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The use of songs to promote the learning of English as a Foreign Language as well as to raise visibility of the LGBT+ community in Primary Education

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Abstract

The present project investigates the use of songs in teaching English as a foreign language and their potential to raise visibility to the LGBT+ community in Primary Education. The research is motivated by the need of developing educational values within the Communicative Language Teaching approach.

The teaching proposal presents real-world language learning experiences using authentic materials - which is one of the principles of CLT –, particularly songs. This study demonstrates that songs can enhance listening and reading comprehension, as well as oral and written communication skills. Simulteneously, it highlights the importance of promoting LGBT+ awareness to avoid prejudices and discrimination.

Regarding methodology, this research follows the Communicative Language Teaching approach and uses a Task-based Language Teaching structure, emphasizing spontaneous interaction and real-world communication. The findings reveal that songs offer the opportunity to teach and learn English as a foreign language following the suggested methodology, exploiting not only the message it wants to transmit, but also its context and the language used.

In conclusion, this dissertation emphasizes the potential of integrating songs as authentic materials in language teaching, while also promoting critical thinking in Primary Education.

Resumen

Este Proyecto investiga el uso de canciones en la enseñanza del inglés como lengua extranjera y su potencial para dar visibilidad a la comunidad LGTB+ en Educación Primaria. La investigación está motivada por la necesidad de desarrollar valores educativos dentro del enfoque Comunicativo de la Enseñanza de Idiomas.

La propuesta didáctica presenta experiencias de aprendizaje del uso real del language a través de materiales auténticos - uno de los principios del enfoque Comunicativo de la Enseñanza de Idiomas –, en particular, las canciones. Este studio demuestra que las canciones pueden mejorar tanto las habilidades de comprensión oral y escrita como las de comunicación

oral y escrita. Al mismo tiempo, resalta la importancia de prmover la visibilidad de la comunidad LGTB+ para evitar prejucios y discriminación.

En cuanto a metodología, esta investigación sigue el enfoque Comunicativo de la Enseñanza de Idiomas y utiliza un enfoque por tareas, poniendo así el foco en la interacción y la comunicación del mundo real. Las conclusions de este studio revelan que las canciones ofrecen la oportunidad de enseñar y aprender inglés como lengua extranjera siguiendo la metodología sugerida, explotando no solo el mensaje que quieren transmitir, sino también su context y el lenguaje utilizado.

En conclusion, este trabajo enfatiza el potencial de integrar canciones como material auténtico en la enseñanza del lenguaje, mientras promueve el pensamiento crítico en Educación Primaria.

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1   Introduction

The purpose of this study is to determine how to teach English as a foreign language through the use of songs, exploiting them in different aspects of language, as well as rasing visibility of the LGBT+ community in Primary Education.

First, authenticity is considered outstanding to perceive language in its actual manifestation, allowing developing the four skills through the language needed in real-life communication. Studies claim that learners can find challenging transferring what they learn beyond the classroom when they are not exposed to real-life communication (Larsen-Freeman, 2000). In order to avoid this situation, authentic materials are beneficial for learners to identify grammar and vocabulary in a genuine context where language is used naturally. In this sense, this study might be inspiring to use authentic materials in English teaching, specifically songs, that can be useful for listening and reading comprehension tasks, but also to serve as a pretext for oral and written productions.

Second, this project intends to give visibility to the LGBT+ community in Primary Education. It is evident that, despite social transofmation, gay, lesbian, bisexual and transgender people still suffer from discrimination worldwide. Schools play a crucial role in education, and presenting other realities is key to avoid prejudices and reject all forms of violence (Valle, 2022) To show students that there exist different gender identities and sexual orientations will not only result in respectful and inclusive individuals, but also in making the classroom a safe space for everyone.

Concerning methodology, this project is based on Communicative Language Teaching approach and lessons follow a Task-based Language Teaching structure. The teaching proposal suggested intends to give learners opportunities to participate in spontaneous interaction in order to improve their communication effectiveness and prepare them for real-world communication.

Regarding the structure of this work, this study is divided in four sections: theoretical framework, methodology, analysis and conclusions. The theoretical framework compilates the principles of Communicative Language Teaching, focusing on authentic materials and the use of songs, and Task-based Language Teaching. Furthermore, it explains the strategies

to develop on reading, listening, speaking and writing, as well as some of the twenty-first century skills and its relationship with the key competences of the Aragonese Curriculum

The next section establishes the criteria followed for designing the lesson plan concerning the research conducted on the previous section. In the same way, it suggests the criteria for selecting the songs to use along the unit of work.

The analysis of this study analyzes wether the objectives of this project have been achieved and to what extent, as well as the contribution to the key competences of the Aragonese Curriculum. Moreover, following the criteria established on the previous section, there is a further analysis of the designed teaching proposal and the songs selected for the lesson plan.

Finally, the conclusion discusses the main innovation of the present project to previous research, the strengths and weaknesses of the teaching proposal and the suggestions for further investigation.

2   Theoretical framework

This section aims to describe the theories this project is based on. First, it compiles the principles of Communicative Language Teaching, focusing on the use of authentic materials and Task-based Language Teaching.

Secondly, following the CLT principle of developing the four skills, this study presents the strategies that can be promoted to encourage reading and listening comprehension, oral and reading production.

Moreover, in alignment with the evolving society, this dissertation also highlights some of the twenty-first century skills, concerning critical thinking, problem solving and decision making, as well as personal and social responsibility.

Finally, this study presents the conection between both these skills and the four skills with the key competences of the Aragonese Curriculum, focusing on linguistic communication, plurilingualism, citizenship and personal, social and learning to learn competences.

2.1   Communicative Language Teaching

In recent years, there has been an incresing amount of literature on Communicative Language Teaching. Numerous studies have attempted to explain that the goal of CLT is to enable students to communicate in the target language. According to Larsen Freeman (2000), in order to achieve target language communication, students need knowledge of the linguistic forms, meanings and functions.

Firstly, the primary feature of CLT is that every task and activity must have a **communicative intent**. These activities must have an information gap, meaning the subjects involved in communication are pushed to communicate to obtain information they do not know. Additionally, speakers must have a choice of what to say and the way to say it so that the interaction is truly communicative. As a consequence of real communication, the listener gives feedback to the speaker, which is the third requirement of communicative tasks. Games,

roleplays and problem-solving tasks are some examples of communicative activities to use the language (Larsen-Freeman, 2000).

Secondly, these activities should be focused on achieving the classroom goals, that, following CLT principles, "are focused on **all of the components** (grammatical, discourse, functional, sociolinguistic and strategic) **of communicative competence**." (Brown, 2001, p43).

Furthermore, many researchers have argued that, following CLT principles, **all four skills** should be practiced from early stages; consecuently, classroom tasks colud give students the skills needed in communication. As highlighted by Brown (2001), "students in a communicative class have to use the language, productively and receptively, in unrehearsed contexts outside the classroom". Following this idea, it must be considered that language comprehension skills also take part in communication even if a response is not required. Meaning is not entirely in the text, but it emerges through a process of negotiation between the reader and the writer (Larsen-Freeman, 2000). In other words, communication does not imply a response; reading and listening tasks are also communicative as long as they include negotiation of meaning.

So as to equip students with the tools needed in communication, Brown (2001) defends the idea that language techniques should be desiged to "engage learners in the pragmatic, authentic, functional use of language for meaningful purposes" and includes fluency and accuracy as "complementary principles underlying communicative techniques". Those language techniques are closely related with one of the key competences of the Aragonese Curriculum, personal social and learning to learn, that holds the idea that lerrners should be given opportunities to direct attention towards their own language process developing proper **strategies for autonomous learning**, which is one of the principles of CLT.

Another feature of Communicative Language Teaching is **cooperative learning.** CLT activities take place in small groups, since it increases the opportunities to take part in communication (Larsen-Freeman, 2000). Learners need to be seen as partners in a shared learning objective (Brown, 2001). That goal is learning to communicate; every student should be aware that is the main purpose of studying a language. Moreover, by learning to

communicate, **motivation** to study a foreign language increases, since they perceive the usefulness of the activities they carry out (Larsen-Freeman, 2000).

2.1.1 Authentic materials: the use of songs in the language class

Motivation is partially related to the use of authentic materials, another characteristic supported by numerous studies on Communicative Language Teaching. Authentic texts are defined as those that result from real communication, meaning they have not been created for language teaching purposes (Nunan, 1999).

Exploiding authentic materials not only avoids that students are not capable to transfer what they learn beyond the classroom, but also intends to expose them to real-life communication language in a wide range of situations (Larsen-Freeman, 2000). Moreover, by using authentic materials in tasks, learners are allowed to identify grammar and vocabulary used in real-world productions, and consequently, they are encouraged to develop the skills of reading, writing, speaking and listening integratedly, as it is done in communicative situations (Nunan, 1999). In conclusion, authenticity is considered outstanding to perceive language in its actual manifestation, which allows developing the four skills through the language needed in real-life communication.

Following this idea, songs offer an authentic use of the target language. Lopera (2014) mentions previous research to conclude with the following advantages of the use of songs to learn a language:

- Songs provide a different learning environment and lead to motivation.
- Songs serve as listening comprehension practice.
- Songs are used as a means to engage in reading, writing and conversation activities.
- Similarly, grammar and vocabulary exercises can be done. (p.102)

In terms of listening comprehension, it is important to prepare students before listening to a song in a foreign language by designing enabling tasks. They will serve as a tool to give the listener the linguistic and contextual elements to obtain the message in a more effective way (Lopera, 2014). It is considered fundamental to design specific materials for oral comprehension that are based on encouraging students to develop certain listening

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comprehension strategies such as getting the general picture or extracting specific information.

Additionally, the use of songs as authentic materials can be extended to reading comprehension by, for instance, using the lyrics of the song as a text and designing tasks that develop reading strategies. In the same way, songs could be the base to then carry out oral or written productions, integrating different skills.

This study collects the learning strategies used for listening and reading comprehension, as well as for speaking and written production.

2.1.2 Task-based language teaching (TBLT)

As it has been mentioned before, tasks are an important feature of Communicative Language Teaching (CLT). Researchers identified different **purposes** of task-based language teaching. First, TBLT focuses on giving learners opportunities to participate in spontaneous interaction, where they can negotiate turns to speak and try out other communication strategies. Additionally, they might develop their language by hearing how their classmates express their ideas. Finally, by giving learners the chances to use language purposefully, they may develop confidence in trying out their language knowledgement to achieve their communicative goals (Skehan, 1998).

Regarding the definition of a task, research suggested specific **criteria** to delimit what a task. This study propones that the central focus should on meaning, that there exists a goal than needs to be achieved and that it is related with real-world (Skehan, 1998). Therefore, when designing a task it is fundamental to establish a communicative goal on a communicative activity that might be useful in spontaneous scenarios outside the classroom where, at the same time, the focus is on content rather than on the way we transmit it.

It has been mentioned that by learning to communicate motivation increases. Following this idea, tasks should engage learner's interest to encourage them to focus on achieving a goal and to motivate them through meaningful activities (Willis, 2007).

Furthermore, the use of tasks in language teaching can influence how learners process language and consequently, determine their communication effectiveness and their language

acquisition process (Ellis, 2000). For that reason, in task design learners need to be provided with first guided exercises that help them to then be more autonomous in less guided activities that, at the same time, prepares them for spontaneous real-world communication.

Concerning the **structure** according to this teaching approach, Ellis (2000) claims that "designing a task-based curriculum involves making decisions about what task learners will do (a question of selection) and the order in which they will perform these tasks (a queston of grading)." (p. 5). In other words, it is key to decide which activities learners should do first, which activities will help them to then carry out more difficult activities. As mentioned before, these activities will progressively prepare learners for real-world communicative situations.

Following this idea of structure, many researchers suggest that the suitable structure of a lesson following this approach would be pre-task, while-task and post-task. Following this sequence, it is important to consider which type of tasks are suitable for each step. It is considered that if learners are asked to first focus on grammar, they might probalby not focus on meaning. Otherwise, students might focus on meaning and ignore the syntaxt they are supposed to produce (Willis, 2007). Consequently, it is key to encounter the middle point where focus on form is not unabling for students to develop fluency and confidence.

2.2   The four skills

As previously mentioned, CLT claims that **all four skills** should be practiced from early stages; consecuently, classroom tasks colud give students the skills needed in communication. However, there are some strategies that can be developed so that learners become autonomous on reading, listening, speaking and writing, and these strategies might me helpful to structure each lesson following TBLT.

2.2.1   Teaching reading

Teaching reading comprehension implies developing appropiate reading strategies, that aim to improve a particular aspect of comprehension. Regarding the text, there are some techniques that can help learners with comprehension such as identifying the purpose in

reading, which will bring them a reason to read. In addition, skimming and scanning are considered the most valuable reading strategies for students. Skimming consists on quickly reading the text looking for main ideas such as its topic or its purpose, while scanning consists on quickly looking for specific information such as names or dates (Brown, 2001).

Readers can encounter some challenges while reading a text. For instance, they can consider that a text is difficult due to the number of ideas or events presented. In oder to face this problem, students can use semantic mapping or clustering in otder to group ideas to provide order. Finally, readers might face ignoring or not being certain of a word, a discourse marker or an implied meaning. In that case, students should be encouraged to use compensation strategies, to guess from context and previous knowledge (Brown, 2001).

2.2.2 Teaching listening

Similarly to reading comprehension strategies, there are listening comprehension strategies that can help learners understand. There are six types of strategies that can be applied in listening depending on the purpose of the task.

When students listen for pleasure to get the general idea of the story, they are "getting the general picture". However, if they should focus on a particular detail, they are "extracting specific information". Another strategy suggested for listening is "predicting", which might be helpful if listeners will be receptors of a story, so that the sequence of events is supported by their expectations while checking their predictions (Brewster, 1991).

It is evident that children will not be able to understand every word, consequently, they should be encourage to practice "working out meaning from context". In order to do that, "recognizing discourse patterns and markers" might be helpful to guess what relationship reminds between the new idea and the one they did not understand. Additionally, grammar patterns and intonation will also be helpful for "inferring opinion or attitude" to identify the emotion of the character, which could also be helpful for guessing meaning from context (Brewster, 1991).

2.2.3   Teaching speaking

Several interactive techniques involved in listening are used in speaking, as these skills are integrated in interaction and, according to Brown (2001, p. 275) "skills in producing language are often initiated through comprehension." Further research claim that it is during communication when acquisition of the target language occurs (Nunan, 1999).

The study by Brown (2001) suggested some speaking strategies students can develop to improve this skill. On one hand, some of these strategies are designed to use as an emisor, such aas getting someone's attention, using fillers to gain time, paraphrasing ideas to explain something difficult, or using mime or nonverbal language to support the message. On the other hand, there are also other speaking strategies to use as a receptor. For instance, asking for clarification or for repetition when one is not certain of having undersood.

