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Teaching English as a Foreign Language through Musical Resources

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Abstract

Early years of child development are critical for language acquisition. Teaching English as a foreign language to infants can be challenging and difficult to achieve sometimes. To make it innovative and engaging for toddlers, a didactic unit has been created based on musical resources for teaching and learning the English language. The didactic proposal incorporates the Multiple Intelligence Theory of Gardner, and other researchers that support the beneficial use of music in the learning process. By integrating various pedagogical approaches, such as Communicative approach, Task-Based Learning and the Sociocultural approach, children can learn English as a second language in an enjoyable and nurturing environment, as well as, they learn about concepts like the forest and its animals. Some anticipated outcomes of the unit include meaningful communicative interaction, improvement on language proficiency, and promoting an optimistic attitude towards language. This study aims to explore the effectiveness of musical resources, like rhythm, melodies, and intonation, in enhancing the language learning process for young learners. The integration of these elements is expected to stimulate cognitive development, curiosity and create an innovative and creative experience for them.

Key words: Music, EFL, CLT, TBL, Sociocultural approach, Musical Resources

Resumen

Los primeros años en el desarrollo del niño son críticos para la adquisición del lenguaje. Enseñar inglés como lengua extranjera a niños puede resultar difícil de conseguir en ocasiones. Para hacerlo innovador y atractivo para los niños, una unidad didáctica ha sido creada basada en recursos musicales para la enseñanza y el aprendizaje de la lengua inglesa. La propuesta incorpora la Teoría de las Inteligencias Múltiples de Gardner y otros estudios que apoyan el beneficioso uso de la música durante el proceso de aprendizaje. Integrando varias metodologías pedagógicas como el método comunicativo, el aprendizaje basado en tareas o el modelo sociocultural, los niños pueden aprender inglés como segunda lengua en un ambiente agradable para ellos, mientras que a su vez, aprenden conceptos como el bosque y sus animales. Algunos resultados previstos de la unidad incluyen una interacción comunicativa significativa, una mejora en el dominio del idioma y el fomento de una actitud optimista hacia el idioma. Este estudio tiene como objetivo explorar la eficacia de los recursos musicales, como el ritmo, las melodías y la entonación, para mejorar el proceso de aprendizaje de idiomas en estudiantes infantiles. Se espera que la integración de estos elementos estimule el desarrollo cognitivo, la curiosidad y cree una experiencia innovadora y creativa para ellos.

Palabras clave: Música, Inglés como Lengua Extranjera, Método Comunicativo, Aprendizaje Basado en Tareas, Modelo Sociocultural, Recursos Musicales

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1. Introduction

The early years of a child's education are essential for language development, establishing the foundation for future proficiency and communication skills. Thus, teaching English as a foreign language (EFL) to infants introduces both unique challenges and exciting opportunities, requiring innovative and engaging approaches to language instruction. One such methodology involves working with the natural musicality of infants to promote language learning through music and musical resources in the classroom.

Some research has shown music functions as an important tool for language acquisition, particularly for infants. Children naturally appeal to vocal expressions, rhythm, intonation, and melody, making music an ideal way to engage in teaching. As Griffiee (1995) points out, "concerning language and music, there seem to be powerful connections between them as they are both used for communication, have a rhythmic nature, and are orally transmitted" (Griffiee, 1995, as cited in Torras-Vila, p. 37, 2021).

Nowadays, music's presence is everywhere, serving as a powerful educational tool across all age groups, from children to adult learners. As scholar Piri (2018) acknowledges, "music is an essential part of any culture which is highly recognised as an indispensable component of human existence" (p.75). Besides, in her research, Gojmerac (2018) highlights the historical impact of music on human development, particularly in cognitive and psychological terms, which is particularly evident in children. From ancient times, where philosophers like Plato and Socrates recognised music's influence power on shaping attitudes, to modern scientific studies, as the neurological effects of music on the brain have been extensively researched. These studies reveal that music stimulates various brain regions and its implication on human behaviour.

