate a personalized language acquisition, gap information activities which kindle high order thinking or communicative and feedback tasks which trigger reflection. In this sense, students are being exposed to different inputs and real world materials in which they can infer meaning. For example, vocabulary and grammar have been integrated into other language skills so that they are acquired inductively. This stimulates learners and enables for better language assimilation.

Taking into account that there was no possibility to implement the learning unit due to the present sanitary crisis, it was hard to notice lacks or real necessities for improvement. This could also signify that too ambitious objectives have been set and therefore, the lesson might have fallen into idealism not being able to fit the necessities of the classroom. Nevertheless, after a thorough reflection there is a list of possible lines for action in the future:

Within these improvements there is a necessity for more peer feedback. Hence, even if assessment and feedback is fundamental in the unit, there is a lack of peer assessment which helps to build on reflection and critical thinking. For this reason, activities which revolve around positive pair assessment should be brought to light.

Another major amelioration resides in the preparation of the oral presentation which was not taught due to lack of time. In this sense, there is no consideration on teaching public speaking skills which could lead into anxiety. Therefore, there should be a lesson in which learners have the opportunity to rehearse in front of their classmates and receive feedback or pieces of advice. This also allows students to prepare the presentation in advance and elaborate a good content which helps on their self-confidence.

Even if there was an attempt to create balance between all the skills, the reading skill might not be fully elaborated. In this sense, even if strategies on how to read effectively have been taken into account and lyrics which fit the low reading readiness of students and their interests have been selected, the text might not meet the minimum requirements for a 4th ESO reading. Therefore, it would be interesting to use more songs or to introduce other texts related to music as pieces of news or even interview transcripts.

Differentiation and multiple intelligences have been taken into account and it has been thrown in the way of structuring lessons or creating materials. Nevertheless, activities sometimes fail to provide multimodal answers. That is, there is no variety in the way of answering and students who feel more comfortable with T/F or shorter activities might struggle. In this same line, lessons are thought to be communicative. Hence, speaking and participation are core for the learning development. Therefore, lessons would fail to take into account shy learners which get anxious in front of the class. To solve this poor multimodality, activities could combine writing with speaking and quick T/F responses. In regards to the presentation, learners could record themselves at home without the pressure of answering questions and exposing themselves while being assessed.

Even if schools are starting to develop innovative and successful L2 strategies, and new SLA methodologies are being implemented, there is still a lot of work to do as teachers. Students must be given the opportunity to examine their talents, and creativity stands as a fundamental element in this exploration. Understating each student and helping her/him to develop her/his own learning paths with our guidance, is the first step to create a new and prosperous future.

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Appendices

Appendix I Links to projects demonstrating need for innovation

Own creation

- Design of Learning Activities for EFL "Once Upon a Time in the World"

https://docs.google.com/presentation/d/1zdhKewHbX2V95S4lDsFMqO1rDIMF6wfhF9R__g0gr1M/edit?usp=sharing

This project consists of a PBLL in the English classroom which aims at encouraging reading through the teaching of writing skills. Learners have to create short stories and learn about this genre.

- Innovation and Classroom Research in EFL "A Survey Study to Correlate Self-confidence in the EFL Classroom and Out-of-class Activities"

https://drive.google.com/file/d/14THGabXcA5Kd289d7Lm1tgjb6d3HU2PD/view?usp=sharing

This project explores and demonstrates the benefits of integrating artistic subjects such as music, in the English classroom.

- Instructional and curricular design in EFL "The Turning of the World: A Course Plan for 4th Year of ESO"

https://drive.google.com/file/d/1rj0k2GYNCTRKLefFs28bqP7LoEFLeDFn/view?usp=sharing

This project understands the key competences of the curriculum as core for the correct development of learners.

Appendix II Specific learning objectives and specific contents

Own creation

Specific Learning Objectives

By the end of this unit, students will be able to:

- Identify general and specific information and constructions in oral songs and written lyrics

- Cooperate in the development of a PBLL in order to develop a musical product

- Produce and write a song which contains a message and enhances different cultural elements

- Produce a persuasive oral exposition of the song

- Comment on different cultures and reflect on their music and other artistic demonstrations as human expression

- Talk spontaneously in groups and in class about cultural expressions using basic conversation conventions.

- Use and reflect on learning strategies for comprehension and production and feedback or assessment.

Specific contents

Abilities and strategies for comprehension and production

- Understanding of general and specific information in oral and written sources such as songs, videos or instructions transmitted by the teacher or other classmates or by technical means such as YouTube.

- Interpretation of oral and written messages through the identification of main and secondary ideas, author intentions or other speech elements.

- Use of strategies for comprehension such as activation of previous schemata, deduction of explicit and implicit meanings, taking notes and other reading and listening strategies.

- Spontaneous participation in classroom communicative situations

- Composition of original and creative texts such as songs about present or personal topics.

- Reflection and application of strategies of feedback correction and self-evaluation, through rubrics and teacher assessment, so as to improve their own performance and promote collaborative learning.

- Write songs from models or WAGOLS and other guided activities

- Compensation of lack of knowledge through paralinguistic and paratextual strategies such as using words with similar meaning, paraphrasing expressions, asking for help, pointing out at images or using body language.

- Use of digital resources and other bibliographic material in order to compose songs and group presentations.

- Activation and coordination of individual strategies and communicative competences in order to carry out the task through brain storming or other organizational activities.

Sociocultural and sociolinguistic aspects

- Appreciation of customs and traditions

- Non-verbal lenguaje

- Appreciation of the foreign language as an instrument of information, communication and understanding between cultures.

Communicative functions

- Initiation and maintenance of personal and social relationships

- Exchange of personal information, opinions and points of view regarding music and culture.

- Establishment and maintenance of communication and organization of speech.

Syntactic discursive patterns

- Understanding and use of relative clauses, relative pronouns (who, that, which, whose)

and relative adverbs (where, when, why).

Common-use lexis

- Use and identification of vocabulary related to leisure, culture, music and the natural environment.

- Use and identification of synonyms

Spelling patterns and conventions

- Recognition and use of contract (mustn't, won't) , strong and weak forms (that, was)

Appendix III Lesson Plans

Own creation

<table>
<tr><td colspan="6" align="center">LESSON 1- ACTIVATION</td></tr>
<tr><td colspan="6">Learning outcomes:
At the end of this lesson students will be able to:
  - work cooperatively
  - make a reflection on their process of learning
  - annotate a compass point organiser
  - determine the gist, and relevant information of a written text media (poster).
  - outline the message of on oral piece of news
  - monitor their own learning process
  - discuss the role of English as lingua franca for communication
  - develop appreciation of the link between language and culture and awareness of how languages and cultures differ
  - examine lexical items related to music
  - formulate transactional and performative linguistic utterances</td></tr>
<tr>
<th>PROCEDURE</th>
<th>INTERACTION PATTERN</th>
<th>TIMING</th>
<th>RESOURCES & MATERIALS</th>
<th>COMPETENCES</th>
<th>EVALUATION CRITERIA</th>
</tr>
<tr>
<td rowspan="2">T explains the first activity to start introducing the topic of the unit and provides with the material to carry it through a Think-Pair-share ("It's a match!"):
a) Ss are given cards related to the world of music and need to find their match to form a couple. Some cards have a definition and others a picture. Ss must stand up and look for their partner.</td>
<td>T with whole class.</td>
<td>2'</td>
<td>"It's a match!": images and definitions (phones)</td>
<td>CCL, CSC, CCEC, CD</td>
<td>Crit.IN.2.1
Crit.IN.2.2
Crit.IN.3.1</td>
</tr>
<tr>
<td>Between Ss</td>
<td>10'</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>b) Ss put in common their matches and start wondering what the unit is</td>
<td>T with whole class</td>
<td>10'</td>
<td>Wheel of names (computer, tablet..)</td>
<td>CCL, CSC, CCEC, CAA</td>
<td>Crit.IN.2.1
Crit.IN.2.2</td>
</tr>
</table>

about. Here the T uses the wheel of names to make S talk and participate.					
T introduces the topic of the unit and the project with a canvas and Padlet and explains: - What the project consist of. - Assigns groups and roles	T with whole class	20'	Padlet (Map of the world indicating the places that Ss are going to visit)+ Piece of news Role stickers (easel.ly)	CCL, CSC,CCEC, CAA	Crit.IN.1.1 Crit.IN.1.2 Crit.IN.2.1 Crit.IN.3.1
T puts a video about Jamaican music. Ss then have to: a) Think on a name for their group b) Fill in a Compass Points chart	Ss groups	10'	You Tube (video) Compass points chart.	CCL, CD, CAA,CSC, CCEC	
Homework: Ss complete the Exit Ticket + Self-assessment	individually		Google Forms (computer, tablets, mobile phones)	CCL, CD, CAA,CCEC,	Crit.IN.3.1 Crit.IN.4.1

LESSON 2 - DISCOVERY

Learning outcomes:
At the end of this lesson students will be able to:
- work cooperatively
- examine a WAGOL
- identify structures and understand the message of a song
- analyse vocabulary that is used in lyrics
- write down and complete a cheat sheet organizer of a song
- self-reflect on their own learning
- formulate linguistic utterances for transaction
- type, organize and formulate a message in a story pyramid
- develop effective strategies for dealing with unknown words
- appreciate English and culture as a means of expressing oneself freely

PROCEDURE	INTERACTION PATTERN	TIMING	RESOURCES & MATERIALS	COMPETENCES	EVALUATION CRITERIA
TASK-BASED Pre-listening: a) T projects a Word cloud b) T presents a WAGOL (video/song from the famous film *Moana*). Presents the country (context) and asks Ss to reflect on the song through guided questions.	T with the whole class	10'	Padlet + YouTube video + Word Cloud +EdPuzzle	CCL, CD, CAA, CSC, CCEC	Crit.IN.1.1 Crit.IN.1.2
While-listening: - Jigsaw (expert groups). The teacher gives the lyrics to help Ss out. Each member has to focus on one aspect (Content: topic/subject; delivery of words; intention of narrator/singer; type of music).	Ss between them. T goes around guiding and helping.	20'	Individual and group cheat sheets. Lyrics. Collaborative chart (computer, tablets..)	CCL, CD, CSC, CCEC, CAA,	Crit.IN.1.1. Crit.IN.1.2. Crit.IN.2.1. Crit.IN.2.2 Crit.IN.4.1. 53

Expert groups are formed (Specific discovery charts/organizers)					
Ss come back to their original groups and put the information together and create their own cheat sheets.	T with the hole class.			CCL, CD, CAA, CSC	Crit.IN.2.1. Crit.IN.2.2.
Put answers in common with the whole class (Ss must ameliorate their chart by listening to other groups).	Ss within groups.			CCL, CD, CAA, CSC, CCEC	Crit.IN.2.1. Crit.IN.4.1.
Vocabulary					
Lyric training: fill in gaps	Ss within groups	10'	Lyric training (computers, tablets, phones)		
Pictogram and mimics: Each member of the group has a sticker/trading card and has to make gestures describing the picture. (realia)			Pictures Sticker/trading cards		
Ss have to pick one word of vocab and integrate it to their song					
Post-listening: story pyramid		10'	Pyramid		
Homework: Exit Ticket. Upload their favourite English song and identify the main parts. The	individually		Padlet (computer, tablets, mobile phones…)		Crit.IN.4.1.

other Ss must comment on the post.					