2.2.4   Teaching writing

In writing production the proess is key. Recent research on the process writing approach suggests stages for the writing process follow the following order: "prewriting, drafting, editing, revising and publishing" (Bayat, 2014).

The prewriting stage consists on generating ideas, that are developed on the drafting stage and organized and readdressed in the revision stage. After that, mistakes are corrected and other improvements are made during the editing stage. Finally, the final production is shared in the publishing stage (Bayat, 2014).

Recent studies claim that writing is seen as a process rather than a product since feedback is more useful before the final product. Language corrections barely improve grammatical accuracy or writing fluency and consequently when students do not have the opportunity to improve their writing afterwards. Consequently, it is recommendable to do it between drafts (British Council, 2011).

2.3 Twenty-first century skills

English as a Foreign Language Teaching not only consists of developing the four skills, but also to prepare them through the subject to unrehearsed contexts where other skills might be useful.

The current study explains some of the twenty-first century skills, "critical thinking, problem solving, decision making" and "personal and social responsibility", as well as establishes the relationship between them and the key competences collected in the Aragonese Curriculum.

2.3.1 Ways of Thinking: Critical Thinking, Problem Solving and Decision Making

In recent years, critical thinking and problem solving have become important skills to develop in educational institutions and consequently, modifications including these features on the curriculum are being made worldwide (Binkley, 2011). In fact, the methodological orientations of the **Aragonese Curriculum** highlights the importance of Thinkig-based learning or TBL, which aims promoting critical thinking, problem solving and decision making.

These skills involve "synthesize and make connections between information and arguments", "interpret information and draw conclusions based on the best analysis" or "effectively analyze and evaluate evidence, arguments and beliefs" (Binkley, 2011, p. 40).

In order to achieve critical thinking, problem solving and decision making, the Aragonese Curriculum embraces moving forward from methodologies based on memorizing so that learners can be active subjects on their learning process. Related with this purpose, Communicative Language Teaching defends the idea that learners in a communicative class are required to use the language both productively and receptively, in spontaneous situations outside the classroom. Consequently, classroom tasks should prepare students with the necessary skills to communicate in such real-world contexts. For this reason**, linguistic communication** and **personal, social and learning to learn,** are fundammental key competences that should be developed in English class.

To conclude, according to the Aragonese Curriculum, the Foreign Language area in Primary Education aims primarily at acquiring basic communicative competence in the foreign language, as well as the development and enrichment of students' intercultural awareness (Ministerio de Educación, 2022).

2.3.2 Living in the world: Personal and Social Responsiblity

Following with the idea of the rapid evolution of the current societies and its multiple interconnections, the Aragonese Curriculum ensures the development of competences that help students to be compromised citizens with the cotemporary reality which is defined as intercultural and plurilingual. This results in highlighting the following key competences: "**citizenship**" and "**plurilingual**".

In relation to critical thinking, another of the 21st century skills is Personal and Social Responsibility. It is evident that the world we live is in constant evolution. Therefore, educational values need to be too. Everyone needs to understand not only the reality they live in, but also other's realities. "Personal and social responsibility is taken to include cultural awareness and cultural competence." (Binkley, 2011, p. 56). Furthermore, it implies the ability to create confidence and empathy in other individuals and the ability to see and understand the different viewpoints caused by diversity and contribute one's own views constructively.

Schools are powerful agents of social transformation. It is important to make students conscious of the existence of other gender identities so as to avoid the fear or rejection of the unknown not only for people who experience them, but also for people who surround them. This requires working on the deconstruction of social prejudices of what means to be lesbian, gay, bisexual or transgender through teaching activities oriented forward comprehension of what is different. This not only promotes respect among pupils, but also builts more inclusive realities, less violent towards woman and people who built their gender identity beyond social standards (Valle, 2022).

Following this principles, **SDG nº5** gender equality will be developed, as it aims to achieve equality between genders as well as to empower woman. It must be taken into account that patriarchy not only affects woman, but also everything that has to do with

aspects that have been related with feminity over the years, in other words, patriarchy has a harmful impact on the LGBT+ community.

Misogyny is defined as hatred of woman, and this implies individuals who are perceived to be "like a woman". Therefore, patriarchy not only has repercussion for woman, but also for people who are related with feminity. Heteronormativity conceives homosexual man as feminine, and consecuently, they suffer from discrimination and physical and psychological violence (García Jiménez, Cruz Salazar, Bellato Gil, 2001). Similarly to men who do not conform heterosexual male norms, women who are considered masculine suffer the consequences of patriarchy for not behaving "like a woman" (Williamson, 2015). Consequently, gays, lesbians, bisexuals, transgender and everyone who does not follow the norms of patriarchy suffer from violence and discrimination.

Equality before the law does not mean that sexual and gender diversity is not still discriminated because of the heteropatriarchal structure (López, 2019). LGBTphobia can only be defeated from the perspective of being linked to other structural forms of oppression (Williamson, 2015). In consequence, giving visibility, avoiding prejudices and promoting values education is crucial to promote real inclusion in society.

2.4   Key competences

Some of the key competences established by the Aragonese Curriculum have been mentioned in relation with the 21st century skills, as they are closely connected. This refers to citizenship and plurilingual competences. However, there are other competences that have been mentioned along this study, related with English teaching, which are linguistic communication and personal, social and learning to learn.

First, **citizenship** ensures that "the student reflects and dicusses about values and current ethical issues, understanding the need of respecting different cultures and beliefs, (…) of rejecting prejudicies and stereotypes, and opposing all forms of discrimination or violence." (Educagob, 2023). As previously mentioned, schools are powerful agents of social transformation, and working with children on the deconstruction of social prejudices is crucial to promote respect and to avoid rejection and violence.

Regarding English teaching as a foreign language, **plurilingual** competence occurs, as it dictates that "the student uses, at least, a language, different from the mother tongue, to respond to simple communicative needs." (Educagob, 2023).

Following this idea, it is evident that **linguistic communication** competence also takes an enormous value when learning a language. According to CLT principles, research claim that the course goals must pay attention to the grammatical, sociolinguistic, discourse and strategic competences, which are the components of the communicative competence (Brown, 2001). Linguistic communication competence involves interaction through oral, written, signed or multimodal means in diverse contexts. It requires knowledge of the rules of the language, involving grammatical competene, as well as the ability to structure texts and conversations, referring to the discourse competence. In addition, students should be able to use the language ethic and respectfully, regarding sociolinguistic competence.

Finally, strategic competence is closely related to **personal, social and learning to learn** competence. This competence involves accomplishing successful interaction by addressing difficulties using strategies such as paraphrasing or using gestures.

Furthermore, concerning one of the 21st century skills "personal and social responsibility", it refers to the ability to recognize behaviors contrary to coexistence, actively promoting mental and emotional health to take care of oneself and those around. This involves acquiring skills for self-care, as well as expressing empathy and addressing conficts in an inclusive and supportive context (Educagob, 2023).

3   Methodology

The aim of this section is to establish the criteria followed for designing the lesson plan according to the research used for the previous section. The methodological approach taken in this study is based on Communicative Language Teaching, since it has been proved to have numerous advantages in language learning.

Following this approach, this section will describe how the unit of work will be structured, as well as the internal structure of the sessions and its activities.

Nevertheless, this project not only focuses on linguistic development, but also on personal and social competences; which topic or topics are selected for this lesson plan, the reason why and what it is intented to be transmitted with it.

Finally, as this lesson plan is based on the use of songs, this section describes below the criteria used for selecting the songs for each lesson according to language and lyrics, level, content and other specific characteristics.

3.1   Criteria followed for designing the lesson plan

The following table shows the criteria followed for designing the lesson plan that has been established regarding the research conducted and explained on the previous section.

Table 1: Criteria for designing the lesson plan

	yes	partially	no
The teaching proposal…			
is task-based. All lessons follow a pre-, while- and post-task structure with defined aims.			
structures the lessons progressively according to the difficulty of the activities.			

focuses on developing the four skills: listening, reading, speaking and writing.			
focuses on developing competences, specifically linguistic competence, plurilingual, personal, social and learning to learn, and citizenship.			
is aligned with the Aragonese curriculum.			
includes on each lesson activities with a communicative purpose that include an information gap and, consequently, negotiation of meaning.			
uses authentic materials on each lesson such as songs or interviews.			
gives visibility to the LGTB+ community and promotes critical thinking and awareness.			

As it can be observed in Table 1, the criteria established for designing the lesson plan follows the Communicative Language Teaching principles described on the Theoretical Framework, including Task-Based Learning as a way to structure each session.

Firstly, CLT focuses on developing **the four skills**: listening, reading speaking and writing, that intend to be interconnected along the unit of work. As it has been previously mentioned, communicative classes must focus on both comprehension and production, and that is one of the principles this lesson plan tends to achieve (Brown, 2001).

Secondly, as explained on the previous section, communicative activities must have a **communicative intent**, and that purpose includes an information gap between the emisor and the receptor. This criterion established for the lesson plan takes into consideration that listening and reading include negotiation of meaning even if there is no response required, as it also occurs between the reader and the writer.

Furthermore, this lesson plan tends to develop the **key competences** established by the Aragonese Curriculum, focusing on the following: linguistic competence, plurilingual, citizenship, and personal, social and learning to learn.

First, it is evident that linguistic communication competence takes an enormous value when learning a language. Following CLT principles, researchers claim that the couse goals must be "focused on all of the components of communicative competence, which are grammatical, fuctional, sociolinguistic and strategic (Brown, 2001).

As evident as linguistic communication, another key competence this lesson plan intends to address is plirilingual competence, which consists of using a language different from the mother tongue to address basic communication needs.

Next, personal, social and learning to learn tends to be developed through the lesson plan designed in terms of using learning strategies or participating in coassessment. Additionally, this competence stands for developing strategies to recognize discriminative behaviours, to sow respect and empathy and to promote mental health. Consequently, this unit of work presents scenarios where people might feel discriminated and plans to reflect about them and promote respect among the students, as well as works on emotion management through recognition and expression of their feelings.

Finally, citizenship ensures that learners reflect about values and issues of the current society in order to promote respect, reject prejudices, stereotypes and every form of discrimination (Educagob, 2023). This last key competence that this lesson plan tends to develop is strictly related with the criterion describing that this lesson plan gives visibility to the LGBT+ community promoting critical thinking and awareness - and consequently, personal and social responsibility, some of the 21st century skills aligned with the SDG nº5 *gender equality. -* As it has been mentioned on the previous section, schools are powerful agents of social transformation. It is known that the unknown can cause rejection, and giving visibility to all gender identities, working on the deconstruction of social prejudices of what means to be lesbian, gay, bisexual or transgender, is fundamental to build inclusive realities.

The best way to give visibility to the LGBT+ community is through **authentic materials**, such as songs or interviews that have not been specially produced for purposes of language teaching, songs and intervews that might share real experiences and feelings.

Furthermore, authenticity is also related with Communicative Language Teaching approach, as it is considered useful "to develop strategies for understanding language as it is used" (Larsen-Freeman, 2000, p. 132). The process to select the songs to use on this teaching proposal has been carried out with a checklist that compiles criteria described in the next section.

In terms of structure, this lesson plan suggests following Task-based Language Teaching, following CLT. As previously stated, TBLT consists of giving learners the chance to speak, to spontaneously interact, to use the language with a purpose, to improve communication strategies, and consequently, to develop confidence (Willis, 1996). That is the reason why this lesson plan follows this method.
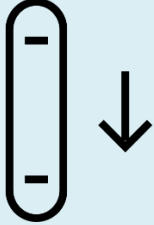
Moreover, research shows that the best way to structure a lesson concludes on pre-task, while-task and post-task. Nevertheless, it is essential to make decisions about the order of the tasks planned for a lesson plan (Ellis, 2000). Even though the author might refer to grading the tasks of a session, this may also be applied to the structure of lessons in a unit of work. Consequently, the criteria followed for designing the lesson plan includes considering in detail the language level used in each session to do so. According to Krashen's principles, students should receive comprehensible input that contain language above the learner's level. That could be applied to expanding previous knowledge about a topic or develop new uses of a grammar structure when previously seen.

3.2 Criteria followed for selecting the songs used on the lesson plan

The following table shows the criteria followed selecting the songs used on the lesson plan.

Table 2: Criteria for selecting the songs

		yes	partially	no
Language and lyrics	Language and lyrics are understandable.			
	The author uses day to day language.			

	Lyrics contain repetition of a specific language aspect the lesson aims to focus on.			
Level	Language level is appropriated for the age: comprehensible input above the learner's level.			
Content	The song contains linguistic richness to exploit: love, self-steem, etc.			
	The author of the song reports an LGBT+ experience.			
	Content is appropriated for the age.			
Lesson	The song can be exploited according to the aims of the session.			

As it can be observed in Table 2, the criteria established for selecting the songs used on the lesson plan was divided in different sections: language and lyrics, level, content and song. This checklist ecompasses general criteria, nevertheless, there are pieces of criteria that need to be established afterwards according to the aims of the session.

Firstly, **language and lyrics** must be understandable not ontly in terms of pronunciation, but also considering difficulty. This is related to using day to day language that is close to the students. This promotes that students get familiar with new vocabulary or new sintax by reading and hearing it. By working with it in guided activities, focusing on those aspects, students might develop their interlanguage and become able to include them in non-guided productions afterwards.

Following with language and lyrics, it is important to try to chose songs where the main language aspect of the lesson is repeated along the lyrics. This will help learners to focus on that aspect and get more familiar with it by hearing it several times. This idea is defended by the Audiolingual Method, which claims that new structures are taught by repetition.

Secondly, related to **level** it is important to consider not only the difficulty of the song's lyrics but also the frequency of use, as previously mentioned. One of Krashen's main ideas is that learners acquire new language by being exposed to comprehensible input that contain language above the learner's level.

Furthermore, **content** must also be appropriated for the students' age. It is said that children are easily influenceable, and that is the reason why certain topics should be avoided when selecting a song to work with. Bad language or swearwords are one of the features that may be taken into consideration to avoid them, as well as lyrics related with drugs such as alcohol or cigars.

Otherwise, the type of content this lesson plan tends to work with is related with social transformation, regarding love, self-steem, and promoting respect and understanding among students. This unit of work tends to focus on the LGBT+ community, since it is considered fundamental to make students conscious of the existence of the range of gender identities. Knowledge and consciousness are believed to aovid rejection of the unknown, aiming tolerance and empathy.

Finally, each song must be appropriated for the aims of each lesson, accomplishing certain specific criteria. For instance, if it is the conditional tense a new tense to work with, the song selected should repeat this tense along the song.

4   Analysis of the teaching proposal

This section aims to carry out an analysis of the teaching proposal designed (See Appendix I) taking into account the collected information explained along the project.

First, it will be described how the main objectives of the lesson plan have been approached. Related with this, how this lesson plan contributes to the development of the key competences established in the Aragonese Curriculum. Finally, the lesson plan will be analysed considering the criteria stated on the previous section, as well as the selection of the songs used on the lessons.