Due to this evidence, a didactic unit has been developed to integrate music into EFL classrooms for infants, as it not only captivates their attention but also improves their ability to retain information and new language concepts, such as vocabulary. Music's aspects as rhythm and melodies influence the natural preferences of infants, making a more enjoyable and intuitive learning process.

2. Theoretical Framework

2.1 Multiple Intelligences Theory

Building upon the understanding of the multifaceted impact of music on human development, Howard Gardner's theory of multiple intelligences gives insights into the diverse ways individuals can learn and perceive the world around them. Gardner (1983) argues that intelligence includes a spectrum of abilities beyond the traditional logical-mathematical and linguistic realms. In his research, Gardner identified eight different intelligences: linguistic, spatial, logical-mathematical, bodily-kinesthetic, musical, natural, intrapersonal, and interpersonal.

Of particular interest to this dissertation is musical intelligence, which is described by Gardner (1983) as the ability to appreciate, compose, and understand music. Furthermore, as Paquette and Rieg (2008) argued in their article "Using Music to Support the Literacy Development of Young English Language Learners", music intelligence was discovered to be the first intelligence to appear in young learners. As Gardner (1983) explained, individuals with a high level of musical intelligence have demonstrated sensitivity to harmony, rhythm, melody, and timbre, among others; often express themselves through music-making and interpretation. Moreover, it is known that those individuals have "the ability to produce, remember, and make meaning of different patterns of sound" (Davis et al. p.488, 2011). This intelligence covers more than only musical aptitude; it includes the ability to recognize patterns, and sounds and communicate emotions through musical expression.

Due to these reasons, in the context of education, valuing musical intelligence is essential for creating a rich and inclusive learning environment. By knowing and recognizing children's musical abilities, educators can enhance learning through multiple resources. In addition, it also promotes the development of other skills as long as language acquisition, such as spatial knowledge and emotional regulation.

2.2 Music in Infant Education

In Infant Education, music appears as a powerful tool for infants' early development as it fosters meaningful connections between children and their caregivers. Infants are naturally attracted to musical stimuli: responding to melodies, rhythmic patterns, vocal expressions,

and intonations. Research has shown that exposure to music from early years can benefit a child's development: "We know that music participation teaches music skills, perception, and cognition. Simultaneously, it also promotes child development areas such as listening skills, language development, motor coordination, cooperative social skills, and reciprocity. Additionally, music creates opportunities for the emergence of creativity" (Standley, p.70, 2001)

Music environments in infant education provide opportunities for children to immerse in interactive experiences that stimulate their senses and growth. Activities such as listening and singing lullabies, playing instruments, and musical games can captivate infants' attention and, also, lay the foundation for developmental milestones. Furthermore, the use of music exceeds cultural and linguistic boundaries, offering a universal language where infants can explore diversity and express their own identities.

By integrating musical elements into the EFL curriculum, educators can create rich environments that stimulate linguistic development, and support emotional, cognitive, and social development; while nurturing students' love for music, art, and language. As Paquette and Rieg (2008) stated, "Music can transform classrooms into pleasant and positive learning environments in which children thrive emotionally, socially, and academically" (p.227). Besides, the benefits of using music in language learning not only increase exposure to English vocabulary and grammar, it also provide children with opportunities to work language in meaningful contexts, phonemic awareness, and phrase comprehension. Infants also develop listening skills, oral communication abilities, social interaction skills, and cultural awareness, laying the basis for future language proficiency.

Despite the benefits of teaching EFL through music to infants, there is necessary further research into specific strategies and methodologies that could be more effective. By exploring the connection between music and language acquisition, this didactic unit seeks to provide practical insights for educators working with young English language learners.

2.3 The connection between language acquisition and music in infant classrooms

This dissertation analyses the connection between English language acquisition and the use of music and musical resources as a tool to achieve it. Regarding early childhood development, music, and language acquisition share a symbiotic relationship, where musical aspects such as rhythm and semantics facilitate linguistic development. What is more, through exposure to

these stimuli, students start developing a sensitivity to sound patterns, pitch variations, and rhythmic structures, laying the foundation for phonemic awareness and language processing skills. Working with music in the classroom “can also improve listening and oral language skill development, improve attention and memory, and enhance abstract thinking (Hill-Clarke and Robinson 2003, as cited in Paquette & Rieg, p.228, 2008).