LESSON 3 – DEEPENING

Learning outcomes:

By the end of this lesson students will be able to

- work cooperatively
- examine a WAGOL
- analyse lyrics and classify its generic components
- classify and understand grammatical structures such as relatives
- examine lyrics and determine its subject
- use talk for transaction
- self-reflect on their own learning annotating a KWHALW organiser and rally coach.
- appreciate English and culture as a means of expressing oneself freely

PROCEDURE	INTERACTION PATTERN	TIMING	RESOURCES & MATERIALS	COMPETENCES	EVALUATION CRITERIA
TASK-BASED LESSON Pre reading: The T presents the country of the day and topic through Padlet. The T gives a song (lyrics) which contains some parts in Korean. Ss are asked to scam and skim the text quickly and complete a Plus one thinking.	T with the whole class Ss within group/team Ss in pairs and within work	10'	Padlet (video YouTube), lyrics, chart for +1 thinking	CCL, CCEC,	Crit.IN.3.1. Crit.IN.4.1.
While reading: - Qr code activities: To get the meaning of all		15'	Lyrics, Qr codes and Google forms (computers, tablets,	CCL, CD, CAA, CSC, CCEC	Crit.IN.2.1. Crit.IN.2.2 Crit.IN.3.1. Crit.IN.3.2. Crit.IN.4.1.

the lyrics, the group has to work on pairs. Each pair has to work on different lyrics. Hence, to answer several questions through google forms related to the structure of a song and its different parts and elements. At the end of the questionnaire a Qr code is provided which leads to the translation of the unknown lyrics. Later on, the pairs have to ask each other questions so as to complete the whole translation.			phones…)		
- PP on relatives (examples extracted from the "Qr activity" lyrics) a)anchoring activities b) quizziz c) T provides with cheat sheet	T with the whole class Ss Group work Individually	15'	PP presentation (genialy), quizziz (computer, tablet, mobile phone...) Cheat sheet	CCL, CD, CAA, CSC, CCEC	Crit.IN.2.1. Crit.IN.2.2. Crit.IN.3.1 Crit.IN.4.1.
Post-reading: Rally coach (task) and fill in a KWHALW organiser. In relation to the	Ss in pair and group work	10'	Google docs, KWHALW	CCL, CD, CAA, CSC, CCEC	Crit.IN.2.1 Crit.IN.2.2 Crit.IN.4.1.

structure of the song.					
Homework: Flipped classroom: Start brain storming Exit Ticket: self-assessment and group	Individually		Padlet Google forms	CCL, CD, CAA, CSC, CCEC	Crit.IN.4.1.

LESSON 4- PLANNING

Learning outcomes:
By the end of this lesson students will be able to
- work cooperatively
- categorize and assess the strengths and weaknesses of their lyrics through a feedback carousel
- formulate ideas through brain storming
- make use of tree organizers to arrange ideas
- use talk for transaction and performance
- apply feedback to their planning
- select support platforms for their oral presentation

PROCEDURE	INTERACTION PATTERN	TIMING	RESOURCES & MATERIALS	COMPETENCES	EVALUATION CRITERIA
The T presents the "Creative writing workshop" through Padlet	T with the whole class	5'	Canvas and Padlet (computers, tablets)	CCL, CSC, CCEC	Crit.IN.2.1. Crit.IN.2.2. Crit.IN.4.1. Crit.IN.4.2.
Pre-writing - Brain storm: Put in common their individual brain storms (from flipped classroom). Ss have to go around different tables which have different topics (Subject of the song, country, musical genre, mood…). In each table they have to	Ss within their cooperative groups/teams	20'	Sheets with questions related to the topics. Signs designing the tables	CCL, CSC, CD, CAA, CCEC, CIEE	

write down the ideas for their song. The T signals when to change tables. - Once Ss have all the ideas written down they must organize them and create a Tree organizer	Ss within their cooperative groups/teams				
Discussion and drafting - Feedback carousel	Ss within their cooperative groups/teams and with the whole class.	15'	Upload to google platform (Computers, tablets, phones…)	CCL, CSC, CD, CAA, CCEC, CIEE	
Reviewing and redrafting of the proposals		5'			
Research about support platforms for the presentation		5'			

LESSON 5 - CREATION

Learning outcomes:
By the end of this lesson students will be able to
- work cooperatively
- apply the lexical and grammatical contents acquired during the lessons.
- apply the generic conventions of a song
- use talk for transaction
- organize an oral presentation
- hand write and type their creations
- monitor their own learning process

PROCEDURE	INTERACTION PATTERN	TIMING	RESOURCES & MATERIALS	COMPETENCES	EVALUATION CRITERIA
Presentation of the objectives of the lesson and T provides with rubric	T with whole class	5'	Rubric	CCL, CD, CAA, CSC, CCEC, CIEE	Crit.IN.4.1. *Crit.IN.4.2.*
Free time to produce their lyrics	Ss within group work	30'	Computers, tablets, dictionaries		
S revise with checklist	Ss within group work	10'			
Pre-speaking (organizing how they are going to make the presentation): brain storm	Ss within group work	5'			
Homework: - Record the song - Prepare PP	Group work		Computers (microphone)	CCL, CD, CAA, CSC, CCEC, CIEE	

LESSON 6 – PUBLISHING AND ASSESSMENT

Learning outcomes:

By the end of this lesson students will be able to
- work cooperatively under pressure
- display an extensive monologue and their creations in front of the class
- use talk as performance, interaction and for transactions
- answer questions from classmates and teacher
- understand other's classmates presentations
- ask pertinent questions
- demonstrate understanding of and passion for their song
- display knowledge on how to use ICTs for their presentation
- monitor their own learning process
- appreciate English and culture as a means of expressing oneself freely

PROCEDURE	INTERACTION PATTERN	TIMING	RESOURCES & MATERIALS	COMPETENCES	EVALUATION CRITERIA
Presentations -Upload the songs to Padlet (each one to the country they have chosen) -Questions (intervention of other groups)	Group work with the whole class and T	6-10' per group	Computers, projectors, audio	CCL, CD, *CAA*, CSC, CCEC, CIEE	Crit.IN.1.1. Crit.IN.2.1. Crit.IN.2.2.
Rubric assessment completion	Teams, whole class, teachers	5'	Google Docs (computers, tablets, phones…)	CCL, CD, *CAA*, CSC	

Appendix IV Materials

Own creation

Lesson 1: ACTIVATION

"**It's a Match**!" Find the partner who has the other matching card

Authentic material.

Super star
Pop idol
Rock Star
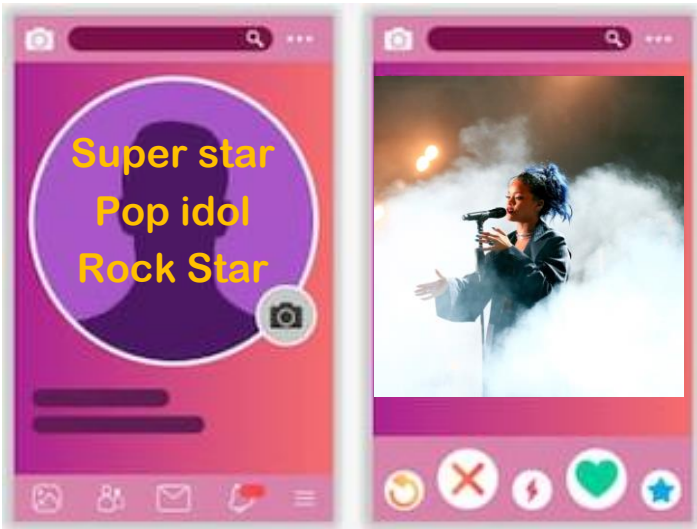
A person who is really admired.
A famous or well-known singer.

Audience
Crowd
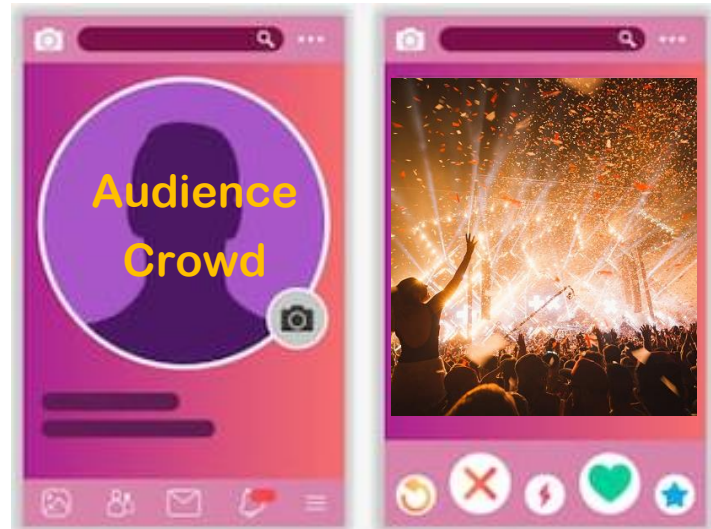
People watching a concert

Acoustic
performance
Live concert
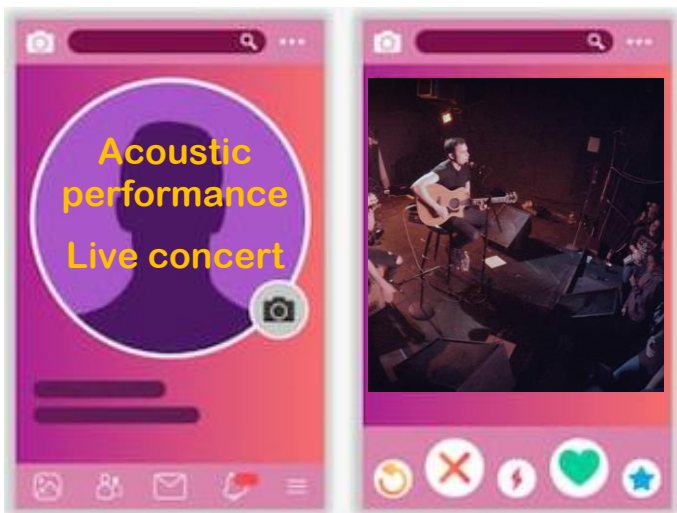
Music played at the moment.
A concert given with some instruments and
the voice.

School band
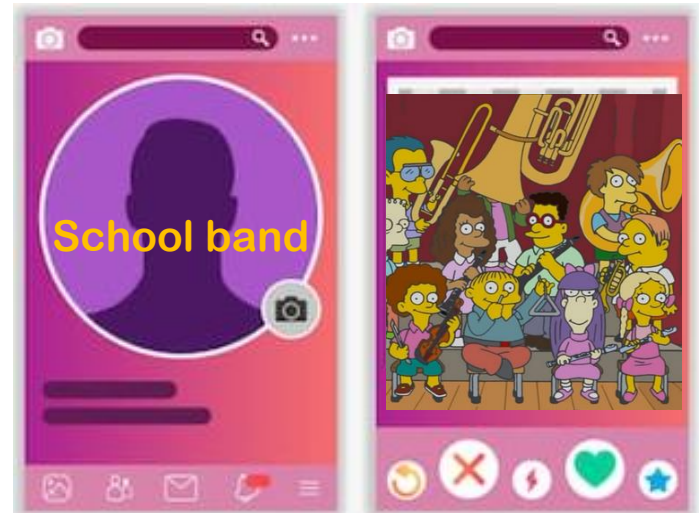
Group of music formed at the school

k-pop (music genre)
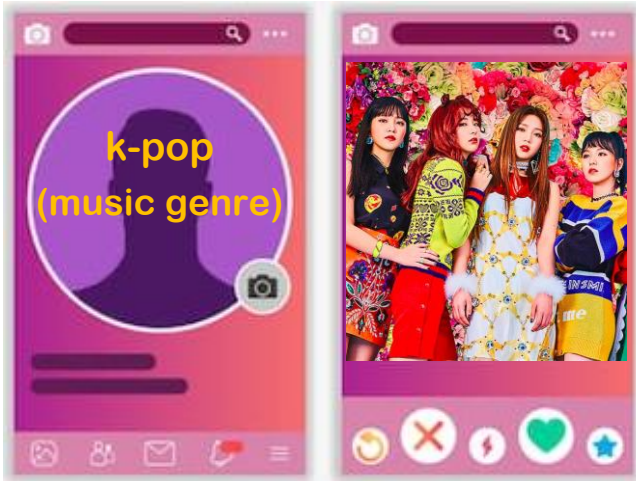
Musical genre.
It is very popular and comes from Korea.