4.1   Contextualization

The teaching proposal is designed for a group of students in the last grade of Primary Education. Students in this targeted group possess the ability to understand and follow instructions. However, the activities they are used to do are seldom communicative, since they predominantly focus on grammar, specially in verb conjugation. Some of the most repeated activities are filling in the gaps with the correct tense and matching vocabulary with their definitions. In consequence, students rarely use language for meaningful communication, resulting in a deficiency in fluency and communication strategies.

4.2   Objectives of the teaching proposal

As included on the title of this project, one of the main objectives of this teaching proposal is **teaching English as a foreign language through the use of songs** and other authentic materials, exploiding them as reading and listening comprehension tasks, and using them as a context for oral and written expression tasks. Additionally, these songs are used to **raise visibility of the LGBT+ community in Primary** Education, which is the other main objective of this teaching proposal.

First, regarding **English teaching**, this lesson plan integrates the **four skills** through the sessions. There are reading, listening, speaking and writing tasks, where communication is primordial. In addition, there is specific content that is worked on this project. Starting with **grammar**, one of the features this project repeats along the lessons is the use of the second conditional. The use of the second conditional intends to be gradual, starting in lesson

one with a specific condition and various results of that condition, then, changing the if clause and imagining the possible results. In the next lesson the hypothesis is used, lesson three, the main clause must be changed into the if clause; in other words, the result of the first hypothesis becomes the condition, and a new result is added by another student. They keep productively using the second conditional to make hypothesis in lessons four and six, and they keep reading and listening to this formula in the last lessons. Additionally, lesson three introduces the use the second conditional to give advice using the structure "If I were you, …", that is also used on lessons five and eight. Another aspect of grammar that is worked on this unit of work is the expression of cause through the linkers "because" and "since". This piece of knowledge is used on lesson five and lesson eight to express feelings or emotions, which leads to the next point.

Feelings are part of the content regarding **vocabulary** this unit of work focuses on. Lesson five gives special attention on this topic, considering it is fundamental to learn to express and manage emotions. For this reason, learners work on their previous knowledge of vocabulary related with feelings, and they are given new words to express its emotions. In addition, they will use some useful expressions to give support to their partners or to a character of a song. For instance, "I'm glad to hear you are happy", "I'm sorry about what is happening to you", "I'm here if you need me". Both vocabulary and expressions will be also used on the final lesson, since it is believed that it is during communication when acquisition of the target knowledge occurs (Nunan, 1999) and of course, repetition facilitates knowledge transfer from learning to acquisition, as fluency on these sstructures is achieved.

Following with **communication strategies**, students are introduced on the first lesson into some structures such as "I think/believe (that) …", "In my opinion, …" to work on how to express opinion. The use of these structures is also required in lesson three, lesson seven and lesson eight, so that learners automatize its use and become able to properly give their opinion about a topic.

Related with that, another communication strategy that is intended to develop on this lesson plan is agreeing and disagreeing. In lessons three and seven, students are given a chart with some expressions such as "I totally agree" or "I'm not sure about that" to interact with their partners about their opinions on the topic.

Regarding written English, another communication strategy that is worked along this unit of work is greeting formulas used on a letter such as "Dear, …" to start the production, and "Sincerely", "Best" or "Love" as closing formulas.

Furthermore, in relation to spoken English, there is focus on **phonics** in lesson five and on **intonation and word stress** in lesson two. In lesson five, learners work on the vocal sound /ai/ and its different spellings. In order to do that, they should pay attention while listening to the song and then classify the words into the found spellings of the sound to infer the rule. This explains the application of learning, which is another feature of English teaching this lesson plan intends to approach. Furthermore, in lesson two, students must change their intonation to express a emotion through a given message. Their classmates should guess which emotion is it, then there is an information gap.

Concerning **learning strategies**, it is considered that a wide variety comprehension skills are worked along the teaching proposal. The findings presented on this study suggest that there are different subskills on reading comprehension that can be approached so as to work on this macroskill, such as predicting, skimming, scanning, infer meaning from context, infer attitude (Brown, 2001). Most of the mentioned skills have been developed along the lesson plan, starting from predicting the order of the actions of a song based on both images and lyrics on lesson six, to infering meaning from context regarding specific vocabulary on lesson four. Skimming and scanning are required on a few tasks of this unit of work. For instance, students should discover the main event on lesson six to get the general picture of the song story and find out the characters by looking for their names on the song. Finally, infering attitude of the author or main character of the song is required on the final lesson, so as to adopt the rol of one of the characters involved on the song story, and on lessons one, two and three in order to interpret the meaning of the song's lyrics regarding LGBT+ experiences. Consequently, the aim of this exercise is not only to develop learning strategies, but also to reflect about LGBT+ experiences.

This leads to the second main objective of this project, concerning **giving visibility to the LGBT+ community.** This study reveals that raising students' awareness about various gender identities and sexual orientations is crucial in preventing rejection of the unfamiliar (Valle, 2022). Consequently, this unit of work presents songs written by gay, lesbian,

bisexual and transgender authors who tell their own experiences, or experiences of people they know, that are related with being part of the LGBT+ community. Sometimes students are asked to make reflections about the bad feelings of restriction they live on their daily life, as in the first lesson, where the song explains how in another society they would kiss in public or hold hands, or in lesson three, where the author compares being with a girl with a feeling of committing a crime, because, as it explains the song used on lesson four, gay, bisexual and trans people are frequently afraid of what people they say and sometimes want to run away, and that is a result of society forcing them to hide away, which is explained on the annotations of the song used in lesson five. However, this lesson plan not only intends to fight against the prejudices of the LGBT+ community, but also to normalize them, to give visibility, which the main conclusion derived from this study. For this reason, the rest of the lessons use songs and materials that treat gay relationships as any other.

4.3 Contribution to the development of key competences

With all the information explained in the previous subsection, this lesson plan intends to develop the key competences established by the Aragonese Curriculum, focusing on the following: linguistic communication competence, plurilingual, citizenship, and personal, social and learning to learn.

Regarding **linguistic communication**, second conditional, use of causal linkers, expressing feelings, conveying opinion, showing agreement and disagreement are some of the features approached on this lesson plan that intend to develop this competence.

Related with both linguistic communication and personal, social and learning to learn is **plurilingual** competene. It is evident that teaching English as a Foreign Language implies that learners respond to simple communicative needs using a language different from the mother tongue. Consequently, by developing other key competences, plurilingualism must be developed in parallel.

Concerning **citizenship**, this lesson plan focuses on giving visibility to the LGBT+ community and, in various occasions, reflections about the topic take place. This aims to encourage learners to think critically and reject all forms of discrimination.

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As it has been already explained along this project, **personal social and learning to learn** involves using strategies to address learning challenges or to overcome the deficiencies in communication. This study presents the most common strategies involved in each skill.

Starting with reading comprehension, this lesson plan bases its reading materials mostly on the lyrics of the songs. Reading exercises in lessons one, two and three imply skimming strategies, in other words, getting the general picture of the song, as they have to know what the main topic of the song is. Additionally, they should also infer the attitude of the author of the song, as background knowledge might be required to understand the whole meaning of lyrics. Skimming and scanning are both required in lesson six, where students are not only asked to get the general picture of the song to know what the main event was – James cheating on Betty – but also to look for specific information that justify that idea. Working with the annotations of that song in the platform *Genius,* students will be asked to look for specific information, - who did Taylor Swift named the Characters of the song after - then they will have to scan the text to find that information, and they will be again encouraged to infer attitude of the author when they find that James and Betty are two girls in real life, so the characters of the song might also be girls.

Neverthelss it is true that there are other reading strategies presented in this study that are not appropriately developed on this lesson plan. First, infering meaning of a word or a discursive pattern: even if they might occur naturally, they are not consciously developed in this unit of work. Second, clustering: in lessons where the song tells a string of events, which are "The Story" by Conan Gray and "Betty" by Taylor Swift, materials are given to the students sectioned in two or three parts - splitting the past actions with the present, or making clear the division between the three stories -. However, clustering might be an interesting strategy for students to develop in these cases.

Concerning listening comprehension, it is true that on most listening exercises, the lyrics of the song are given to the students to support understanding. In lesson seven, listeners should predict the order of the events of the song before listening to it, meaning they might be developing the predicting strategy. Additionally, in lessons one, three and six, students not only read but also listen to the song to get the general picture, as well as to infer the

attitude of the author in the first two. That means that these two listening strategies presented on this study are being partially developed on these tasks.

Nevertheless, on lesson two students listen to an interview of the author of the song, Clairo, who sings the verses and explains its meaning. For this task, students should answer to some questions regarding general picture, specific information and author's attitude. This time, students have the lyrics support on the interview's video, however the questions are not about the lyrics but about Clairo's explanations. This means that listeners will be developing getting the general picture, extracting specific information and inferring attitude as listening comprehension strategies.

Finally, working out meaning from context and recognizing discourse patterns, even though they might be naturally developed, are not strategies required for the suggested listening tasks.

In reference to writing production, it is fundamental that students follow the different stages from prewriting, drafting and editing, to revising and publishing. The main writing task on this lesson plan takes place on the final lesson, where students are asked to write a letter following the stages. As they have worked with the song on previous lessons, it might be easier for them to generate ideas. Additionally, they cooperatively brainstorm some structures to include on the letter that may be helpful to structure the message on drafting and revision stages. Everyone is involved in the editing stage, as learners are asked to give feedback to their partners, that authors will have to take into consideration before the publishing stage. As previously mentioned, feedback has much more impact on learners when it is given before the final product (Bayat, 2014). That is the reason why their classmates will participate on their peers' projects.

A disadvantage of the writing process is that it requires much time that sometimes is spent on doing other exercices, specially when the production is much shorter. For instance, in lesson five students follow a given structure to write a few sentences, and afterwards, they are provided with specific formulas to include on their productions. It is a much more guided activity than the task on lesson eight, and it does not follow the writing process since other linguistic communication contents are being prioritized.

Finally, there exist many techniques to develop the speaking skill. The speaking activity most repeated along the lesson plan designed is the listen/read, think, wonder routine, where students should give their opinion using specific formulas. This activity is repeated on lessons one, three, six and seven so speakers may acquire fluency, which is one of the principles of Communicative Language Teaching. In addition, on lesson three and seven, after one student express their opinion, one of their classmates should agree or disagree, using again specific formulas.

Also in lesson three, there is another speaking task where students explain a situation and the members of their group must provide advice using "If I were you, I would…" so that they practice with this structure in an authentic context as it is providing a piece of advice to their friends or classmates when they have a problem.

Another activity to develop speaking strategies is called "The broken telephone – mimics version", which takes place in lesson two. One of the speaking strategies this study presents is using mime or nonverbal language to support the message. In this designed activity, students should express a message using exclusively mimics, so that their partners get a specific message. Consecuently, this activity intends to develop the mentioned strategy.

Using synonyms, paraphrasing ideas, asking for repetition and checking information are other strategies this lesson plan works on. In lesson four, students are given the lyrics of a song and, working in pairs, they receive different sheets that contain different missing words. Their goal is not only to complete their own work, but also that their partner does it aswell. In order to do so, they will have to explain to their partners the missing word using their own words and they will be encouraged to check their partners comprehension, asking for repetition and paraphrasing ideas.

4.4 Analysis of the lesson plan

On this section the lesson plan will be analyzed following the criteria established for its design that was presented previously on this project.

First, the teaching proposal is **task-based**, as it follows a pre-, while- and post-task structure. It follows Task-based Language Teaching with the intention to give learners

opportunities to participate in spontaneous interaction in order to improve their communication effectiveness and prepare them for real-world communication.

Second, as explained on the previous subsection, the lesson plan focuses on both developin the **four skills** and the **key competences** linguistic communication, plurilingual, citizenship and personal, social and learning to learn. In consequence, the lesson plan is aligned with the **Aragonese Curriculum**.

Third, the teaching proposal **structures the lessons progressively** according to the difficulty of the activities. For instance, it works on the second conditional throughout the whole lesson plan, starting by infering the rule and practicing with a few hypotheses. In the next lesson, there is more focus on form by changing the main clause into an if clause to add more consequences of what would happen to the author of the song "if she tried" being with the girl she likes, which is the hypothesis she states on the song. Additionally, on lesson two the formula "If I were you, I would…" is introduced to give advice, first in guided activities by advising Clairo of what she should do, and then in less guided productions, where learners give advice to their classmates about a situation they explained. Therefore, there is a communicative purpose that forces them to use that structure, as it is established in CLT approach.

It is true that tasks on the nexts lessons barely get more difficult on this aspect, instead students are asked to integrate hypothesis and give advice in their productions. They keep working on the hypothesis in lesson four, where they rewrite a verse of a song maintaining "If we…, we could… and we would…" to tell a personal experience and something they wish for it, which is the communicative purpose of this activity. In the same line, in lesson six the main character of the song asks what would happen if a few specific situations occurred, and students have to answer to the author's questions, producing an interaction between the reader and the writer. Regarding giving advice, similarly to lesson two, on lesson five students are encouraged to give advice to support a classmate on a short-written production. Therefore, there is a communicative purpose of a real-world situation. Afterwards, students need to integrate both making hypothesis and giving advice on a larger production on the final lesson, which consists of writing a letter to a character involved in

the song. Although they are not writing to someone they know, there is still a communicative intent and a given context to carry out the task.

Following with the progressive structure of the tasks, in the first lesson students are introduced into how to give their opinion with a listen/read, think, wonder exercise. Additionally, in the second lesson they are encouraged to agree or disagree about their classmates' opinions with given formulas, which not only makes the same task more elaborated, but also creates a gap in communication where interaction takes place to fill it in. This routine is repeated along the lesson plan so that students achieve fluency and develop confidence.

Another example of the progressive difficulty of the activities proposed for the lesson plan is the process of writing a letter. Before the larger written production in the final lesson, students have worked on all the structures and formulas they are encouraged to include on the letter. Starting from the beginning, they are introduced opening and closing greeting formulas such as "Dear, X" or "Stay well" on lesson five on a controlled activity. As mentioned before, the hypothesis and giving advice are aspects they work on various sessions, as well as expressing beliefs and opinions. In conclusion, this task integrates several aspects they have been working on throughout the lesson plan, which makes it a more elaborated activity coming from previous content.

The next criterion established for the unit of work states that each lesson should include at least an activity with a **communicative purpose**, implying an information gap and, consequently, negotiation of meaning. Apart from the tasks previously explained, there are a few more examples for the same and other lessons. Starting from lesson two, students are given a message that they need to transmit to their group using mimics to cooperatively complete the chorus of the song. Therefore, each one receives a piece of information that the other members do not know and consequently, negotiation of meaning is required.

In the same way, in lesson four they work in pairs and the lyrics they receive are missing some words that their partner has. Students need to negotiate meaning in order to complete both of the lyrics without saying the exact words of the song. In other words, they

will need to use synonyms or give a definition of the missing words of their partner. Again, there is an information gap that has to be filled in through interaction.