Moreover, music engages multiple sensory modalities, stimulating auditory, visual, and kinesthetic, which enhances cognitive development and information processing. The rhythmic nature of music combined with the intonation of the language, provides a natural scaffold for learning. Furthermore, musical activities such as singing and rhythmic chanting, provide opportunities for repetition and reinforcement of some structures, promoting phonetic comprehension and vocabulary learning. In Sulaymonova’s words, “music can be effective in improving phonetic skills in a variety of ways.” (p.72, 2019)

2.3.1 Benefits of music-based language Learning

Music offers several benefits for infants engaged in language learning. Firstly, it promotes cognitive development by stimulating memory, attention and problem-solving skills. Secondly, music provides a unique platform that engages multiple sensory modalities at the same time. Additionally, music prompts children’s emotional responses and emotional regulation. Some research has explained that infants who participate in music-based learning programs have changed their attitude towards learning, increasing their enthusiasm, motivation, and engagement. Furthermore, music serves as a way of cultural awareness, providing exposure to diverse cultural and linguistic contexts. Through music, infants gain insight into various cultural practices and traditions, fostering empathy and appreciation for diversity. Lastly, music-based learning environments create a conducive atmosphere for language acquisition by lowering the affective filter: “A weak filter means that a positive attitude toward learning is present. Because of the casual learning environment used when singing, songs are one method for achieving a weak affective filter and promoting language learning.” (Paquette & Rieg p. 228, 2008). Emotional factors such as anxiety, motivation, and self-confidence are minimised in supportive music-based contexts, improving infants' receptivity to language input.

2.3.2 Activities of a music-based language learning program

In a music-based language learning program for infants, a variety of activities can be incorporated to optimise language acquisition and development, for instance, nursery rhymes and songs in the target language. Moreover, interactive activities such as musical games, fingerplays, and movement-based exercises enhance language comprehension and production. Storytelling through music, using songs and chants to narrate simple stories or sequences, fosters narrative skills and language structure awareness. In fact, there are several scholars who argue that “paired reading, echo reading, choral reading, and phrasing are four instructional strategies often used to improve reading fluency” (Bursuk and Damer cited in Perego and Boyle, 2008, cited in Paquette & Rieg, 2008). “These strategies can be implemented effectively with song-based literature” (Paquette & Rieg, 2008). Furthermore, incorporating musical instruments and sound-making objects into activities allows infants to explore sound patterns and develop phonemic awareness. A creative way for children to enjoy music and learn through it is to make it themselves. Children can create their instruments, improving their language ability through instructions and social interactions, and developing vocabulary acquisition.

In conclusion, the integration of music into language learning plans for children offers a dynamic approach that promotes language development. Through activities like singing songs, musical storytelling, or interactive games, among others, infants connect with language in meaningful and enjoyable ways. Furthermore, by incorporating creative activities such as making musical instruments, infants can explore different sound patterns and, also, develop cultural awareness.

2.4 Methodological Approaches

This study will employ a mixed-methods approach, it combines techniques to explore the impact of music-based language learning on infants in an English as a Foreign Language classroom. The study implements the communicative approach, the task-based approach and the sociocultural approach.

2.4.1 Communicative Approach

The Communicative Approach or Communicative Language Teaching (CLT) emerged during the 1970s with the primary goal of developing learner’s communicative competence

effectively and appropriately in real-life situations. As Jabeen (2014) argues, “The underlying concept of this approach is that language carries not only functional meaning, it carries social meaning as well.” (p.68). This approach emphasises the use of language in meaningful contexts, promoting the idea that communication involves both linguistic accuracy and an appropriate use of language in social contexts. CLT is also associated with social activities like teamwork and role-playing. These communicative activities are designed to help students use language in various situations, enhancing their language skills and fostering social interactions with peers.