Playlist
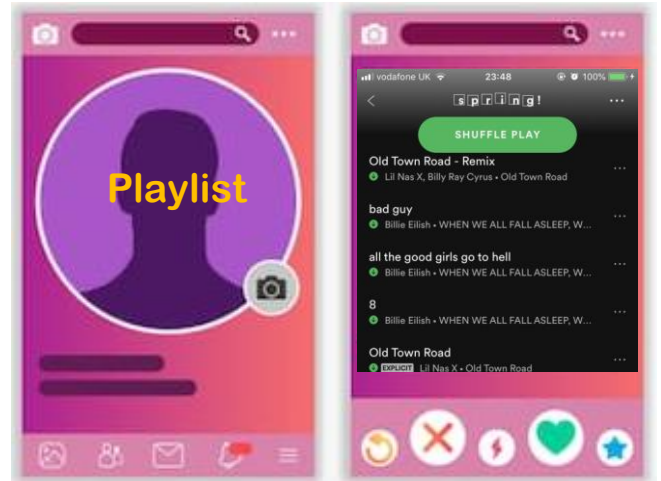
Compilation of songs to play

The hottest trend
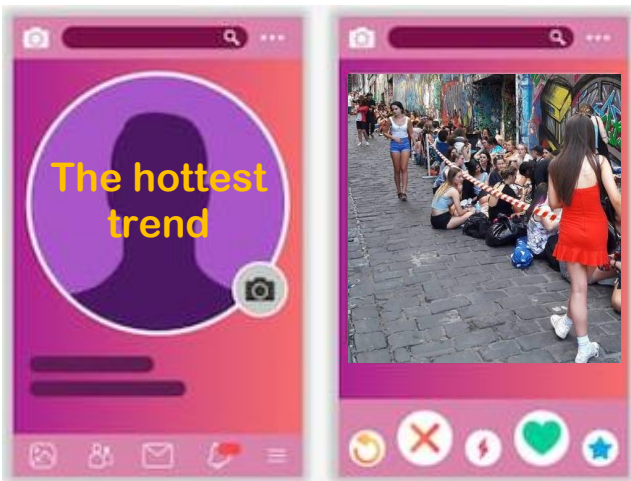
Something which is very popular and everybody wants to see, do, and have. In relation to music or to a music group means that everybody loves them and are famous.

Concert tickets
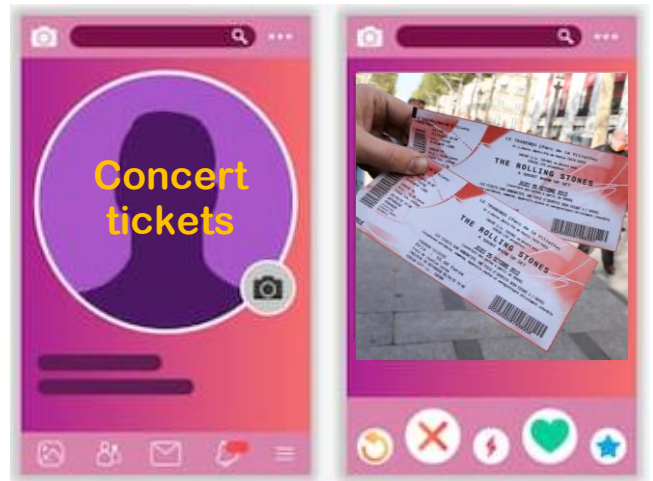
Evidence that the somebody has paid and can get into a concert.

"**Wheel of names**" Facilitates interaction

Retrieved from: https://wheelofnames.com/
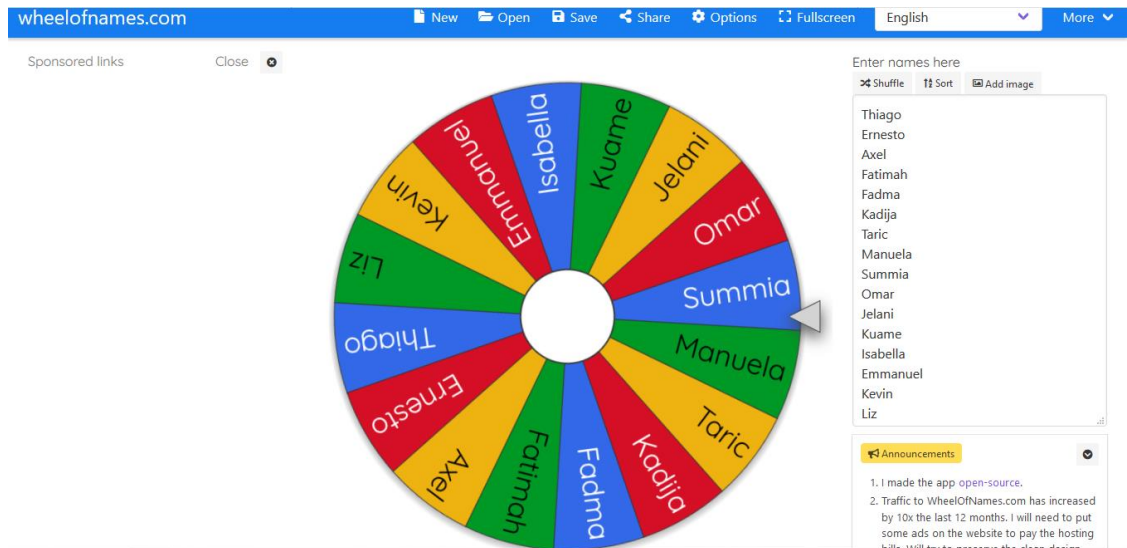
Poster for the challenge made with Canva, authentic material.

Presentation of the Challange with Padlet where students have to upload activities and where they will find links and other materilas.

Authentic material made with Padlet: https://es.padlet.com/718009/edrcdmjexyllp8nf

Video retreived from https://www.youtube.com/watch?v=GZ77cPnLjEQ
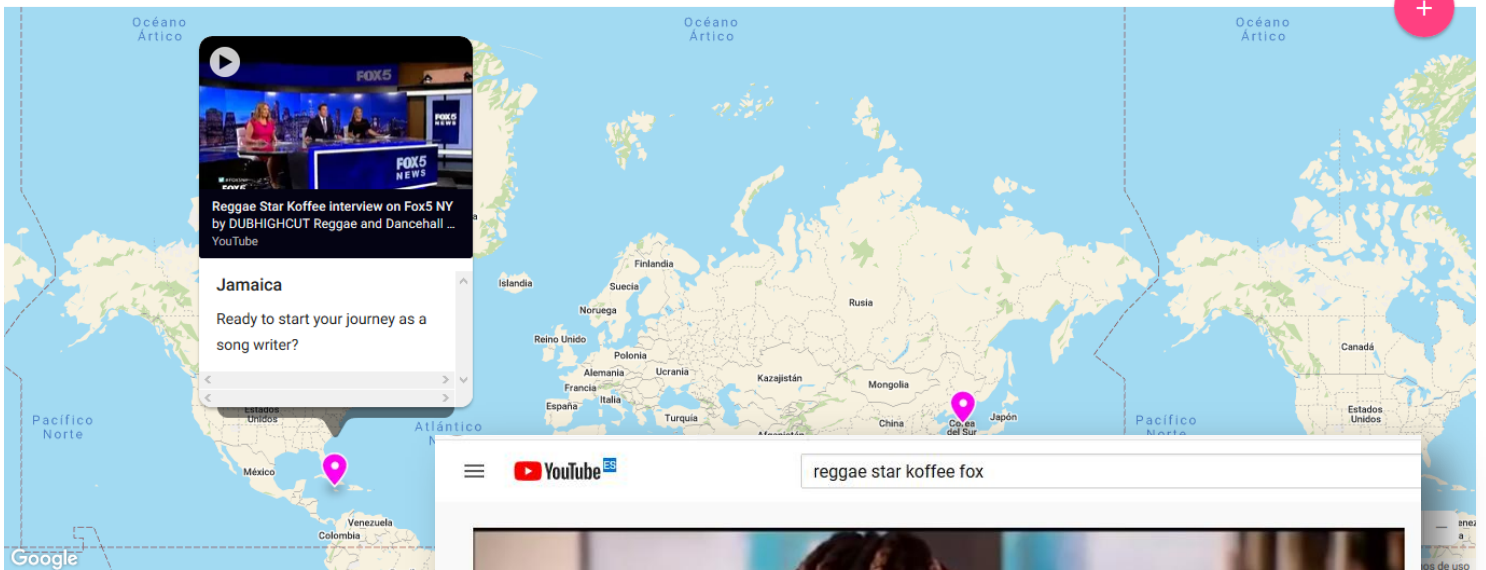
Compass Points activity Helps students reflect on the project

Retrieved   from:
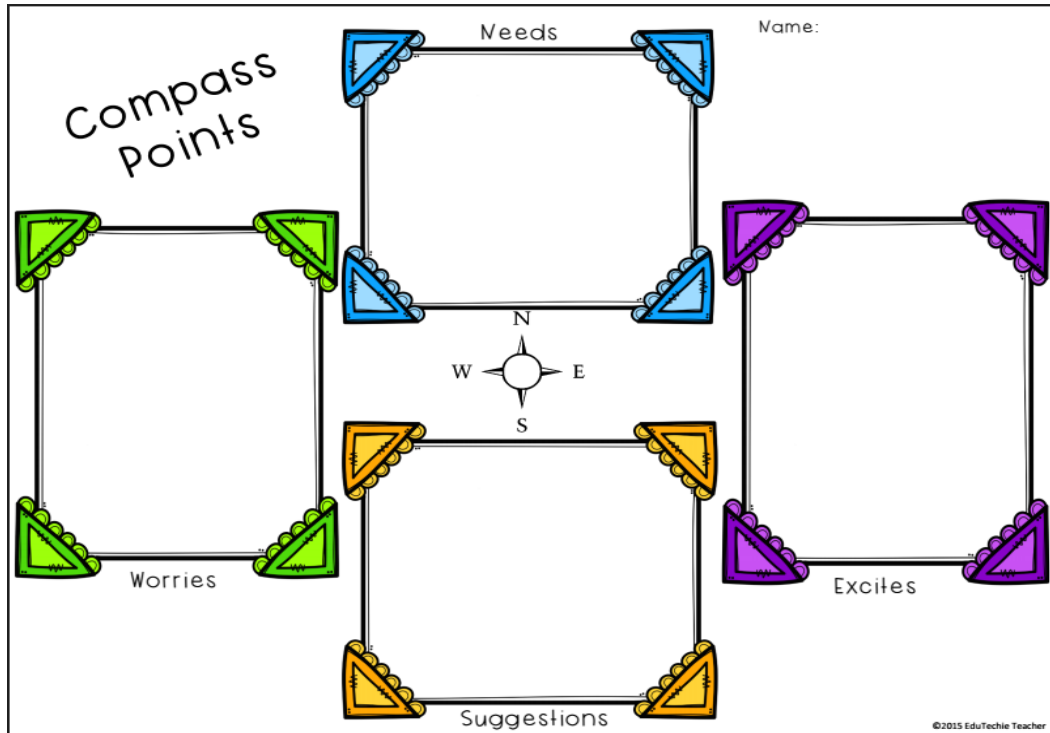
Role-Stickers

These are stickers with roles for each member of the team.