Similarly, in lesson six they interpret a piece of the lyrics of the song in a drawing and their classmates need to guess which scene is represented. These drawings are used on lesson seven in a pair work task, where one of the members receives five scenes of a song and the other receives five verses that represent these scenes. They both should predict the order individually and then ask questions to each other to see if they have stablished the same order. Even though there might not be as much negotiation of meaning as on the tasks they have to complete the lyrics, they have different pieces of information that are useful for their partner. Therefore, they will have to fill in the information gap to work cooperatively to achieve a common goal.

Regarding the next criterion included for designing the lesson plan, all lessons make **use of authentic materials**. CLT approach defends the idea that authenticity allows learners to perceive language used in real-life communication. For this reason, this teaching proposal not only works around one song on every session, but it also includes related materials provided by the platform *Genius* such as the annotations of the meaning or curiosities of the song, which are used on lessons five and seven for comprehension tasks, and a video of the author explaining the lyrics of the song for lesson two.

Finally, all these songs report **LGBT+** experiences, giving **visibility** to the community and promoting critical thinking and awareness by running reflection activities. Therefore, it accomplishes the last criterion established for the teaching proposal and one of the main objectives of this project.

4.5   Analysis of the songs selected for the lesson plan

The criteria established for selecting the songs to be used on the lesson plan was divided into four groups of criteria, which are: language and lyrics, level, content, and specific criteria for the lesson.

Regarding **language and lyrics**, the authors selected are considered easy to understand regarding pronunciation, music does not interfere with their voices, and overall, authors use day to day language in terms of both grammar and vocabulary with a few exceptions.

Additionally, the last criterion states that lyrics should contain repetition of a specific language aspect the lesson aims to focus on. In this aspect, most lessons focus on the use of second conditional to make hypothesis, which is repeated along the unit of work and integrated in all songs, mostly as part of the chorus becoming a repeated structure. The only exception is lesson five, that focuses on feeling management and sowing empathy, which can be introduced with the song. Even though it is not a linguistic aspect on the focus of this lesson, the song repeats on the chorus "Just know you've nothing to cry, it's okay to cry" and "Just know whatever hurts, it's all mine", related with emotions management and empathy, the topic of the session.

In terms of **level**, both vocabulary and grammatical structures are frequently used in daily language in most songs. Even though the use of hypothesis using the second conditional might be a piece of grammar students do not know how to form at the very first lesson, they may probably understand it from previous knowledge or by inferring meaning using context. Moreover, even though some songs contain difficult vocabulary for the level of students, they are not necessary to understand the global meaning of the songs and their meaning might be again guessed from context. Taking this into consideration, it can be concluded that language level is appropriated for the age, as students are exposed to comprehensible input right above the learners' level.

Concerning **content,** all authors report an LGBT+ experience which can be more or less evident. For instance, in "Betty" by Taylor Swift, there is no evidence whether the author reports an LGBT+ experience at first glance. However, the annotations on the platform *Genius* to which students work on lesson seven, explain that the characters of the song, James, Betty and Inez, are named after the daughters of Taylor's best friend. Consequently, students can realize the main characters of the story might also be two girls who have had a relationship. This specific story promotes the reflection about how romantic love is usually taken for granted to be heterosexual.

Furthermore, regarding the next criterion, songs contain linguistic richness to exploit not only about love experiences inside the LGBT+ community, but also about self-reflect, emotion management and sowing empathy, particularly in "It's Okay to Cry" by SOPHIE.

In addition, content is mostly appropriated for the age as it has been attempted to avoid swearwords or content related with drugs such as alcohol or cigars, with very few exceptions.

Lastly, concerning the **aims of the lesson**, one of the most repeated aspects is the use of second conditional, which is introduced with "If we lived on the moon" on the first lesson, as the song is very short, which helps focusing on that specific content that is all over the two verses. This linguistic aspect is practiced in deep with the song used for the first lesson "Sofia" by Clairo, expressing "I think we could do it if we try" in the chorus. Then, students are encouraged to develop in chain the possible scenarios of what would happen if the author and her friend tried to be together. Additionally, it gives context to the following communicative task that consists on giving a piece of advice to the author about the situation explained in the song, and afterwards practicing giving advice to their partners about a personal situation.

"The Story" by Conan Gray also allows working with second conditional, this time by rewriting one of the stories the song explain, imaging a personal scenario to use the hypothesis as the original verse does. Finally, "Betty" uses the second conditional tense to formulate hypothesis in questions, which has not been seen before on this unit of work. With these questions, students are encouraged to imagine what would have happened if these hypotheses became real using the second conditional. In conclusion, these songs are useful to acquire the second conditional tense not only by listening to it repeatedly, but also by providing a context to use it.

Following this idea, some of these songs report social injustices LGBT+ individuals suffer, which provides a context to discuss about the topic using a listen/read, think, wonder activity to promote critical thinking among the students. Moreover, "It's Okay to Cry" talks about emotions and empathy, which serves as a pretext to work on self-emotion management and providing support to their classmates.

Another resource that can be used is the platform *Genius*, which provides authentic materials in relation with the song, such as annotations explaining the lyrics or interviews to the author of a song. As a result, songs can be further exploited. For instance, in lesson two, the interview where Clairo explains the meaning of "Bags" is used to carry out a listening comprehension activity.

Similarly, songs offer the possibility to prepare reading comprehension tasks, specially when they tell a story. Taylor Swift is known for being a great storyteller in her lyrics, which allows working on comprehension skills such as predicting, skimming and scanning. Additionally, since there are three characters involved in this story, the final lesson prepares a role play where students have to pretend being one of them to write a letter to another following the writing process, again in a given context.

Concerning other linguistic feature, the song "It's Okay to Cry" contains abundant repetition of the long vowel sound /ai/ along the song with a wide range of words. Therefore, a phonics exercise focusing on that sound is carried out on lesson five. This proves that pronunciation is another aspect that can be worked on using songs.

Also related with oral communication, intonation and word stress are other features that can be worked on using songs. For instance, lesson three suggests an activity where students have to interpret one of the verses of the song using different intonation and word stress depending on the emotion given to interpret.

In summary, songs as authentic materials offer a wide range of possibilities in English teaching. Songs not only provide a context to design tasks to develop the four skills – listening, reading, speaking and writing -, but also to focus on other aspects such as grammar, vocabulary or phonics. Their incorporation into language teaching enhances the language learning experience more enjoyable and effective.

4.6   Feedback and assessment

The present teaching proposal suggests some assessment tools to evaluate students' productions, as well as other materials to provide peer-feedback, such as checklists and "two stars and a wish". The criteria stablished for these assessment tools is aligned with the criteria stablished in the Aragonese Curriculum, as the specific objectives of each lesson are intended to develop the assessment criteria included in the curriculum.

However, it is true that there are several objectives that are considered particularly difficult to assess, as they intend to be accomplished in pair work or groupal activities and do not have a final outcome. For that reason, it is suggested that the teacher walks around the class to observe, provide help and give spontaneous feedback in shorter oral and written activities or exercices.

Concerning the assessment tools designed, it is considered that the teacher assessment for the listen/read, think, wonder routine *(See Appendix III)* is only useful for the teacher, as it is not designed to be shared with the students. For this reason, learners are not benefit from it, but from the feedback provided during class using clarification requests or recasts. Nevertheless, peer-feedback tools used for lessons two, four and eight *(See Appendix III)* are given to the students, so that they can improve their productions on further activities, or even the same production, as it is in the final lesson. The checklist suggested for lesson eight is used as part of the writing process, therefore learners can revise and improve their productions to achieve better outcomes, which is the main goal of formative assessment.

In conclusion, this teaching proposal offers an approach to assess students' work aligned with the Aragonese Curriculum. Although some objectives do not take part in summative assessment, there is active teacher involvement in observing and providing feedback to fill this gap and the assessment tools provided encourage students to enhance their productions and improve some of them.

5   Conclusions

The present teaching proposal develops the four skills of English as a foreign language through authentic materials that give visibility to the LGBT+ community. The main innovation introduced to the research line of Communicative Language Teaching is how to develop educational values within this approach.

Research about using songs in a communicative class is limited and the most popular exercise consists of filling in the gaps while listening to a song. However, this study suggests a string of activities using songs as the starting point for a lesson. This project intends to provide learners with real-world language contexts, enhancing their relevance and motivation. Consequently, the lessons designed for the teaching proposal not only have a communicative purpose in most of their tasks, but they also integrate the four language skills – reading, listening, speaking and writing -.

Furthermore, this study integrates LGBT+ themes not only to foster an inclusive classroom environment, but also to encourage critical thinking and empathy among students. This approach promotes a broader understanding of diverse identities, contributing significantly to the creation of socially conscious individuals.

In this context, while integrating songs that report LGBT+ experiences is valuable for visibility, it may set limitations concerning available materials. Most of the selected songs do not have videoclip, which may be a support for listening comprehension. As it is not as easy to understand the lyrics of the song as it is understanding a conversation, students might need a visual support and focusing on a specific song's topic will surely limit the possibilities.

In future lines of action, the proposal can be further strengthened in expanding the implementation of phonics and intonation activities to improve oral communication, as well as the variety of tasks.

To conclude, the teaching proposal exemplifies an approach to language education. Through its integration of diverse skills, key competences and authentic materials, it emerges as a powerful tool for fostering language proficiency while promoting inclusivity.

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APPENDIX I - UNIT OF WORK

LESSON 1: IF WE LIVED ON THE MOON

KEY COMPETENCE	SPECIFIC OBJECTIVES TO THIS LEARNING SITUATION
LINGUISTIC COMMUNICATION	- Students will use expressions like "I think…", "I believe…", "In my opinión…" to express opinion. - Students will use the second conditional tense to make hypothesys and give advice.
PERSONAL, SOCIAL AND "LEARNING TO LEARN"	- Students will read and listen for global meaning to get the general picture of the song. - Students will extract general information to infer the attitude of the author of the song. - Students will extract specific information to infer a gramatical rule.
CULTURAL AWARENESS AND EXPRESSION	
DIGITAL	
ENTREPRENEURSHIP	
CITIZENSHIP	- Students will reflect and discuss about different gender expressions and sexual orientations to avoid discrimination, prejudices and stereotypes.

SPECIFIC COMPETENCES	SPECIFIC OBJECTIVES TO THIS LEARNING SITUACION
PLURILINGUAL	
COMPREHENSION CE.LEI.1	- Students will listen for global meaning to get the general picture of the song. - Students will extract general information to infer the attitude of the author of the song. - Students will extract specific information to infer a gramatical rule.
PRODUCTION CE.LEI.2	- Students will use expressions like "I think…", "I believe…", "In my opinión…" to express opinion. - Students will use the second conditional tense to make hypothesys and give advice.
INTERACTION CE.LEI.3	
MEDIATION CE.LEI.4	
PLURILINGUALISM CE.LEI.5	
PLURICULTURALITY CE.LEI.6	- Students will reflect and discuss about different gender expressions and sexual orientations to avoid discrimination, prejudices and stereotypes.

BASIC KNOWLEDGE	
COMMUNICATION	Structures (grammar): - Use of the second conditional to make hypothesis. Lexis (vocabulary): Spoken English (pronunciation, intonation) Written English (spelling, punctuation, etc.) Linguistic functions (pragmatic competence of the CEFR): - Inferring opinion Discursive genres (sociolinguistic competences of the CEFR) Learning strategies - Getting general picture - Extracting specific information - Inferring opinion/attitude Communication strategies: - Use of giving opinion formulas, for instance "I believe (that)…", "In my opinion…" Mediation
PLURILINGUISM	
PLURICULTURALITY	

Materials and resources used

- Song: If we lived on the moon – Vivi Rincon
- Lyrics of the song (See Appendix II)
- Listen, think, wonder guide with given formulas (See Appendix III)
- Teacher assessment: listen, think, wonder routine (See Appendix III)

Description of the activities

Pre-task:

Studnts listen to the song *"If we lived on the moon"* by Vivi Rincon while reading the lyrics. They must about the meaning of it asking the question why do the characters of the song don't do on earth what they would do if they lived on the moon: to kiss in public, to build a hose, to hold hands, not to say they're just friends.

For this speaking activity, students use the listen/read, think, wonder routine using given formulas to express opinion such as "I think/believe (that)…", "In my opinion…"

Main-task:

FonF: Then, they highlight or underline all the "if we lived on the moon" in blue, and all the sentences that contanin "would/'d" on green. On a sheet, they will write "if we lived on the moon on one side" and all the senteces underlined with green on the other side. Students should infer the rule to make the hypothesis: If + subject + past simple – subject + would + infinitive.

Post-task:

Carrousell: In groups of four, each member writes an if clause on a piece of paper. For instance, "If I had a dog", and its own hypothesis, for example "I would name him Lucas". Then, they exchange their pieces of paper and express what would they do in

that situation, for instance "I would feed him everyday." The teacher will walk around the class to see how they are doing and correct any mistake.

SUMMATIVE ASSESSMENT		
ASSESSMENT CRITERIA (CURRICULUM)	ASSESSMENT CRITERIA SPECIFIC TO THIS LESSON	ASSESSMENT TOOLS AND EVIDENCES
1.2. Seleccionar, organizar y aplicar de forma guiada estrategias y conocimientos adecuados en situaciones comunicativas cotidianas y de relevancia para el alumnado para captar el sentido global y procesar informaciones explícitas en textos diversos	- Students read and listen for global meaning to get the general picture of the song. - Students extract general information to infer the attitude of the author of the song. - Students will extract specific information to infer a gramatical rule.	Checklist for listen/read, think, wonder routine. (See Appendix III) *(Not assessed)*
2.2. Producir textos breves y sencillos, previamente preparados, con adecuación a la situación comunicativa propuesta, a través de herramientas analógicas y digitales,	- Students use expressions like "I think...", "I believe...", "In my	Checklist for listen/read, think, wonder routine.

y usando estructuras y léxico básico de uso común sobre asuntos cotidianos y frecuentes, de relevancia personal para el alumnado y próximos a su experiencia.	opinión…" to express opinion. - Students use the second conditional tense to make hypothesis.	(See Appendix III)
6.1. Actuar con aprecio y respeto en situaciones interculturales, construyendo vínculos entre las diferentes lenguas y culturas, y mostrando rechazo ante cualquier tipo de discriminación, prejuicio y estereotipo en contextos comunicativos cotidianos y habituales.	- Students reflect and discuss about different gender expressions and sexual orientations to avoid discrimination, prejudices and stereotypes.	Checklist for listen/read, think, wonder routine. (See Appendix III)

LESSON 2: BAGS - CLAIRO

KEY COMPETENCE	SPECIFIC OBJECTIVES TO THIS LEARNING SITUATION
LINGUISTIC COMMUNICATION	- Students will be able to stress words and use intonation to express different emotions to give the same message.
PERSONAL, SOCIAL AND "LEARNING TO LEARN"	- Students will listen for global meaning to get the general picture of the song. - Students will listen for specific information to understand specific ideas. - Students will extract general information to infer the attitude of the author of the song.
CULTURAL AWARENESS AND EXPRESSION	
DIGITAL	
ENTREPRENEURSHIP	
CITIZENSHIP	- Students will reflect and discuss about different gender expressions and sexual orientations to avoid discrimination, prejudices and stereotypes.