Incorporating the Communicative Approach in EFL to infants through musical resources aligns with its key principles. CLT satisfies students’ needs and interests by engaging those who are naturally drawn to musical features, through activities like songs or musical games, making language learning enjoyable and relevant. It prioritises communicative skills as musical activities that involve vocalisation and listening skills. In addition, it emphasises fluency by singing and chanting without a main focus on pronunciation, helping students to become more comfortable with the sounds and rhythms in a natural and enjoyable way. Finally, CLT promotes cooperative learning and social interaction among students, helping them to understand the social context of language use.

With the combination of the Communicative Approach and musical resources, teachers can create an engaging and effective learning environment for teaching EFL. Besides, this approach not only supports language acquisition but also cognitive, emotional, and social growth.

2.4.2 Task-Based Approach

The Task-Based Approach (TBA) is a methodology that appeared in the field of education in the 1980s. This methodology prioritises the completion of meaningful tasks as the central focus of language learning, aiming to develop the learner’s use of language in real-life situations. “The essence of TBLT is that communicative tasks serve as the basic units of the curriculum and are the sole elements in the pedagogical cycle in which primacy is given to meaning” (Lai & Li, p. 498, 2011). Unlike traditional language teaching methods that emphasise accuracy, grammar rules, and vocabulary memorization, TBA encourages learners to participate in communicative tasks that require appropriate use of language to achieve a specific outcome, improving their language skills and communicative competence.

Combining a Task-Based Approach with music in teaching English to infants becomes a dynamic approach to language learning. By incorporating task-based activities into the curriculum, educators can create meaningful experiences that align with children's needs and interests. TBA highlights the importance of meaningful communication and infants' desire to explore and interact with their environment. Designing tasks that involve musical activities as singing songs or engaging in rhythm activities provides infants with opportunities to learn while enjoying music.

Moreover, TBA encourages task design and sequencing to scaffold infants' learning process. Tasks can be designed to progress in complexity and difficulty, allowing students to build upon their language knowledge progressively. In conclusion, the combination of Task-Based Learning and musical resources can provide a holistic approach to English language learning by creating opportunities and experiences that incorporate music and language to support infants' language development.

2.4.3 Sociocultural Approach

Influenced by the work of Vygotsky, the Sociocultural Approach, emphasises the role of social interaction and cultural contextualisation in the process of language learning. The essential idea is that learning is inherently a social and collaborative effort, and individuals build up their knowledge and language proficiency through interactions with others.

One of the key principles of the sociocultural approach is the scaffolding technique, where teachers or peers provide support to learners as they work through challenging tasks. As it happened in TBA too, this scaffolding promotes learners to move beyond their current level to higher ones of language proficiency. Another foundational concept of sociocultural approach is the zone of proximal development (ZPD). It refers to the difference between what learners can achieve individually and what they can achieve with the support of others. It shows that students learn more effectively during collaborative interactions. Furthermore, the sociocultural approach emphasises the importance of cultural tools. By providing learners with real cultural contexts educators can facilitate language learning that is deeply connected to society.

Combining the sociocultural approach with musical resources can create dynamic learning situations that reflect the multiculturalism and social interconnection of language. Music is used as a cultural tool through which infants can explore the world and express themselves

naturally. By carrying on musical experiences with diverse cultures and traditions, infants will develop not only language abilities but also skills such as cultural awareness and empathy.

3. CURRICULAR FRAMEWORK

3.1 National curriculum

Early childhood education in Spain is governed by a set of national and regional educational outcomes that emphasise the development of young learners. Central to this regulation is the *Ley Orgánica de Modificación de la LOE* (LOMLOE Organic Law 3/2020), which highlights the key objectives, competencies and methodologies that have to be implemented in infant education. The LOMLOE emphasises the importance of fostering cognitive, emotional, social and linguistic development through an inclusive curriculum.

In line with the BOE (*Boletín Oficial de España*), music holds an important role in infant education. It recognises the importance of its deep impact on early childhood development. According to these guidelines, music is not only an artistic expression but also an essential tool for cognitive and linguistic development. The LOMLOE (2020) states that music activities should be incorporated into daily routines of infant education to improve sensory experiences, motor skills and language development. The national curriculum also highlights the importance of using varied musical experiences to increase children's cultural awareness. These may include exposure to diverse musical genres or music into daily routines.