Authentic material, created with easel.ly.

Retrieved   from:

RECORDER

Writes down team thinking and responses.
Makes sure that the work is neat

TIME KEEPER-FACILITATOR

Makes sure the time is on time while doing tasks.
Monitors time.

Checks for understanding and asks the teacher if there is any doubt/concern.
Reads instructions.

MEDIATOR-COACH

Makes sure that everybody is working and is accepted in the team.
Medaites any conflict
Gives help to those members who struggle.

Summarises ideas
Checks team understanding

PRESENTER

Presents the team-work to class.
Regularly participates on the team's actions.

Exit ticket: self-assessment.

Authentic material made with Google Forms

https://docs.google.com/forms/d/e/1FAIpQLSeFcEF3Z45X_EorG96BYw2Sw8IejbrYvorHLfT-N7lEzZfAjw/viewform?usp=sf_link

EXIT TICKET: Self assessment

Please, answer these short questions! it will only take you 5'

Student's name

Tu respuesta

Team's name

Tu respuesta

What have you learned today?

Tu respuesta

Say one think you liked about Today's class

Tu respuesta

Is there anything you did not like or would want to change?

Tu respuesta

Enviar

Lesson 2 DISCOVERY

Word Cloud.

Authentic material made with "Wordart"

Retrieved from https://wordart.com/

Vocabulary stickers.

Authentic material made with Canva

TIDE

BREEZE

Natural phenomenon

To sail away

GREATNESS

to stare

BREAKAWAY **TO FLOAT**
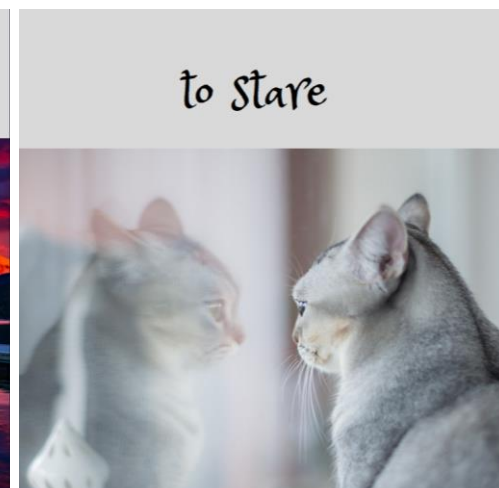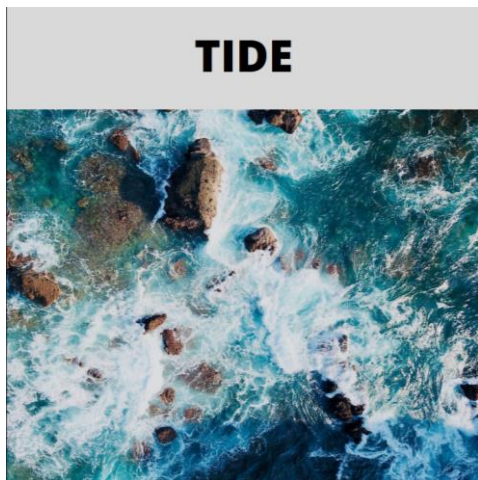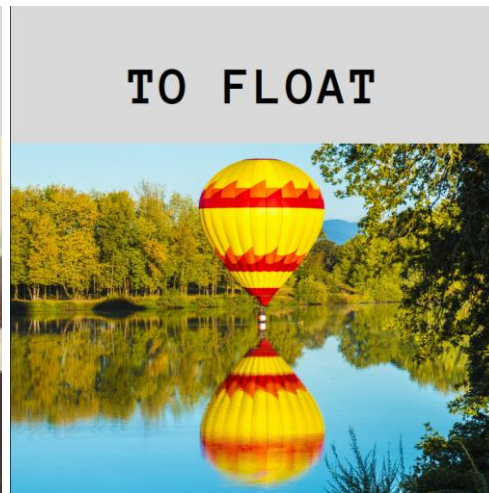
***Moana*-song with questions**

Song retrieved from YouTube: https://www.youtube.com/watch?v=79DijItQXMM

Scaffolding: Activation of learning strategies in the listening skill

Authentic material created with EDPuzzle: https://edpuzzle.com/media/5eb14149f40bc13f65b06613

OPEN ENDED QUESTION

Is he having a conversation?

Rewatch   Skip   Submit
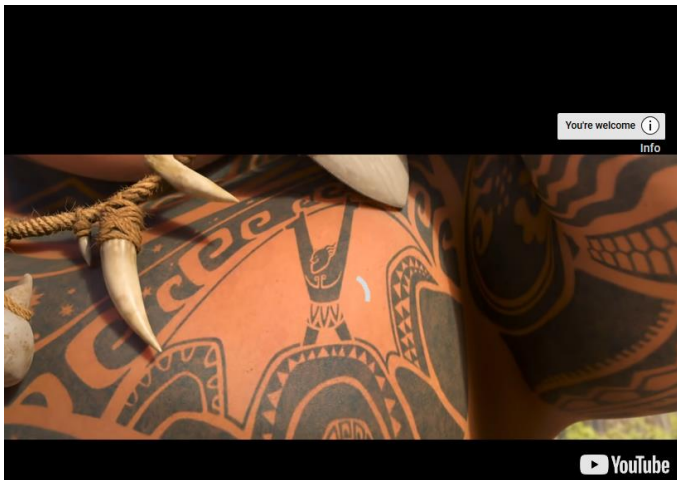
OPEN ENDED QUESTION

Wat kind of music is this? What instruments can you distinguish?

Rewatch   Skip   Submit

OPEN ENDED QUESTION

What does he think about humans?

Rewatch   Skip   Submit

OPEN ENDED QUESTION

Why does he say "open your eyes let's beguin..."?

Rewatch   Skip   Submit
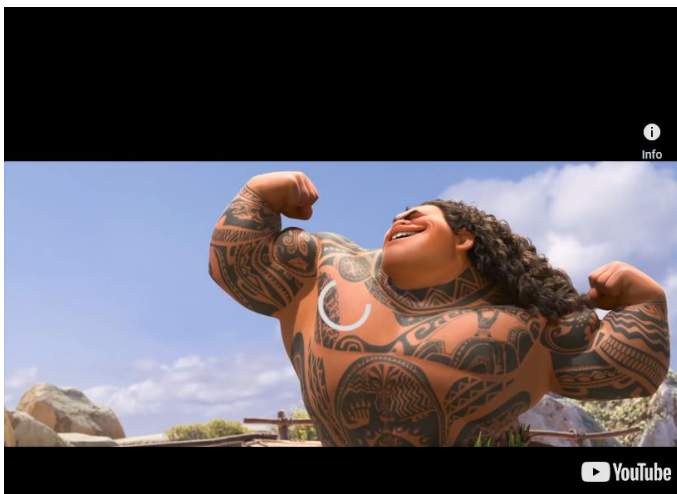
OPEN ENDED QUESTION

What is Maui like?

Rewatch   Skip   Submit
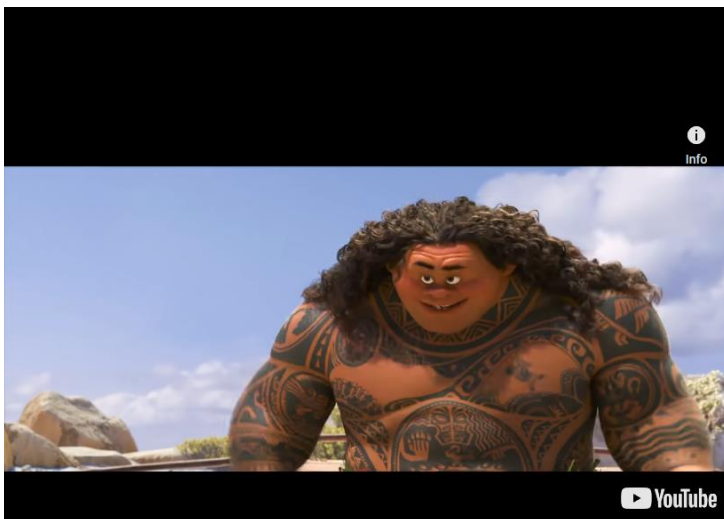
NOTE

Pay attention! The chorus is comming! Write down as much information as possible

Rewatch   Skip   Continue

OPEN ENDED QUESTION

What was the music/melody of the chorus like?

Rewatch   Skip   Submit

OPEN ENDED QUESTION

What is he trying to transmit?

Rewatch   Skip   Submit
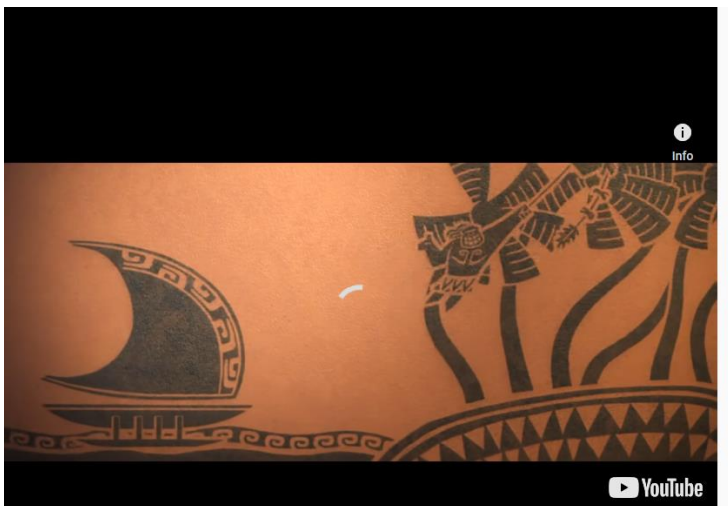
OPEN ENDED QUESTION

How does he express himself? (Mood)

Rewatch   Skip   Submit
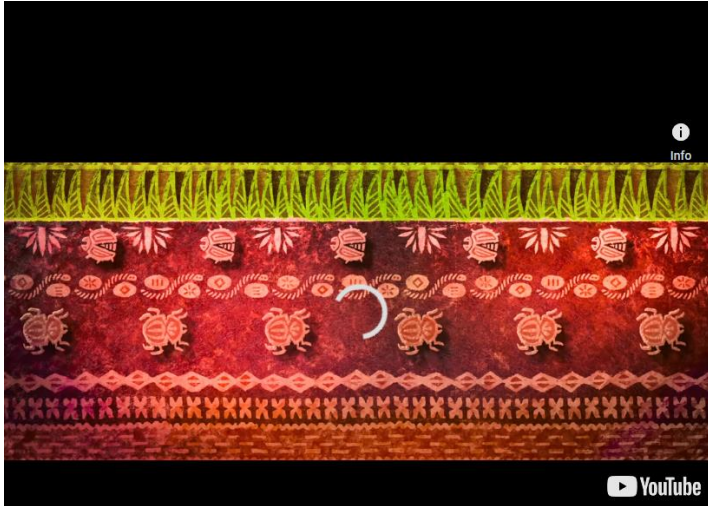
OPEN ENDED QUESTION

Does he deliver words too fas? How do you call that music genre?