PLURILINGUAL	- Students will be able to use gestures and non-verbal language in order to communicate a message.
SPECIFIC COMPETENCES	**SPECIFIC OBJECTIVES TO THIS LEARNING SITUACION**
COMPREHENSION CE.LEI.1	- Students will listen for global meaning to get the general picture of the song. - Students will listen for specific information to understand specific ideas. - Students will extract general information to infer the attitude of the author of the song.
PRODUCTION CE.LEI.2	- Students will be able to stress words and use intonation to express different emotions of the same message.
INTERACTION CE.LEI.3	
MEDIATION CE.LEI.4	- Students will be able to use gestures and non-verbal language in order to communicate a message.
PLURILINGUALISM CE.LEI.5	
PLURICULTURALITY CE.LEI.6	- Students will reflect and discuss about different gender expressions and sexual orientations to avoid discrimination, prejudices and stereotypes.

BASIC KNOWLEDGE	
COMMUNICATION	Structures (grammar): Lexis (vocabulary): - Emotions Spoken English (pronunciation, intonation) - Intonation and word stress. Written English (spelling, punctuation, etc.) Linguistic functions (pragmatic competence of the CEFR): Discursive genres (sociolinguistic competences of the CEFR) Learning strategies - Getting general picture - Extracting specific information - Inferring opinion/attitude - Working out meaning from context Communication strategies: - Use of mimics to communicate ideas. Mediation - Use of body language to support the message.
PLURILINGUISM	- Use of strategies and techniques to compensate for communicative deficiencies such as using mimics to support their message in order to respond effectively

	to the limitations derived from the level of competence in the foreign language.
PLURICULTURALITY	

Materials and resources used

- Song: Bags – Clairo
- Lyrics of the song (See Appendix II)
- Youtube video: Clairo Bags Official Lyrics and Meaning
  https://www.youtube.com/watch?v=XqzGrYnHllA
- Answersheet for listening comprehension (See Appendix III)

Description of the activities

Pre-task:

"The broken telephone – Mimics versión" Students stand up in lines of three. Everyone covers their ears and turns around except number ones. The teacher wishpers them twice the first sentence of the chord of the song "Bags" by Clairo, *"Can you see me?"*. Number twos turn around and number ones have to play mimics to express the sentence. Number twos repeat the gestures for number threes or modify them according to what they think number ones were trying to express. Finally, number threes write the sentence on a piece of paper.

Number ones become number three and the rest move forward. They repeat the exercise with the second sentence of the chord "I'm waiting for the right time". After that, they move places and repeat the exercise with the third sentence of the chord "I can't read you" and finally "but if you want, the pleasure's all mine"

Before each turn, the teacher will make clear for everybody how many words does the sentence has, wether the sentence is affirmative or interrogative, and clarify the structure of the last one.

When finished, students sit down in their groups and listen to the song to check the chord. The team who got it the most similar to the original wins the contest.

Main-task:

First, students listen to the song "Bags" by Clairo while reading the lyrics and predict what the song is about, in general terms.

After that, they will listen to the following Youtube video: Clairo "Bags Official Lyrics and Meaning" https://www.youtube.com/watch?v=XqzGrYnHllA (0.00 – 3.43), posted by *Genius.* In this video, Clairo, the author of "Bags", sings the song pausing after each verse to explain its meaning. Students will be given an answersheet they will have to complete while watching the video. There will have to listen for specific information, global meaning and infer in order to answer the questions. It will be played twice or thrice, depending on the students' requests.

When finished, students check and discuss the answers outloud with the teacher.

Post-task:

Drama: One student is given an emotion and they have to read a few lines of the song interpreting their role, focusing on word stress, intonation and body language so that their classmates guess which is the emotion they are representing.

SUMMATIVE ASSESSMENT		
ASSESSMENT CRITERIA (CURRICULUM)	ASSESSMENT CRITERIA SPECIFIC TO THIS LESSON	ASSESSMENT TOOLS AND EVIDENCES
1.2. Seleccionar, organizar y aplicar de forma guiada estrategias y conocimientos adecuados en situaciones comunicativas cotidianas y de relevancia para el alumnado para captar el sentido global y procesar informaciones explícitas en textos diversos	- Students listen for global meaning to get the general picture of the song. - Students listen for specific information to understand specific ideas. - Students extract general information to infer the attitude of the author of the song.	Listening comprehension answersheet "Bags-Clairo"
2.1 Expresar oralmente textos breves y sencillos, previamente preparados, sobre asuntos cotidianos y de relevancia para el alumnado, utilizando de forma guiada recursos verbales y no verbales, y usando formas y estructuras básicas y de uso frecuente propias de la lengua extranjera.	- Students will be able to stress words and use intonation to express different emotions of the same message.	Peer-feedback: Two stars and a wish

4.2. Seleccionar y aplicar, de forma guiada, estrategias básicas que ayuden a crear puentes y faciliten la comprensión y producción de información y la comunicación, adecuadas a las intenciones comunicativas, usando, con ayuda, recursos y apoyos físicos o digitales en función de las necesidades de cada momento	- Students are able to use gestures and non-verbal language in order to communicate a message.	*(Not assessed)*
6.1. Actuar con aprecio y respeto en situaciones interculturales, construyendo vínculos entre las diferentes lenguas y culturas, y mostrando rechazo ante cualquier tipo de discriminación, prejuicio y estereotipo en contextos comunicativos cotidianos y habituales.	- Students reflect and discuss about different gender expressions and sexual orientations to avoid discrimination, prejudices and stereotypes.	Listening comprehension answersheet "Bags-Clairo"

LESSON 3: SOFÍA – CLAIRO

KEY COMPETENCE	SPECIFIC OBJECTIVES TO THIS LEARNING SITUATION
LINGUISTIC COMMUNICATION	- Students will use expressions like "I think…", "I believe…", "In my opinión…" to express opinion. - Students will use expressions like "I totally agree" or "I see your point, but…" to express agreement and disagreement. - Students will use the second conditional tense to make hypothesys and give advice.
PERSONAL, SOCIAL AND "LEARNING TO LEARN"	- Students will extract general information scanning the text to infer the attitude of the author of the song.
CULTURAL AWARENESS AND EXPRESSION	
DIGITAL	
ENTREPRENEURSHIP	
CITIZENSHIP	- Students will reflect and discuss about different gender expressions and sexual orientations to avoid discrimination, prejudices and stereotypes.

PLURILINGUAL	
SPECIFIC COMPETENCES	**SPECIFIC OBJECTIVES TO THIS LEARNING SITUACION**
COMPREHENSION CE.LEI.1	- Students will extract general information scanning the text to infer the attitude of the author of the song.
PRODUCTION CE.LEI.2	- Students will use expressions like "I think…", "I believe…", "In my opinión…" to express opinion. - Students will use the second conditional tense to make hypothesis and give advice.
INTERACTION CE.LEI.3	- Students will use expressions like "I totally agree" or "I'm not sure about that" to express agreement and disagreement.
MEDIATION CE.LEI.4	
PLURILINGUALISM CE.LEI.5	
PLURICULTURALITY CE.LEI.6	- Students will reflect and discuss about different gender expressions and sexual orientations to avoid discrimination, prejudices and stereotypes.

BASIC KNOWLEDGE	
COMMUNICATION	Structures (grammar): - Use of the second conditional to make hypothesis. - Use of the second conditional to give advice using the formula "If I were you, I would.." Lexis (vocabulary): Spoken English (pronunciation, intonation) Written English (spelling, punctuation, etc.) Linguistic functions (pragmatic competence of the CEFR): - Expressing opinion. - Expressing agreement and disagreement. Discursive genres (sociolinguistic competences of the CEFR) Learning strategies - Infering attitude. Communication strategies: - Use of giving opinion formulas, for instance "I believe (that)…", "In my opinion…" - Use of agreeing and disagreeing formulas such as "I totally agree" or "I'm not sure about that". Mediation:
PLURILINGUISM	

PLURICULTURALITY	

Materials and resources used

- Song: Sofia – Clairo

- Lyrics of the song (See Appendix II)

- Listen, think, wonder guide with given formulas (See Appendix III)

- Chart with agreement and disagreement formulas (See Appendix III)

- Teacher assessment: listen, think, wonder routine (See Appendix III)

Description of the activities

Pre-Task

Students listen to the song while reading the lyrics. They reflect about the meaning of the chords: why do students think the writer talks about "feeling like a crime" For this activity, learners use the listen, think wonder routine chart using the formulas they worked with in lesson 1. This time, their classmates should express agreement or disagreement to what others have said before giving their own point of view. They will be given some formulas such as "I totally agree" or "I see your point, but…"

Main-task

On the first lesson, they worked with the second conditional to make hypothesis. On this lesson, they will keep working with it and they will learn another use of the second conditional, which is giving advice.

Carroussell: In groups of four, they should enlace hypothesis. For instance, if a member of the group says "If they tried, they could be together.", the next one has to

begin with "If they were together, they could…" The teacher will walk around the class to see how they are doing and correct any meaningful mistake.

After that, they should conclude what would they do if they were Clairo using the structure "If I were you". For instance "If I were you, I would tell Sofia how I feel." or "If I were you, I would ask Sofia to be my girlfriend."

Post-task

As a post task, students do a similar activity to the previous, but less guided. In the same groups, each one shares something they worry about, could be true or not, so that the others give them a piece of advice using the structure "If I were you, I would…" The teacher will walk around the class to see how they are doing and correct any meaningful mistake.

SUMMATIVE ASSESSMENT		
ASSESSMENT CRITERIA (CURRICULUM)	ASSESSMENT CRITERIA SPECIFIC TO THIS LESSON	ASSESSMENT TOOLS AND EVIDENCES
1.2. Seleccionar, organizar y aplicar de forma guiada estrategias y conocimientos adecuados en situaciones comunicativas cotidianas y de relevancia para el alumnado para captar el sentido global y procesar informaciones explícitas en textos diversos.	- Students extract general information scanning the text to infer the attitude of the author of the song.	Checklist for listen/read, think, wonder routine. (See Appendix III)

2.2. Producir textos breves y sencillos, previamente preparados, con adecuación a la situación comunicativa propuesta, a través de herramientas analógicas y digitales, y usando estructuras y léxico básico de uso común sobre asuntos cotidianos y frecuentes, de relevancia personal para el alumnado y próximos a su experiencia.	- Students use expressions like "I think…", "I believe…", "In my opinión…" to express opinion. - Students use the second conditional tense to make hypothesis and give advice.	Checklist for listen/read, think, wonder routine. (See Appendix III) *(Not assessed)*
3.2. Seleccionar, organizar y utilizar, de forma guiada y en situaciones cotidianas, estrategias elementales para saludar, despedirse y presentarse; formular y contestar preguntas sencillas; expresar mensajes, e iniciar y terminar la comunicación.	- Students use expressions like "I totally agree" or "I'm not sure about that" to express agreement and disagreement.	Checklist for listen/read, think, wonder routine. (See Appendix III)
6.1. Actuar con aprecio y respeto en situaciones interculturales, mostrando rechazo ante cualquier tipo de discriminación, prejuicio y estereotipo en contextos comunicativos cotidianos y habituales.	- Students reflect and discuss about different gender expressions and sexual orientations to avoid discrimination, prejudices and stereotypes.	Checklist for listen/read, think, wonder routine. (See Appendix III)

LESSON 4: THE STORY – CONNAN GRAY

KEY COMPETENCE	SPECIFIC OBJECTIVES TO THIS LEARNING SITUATION
LINGUISTIC COMMUNICATION	- Students will use the past simple to talk about completed actions. - Students will use the second conditional tense to make hypothesis.
PERSONAL, SOCIAL AND "LEARNING TO LEARN"	- Students will predict the type of word missing in order to ask the right questions. - Students will use synonyms to explain the meaning of a word.
CULTURAL AWARENESS AND EXPRESSION	
DIGITAL	
ENTREPRENEURSHIP	
CITIZENSHIP	- Students will reflect about different gender expressions and sexual orientations to avoid discrimination, prejudices and stereotypes.
PLURILINGUAL	- Students will be able to use English as a language of communication among their partners to give peer feedback using charts and checklists.

SPECIFIC COMPETENCES	SPECIFIC OBJECTIVES TO THIS LEARNING SITUACION
COMPREHENSION CE.LEI.1	- Students will predict the type of word missing in order to ask the right questions.
PRODUCTION CE.LEI.2	- Students will use the past simple to talk about completed actions. - Students will use the second conditional tense to make hypothesis.
INTERACTION CE.LEI.3	
MEDIATION CE.LEI.3	- Students will use synonyms to explain the meaning of a word.
PLURILINGUALISM CE.LEI.5	- Students will be able to use English as a language of communication among their partners to give peer feedback using charts and checklists.
PLURICULTURALITY CE.LEI.6	- Students will reflect about different gender expressions and sexual orientations to avoid discrimination, prejudices and stereotypes.

BASIC KNOWLEDGE	
COMMUNICATION	Structures (grammar):

	- Use of the second conditional to make hypothesis. Lexis (vocabulary): - Use of synonyms Spoken English (pronunciation, intonation) Written English (spelling, punctuation, etc.) Linguistic functions (pragmatic competence of the CEFR): Discursive genres (sociolinguistic competences of the CEFR) Learning strategies: - Predicting the type of word missing. Communication strategies: - Asking questions to obtain information. - Paraphrasing an idea to ensure comprehension. Mediation: - Use of synonyms to explain an unknown word.
PLURILINGUISM	- Use of common analogical tools of co-assessment to receive peer feedback. - Strategies and techniques to compensate for communicative deficiencies such as using synonyms to explain an unknown word in order to respond effectively to the limitations derived from the level of competence in the foreign language.
PLURICULTURALITY	

Materials and resources used

- Song: The Story – Conan Gray
- Lyrics with missing words: Model A and Model B + creative writing (See Appendix III)
- Peer-feedback: Checklist + two stars and a wish (See Appendix III)

Description of the activities

Pre-task:

Students will do cooperative work in pairs. Both members receive the lyrics of the song "The Story" by Conan Gray, which tells three different stories. Each member has an incomplete paragraph of one of the two firsts stories. They have to ask questions to each other in order to complete the gaps, and the one who explains the missing word should use synonyms or explain it using other words. There will be an extra challenge and it is that they can not know with which word their partner have completed the gap. Their objective is not only to complete their own missing words, but also that their partner avchieve that goal aswell, so they will be asked to check if their partner have well understood by asking "Did you understand?" after explaining a word, or to ask for repetition if they did not by using "Can you repeat, please?", or even to paraphrase the same idea to check they understood correctly if they are not certain.