The LOMLOE (2020) emphasises the importance of introducing English language in early years through interactive activities like use of songs and stories or games to engage toddlers. These guidelines show the need for age appropriate materials that can reflect the linguistic diversity inside the classroom.

3.2 Regional Curriculum

At a regional level, in Aragón, the *Boletín Oficial de Aragón* (BOA) further explains the regional adaptations and implementations of the national curriculum, guaranteeing that local educational needs and priorities are taken into account. Together with BOE, these documents

create the foundation of the curricular framework for childhood education. In this case, for this didactic unit, I have followed the guideline os BOA ORDEN ECD/853/2022.

The *Boletín Oficial de Aragón* (2022) highlights the importance of music in enhancing creativity, emotional regulation and social interaction. In alignment with those guidelines, educators should integrate music into education as a way of supporting development. They could implement several enriching musical activities adapted to infants' needs. For instance, singing lullabies on routines, exploring sounds with simple percussion instruments or carrying out movement sessions with music. The BOA outlines competencies for infant education that are designed to guarantee a comprehensive and holistic development. Those competencies align with the principle of LOMLOE and the Common European Framework of Reference for Languages.

In alignment with the ORDEN ECD/853/2022, de 13 de Junio, (BOA), the unit below aims to develop a variety of key competencies through interactive and creative activities. The key competencies relevant to the following dissertation on teaching EFL through music in infant education include: *competencia en comunicación lingüística (CCL)*, *competencia plurilingüe (CP)*, *competencia ciudadana (CC)*, *competencia emprendedora (CE)*, and *competencia en conciencia y expresión culturales (CCEC)*. The sessions also integrate the three areas outlined in the Aragonese Curriculum (BOA): *Crecimiento en Armonía*, *Descubrimiento y Exploración del Entorno*, and *Comunicación y Representación de la Realidad*. By combining musical activities and language learning, the unit fosters a comprehensive development across all these essential areas and competencies.

3.3 Common European Framework of Reference for Languages (CEFR)

The Common European Framework of Reference for Languages (CEFR) provides a standardised framework for language teaching, learning and assessment in all Europe. The CEFR emphasises the importance of development of communicative competence. The principles of the CEFR can be adapted for early childhood education, supporting the introduction of English as a Foreign Language to children.

This framework is structured around six levels of language proficiency, from beginner (A1) to mastery (C2). For infants students and early childhood education, the focus will be on the first level, A1. This level emphasises basic communicative skills such as speaking using everyday expressions and simple sentences. With these guidelines in mind, educators should

create activities that promote early language skills in a natural way. For instance, musical activities, simple dialogues and storytelling can be adequate for the foundational level of the CEFR. The Common European Framework of Reference for Languages also highlights the importance of a communicative approach to language learning, which aligns with the guidelines and methods recommended by the BOE and BOA. Educators should facilitate coherent, contextualised and effective language teaching and support the gradual and natural progression of language learning in children.

All these combined curricular frameworks emphasise the importance of creating enriching educational experiences that integrate both, music and language learning; and recognise the role of music to facilitate language learning and development in young children.

4. METHODS AND PROCESSES OF ANALYSIS

In this didactic unit, the theoretical approaches of Communicative Language Teaching (CLT), Task-Based Learning and the Sociocultural Approach are being applied. These methodologies will ensure that children develop both linguistic and social competences in an engaging and meaningful way. Below, there is an explanation of how these approaches are implemented in the different sessions of the unit.

4.1 A focus on Communicative Language Teaching

The Communicative Language approach, as it is explained before, focuses on the students' ability to use the target language in a meaningful conversation. This approach can be seen in activities designed to encourage students to use English in real life situations. For example, in Session two, during the "Show and Tell" post-task, children share their DIY instruments to the class, describing their creations and demonstrating how they produce sounds with it. This activity encourages students to use new vocabulary and practise oral expression in front of their peers. In a similar way, in session six, during the "Mirror Game", children have to give and follow instructions related to movements that mimic forest animals. This activity promotes the use of language for interaction with other peers and facilitates communication in an enjoyable way. Finally, the reflection activity in session nine, provides children with the opportunity to express their thoughts and feelings about the whole unit, reinforcing, once again, their use of language for communication.