Rewatch   Skip   Submit
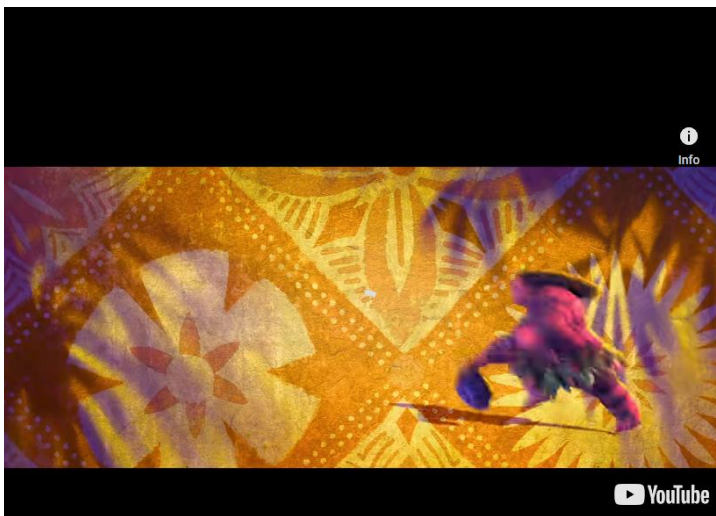
MULTIPLE CHOICE QUESTION

Continue the sentence he has said:
"What's the lesson?....

☐ What is the take-away?

☐ Watch me fade

Rewatch   Skip   Submit
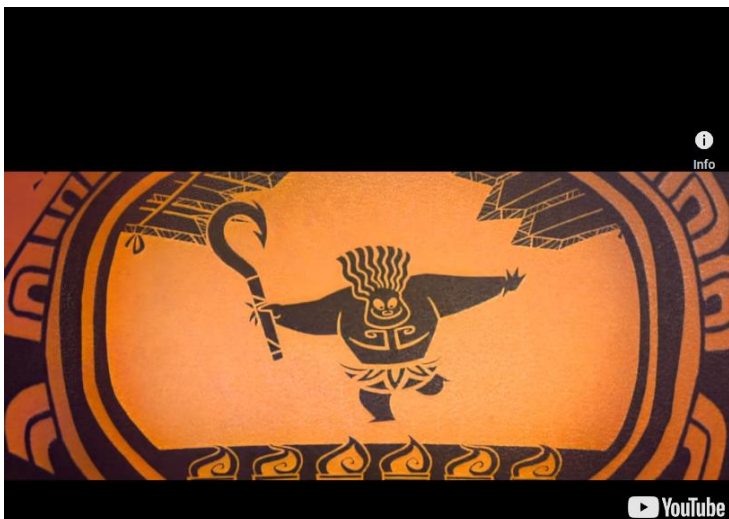
OPEN ENDED QUESTION

Is he using only words to express himself?

Rewatch   Skip   Submit

73
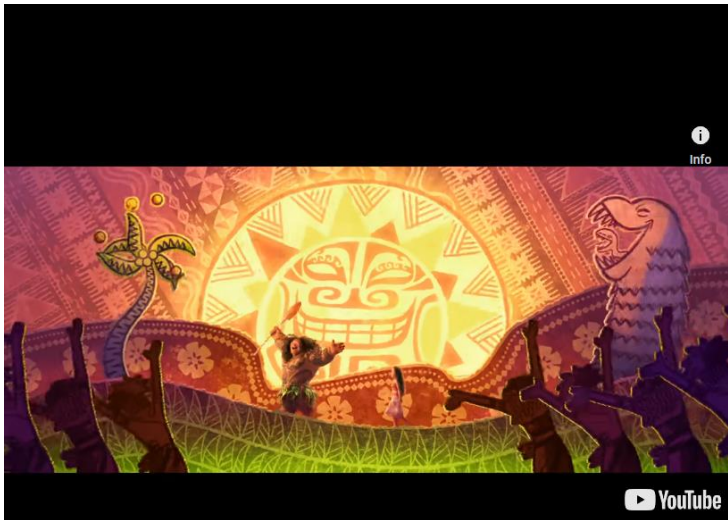
OPEN ENDED QUESTION

Do you think he delivers his message with strength and determination?

Rewatch   Skip   Submit
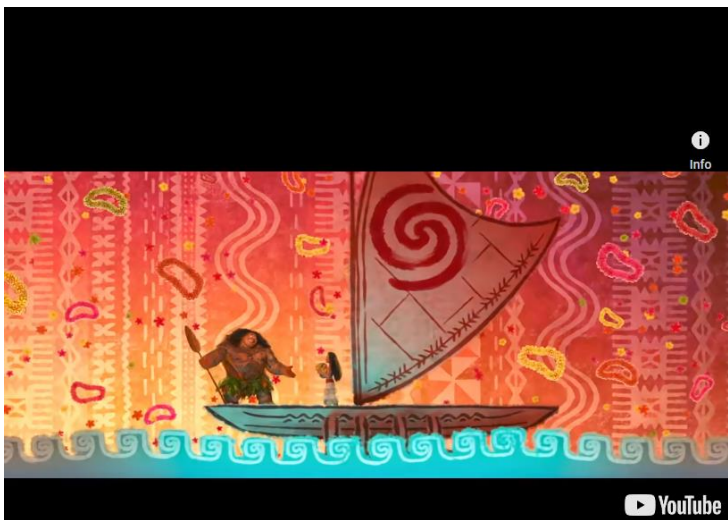
OPEN ENDED QUESTION

What is the ultimate meaning of the song?

Rewatch   Skip   Submit
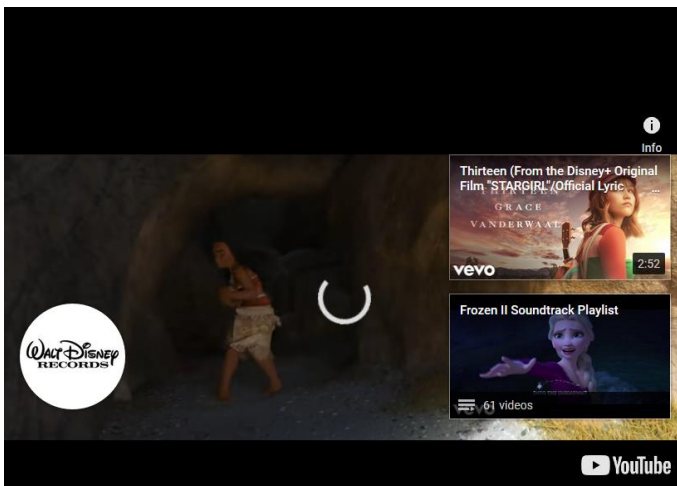
OPEN ENDED QUESTION

Does this song sound like a short story?

Rewatch   Skip   Submit

Jigsaw and expert groups
Chart to fill in in groups following the listening of *Moana*'s song.
Authentic material

EXPERT GROUP 1	
TOPIC/SUBJECT	
QUESTIONS	EXAMPLES
What is the story about?	
How many themes are there?	
Is this a traditional story?	
What is the main message that the narrator wants to transmit?	

EXPERT GROUP 2	
INTENTION NARRATOR	
QUESTIONS	EXAMPLES
How many parts does the story have?	
What different moods are transmitted?	
Is the message convincing?	
Does the narrator "sell" the story properly?	

EXPERT GROUP 3	
DELIVERY OF WORDS	
QUESTIONS	EXAMPLES
How does the narrator deliver his words?	
What kind of noises does he make?	
Are there any background voices?	
Does he vocalize enough?	

EXPERT GROUP 4	
TYPE OF MUSIC	
QUESTIONS	EXAMPLES
Is it a traditional song?	
When does the narrator use an urban/pop style?	
How does the melody help understand the story?	
What kind of music do we find in the chorus?	

Pyramid organizer

It helps students to organize all the elements of the song from the movie *Moana*.

Authentic material

SONG PYRAMID

1._____

2._____

3_____

4._____

5_____

6_____
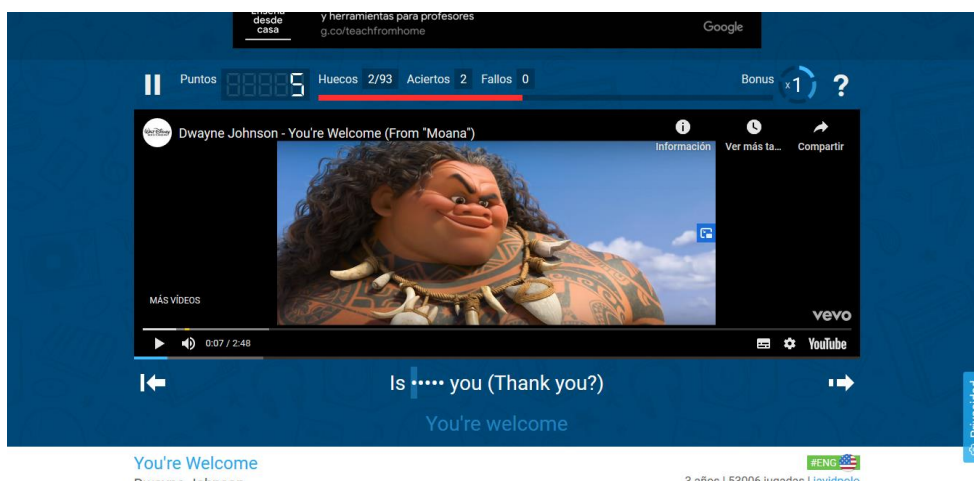
7_____

8_____

Lyrictraining

To reviw the vocabulary of the song and all the expressions and stuctures seen during the lesson.