When finished, they listen to the song and check how many words they got correctly.

Main-task:

Individually, re-write the third story, "Now it's onto the sequel, about me and my friend…" using past simple tense, and a conditional sentence "If we…, we could…"

Post-task:

Using a checklist, students correct the stories of their partners and give peer feedback using two stars and a wish.	

SUMMATIVE ASSESSMENT		
ASSESSMENT CRITERIA (CURRICULUM)	ASSESSMENT CRITERIA SPECIFIC TO THIS LESSON	ASSESSMENT TOOLS AND EVIDENCES
1.1. Reconocer, interpretar y analizar el sentido global, así como palabras y frases específicas de textos orales, escritos y multimodales breves y sencillos sobre temas frecuentes y cotidianos de relevancia personal y ámbitos próximos a su experiencia, así como de textos literarios adecuados al nivel de desarrollo del alumnado, expresados de forma comprensible, clara y en lengua estándar a través de distintos soportes.	- Students predict the type of word missing in order to ask the right questions.	The Story – Conan Gray: Incomplete lyrics
2.2. Producir textos breves y sencillos, previamente preparados, con adecuación a la situación comunicativa propuesta, a través de	- Students use the past simple to talk about completed actions.	

herramientas analógicas y digitales, y usando estructuras y léxico básico de uso común sobre asuntos cotidianos y frecuentes, de relevancia personal para el alumnado y próximos a su experiencia	- Students use the second conditional tense to make hypothesis.	Peer-feedback for lesson four: Checklist (See Appendix III)
4.2. Seleccionar y aplicar, de forma guiada, estrategias básicas que ayuden a crear puentes y faciliten la comprensión y producción de información y la comunicación, adecuadas a las intenciones comunicativas, usando, con ayuda, recursos y apoyos físicos o digitales en función de las necesidades de cada momento.	- Students use synonyms to explain the meaning of a word.	*(Not assessed)*
5.2. Utilizar y diferenciar de forma progresivamente autónoma los conocimientos y estrategias de mejora de su capacidad de comunicar y de aprender la lengua extranjera, con apoyo de otros participantes y de soportes analógicos y digitales	- Students use English as a language of communication among their partners to give peer feedback using charts and checklists.	*(Not assessed)*

LESSON 5: IT'S OKAY TO CRY – SOPHIE

KEY COMPETENCE	SPECIFIC OBJECTIVES TO THIS LEARNING SITUATION
LINGUISTIC COMMUNICATION	- Students will revise vocabulary related with emotions to be able to express their feelings. - Student's will use cause linkers to explain the cause of their feelings or ideas. - Students will use appropriate greeting formulas such as "Dear..." and "Best" while writing a letter. - Students will identify words that contain the /ai/ vowel sound and will be able to apply it in words and sentences.
PERSONAL, SOCIAL AND "LEARNING TO LEARN"	- Students will extract specific information to infer a spelling rule.
CULTURAL AWARENESS AND EXPRESSION	
DIGITAL	
ENTREPRENEURSHIP	

CITIZENSHIP	- Students will reflect about different gender expressions and sexual orientations to avoid discrimination, prejudices and stereotypes.
PLURILINGUAL	
SPECIFIC COMPETENCES	**SPECIFIC OBJECTIVES TO THIS LEARNING SITUACION**
COMPREHENSION CE.LEI.1	- Students will extract specific information to infer a spelling rule.
PRODUCTION CE.LEI.2	- Students will revise vocabulary about emotions to be able to express their feelings. - Student's will use cause linkers to explain the cause of their feelings or ideas.
INTERACTION CE.LEI.3	- Students will use appropriate greeting formulas such as "Dear..." and "Best" while writing a letter.
MEDIATION CE.LEI.4	
PLURILINGUALISM CE.LEI.5	- Students will identify words that contain the /ai/ vowel sound and will be able to apply it in words and sentences.
PLURICULTURALITY CE.LEI.6	- Students will reflect about different gender expressions and sexual orientations to avoid discrimination, prejudices and stereotypes.

BASIC KNOWLEDGE	
COMMUNICATION	Structures (grammar): - Linkers of cause Lexis (vocabulary): - Feelings or emotions Spoken English (pronunciation, intonation) - Phonics: Vocal sound /ai/ Written English (spelling, punctuation, etc.) - Phonics: different spellings of the vocal sound /ai/ Linguistic functions (pragmatic competence of the CEFR): - Express feelings or emotions. Discursive genres (sociolinguistic competences of the CEFR) Learning strategies: - Infering a spelling rule Communication strategies: - Use of greeting formulas, for instance "Dear…" and "Sincerely…" while writing a letter. Mediation:
PLURILINGUISM	- Strategies to identify and use linguitic units attending to sounds.

PLURICULTURALITY	

Materials and resources used

- Song: It's Okay to Cry – SOPHIE
- Lyrics of the song (See Appendix II)
- *Genius* anotations *https://genius.com/13077432*
- Journaling sheet (See Appendix III)

Description of the activities

Pre-task:

Students listen to the song "It's Okay to Cry" by SOPHIE while reading the lyrics.

On *Genius https://genius.com/13077432* , they read the explanation provided for the chorus and the bridge. It explains how trans people are affected by society trying to force them to hide away their personality due to stigma and prejudice. It reports "the unfairness surroding stereotypes pushed on men and woman, and the emotional stress that can be caused by these actors.

It explains how we are used to keep our feeling hidden from others and how we should let these hidden feelings out even though it's not easy. SOPHIE encourages people to express their emotions.

Brainstorm: Once we have a context, vocabulary about emotions will be reviewed and new vocabullary will be presented. Students will be asked to say feelings outloud and, once they run out of ideas, the teacher will add a few more to express different emotions.

Main-task:

Students write about their feelings in a *journaling* format sheet, answering the following questions: (1) how do you feel today? (2) what makes you feel that way? I feel _____ because/since ____(3) is there something you can do to change it? If the answer is no, embrace your feelings. It's okay to cry. If the answer is yes, what can I do to help?

Next, the answersheet will be given to another student. They will be asked to write a short letter to their classmate providing them support in case they need it, or expressing their gladness if they are feeling well. Students will be provided greeting formulas such as "Dear X", "Hi, X", closing examples including "Best", "Stay well", "Love"; as well as some useul expressions to express support, for instance, "I'm glad to hear you are happy", "I'm sorry about what is happening to you", "I'm here if you need me", and a structure to give advice leaners have already use in previous lessons "If I were you I would…", The letters will be given to their owners.

Post task:

Focus on Phonics – Vowel sound /ai/: While listening to the song, students must look for all the words on the lyrics with the vowel sound /ai/ and highlight them. The song will be played twice or thrice, depending on the students needs. Individually, they have to clasiffy the words to guess how many different spellings correspond to the sound /ai/. Then, they compare it with their shoulder partner and finally alltogether with the teacher.

Finally, listen to the song again while reading the lyrics and sing the previously highlighted words with the vocal sound /ai/.

SUMMATIVE ASSESSMENT		
ASSESSMENT CRITERIA (CURRICULUM)	ASSESSMENT CRITERIA SPECIFIC TO THIS LESSON	ASSESSMENT TOOLS AND EVIDENCES
1.2. Seleccionar, organizar y aplicar de forma guiada estrategias y conocimientos adecuados en situaciones comunicativas cotidianas y de relevancia para el alumnado para captar el sentido global y procesar informaciones explícitas en textos diversos	- Students extract specific information to infer a spelling rule.	*(Not assessed)*
2.2. Producir textos breves y sencillos, previamente preparados, con adecuación a la situación comunicativa propuesta, a través de herramientas analógicas y digitales, y usando estructuras y léxico básico de uso común sobre asuntos cotidianos y frecuentes, de relevancia personal para el alumnado y próximos a su experiencia.	- Students revise vocabulary about emotions to be able to express their feelings. - Students use cause linkers to explain the cause of their feelings or ideas.	Journal
3.2. Seleccionar, organizar y utilizar, de forma guiada y en situaciones	- Students use appropriate greeting	

cotidianas, estrategias elementales para saludar, despedirse y presentarse; formular y contestar preguntas sencillas; expresar mensajes, e iniciar y terminar la comunicación.	formulas such as "Dear..." and "Best" while writing a letter.	*(Not assessed)*
5.1. Comparar y contrastar las similitudes y diferencias entre distintas lenguas reflexionando de manera progresivamente autónoma sobre aspectos básicos de su funcionamiento.	- Students identify words that contain the /ai/ vowel sound and will be able to apply it in words and sentences.	*(Not assessed)*
6.1. Actuar con aprecio y respeto en situaciones interculturales, construyendo vínculos entre las diferentes lenguas y culturas, y mostrando rechazo ante cualquier tipo de discriminación, prejuicio y estereotipo en contextos	- Students reflect about different gender expressions and sexual orientations to avoid discrimination, prejudices and stereotypes.	*(Not assessed)*

LESSON 6: BETTY – TAYLOR SWIFT

KEY COMPETENCE	SPECIFIC OBJECTIVES TO THIS LEARNING SITUATION
LINGUISTIC COMMUNICATION	- Students will use the second conditional tense to make hypothesys. - Student's will use cause linkers to explain the cause of their feelings or ideas.
PERSONAL, SOCIAL AND "LEARNING TO LEARN"	- Students will read and listen to get the general picture of the song. - Students will extract general information scanning the text to guess the receptor and the emisor of the song. - Students will read for specific information to understand specific ideas of the song.
CULTURAL AWARENESS AND EXPRESSION	
DIGITAL	
ENTREPRENEURSHIP	
CITIZENSHIP	
PLURILINGUAL	

SPECIFIC COMPETENCES	SPECIFIC OBJECTIVES TO THIS LEARNING SITUACION
COMPREHENSION CE.LEI.1	- Students will read for global meaning to get the general picture of the song. - Students will extract general information scanning the text to guess the receptor and the emisor of the song. - Students will read for specific information to understand specific ideas of the song.
PRODUCTION CE.LEI.2	- Students will use the second conditional tense to make hypothesys and give advice.
INTERACTION CE.LEI.3	
MEDIATION CE.LEI.4	
PLURILINGUALISM CE.LEI.5	
PLURICULTURALITY CE.LEI.6	

BASIC KNOWLEDGE	
COMMUNICATION	Structures (grammar): - Use of the second conditional to make hypothesis.

	- Use of cause linkers to justify ideas.
	Lexis (vocabulary):
	Spoken English (pronunciation, intonation)
	Written English (spelling, punctuation, etc.)
	Linguistic functions (pragmatic competence of the CEFR):
	Discursive genres (sociolinguistic competences of the CEFR)
	Learning strategies:
	- Getting general picture - Extracting specific information - Inferring opinion/attitude - Working out meaning from context
	Communication strategies:
	Mediation:
PLURILINGUISM	
PLURICULTURALITY	

Materials and resources used

- Song: Betty – Taylor Swift
- Lyrics of the song (See Appendix II)
- Read, think wonder chart with formulas (See Appendix III)

- Checklist for listen/read, think, wonder routine. (See Appendix III)

Description of the activities

Engaging students by creating expectations and interest about the song. "We have a story teller, Taylor Swift, who tells us the story about two characters. Let's find out their names."

Pre-task:

Listening to the first part of the song "Betty" by Taylor Swift while reading the lyrics so as to get in contact with it. Right after this, students will be introduced in the context of the song by having to look for the names that appear in the lyrics in order to find who is the emisor (James) and who is the receptor (Betty) of this song.

Main-task:

Read and draw: In groups of five, each student will receive a verse of the song. Students will be asked to set one of the five verses in a scenary and make a quick drwaing of it. To do so, they will first underline the keywords to include them in their drawings. When finished, they will show their work to their group and they have to guess which of the verses corresponds to it.

After that, they will be asked to do a read, think, wonder routine where they are asked what do they think it happened, *(Betty and James broke up because James cheated)*, jutifying their beliefs using the cause linkers "because" or "since" to say what specific piece of information makes them think that *(She said "James, get in, let's drive" Those days turned into nights Slept next to her"* and what do they wonder.

Post task:

FonF: Hypothesis with second conditional. For this last step, students will be asked to underline the hypothesis distinguishing the condition and the result. As they are written

in question form, they will have to answer the questions predicting what would happen using the second conditional and share their ideas. Example: *If James showed up, Betty would invite them to the party. If they told her it was just a summer thing, she would forgive him.*

To do so, they will review how to form the hypothesis *If + Subject. Past Simple + (…), Subject + Would + V. Infinitive + (…).*

SUMMATIVE ASSESSMENT		
ASSESSMENT CRITERIA (CURRICULUM)	ASSESSMENT CRITERIA SPECIFIC TO THIS LESSON	ASSESSMENT TOOLS AND EVIDENCES
1.2. Seleccionar, organizar y aplicar de forma guiada estrategias y conocimientos adecuados en situaciones comunicativas cotidianas y de relevancia para el alumnado para captar el sentido global y procesar informaciones explícitas en textos diversos.	- Students read for global meaning to get the general picture of the song. - Students extract general information scanning the text to guess the receptor and the emisor of the song.	Checklist for listen/read, think, wonder routine. (See Appendix III)

	- Students read for specific information to understand specific ideas of the song.	
2.2. Producir textos breves y sencillos, previamente preparados, con adecuación a la situación comunicativa propuesta, a través de herramientas analógicas y digitales, y usando estructuras y léxico básico de uso común sobre asuntos cotidianos y frecuentes, de relevancia personal para el alumnado y próximos a su experiencia.	- Students use the second conditional tense to make hypothesys and give advice.	*(Not assessed)*

LESSON 7: BETTY – TAYLOR SWIFT

KEY COMPETENCE	SPECIFIC OBJECTIVES TO THIS LEARNING SITUATION
LINGUISTIC COMMUNICATION	- Students will use expressions like "I think…", "I believe…", "In my opinión…" to express opinion. - Students will use expressions like "I totally agree" or "I'm not sure about that" to express agreement and disagreement.
PERSONAL, SOCIAL AND "LEARNING TO LEARN"	- Students will predict the order of the sentences or the scenes of the song. - Students will read for specific information to understand specific ideas. -
CULTURAL AWARENESS AND EXPRESSION	
DIGITAL	
ENTREPRENEURSHIP	
CITIZENSHIP	- Students will reflect and discuss about different gender expressions and sexual orientations to avoid discrimination, prejudices and stereotypes.

PLURILINGUAL	
SPECIFIC COMPETENCES	**SPECIFIC OBJECTIVES TO THIS LEARNING SITUACION**
COMPREHENSION CE.LEI.1	- Students will predict the order of the sentences or the scenes of the song. - Students will read for specific information to understand specific ideas.
PRODUCTION CE.LEI.2	- Students will use expressions like "I think…", "I believe…", "In my opinión…" to express opinion. - Students will use expressions like "I totally agree" or "I'm not sure about that" to express agreement and disagreement.
INTERACTION CE.LEI.3	
MEDIATION CE.LEI.3	
PLURILINGUALISM CE.LEI.5	
PLURICULTURALITY CE.LEI.6	- Students will reflect and discuss about different gender expressions and sexual orientations to avoid discrimination, prejudices and stereotypes.