4.2 A focus on Task Based Learning

Task Based Learning is an essential part of this unit of work, because each session is structured around tasks (pre-task, main task, and post-task) that integrate language learning with practical activities. For example, in the second session, the main task involves creating hand-made percussion instruments to represent the sounds of forest animals. This completed activity requires students to listen carefully to instructions, identify musical instruments and name them, know vocabulary about forest animals, and use coordination to play the instruments. Moreover, in session four, TBL is seen in the “Call-and-response” activity. In this activity, the teacher will sing an original song and children will have to answer by playing different instruments representing different animals. This activity requires students to apply vocabulary learned before and in a meaningful way.

4.3 A focus on Sociocultural Approach

The Sociocultural approach focuses on learning through social interaction and a cultural context. This approach can be seen in the collaborative activities of this unit of work. For instance, in session three, children sing a song about forest animals and then, they draw their favourite animal, after that they have to share their drawing with the rest of the class. This activity reinforces both their vocabulary and their sense of community and it encourages students to learn from each other. Additionally, in session eight, children are allowed to retell the story “The Very Hungry Caterpillar” written by Eric Carle, with musical accompaniment. This activity combines language learning with a cultural and artistic expression. Besides, it also promotes creativity and self-expression during the retelling part, key elements of the sociocultural approach.

5. Critical analysis & discussion of the innovation proposal

5.1 Contextualization

This Unit of Work will be carried out over 5 weeks during the second semester of third grade of infant education. It is divided into 10 sessions, with a duration of 45 to 50 minutes each of them. The didactic unit has been elaborated based on a mixed-methods approach that integrates the communicative approach, the task-based approach and the sociocultural approach. The main objective of this unit is that children will be able to develop various English language features such as listening skills, speaking skills, pronunciation and comprehension, among others. Additionally, it aims to develop social abilities, teamwork and cultural awareness too. With the incorporation of music into the curriculum, the unit seeks to create a dynamic and innovative learning experience that will captivate children's interests and support their linguistic development.

The didactic unit is designed for a classroom of 5-year-old children learning English as a Foreign Language (EFL) during the second trimester of the school year. The class consists of 20 children with varying levels of English proficiency, because most of the children have had limited exposure to English language. They are familiar with basic greetings (hello, goodbye, good morning), common classroom instructions (Everybody sits down in the assembly, let's go outside), and simple vocabulary related to everyday objects and routines (class, friend, toy, wash your hands, snack time). This unit of work aims to work from children's previous knowledge and improve their level. Furthermore, children come from diverse backgrounds. The majority of students speak the local language at home, Spanish.

On the other hand, the class works with a mix of learning styles, with some of the children responding better to auditory input through music and stories, while others prefer kinesthetic activities such as games or movement tasks. The classroom is well-equipped with basic materials, including picture books, musical instruments, art supplies and digital resources.

Although there are no children with diagnosed special needs in the class, some students may require additional support and attention to complete the tasks. To ensure that all children feel included and with the same opportunities, some strategies and additional support is integrated into the unit.

The main need for this group of 5-year-old learners is to expand their English vocabulary and improve their listening and speaking skills. These will be achieved through engaging and adapted activities. Children require a continuous exposure to English vocabulary related to everyday context, in this case, forest animals, body parts, greeting, feelings and actions. Their listening skills will be developed through interactive and repetitive activities that will also improve their comprehension. Moreover, their speaking skills will be developed through opportunities such as songs, chants and simple dialogues, in order to improve their pronunciation and phonemic awareness. In addition, social and emotional skills will be also integrated during the unit of work, developing skills such as cooperation, taking turns, respect and expression of emotions and feelings.

To conclude, the materials and resources chosen for this unit of work are designed to engage young learners through interactive activities. Using songs, instruments and artistic material will help children to create a learning environment that supports language acquisition in a fun way. These resources have been chosen according to students' age and needs. An organised list of resources will be provided to the educators. (APPENDIX 1)

5.2 Music as the unifying tool of the didactic unit

The Didactic Unit called "Sounds of the Forest", is divided into 5 weeks. In the first week, 'Introduction to Music and Greetings', children will be introduced to basic greetings and simple phrases in English. Through songs and musical activities, they will learn how to use morning greetings, introduce themselves and express some emotions. In addition, a new character from the forest will arrive in the classroom to start explaining about its home.