Retrieved from: https://es.lyricstraining.com/play/dwayne-johnson/youre-welcome/HGuRFPT8CG#ibw

Lesson 3 DEEPENING

Discovering the lyrics

Students are given the real lyrics and must analyse the structure following a Google Forms. At the end of each Google Forms they are given a Qr Code with the hole translation of the song. Song: BTS "Idol" retrieved from https://www.youtube.com/watch?v=pBuZEGYXA6E

    a. Presentation of the activity with Padlet : Authentic material made through Padlet

TRANSLATION PAIR 1 (KEY Qr code)

You can call me artist
You can call me idol
No matter what you call me
I don't care
I'm proud of it
I'm free
No more irony
Cuz I was always just me

INTRODUCTION

Those fingers, which point at me,
are meaningless
Whatever the reason for your criticism is
I know what I am
I know what I want
I never gon' change
I never gon' trade
(Trade off)

Keep on chit-chatting, saying this and that
Talkin talkin talkin
I do what I do, so you do you
Dirty dirty
You can't stop me lovin' myself

Ulssu, I like it when you listen
You can't stop me lovin' myself
I like the shouts which sound
You can't stop me lovin' myself

CHORUS

OHOHOHOH
OHOHOHOHOHOH
OHOHOHOH
Dunkiduk kungduruhruh
Ulssu

Face Off, like John Woo, ay
Top star with that spotlight, ay
Sometimes at 12, like a super hero,
when I'm your Anpanman

BODY I

PAIR 1

You can call me artist
You can call me idol
아님 어떤 다른 뭐라 해도
I don't care
I'm proud of it
난 자유롭네
No more irony
나는 항상 나였기에

손가락질 해
나는 전혀 신경 쓰지 않네
나를 욕하는 너의 그 이유가 뭐든
간에
I know **who I am**
I know **what I want**
I never gon' change
I never gon' trade
(Trade off)

뭘 어쩌고 저쩌고 떠들어대셔
Talkin talkin talkin
I do what I do, 그니까 넌 너나
잘하셔
Dirty dirty
You can't stop me lovin' myself
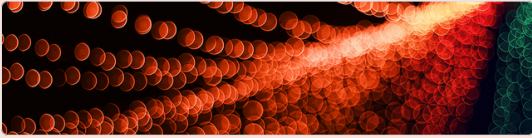
(Hoo hoo) 얼쑤 좋다
You can't stop me lovin' myself
(Hoo hoo) 지화자 좋다
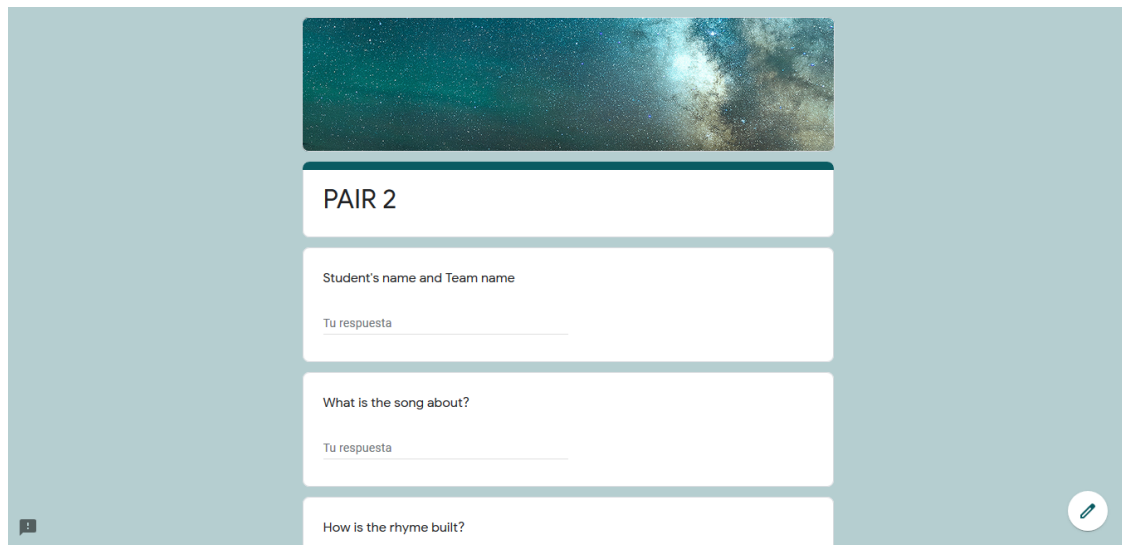You can't stop me lovin' myself

OHOHOHOH
OHOHOHOHOHOH
OHOHOHOH
덩기덕 쿵더러러
얼쑤

Face off 마치 오우삼, ay
Top star with that spotlight, ay
때론 슈퍼히어로가 돼
돌려대 너의 Anpanman
24시간이 적지
헷갈림, 내겐 사치
I do my thang
I love myself

First Google Forms for Pir 1 with **Qr Code** for Padlet:
https://docs.google.com/forms/d/e/1FAIpQLSc_HNMl4H88iFV2iLTXF2z3myaYtSRSMp_lKX0ZexOmuUkBdg/formResponse

PAIR 1

Name of the pair and Team's name

Tu respuesta

What is the song about?

Tu respuesta

How is rhyme built?

What makes up the chorus?

Tu respuesta

What lexical words are being used?

Tu respuesta

What grammatical structures can you identify?

Tu respuesta

What parts can you distinguish? (Introduction, chorus, body...)

Tu respuesta

Siguiente

PAIR 1

Great job! Check the key

24 hours isn't enough
Can't afford to be confused
I do my thang
I love myself

TRANSLATION PAIR 2 (KEY Qr code)

I love myself, I love my fans
Love my dance and my what
There are hundreds of me's inside of me
I'm facing a new me again today
It's all me anyway
So instead of worrying, I'm just gonna run
Runnin' man
Runnin' man
Runnin' man

BODY II

Keep on chit-chatting, saying this and that
Talkin talkin talkin
I do what I do, so you do you
Dirty, dirty
You can't stop me lovin' myself
Ulssu, I like it
You can't stop me lovin' myself
I like the shouts
You can't stop me lovin' myself
OHOHOHOH
OHOHOHOHOHOH
OHOHOHOH
Dunkiduk kungduruhruh
Ulssu

CHORUS

I'm so fine wherever I go
Even if it takes a while sometimes
It's okay, I'm in love with my-my myself
It's okay, I'm happy in this moment

FINAL MESSAGE

Ulssu, I like it
You can't stop me lovin' myself
I like the shouts
You can't stop me lovin' myself
OHOHOHOH
OHOHOHOHOHOH
OHOHOHOH Dunkiduk kungduruhruh
Ulssu

FINAL CHORUS

PAIR 2

I love myself, I love my fans
Love my dance and my what
내 속안엔 몇 십 몇 백명의 내가
있어오늘 또 다른 날 맞이해
어차피 전부 다 나이기에
고민보다는 걍 달리네
Runnin' man
Runnin' man
Runnin' man

뭘 어쩌고 저쩌고 떠들어대셔
Talkin' talkin' talkin'
I do what I do, 그니까 넌 너나
잘하셔
Dirty dirty
You can't stop me lovin' myself

(Hoo hoo) 얼쑤 좋다
You can't stop me lovin' myself
(Hoo hoo) 지화자 좋다
You can't stop me lovin' myself

OHOHOHOH
OHOHOHOHOHOH
OHOHOHOH
덩기덕 쿵더러러
얼쑤

I'm so fine wherever I go (Go go go go)
가끔 멀리 돌아가도
It's okay, I'm in love with my-my myself
[진/지민] It's okay, 난 이 순간 행복해

(Hoo hoo) 얼쑤 좋다
You can't stop me lovin' myself
(Hoo hoo) 지화자 좋다
You can't stop me lovin' myself
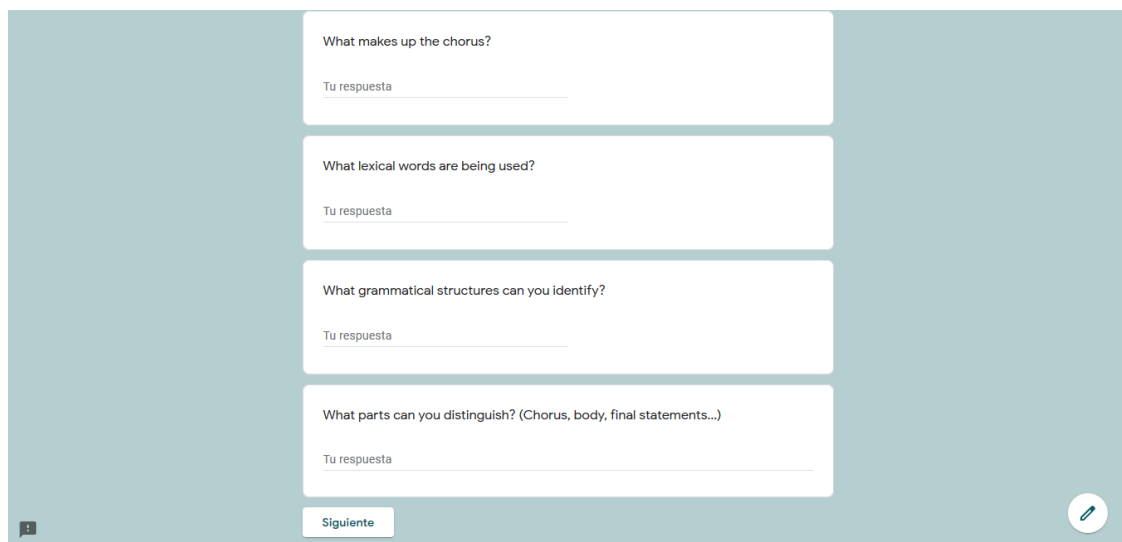
OHOHOHOH
OHOHOHOHOHOH
OHOHOHOH
덩기덕 쿵더러러
얼쑤

Second Google Forms for Pire 2 with **Qr Code** for Padlet:
https://docs.google.com/forms/d/12KIokJ95bphEPvMCL_iz9MinNe9PgCAM94Fd26cBivk/edit
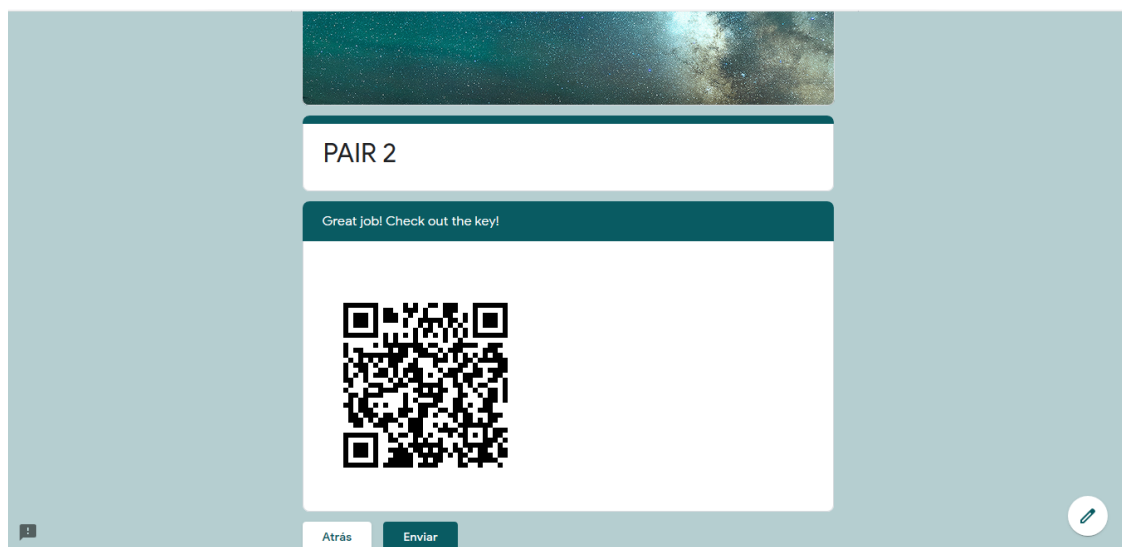
PAIR 2

Student's name and Team name

Tu respuesta

What is the song about?

Tu respuesta

How is the rhyme built?

What makes up the chorus?

Tu respuesta

What lexical words are being used?

Tu respuesta

What grammatical structures can you identify?

Tu respuesta

What parts can you distinguish? (Chorus, body, final statements...)

Tu respuesta

Siguiente

PAIR 2

Great job! Check out the key!

Atrás   Enviar

Grammar: Relative Clauses

    a. Presentation
    b. Quiz
    c. Cheat Sheet

a. Relative clauses presentation

Authentic material made with genial.ly: https://app.genial.ly/editor/5eb26e8854415e0d3e4f6dec

What is interesting about these lyrics?