BASIC KNOWLEDGE	
COMMUNICATION	Structures (grammar): - Giving opinion formulas, for instance "I believe (that)…", "In my opinion…" Lexis (vocabulary): Spoken English (pronunciation, intonation) Written English (spelling, punctuation, etc.) Linguistic functions (pragmatic competence of the CEFR): - Expressing opinion. Discursive genres (sociolinguistic competences of the CEFR) Learning strategies - Extracting specific information Communication strategies: - Use of giving opinion formulas, for instance "I believe (that)…", "In my opinion…" - Use of agreeing and disagreeing formulas such as "I totally agree" or "I'm not sure about that". Mediation
PLURILINGUISM	

PLURICULTURALITY	

Materials and resources used

- Song: Betty – Taylor Swift
- Drawings made on the previous lesson
- Fragments of the five verses of the lyrics (See Appendix III)
- Annotations of the song "Betty" by Taylor Swift on *Genius*
  https://genius.com/20415621
- Reading comprehension questions (See appendix III)
- Checklist for listen/read, think, wonder routine. (See Appendix III)

Timing	Description of the activities
	Pre-task:
	Scrambled sentences: Work in pairs. One student is given fragments of the song they have to put in order following a chronological story, while the other student is given the scenes of the song that another classmate drew on the previous session, that match with each fragment. They have to predict which is the right order; then they check if the lyrics correspond to the scenes in the same order. Changes might be made if necessary. They will assess their work when playing the song.
	Main-task:
	If students have access to computers, they will access to the platform *Genius* and search the song "Betty" by Taylor Swift. They will click on the first sentence of the pre-chorus to read the annotation and the last annotation of the chorus. These

explain some curiosities about the context of the song and students will have to answer to a reading comprehension form including specific questions.

Then, they check the answers outloud with the teacher.

Post task:

Orally, students share their thoughts about the new information of the song using the read, think, wonder routine. They will use the chart of structures to give opinion including "I believe", "I think (that)", "In my opinion", among others. As in lesson three, their classmates should express agreement or disagreement before giving their opinion.

In this routine will also be discussed the fact that, as explained on the *Genius* anotation, the character of James was named after a girl, meaning that the main characters of this love story are girls. They will reflect about wether they had thought about that or they assumed James was a boy.

SUMMATIVE ASSESSMENT		
ASSESSMENT CRITERIA (CURRICULUM)	ASSESSMENT CRITERIA SPECIFIC TO THIS LESSON	ASSESSMENT TOOLS AND EVIDENCES
1.2. Seleccionar, organizar y aplicar de forma guiada estrategias y conocimientos adecuados en situaciones comunicativas cotidianas y de relevancia para el alumnado para captar el sentido global y	- Students predict the order of the sentences or the scenes of the song. - Students read for specific information	

procesar informaciones explícitas en textos diversos	to understand specific ideas.	
2.2. Producir textos breves y sencillos, previamente preparados, con adecuación a la situación comunicativa propuesta, a través de herramientas analógicas y digitales, y usando estructuras y léxico básico de uso común sobre asuntos cotidianos y frecuentes, de relevancia personal para el alumnado y próximos a su experiencia.	- Students use expressions like "I think…", "I believe…", "In my opinión…" to express opinion. - Students will use expressions like "I totally agree" or "I'm not sure about that" to express agreement and disagreement.	Checklist for listen/read, think, wonder routine. (See Appendix III)
6.1. Actuar con aprecio y respeto en situaciones interculturales, construyendo vínculos entre las diferentes lenguas y culturas, y mostrando rechazo ante cualquier tipo de discriminación, prejuicio y estereotipo en contextos	- Students reflect and discuss about different gender expressions and sexual orientations to avoid discrimination, prejudices and stereotypes.	Checklist for listen/read, think, wonder routine. (See Appendix III)

LESSON 8: BETTY – TAYLOR SWIFT

KEY COMPETENCE	SPECIFIC OBJECTIVES TO THIS LEARNING SITUATION
LINGUISTIC COMMUNICATION	- Students will use the second conditional tense to make hypothesys and give advice. - Students will use expressions like "I think…", "I believe…", "In my opinión…" to express opinion. - Students will use the past simple to talk about completed actions. - Students will use appropriate greeting formulas such as "Dear..." and "Best" while writing a letter.
PERSONAL, SOCIAL AND "LEARNING TO LEARN"	- Students will read for global meaning to get the general picture of the song. - Students will read for specific information to understand specific ideas of the song. - Students will extract general information to infer the attitude of the characters of the song.
CULTURAL AWARENESS AND EXPRESSION	
DIGITAL	

ENTREPRENEURSHIP	
CITIZENSHIP	
PLURILINGUAL	
SPECIFIC COMPETENCES	**SPECIFIC OBJECTIVES TO THIS LEARNING SITUACION**
COMPREHENSION CE.LEI.1	- Students will read for global meaning to get the general picture of the song. - Students will read for specific information to understand specific ideas of the song. - Students will extract general information to infer the attitude of the characters of the song.
PRODUCTION CE.LEI.2	- Students will use the second conditional tense to make hypothesys and give advice. - Students will use expressions like "I think…", "I believe…", "In my opinión…" to express opinion. - Students will use the past simple to talk about completed actions.
INTERACTION CE.LEI.3	- Students will use appropriate greeting formulas such as "Dear..." and "Best" while writing a letter.

MEDIATION CE.LEI.4	
PLURILINGUALISM CE.LEI.5	
PLURICULTURALITY CE.LEI.6	

BASIC KNOWLEDGE	
COMMUNICATION	Structures (grammar): - Use of the second conditional to make hypothesis. - Linkers of cause. Lexis (vocabulary): - Feelings or emotions Spoken English (pronunciation, intonation) Written English (spelling, punctuation, etc.) Linguistic functions (pragmatic competence of the CEFR): - Expressing opinion. - Express feelings or emotions. Discursive genres (sociolinguistic competences of the CEFR) Learning strategies: - Getting general picture - Extracting specific information

	- Inferring opinion/attitude - Working out meaning from context - Infering attitude. Communication strategies: - Use of giving opinion formulas, for instance "I believe (that)…", "In my opinion…" - Use of greeting formulas, for instance "Dear…" and "Sincerely…" while writing a letter. Mediation:
PLURILINGUISM	- Use of common analogical tools of co-assessment to receive peer feedback.
PLURICULTURALITY	

Materials and resources used (to be included in an Annex)
- Lyrics of the song "Betty" by Taylor Swift - Peer-feedback: Checklist + two stars and a wish (See Appendix III)

Timing	Description of the activities
	Students will write a short letter as the main-task of the lesson. Along the unit of work, they have been working with different they will have to use to write the letter. **Pre-task:**

First, will re-read the lyrics of the song "Betty" by Taylor Swift they have been working with in previous lessons so that they. Then, they will choose one of the following options to write a short letter taking into account the information found along the song.

- Option A: Betty to James
- Option B: Inez to Betty

Prewriting: They will first brainstorm the ideas they want to say to the receptor of the letter adopting the role of Betty or Inez. After that, considering the knowledge of the students, they will be planning the structure of the letter with the guidance of the teacher.

First, brainstorming of the learnt formulas during lesson 5: greeting formulas to start the letter such as "Dear …", and to finish it: "Best", "Stay well", "Love".

Second, other formulas to give opinion or to tell events one is not certain of. For instance, "I believe", "I think", "In my opinion". Then, they will review the formula used to give advice using second conditional "If I were you, I would…"

Finally, they will have to express their emotions about what has happened giving a cause of their feelings: "I feel…, because…". They can also use some useful expressions also used on previous lessons "I'm sorry about what is happening to you", "I'm here if you need me".

Depending on the character they choose and the message they want to transmit, they might structure the body of the letter differently.

Main-task:

Drafting and revising: Students will have time to first create a rough copy of their writing writing their ideas in order, and then improving it by adding detail to develop important parts or trying different structures.

Post task:
Editing: Using a checklist, students must correct the letters of their partners and give peer feedback using two stars and a wish. After that, the letters will be given back to their writers and they will edit their work considering the feedback of their classmates.
Publishing: Students will "send" their final version of the letter.

SUMMATIVE ASSESSMENT

ASSESSMENT CRITERIA (CURRICULUM)	ASSESSMENT CRITERIA SPECIFIC TO THIS LESSON	ASSESSMENT TOOLS AND EVIDENCES
2.2. Producir textos breves y sencillos, previamente preparados, con adecuación a la situación comunicativa propuesta, a través de herramientas analógicas y digitales, y usando estructuras y léxico básico de uso común sobre asuntos cotidianos y frecuentes, de relevancia personal para el alumnado y próximos a su experiencia.	- Students use the second conditional tense to make hypothesys and give advice. - Students use expressions like "I think…", "I believe…", "In my opinion…" to express opinion. - Students use the past simple to	Peer-feedback Checklist (See Appendix III)

	talk about completed actions.	
3.2. Seleccionar, organizar y utilizar, de forma guiada y en situaciones cotidianas, estrategias elementales para saludar, despedirse y presentarse; formular y contestar preguntas sencillas; expresar mensajes, e iniciar y terminar la comunicación.	- Students use appropriate greeting formulas such as "Dear..." and "Best" while writing a letter.	Peer-feedback Checklist (See Appendix III)

APPENDIX II – SONGS' LYRICS

Table 1. If we lived on the moon – vivi rincon: lyrics

If we lived on the moon – vivi rincon
I'd kiss you in public if we lived on the moon *Nothing but craters and you* *We'd build a house with no people to judge* *How we cook, how we clean, or how we fall in love* ***All that I know is I want you forever*** ***And nothing like this could be wrong*** ***If people on Earth think that they know us better than we do*** ***Then I'll live on the moon with you (oh-oh-oh-oh)*** *I'd hold your hand if we lived on the moon* *Walking down the avenue* *We'd never think twice about who'd we defend* *And we'd never say we're just friends* *No, we'd never say we're just friends* ***All that I know is I want you forever*** ***And nothing like this could be wrong*** ***If people on Earth think that they know us better than we do*** ***Then I'll live on the moon with you***

Table 2. Bags – Clairo: lyrics

Bags – Clairo
Every second counts *I don't wanna talk to you anymore, and* *All these little games* *You can call me by the name I gave you* *Yesterday, yeah* *Every minute counts* *I don't wanna watch TV anymore, yeah* *Can you figure me out?* *Just doing this to waste more time on the couch* ***Can you see me? I'm waiting for the right time*** ***I can't read you, but if you want, the pleasure's all mine*** ***Can you see me using everything to hold back?*** ***I guess this could be worse*** ***Walkin' out the door with your bags (x4)*** *Pour your glass of wine* *Mitchell told me I should be just fine, yeah* *Cases under the bed* *Spill it open, let it rush to my head* *I don't wanna be forward, I don't wanna cut corners* *Savor this with everything I have inside of me* *I'm not the type to run, I know that we're having fun* *But what's the rush? Kissing, then my cheeks are so flushed* *Tell you how I felt* *Sugar coated melting in your mouth* *Pardon my emotions*

I should probably keep it all to myself

Know you'd make fun of me (x4)

Can you see me? I'm waiting for the right time

I can't read you, but if you want, the pleasure's all mine

Can you see me using everything to hold back?

I guess this could be worse

Walkin' out the door with your bags (x4)

Table 3. Sofia – Clairo: lyrics

Sofia – Clairo
I think we could do it if we tried **If only to say you're mine** **Sofia, know that you and I** **Shouldn't feel like a crime** **I think we could do it if we tried** **If only to say you're mine** **Sofia, know that you and I** **Shouldn't feel like a crime** *You know I'll do anything you ask me to* *But oh my God, I think I'm in love with you* *Standin' here alone now, think that we can drive around* *I just wanna say how I love you with your hair down* *Baby, you don't gotta fight, I'll be here 'til the end of time* *Wishin' that you were mine, pull you in, it's alright* **I think we could do it if we tried** **If only to say you're mine** **Sofia, know that you and I** **Shouldn't feel like a crime** *Honey, I don't want it to fade* *There's things that I know could get in the way* *I don't want to say goodbye* *And I think that we could do it if we tried* **I think we could do it if we tried** **If only to say you're mine**

Sofia, know that you and I

Shouldn't feel like a crime

I think we could do it (I think we could, I think we could do it, if, if, if)

If we tried (we could, we could, you're mine)

I think we could do it (Sofia, know that you, you, you and I)

If we tried (shouldn't feel like a crime)

Sofia, know that you and I (I think we could, I think we could do it, we could, we could)

Shouldn't feel like a crime (do it, do it, you're mine) (get in the way)

Sofia, know that you and I (Sofia, know that you, you, you and I shouldn't feel)

Oh, oh (like a crime) (do it if we tried)

Table 4. The Story – Conan Gray: lyrics

The Story – Conan Gray

Let me tell you a story
About a boy and a girl
It's kinda short, kinda boring
But the end is a whirl
They were just sixteen
When the people were mean
So they didn't love themselves
And now they're gone
Headstones on a lawn

And when I was younger
I knew a boy and a boy
Best friends with each other
But always wished they were more
'Cause they loved one another
But never discovered
'Cause they were too afraid of what they'd say
Moved to different states

Oh, and I'm afraid that's just the way the world works
It ain't funny, it ain't pretty, it ain't sweet
Oh, and I'm afraid that's just the way the world works
But I think that it could work for you and me
Just wait and see
It's not the end of the story

Now it's on to the sequel
About me and my friend
Both our parents were evil

So we both made a bet

If we worked and we saved

We could both run away

And we'd have a better life

And I was right

I wonder if she's alright

Oh, and I'm afraid that's just the way the world works

It ain't funny, it ain't pretty, it ain't sweet

Oh, and I'm afraid that's just the way the world works

But I think that it could work for you and me

Just wait and see

It's not the end of the story

Okay

And the movie's always running in my head

All the people, all the lovers, all my friends

And I hope that they all get their happy end

In the end

Oh, and I'm afraid that's just the way the world works

It ain't funny, it ain't pretty, it ain't sweet

Oh, and I'm afraid that's just the way the world works

But I think that it could work for you and me

Just wait and see

It's not the end of the story

Hmm, hmm, hmm

Hmm, hmm

Table 5. It's Okay To Cry – SOPHIE: lyrics

It's Okay To Cry – SOPHIE
I don't mean to reproach you by saying this *I know that scares you* *All of the big occasions you might have missed* *No, I accept you* *And I don't even need to know your reasons* *It's okay, it's okay, it's okay* *I think you sometimes forget* *I would know you best* *I hope you don't take this the wrong way* *But I think your inside is your best side* ***I, was that a teardrop in your eye?*** ***I never thought I'd see you cry*** ***Just know whatever hurts, it's all mine*** ***It's okay to cry (it's okay to cry)*** ***I can see the truth through all the lies*** ***And even after all this time*** ***Just know you've got nothing to hide*** ***It's okay to cry (it's okay to cry) (x3)*** *I remember one time you were lost* *I came to find you* *And I knocked on your front door* *That was you I'd never seen before* *And I saw the magazine you were reading* *And I read the page* *And if I had just one single wish*

Wish I could have said this

It's okay to cry

I, was that a teardrop in your eye?