The second week, 'Walking through the forest' will focus on teaching vocabulary related to forest animals. Children will learn some names and sounds of different animals through interactive songs, chants and musical games. These activities will also include percussion instruments. The third week 'Move your body like an animal', will emphasise psychomotor skills combined with animal vocabulary, through music. Activities such as dancing, mimicking and a mirror game will be included. These activities will promote coordination and cooperation, while reinforcing language skills as following instructions or describing actions in English.

The fourth week, ‘Little Artist’ children will learn about storytelling with “The Very Hungry Caterpillar” book, and do some arts and crafts activities that will promote a creative environment in class.. They will listen and act out a story using songs and instruments, these will enhance their narrative skills and language comprehension. Finally, week five, ‘Goodbye Music’, will focus on a combination of everyday activities during this unit of work. Children will revise those songs that they learned and prepare a performance for the rest of their classmates. Later on, there will be a little celebration for the students.

5.3 Competences

The lesson plan is particularly effective in communicative competence. Each session is designed to create opportunities for students to practise listening, speaking, and linguistic features. The use of songs and musical resources provides a natural and engaging way for students to practise pronunciation, intonation, and rhythm. The unit employs a mixed-methods approach, incorporating the communicative, task-based, and sociocultural approaches to create a dynamic and engaging learning environment. Based on ORDEN ECD/853/2022, de 13 de Junio, (BOA), through a variety of interactive and creative activities, the unit aims to develop the following key competences: *competencia en comunicación lingüística* (CCL), *competencia plurilingüe* (CP), *competencia ciudadana* (CC), *competencia emprendedora* (CE) and *competencia en conciencia y expresión culturales* (CCEC).

The lesson plan contributes to *competencia lingüística* by immersing students in a rich language environment where language is used as the medium of instruction and communication. Each session incorporates songs, stories, and interactive activities that enhance children's learning comprehension and listening skills. Activities such as musical storytelling and call-and-response songs further develop their ability to comprehend and produce language in meaningful ways.

The unit also promotes *competencia plurilingüe* by integrating English as a second language, cultural elements, and diverse musical resources. This exposure helps them appreciate linguistic diversity and understand the relationship between language and culture. Activities like creating instruments and musical games allow students to explore and celebrate different cultural traditions, promoting their cultural awareness.

The lesson plan supports the development of *competencia ciudadana* by emphasising social skills, teamwork, and collaboration. Activities such as the mirror game, jam sessions, and group storytelling require students to work together, take turns, and support each other. These interactions promote a sense of community, respect, and responsibility among students.

The *competencia emprendedora* is seen through activities that encourage creativity, problem-solving, and initiative. For instance, the instrument-making activity allows students to use their imagination to create musical instruments from simple materials. The process of designing, making, and using these instruments enhance children's creativity. Additionally, the Show and Tell sessions provide opportunities for students to present their creations and ideas, boosting their confidence and communication skills.

Lastly, *competencia en conciencia y expresión culturales* is developed through the integration of music and arts into the whole didactic unit. Students engage with various musical genres, instruments, and artistic expressions, which helps them appreciate and respect cultural diversity. This not only enriches their cultural knowledge but also encourages them to express their own creativity and cultural identity.

5.4 Learning outcomes and content

Throughout ten sessions, each planned activity integrates the three areas of the Aragonese Curriculum (BOA): *Crecimiento en Armonía, Descubrimiento y Exploración del Entorno, and Comunicación y Representación de la Realidad..* Below, it is specified which specific competencies have been developed during the sessions.