1 Those fingers, which point at me, are meaningless

2 Sometimes at 12, like a super hero, when I'm your Anpanman
24 hours isn't enough

It's all me anyway
So instead of worrying, I'm just gonna run
Runnin' man

4 Ulssu, I like it when you listen
You can't stop me lovin' myself
I like the shouts which sound
You can't stop me lovin' myself

5 I'm so fine wherever I go
Even if it takes a while sometimes
It's okay, I'm in love with my-my myself
It's okay, I'm happy in this moment
When I listen to my heart

WHICH

Relatives are used to....

- To build a cohesive text
- To build more complex sentences

DEFINING

(Especificativa) : essential to the meaning of the sentence

- The man **who** came into the shop was eating a pineapple!

	SUBJECT		OBJECT	
PERSON	who/that	whose	who/that	whose
THING	which	that	which/that	which/taht

NON-DEFINING

(explicativa): additional information and ALWAYS between commas

- My brother Jack, **who** has just come back from Australia, can't have bananas!

	SUBJECT		OBJECT	
PERSON	who	whose	who	whom
THING	which		which	

b. Quiz (review of grammar)

Authentic material using Quizziz :
https://quizizz.com/admin/quiz/5ea049bf9c8ff8001c9e7e76/relatives-and-money

Q. Wow! The young lady_____ dog bit me just lauged!

— opciones de respuesta —

○ who   ○ that

○ whose   ○ which

⊙ Pregunta 2   ⊙ 45 segundos

Q. The table_____stood in the corner was dirty

— opciones de respuesta —

○ which   ○ whose

○ whom   ○ who

⊙ Pregunta 3   ⊙ 45 segundos

Q. This is Lisa, _____ dog bit a man the other day.

— opciones de respuesta —

⊙ Pregunta 4   ⊙ 45 segundos

Q. Lisa is engaged with my best friend, _____ she loves deeply

— opciones de respuesta —

○ for   ○ which

○ who   ○ whom

⊙ Pregunta 5   ⊙ 45 segundos

Q. My best friend Tom, _____ is in a relationship with Lisa, is starting to have doubts

— opciones de respuesta —

○ who   ○ which

○ becuase   ○ it

⊙ Pregunta 6   ⊙ 45 segundos

Q. The person behind _____ Tom is sitting is his real soulmate

⊙ Pregunta 6 ⏱ 45 segundos

Q. The person behind _____ Tom is sitting is his real soulmate

— opciones de respuesta

- which
- whom
- that
- who

⊙ Pregunta 7 ⏱ 45 segundos

Q. The airplane, _____ Tom and his soulmate have met is heading to Tokyo

— opciones de respuesta

- of whcih
- in which
- where
- for

⊙ Pregunta 8 ⏱ 45 segundos

Q. At 10:32 , _____ Satsuki saw Tom, she fall in love at first sight

⊙ Pregunta 9 ⏱ 45 segundos

Q. Tom, _____ has to stay in Tokyo for 5 months, is breaking up with Lisa

— opciones de respuesta

- beccause
- whom
- for which
- who

⊙ Pregunta 10 ⏱ 45 segundos

Q. His best friends,_____opposed the new relationship, are now happy with it

— opciones de respuesta

- most of whom
- any
- a number of which
- they

⊙ Pregunta 11 ⏱ 45 segundos

Q. Lisa has introduced a number of changes in her life, _____ are intended to forget Tom.

— opciones de respuesta

- some of which
- who
- since
- nothing

⊙ Pregunta 12 ⏱ 45 segundos

Q. Unless Lisa erases Tom's number, _____ seems unlikely, she won't get over him

— opciones de respuesta

- since
- which
- who
- for whom

c. Cheat sheet on grammar

Authentic material

DEFINING (especificativa)→ *essential to the meaning of the sentence*

    – The man <u>who</u> came into the shop was wearing a coat

	Subject	Object
Person	who/whose/that	*whom*/who/that/ Ø
Thing	which/that	which/that/ Ø

NON-DEFINING (explicativa)→ *additional information + ALWAYS between commas*

    – My brother Jack**,** <u>who</u> has just come back from Australia**,** plays the piano

	Subject	Object
Person	who/whose	whom/who
Thing	which	which

KWHLAQ

Retrieved   from :

What do I know?	What do I want to know?	How do I find out?	What have I learned?	What action will I take?	What new questions do I have?

EXIT TICKET (Self-assessment)

Authentic material made with Google Forms:
https://docs.google.com/forms/d/e/1FAIpQLScYDDHGmVbIWm-Uj7PFJKq2wLuNFcBOMa2GDpj-jyDSnwiSWA/viewform

Lesson 4 PLANNING

Poster for the writing workshop and for the introduction of lesson 4.

Authentic material made through Canva

Posters/Cheatsheets for the tables

Authentic material made with Canva

MUSIC GENRE

WHAT KIND OF MUSIC DO YOU WANT TO DO?
Pop, rap, classical...?

ARE YOU GOING TO USE REAL INSTRUMENTS ?
You can compose your own music if you want or any interpretation!

ARE YOU GOING TO USE MUSIC APPS?
Check these apps: Audiotool, MIROR, SoundScape, Songmaker, Jukedeck

ARE YOU GOING TO USE AN ALREADY-MADE-BASE?
You can go to YouTube and download one an existentn music base

HAVE IN MIND THE LYRICS
IYou will have to sing and record your voice! So make sure your music base is not too complex!

MOOD

HOW DOES THIS SONG MAKE YOU FEEL?

HAPPY, SAD, ANGRY...?

HOW DO LYRICS CORRESPOND TO THE MOOD OF THE SONG?

HOW ARE YOU GOING TO DIVIDE LYRICS?
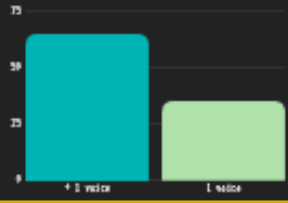
HOW IS THE CHORUS?

★ FAST
★ WITHOUT MUSIC
★ NO LYRICS

ARE YOU GOING TO SING ALL TOGETHER AT THE SAME TIME?

START SONG ▶

COUNTRY
INSPIRATION

ROOTS

It would be great if you talk about your country or your parents country

SEARCH

Browse through the map and think a country whihc might be interesting!

TRADITION

What music does this country have? Both in the past and in the present

CULTURE

What cultural elements can you think of?

PASSION

Pick a country which trully passionates you!

SUBJECT/TOPIC

Make the first steps

1 **WHAT DO YOU LIKE?**

What things are worth talking about?.

2 **WHAT INSPIRES YOU?**

What things motivate you?

3 **WHAT MESSAGE DO YOU WANT TO TRANSMIT?**

What is the take-away? What do you want to denonunce?

4 **WHAT KIND OF MESSAGE IS THIS?**

Is it political? cultural? ABout you family?
To whom is this message directed?

5 **DO YOU HAVE SEVERAL TOPICS IN MIND?**

If you have several important subjects, how can you mix/blend them? Is the message coherent?

Checklist for the song

Authentic material

Did we...?	Checked ✔
1. Follow a structure which includes introduction, body and conclusion?	
2. Design an engaging chorus which blends into the lyrics?	
3. Design the verses with rhymes?	
4. Develop a deep and thoughtful message which implies world change?	
5. Make an investigation in the culture which demonstrates understanding?	
6. Think of an engaging title which describes our song?	
7. Use a wide range of vocabulary seen in class and aligned with out topic?	
8. Use grammar correctly and in particular relative clauses?	
9. Align the mood of the lyrics with the melody?	
10. Think about a story which functions as thread of all the ideas and verses?	
11. Integrate new feedback and assessment?	
12. Elaborate a neat and organized song?	

Appendix V Rubrics

Own creation

Observation Rubric

Name of the Student:	Outstanding (4)	Above standard (3)	At standard (2)	Needs improvement (1)	Unsatisfactory
Use of English (Reading, listening, writing, speaking)	There is clear evidence that the S understands the content and can work without misunderstandings. The S employs specific and suitable strategies to work with the materials and which helps him/her to study.	The S understands the content but sometimes makes mistakes. The S employs general learning strategies.	The S not always understands the content and makes some mistakes. Uses general learning strategies.	The S struggles to understand the content and makes several mistakes. The S finds it hard to develop suitable learning strategies.	The S does not understand the content or the messages given, he/she is unable to work with the materials, or elaborate learning strategies which help him/her to approach skills.
Role fulfilment	The S takes seriously his/her role and follows its requirements along the lessons.	The S takes seriously his/her role but he/she is not always consistent.	The S follows the role sometimes.	The S rarely follows the role and makes the other team's work more difficult.	The S never follows the role and hinders team work.
Interest and engagement	The S shows interest by constantly asking questions, participating and completing tasks neatly and with effort.	The S almost always shows interest by asking some questions, participating and completing tasks neatly.	The S sometimes shows interest by asking questions from time to time, participating and completing tasks.	The S rarely shows interest and tasks are not always completed.	The S does not come to class and does not present the materials completed.
Communicative skills	The S expresses his/her ideas clearly, uses gestures and a calm speech and tone. He/she is able to communicate through the writing as well.	The S expresses his/her ideas quite clearly, uses gestures sometimes and a more or less calm speech and tone.	The S not always expresses his/her ideas and barely uses gestures. His/her speech is rather fast or full of pauses.	The S struggles to make a clear point and does not use gestures. There is a tendency to speak very fast or difficulty to find the words.	The S is unable to express any idea or communicate. There is a tendency to speak very fast or difficulty to find the words. Ideas tend to be disorganized within a speech with no structure.
Interaction with T and SS	The S asks and interacts politely with the teacher showing respect and cooperates in the development of the lesson's harmony respecting turns and ideas of classmates. Accepts feedback and assessment. Within the group shows respect and collaborates with all the members.	The S interacts politely with the teacher showing respect and almost always respects turns and other ideas. Accepts feedback and assessment. Within the group shows respect and collaborates with almost all the members.	The S interacts politely with the teacher showing respect but does not always respect turns and other ideas. The S finds it hard to accept feedback and assessment. Within the group shows respect but collaborates only with some members.	The S barely interacts with the teacher and not always respectfully. The S finds it hard to accept feedback and assessment. Within the group, the S not always shows respect and barely collaborates.	The S never interacts with the T or with the other members of the group. If so, he/she is quite disrespectful.
In-class	The S continuously	The S almost	The S sometimes	The S rarely gives	The S never gives

| participation | gives ideas and exposes his/her work with the rest of the class. Completes all the activities and presents them in the portfolio in a neat and organized way. There is clear evidence of integration of feedback and deep study of the materials and contents seen in class. | always gives ideas and exposes his/her work with the rest of the class. Completes all the activities and presents them in the portfolio. There is some evidence of integration of feedback and study of the materials and contents seen in class. | gives ideas and exposes his/her work with the rest of the class. Completes almost all the activities and presents them in the portfolio. There is little evidence of integration of feedback and study of the materials and contents seen in class. | ideas and never exposes his/her work with the rest of the class. Completes some activities and presents them in the portfolio. There is little evidence of integration of feedback and study of the materials and contents seen in class. | ideas and never exposes his/her work with the rest of the class. Does not present the portfolio. There is no evidence of integration of feedback and study of the materials and contents seen in class. |

Other comments:

Final Mark:

Oral Presentation Rubric

Name Student:	Outstanding (4)	Above standard (3)	At standard (2)	Needs improvement (1)	Unsatisfactory
Use of English	Use of wide range of vocabulary and complex expressions seen in class. There is a perfect use of relative clauses and other grammatical structures studied during the term. There is accuracy in their use and no errors. If the S commits a mistake he/she is able to self-repair.	Widely use of vocabulary and complex expressions seen in class. There is a good use of relative clauses and other grammatical structures studied during lesson. There is accuracy in their use and little mistakes. If the S commits a mistake he/she is able to self-repair.	Some use of vocabulary and expressions seen in class. Relative clauses and other grammatical structures studied during lesson are sometimes used. There is some accuracy in their use and several mistakes. If the S commits a mistake he/she is not always able to self-repair.	Rarely use of vocabulary and expressions seen in class. Relative clauses and other grammatical structures studied during lesson are rarely used. There is little accuracy in their use and several mistakes. If the S commits a mistake he/she is not able to self-repair.	The S uses a simple range of vocabulary and grammar and there is no use of English seen during the lesson. There are plenty of grammatical mistakes and the use of vocabulary is not accurate which hinders communication or understanding. Even is errors are committed the S is unable to self-repair.
Discourse management and audience engagement	The S delivers a coherent discourse with a marked structure and with meaningful and elaborate ideas. He/she delivers thoughts with passion following a thematic thread. There is clear evidence of topic understanding. The S employs gestures, makes eye contact and other audience	The S delivers a quite coherent discourse with a clear structure and with meaningful and elaborate ideas. He/she delivers thoughts with passion following a thematic thread. There is some evidence of topic understanding. The S sometimes employs gestures, makes eye contact and other	The S delivers a quite coherent discourse but the structure is not very clear. Use of good ideas. He/she delivers thoughts with passion. There is not always a thematic thread. There is some evidence of topic understanding. The S rarely employs gestures, makes eye contact and other	The S delivers a poor coherent discourse and the structure is not very clear. Use of good ideas. He/she delivers thoughts with passion. There is not a thematic thread and a poor topic understanding. The S rarely employs gestures, makes eye contact or any other audience engaging technique which helps on the delivery	The S does not deliver a coherent discourse and there are no clear ideas or structure. There is no passion in the delivery of words. There is no clear thread and the thematic connexions seem vague with lack of understanding. The S does not show passion and does not use any engaging audience technique

	engaging techniques which help on the delivery of the message.	audience engaging techniques which help on the delivery of the message.	audience engaging techniques which help on the delivery of the message.	of the message.	which helps on the delivery of words.
Pronunciation and fluency	The S sounds natural using an appropriate rhythm, great intonation. There is intelligibility. There is a natural pace and pauses. The S is able to self-correct if commits any pronunciation mistake. There is no evidence of translation from the L1 and sentences come out naturally.	The S sounds quite natural using an appropriate rhythm and good intonation. Not many problems in intelligibility. There is a quite natural pace and pauses. The S self-corrects sometimes if commits any pronunciation mistake. There is no evidence of translation from the L1 and sentences come out naturally.	The S not always sounds natural but uses a rather appropriate rhythm and intonation. Some problems with intelligibility. There is a quite natural pace but too many pauses. The S not always self-corrects if he/she commits any pronunciation mistake. There is no evidence of translation from the L1 but sentences do not always come out naturally.	The S rarely sounds natural and struggles to use an appropriate rhythm, intonation which hinders in many cases intelligibility. There is a quite natural pace but too many pauses. The S does not self-correct if he/she commits any pronunciation mistake. There is some evidence of translation from the L1 and sentences do not always come out naturally.	Intonation, rhythm and pronunciation hinder intelligibility. There is no natural pace and the speech sounds erratic with many pauses. There is clear evidence of translation from the L1 and sentences do not come out naturally.
Presentation tools	The PowerPoint Presentation follows a clear structure and works only as a tool for the speech delivery. There is no "reading out". It is attractive, neat and with comprehensible input.	The PowerPoint Presentation follows a clear structure and works only as a tool for the speech delivery. There is some "reading out". It is attractive and neat.	The PowerPoint Presentation follows a more or less clear structure and helps a little in the speech delivery. There is some "reading out". It is quite attractive and neat.	The PowerPoint Presentation does not follow a clear structure and does not really help in the speech delivery. There is a lot of "reading out". It is not very attractive and looks rather messy.	The PowerPoint Presentation does not have any structure. Ss only read from the screen. There is a lot of text and no images. It is not engaging and looks messy.
Interactive communication	The S always asks questions and makes comments to move forwards the conversation. The S understands the question and shows willingness to maintain the conversation. He/she is able to answer the questions asked and responds with a calm pace and adequate speed. There is an excellent ability to maintain the conversation or repair the interaction. The S does not make long pauses and uses speech fillers.	The S usually asks questions and makes comments to move forwards the conversation. The S almost always understands the question and shows willingness to maintain the conversation. He/she is able to answer the questions asked and responds with a calm pace and adequate speed. There is a good ability to maintain the conversation or repair the interaction. The S does not make many long pauses and uses some speech fillers.	The S does not ask questions but makes some comments to move forwards the conversation. The S not always understands the question but shows some willingness to maintain the conversation. He/she is not always able to answer the questions asked but responds with a calm pace and adequate speed. There is a rather good ability to maintain the conversation or repair the interaction. The S does makes long pauses and does not use speech fillers.	The S does not ask questions and rarely makes comments to move forwards the conversation. The S not always understands the question and does not show too much willingness to maintain the conversation. He/she is not always able to answer the questions asked but responds with a calm pace and adequate speed. There is a rather poor ability to maintain the conversation or repair the interaction. The S does makes long pauses and does not use speech fillers.	The S does not ask questions or makes comments. There is no effort to move the conversation forward or maintain it. The S does not understand the question or any other interventions and is not able to ask for neither clarification nor use strategies to maintain the conversation. He/she dos not use an adequate pace and makes an excessive use of long pauses.
Content	There is a clear structure in the speech which	There is a clear structure in the speech which	There is a clear structure in the speech which	There is no clear structure in the speech. Parts are	Content does not follow a structure and comes through

	follows an introduction, body and conclusion. Parts are well introduced and there is a clear thread. Content is accurate and aligned to their song and final product. There is clear evidence of deep investigation which sustains ideas and steps. There is a well-developed and mature reflection and opinion.	follows an introduction, body and conclusion. Parts are pretty well introduced and there is a clear thread. Content is almost always accurate and aligned to the song and final product. There is some evidence of deep investigation which sustains ideas and steps. There is a developed reflection and opinion.	follows an introduction, body and conclusion. Parts are not always introduced properly and there is not always a clear thread. Content is not always accurate or aligned to the song and final product. There is some evidence of deep investigation which sustains ideas and steps. There is a more or less developed reflection and opinion.	rarely introduced and the thread in not clear. Content is not always accurate and aligned to the song or final product. There is little evidence of deep investigation which sustains ideas and steps. The reflection and opinion are little developed.	disorganized. There are no clear divisions and it is hard to follow or understand the message. Content is too general and does not stay coherent with the song choice. There is no investigation which supports ideas or steps. There is no reflection or opinion.
Other comments					
Final mark					

Writing Rubric

Name Student :	Outstanding (4)	Above Standard (3)	At standard (2)	Needs improvement (1)	Unsatisfactory
Structure	The lyrics have a clear structure which includes an introduction, body and conclusion and chorus. There is rhyme in several verses.	The lyrics have a clear structure which includes an introduction, body and conclusion and chorus. There is no rhyme.	The lyrics have a more or less clear structure which includes an introduction, body and conclusion. The chorus is not well integrated. There is no rhyme.	The lyrics do not have a clear structure and there is no distinction between introduction, body and conclusion. The chorus is not well integrated. There is no rhyme.	There is no structure and ideas are dispersed with no cohesion.
Content	The song has a good theme and demonstrates a thorough study of cultural background. The song has an engaging title. There is a story which serves as connexion of ideas. There is a clear message and deep reflection.	The song has a theme, cultural background and a title. There is a story which highly connects ideas. There is a rather clear message and deep reflection.	The song has a theme, cultural background and a title. The story is vague and hardly connects ideas. Message and reflection are present but not clearly.	The song has a vague theme, cultural background and a poor title. The story is vague and hardly connects ideas. The message and reflection are poor.	There is no clear theme and there is no cultural background enhanced. The title is not engaging. There is no story functioning as thread and there is no message. There is no reflection.
Proof of work	There is a clear process of evolution which has included writing strategies and feedback integration.	There is a process of evolution which has included some writing strategies and some feedback integration.	There is a vague process of evolution which has included little writing strategies and almost no feedback.	There is almost no evolution and few little writing strategies and no feedback integration. Some mistakes committed at the beginning of the process are newly again.	There is no evolution in the process of writing. There is no evidence of change through writing strategies or feedback integration. Errors committed at the beginning are committed again.
Use of English	The song has a	The song has	The song has some	The song has	The song employs

	wide range of vocabulary and expressions seen in class. Relative clauses are integrated in the lyrics gracefully. There are no mistakes. Bonus: Use of the word of lesson 2.	pertinent vocabulary and some expressions seen in class. Relative clauses are integrated in the lyrics. There are few mistakes.	vocabulary and expressions seen in class. Relative clauses are integrated in the lyrics. There are several mistakes.	simple vocabulary and few expressions seen in class. There are some relative clauses. There are multiple mistakes which sometimes hinder intelligibility.	simple vocabulary and does not include expressions seen in class. There is no use of relative clauses. Multiple mistakes which hinder intelligibility.

Comments:

Mark:

Appendix VI Specific evaluation criteria

Own creation

LISTENING COMPREHENSION

- The student can understand general and specific information and relevant details in songs applying comprehension strategies, and demonstrates understanding of the main ideas and details through specific tasks (Crit.IN.1.1.). (Est.IN.1.1.1.) It contributes to the following key competences: CCL-DC-CSC-CCEC

- The student can identify and use sociocultural aspects for the understanding of songs and values language as a means of accession such cultures (Crit.IN.1.2.). (Est.IN.1.2.1.) It contributes to the following key competences: CCL-CAA-CSC-CCEC

SPEAKING COMPREHENSION

- The student can produce short and medium speeches in which shares and exchanges information applying planning strategies and produces short and well-structured presentations using visual support and is capable of answering audience questions (Crit.IN.2.1.). (Est.IN.2.1.1.) It contributes to the following key competences: CLCL-DC-CAA-CSC-CIEE-CCEC

- The student can participate spontaneously in class, producing oral messages to share information and give opinion in subjects related to music (Crit.IN.2.1.). (Est.IN.2.1.2.) It contributes to the following key competences: CLCL -DC-CAA-CSC-CIEE-CCEC

- The student can incorporate to the speech sociocultural and sociolinguistic knowledge, participating with fluency and respecting turns (Crit.IN.2.2.). (Est.IN.2.2.1.) It

contributes to the following key competences: CCL-CD-CSC-CIEE-CCEC

READING COMPREHENSION

- The student can understand and identify specific and general information in lyrics from songs, recognising related common-use lexis and syntactic and discursive patterns (Crit.IN.3.1.). (Est.IN.3.1.1.) It contributes to the following key competences: CCL-CD-CAA-CSC-CIEE-CCEC

WRITING COMPREHENSION

- The student can produce medium length texts or songs which are coherent and well-structured about cultural aspects, integrate planning and executing strategies and adjust to given models and the specific formula of the song (CRIT.IN.4.1.). (Est.IN.4.1.1.) It contributes to the following key competences: CCL-CD-CAA-CSC-CIEE-CCEC