I never thought I'd see you cry

Just know whatever hurts, it's all mine

It's okay to cry (it's okay to cry)

I can see the truth through all the lies

And even after all this time

Just know you've got nothing to hide

It's okay to cry (it's okay to cry)

There's a world inside you

I wanna know what it feels like

I wanna go there with you

'Cause we've all got a dark place

Maybe if, if we shine some light there

It won't be so hard

I want to know those parts of you

I, was that a teardrop in your eye?

I never thought I'd see you cry

Just know whatever hurts, it's all mine

It's okay to cry (it's okay to cry)

I can see the truth through all the lies

And even after all this time

Whatever it is just know it's alright

It's okay to cry (it's okay to cry) (x5)

Table 6. Betty – Taylor Swift: lyrics

Betty – Taylor Swift

Betty, I won't make assumptions
About why you switched your homeroom but
I think it's 'cause of me
Betty, one time I was riding on my skateboard
When I passed your house
It's like I couldn't breathe

You heard the rumors from Inez
You can't believe a word she says
Most times, but this time it was true
The worst thing that I ever did
Was what I did to you

But if I just showed up at your party
Would you have me?
Would you want me?
Would you tell me to go f*** myself?
Or lead me to the garden?
In the garden would you trust me
If I told you it was just a summer thing?
I'm only 17, I don't know anything
But I know I miss you

Betty, I know where it all went wrong
Your favorite song was playing
From the far side of the gym
I was nowhere to be found

I hate the crowds, you know that

Plus, I saw you dance with him

You heard the rumors from Inez

You can't believe a word she says

Most times, but this time it was true

The worst thing that I ever did

Was what I did to you

But if I just showed up at your party

Would you have me?

Would you want me?

Would you tell me to go f* myself?**

Or lead me to the garden?

In the garden would you trust me

If I told you it was just a summer thing?

I'm only seventeen, I don't know anything

But I know I miss you

I was walking home on broken cobblestones

Just thinking of you when she pulled up like

A figment of my worst intentions

She said "James, get in, let's drive"

Those days turned into nights

Slept next to her, but

I dreamt of you all summer long

Betty, I'm here on your doorstep

And I planned it out for weeks now

But it's finally sinkin' in

Betty, right now is the last time

I can dream about what happens when

You see my face again

The only thing I wanna do

Is make it up to you

So I showed up at your party

Yeah, I showed up at your party

Yeah, I showed up at your party

Will you have me?

Will you love me?

Will you kiss me on the porch

In front of all your stupid friends?

If you kiss me, will it be just like I dreamed it?

Will it patch your broken wings?

I'm only 17, I don't know anything

But I know I miss you

Standing in your cardigan

Kissin' in my car again

Stopped at a streetlight

You know I miss you

APPENDIX III – MATERIALS

Figure 1. Listen/read, think, wonder chart.

LISTEN/READ THINK, WONDER

What do you listen/read?	What do you think about that?	What does it make you wonder?
I noticed (that)… The author says (that)…	I think (that)… I believe (that)… I feel (that)… In my opinion…	I wonder if…
When the author says (that)…	It makes me think of…	
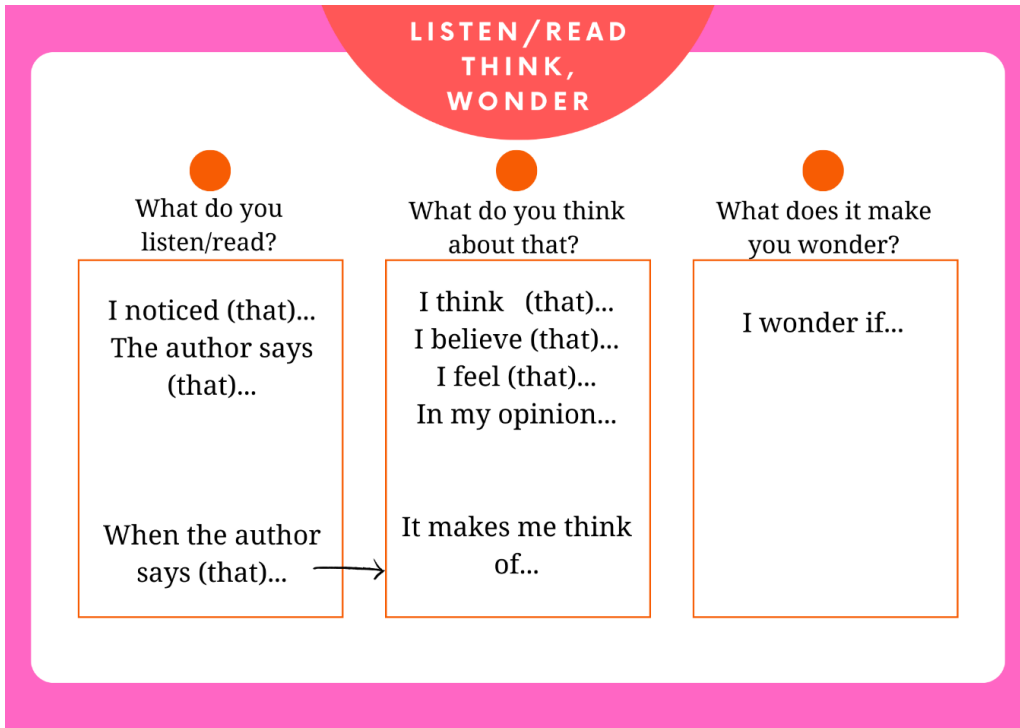
Figure 2. Agreeing and disagreeing formulas.

AGREEING AND DISAGREEING

Agreeing	Disagreeing
I totally agree (with that).	I don't agree (with that).
I feel the same.	I don't feel the same.
Absolutely!	I see your point, but…
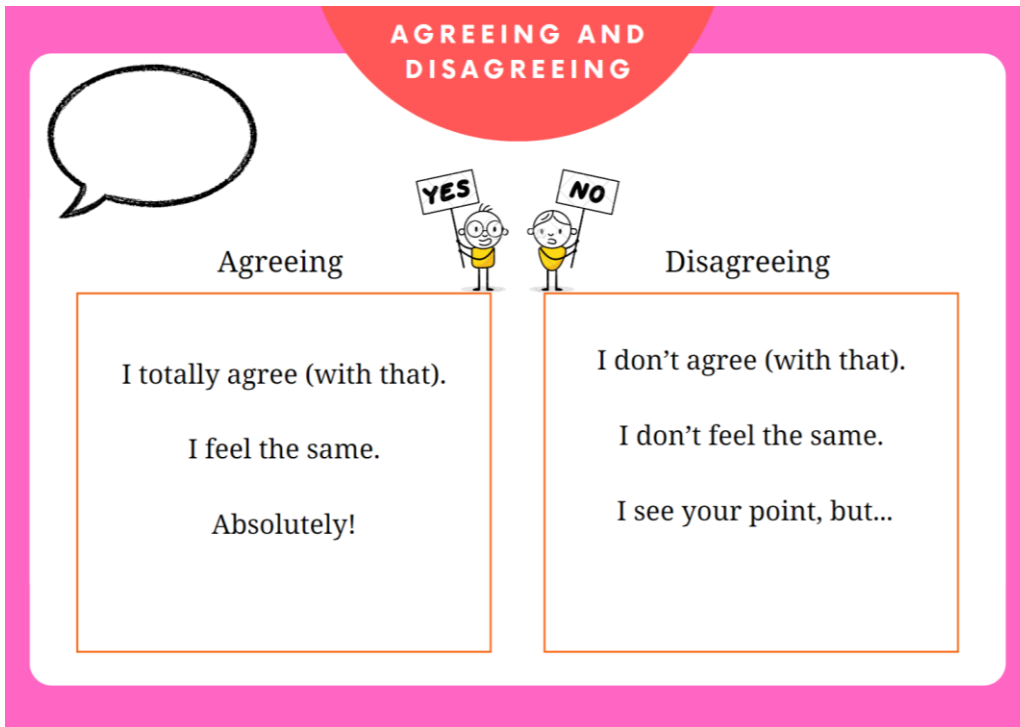
Figure 3. Listening comprehension answersheet "Bags – Clairo"

BAGS - CLAIRO

LISTENING COMPREHENSION

Watch the video "Clairo "Bags" Official Lyrics & Meaning | Verified" and answer to the following questions:

1. In general terms, what is this song about?

Every second counts...
1. Where does Clairo imagine the scene of the song
   a. Meeting a coach at the gym
   b. Sitting on the couch in the livingroom
   c. Having a brunch with another person

2. Why doesn't she want to have random conversations?
   a. She's bored
   b. She has to do something else
   c. She want's to talk about something more important

Every minute counts...
1. Why are they watching TV?

2. Why do not they talk about how they feel?

Figure 4. Peer-feedback for lesson two: Two stars and a wish

Figure 5. The Story – Conan Gray: Face A: Incomplete lyrics Model A

A
THE STORY - CONAN GRAY

These are the lyrics of "The story" by Conan Gray. Where are the missing words? Ask your shoulder partner, they might have them. But..they are also missing some words, you need to help them. Do not use the exact words, try to describe them using synonyms. Good luck!

Verse 1:
Let me tell you a story
About a ___ and a ____
It's kinda short, kinda boring
But the ___ is a whirl
They were just _____
When the people were mean
So they didn't ____ themselves
And now they're gone
Headstones on a lawn

Verse 2:
And when I was younger
I knew a boy and a boy
Best friends with each other
But always wished they were more
'Cause they loved one another
But never discovered
'Cause they were too afraid of what they'd say
Moved to different states

Figure 6. The Story – Conan Gray: Face A: Incomplete lyrics Model B

THE STORY - CONAN GRAY

These are the lyrics of "The story" by Conan Gray. Where are the missing words? Ask your shoulder partner, they might have them. But..they are also missing some words, you need to help them. Do not use the exact words, try to describe them using synonyms. Good luck!

Verse 1:
Let me tell you a story
About a boy and a girl
It's kinda short, kinda boring
But the end is a whirl
They were just sixteen
When the people were mean
So they didn't love themselves
And now they're gone
Headstones on a lawn

Verse 2:
And when I was _____
I knew a boy and a ___
____ _____ with each other
But always wished they were more
'Cause they loved one another
But _____ discovered
'Cause they were too _____ of what they'd say
Moved to different states

Figure 7. The Story – Conan Gray: Face B: Model A and Model B. Creative writing

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Chorus:
Oh, and I'm afraid that's just the way the world works
It ain't funny, it ain't pretty, it ain't sweet
Oh, and I'm afraid that's just the way the world works
But I think that it could work for you and me
Just wait and see
It's not the end of the story

Verse 3:
Now it's on to the sequel
About me and my friend
Both our parents were evil
So we both made a bet
If we worked and we saved
We could both run away
And we'd have a better life
And I was right
I wonder if she's alright

Creative writing

Now it's onto the sequel
_____
_____
_____
If _____
___ could _____
and _____ would _____
_____
_____

Chorus:
Oh, and I'm afraid that's just the way the world works
It ain't funny, it ain't pretty, it ain't sweet
Oh, and I'm afraid that's just the way the world works
But I think that it could work for you and me
Just wait and see
It's not the end of the story

And the movie's always running in my head
All the people, all the lovers, all my friends
And I hope that they all get their happy end
In the end

Figure 8. Peer-feedback for lesson four: Checklist + Two stars and a wish

Figure 9. Journaling for lesson five

MORNING CHECK IN

HOW DO YOU FEEL TODAY?

😀　　😊　　😐　　😟　　😞　　😠

_ _ _ _ _　　_ _ _ _ _　　_ _ _ _ _　　_ _ _ _ _　　_ _ _ _ _　　_ _ _ _ _

What makes you feel that way?

I feel _ _ _ _ _ because/since_ _ _ _ _

If you're not feeling very well, is there something you can do to change that?

No ⟶ Embrace your feelings. It's okay to cry.

Yes ⟶ Is there anything we can do for you?

…………. ………………,

…………………………

Figure 10. Fragments of Betty – Taylor Swift for lesson six

Betty, I won't make assumptions
About why you switched your homeroom but
I think it's 'cause of me
Betty, one time I was riding on my skateboard
When I passed your house
It's like I couldn't breathe

You heard the rumors from Inez
You can't believe a word she says
Most times, but this time it was true
The worst thing that I ever did
Was what I did to you

Betty, I know where it all went wrong
Your favorite song was playing
From the far side of the gym
I was nowhere to be found
I hate the crowds, you know that
Plus, I saw you dance with him

I was walking home on broken cobblestones
Just thinking of you when she pulled up like
A figment of my worst intentions
She said "James, get in, let's drive"
Those days turned into nights
Slept next to her, but
I dreamt of you all summer long

Betty, I'm here on your doorstep
And I planned it out for weeks now
But it's finally sinkin' in
Betty, right now is the last time
I can dream about what happens when
You see my face again

Figure 11. Reading comprehension answersheet "Betty – Taylor Swift"

BETTY - TAYLOR SWIFT

READING COMPREHENSION

Search "Taylor Swift – betty Lyrics" on *Genius* and click on the following annotations to answer the following questions:

Annotation: You heard the rumors from Inez.

- Who was the character James named after?

- Who were Inez and Betty named after?

Annotation: If I told you it was just a summer thing? I'm only seventeen. I don't know anything, but I know I miss you.

- What are the other two songs related with *Betty*? What are they about?

Figure 12. Peer-feedback for lesson eight: Checklist + Two stars and a wish

Peer-feedback

CHECKLIST

Organization: The letter starts and finishes with an appropiate greeting formula.

Content: The letter reflects the events described in the song.

Range: It uses past simple to describe completed actions.

Range: It uses an appropiate structure to introduce the event such as "I think/believe..."

Range: It uses an appropiate structure to give advice such as "If I were you, I would..."

Organization: The ideas are organized and coherent.

TWO STARS AND A WISH

⭐

⭐

✦

Figure 13. Teacher assessment for listen/read, think, wonder routine.

Assessment
CHECKLIST

The student uses the provided formulas for the listen/read, think, wonder routine.

The student gives feedback to their classmates' ideas using agreeing and disagreeing formulas.

Their ideas focus on the discussed topic.

The student justifies their ideas.

The discurse is organized: it follows the listen/read, think, wonder order.

The feedback to their classmates' ideas is coherent with their own ideas.