Firstly, in the *Area of Crecimiento en Armonía (CA)*, three specific competencies are being developed during this unit of work. CA1. focuses on body control, movement, and understanding of the environment, which is developed across all sessions. For example, in session number 3, children use different parts of their bodies to make sounds and actions, and in session number 10, all students perform different songs through singing and dancing. CA2. focuses on emotional awareness and expression, demonstrated in the first session where children learn greeting vocabulary to express their feelings and emotions. Lastly, CA4. emphasises respectful and equal interactions. For instance, in session number 10, children

learn how to respect and encourage their classmates, as well as recognize their own achievements during the certificate ceremony.

Secondly, in the *Area of Descubrimiento y Exploración del Entorno* (DEE), two specific competencies are being developed during this unit of work. DEE1. focuses on identifying characteristics of new materials and objects through manipulative activities. Children explore different percussion instruments and artistic materials in sessions 1, 4, and 8, allowing them to express themselves creatively. Additionally, DEE3. emphasises the importance of the natural environment and being respectful towards it. For instance, this competence is taught during session 3, where students learn about and interact with forest animals.

Thirdly, in the *Area of Comunicación y Representación de la Realidad* (CRR), four specific competencies are being developed during this unit of work. CRR1. emphasises interaction in real-life situations. For example, in session 1, children learn how to greet others and express their feelings and needs. CRR2. focuses on the interpretation of communicative messages and comprehension skills, addressed in sessions 2, 4, 7, and 8 among others. Children follow instructions, understand vocabulary, and engage with stories during these sessions. CRR3. focuses on the ability to produce effective and creative communication. For instance, in session 2, children participate in Show and Tell. Additionally, CRR5. is essential in this unit as it emphasises linguistic diversity and cultural awareness. This competence is integrated into all sessions, reflecting diverse communicative goals and cultural contexts.

To ensure a comprehensive understanding of the competencies developed throughout this unit of work, a detailed table will be included (APPENDIX 2). This table will systematically cross-reference each session with specific competencies addressed across the Areas of *Comunicación y Representación de la Realidad* (CRR), *Crecimiento en Armonía* (CA), and *Descubrimiento y Exploración del Entorno* (DEE). Each session is structured to integrate these areas, facilitating a cohesive approach to learning and development.

5.5 Activities

1. Week 1: ‘Introduction to Music and Greetings’

Session 1: Welcome to the Musical World

The first session will introduce music to the classroom. The session begins with a 10-minute Pre-task. In this task, a simple welcome song will be played, it includes

vocabulary about essential feelings such as: I am good, I am great, I am wonderful, I am tired, I am hungry, I am not so good. (ANEXO 3) To develop this session, the teacher and the students will be seated in the assembly space on the floor. First, students will listen to the song once. Afterward, the teacher will repeat the feelings mentioned in the song using gestures. The second time, the children will stand up in the assembly, dance, and repeat the lyrics along with the teacher. After the song, the teacher will review the key vocabulary about feelings and their corresponding gestures. She will then ask the helper of the day how he is feeling using this simple structure: ‘Good morning (student’s name), how are you today? Are you good (accompanied by a gesture) or are you tired (accompanied by a gesture)?’.

For the main task, the teacher will explain to the students the next topic that they are going to work on during the next five weeks. She will be using a new class puppet, “Sunny,” a beloved little green caterpillar puppet that has come from a distant forest and is willing to explain to students about its home. However, after the long trip, “Sunny” will appear tired and sleepy. The teacher will ask the children for help to wake it up. The task will last approximately 20 minutes. The teacher will show some percussion instruments -tambourines, maracas, bells, claves- to the students, saying their names aloud and demonstrating how to make sounds with them. To wake up the puppet, children will have to play along with a steady beat. (ANEXO 4) During this activity, the students will also practise counting to 1 and 2 and improve their ability to concentrate. The rhythm will be played twice. At the end of the task, the class puppet “Sunny” will wake up and say good morning to everybody. Later on, it will present itself like a caterpillar.

In the final Post-task (20 minutes), the teacher will allow students to explore the different percussion instruments freely, promoting curiosity and experimentation. During this period, students will enhance their knowledge through hands-on learning time and they will socialise with their peers

This session incorporates various educational approaches, besides the task-based methodology, to enhance learning outcomes. The communicative approach is seen in the Pre-task, where children engage in singing, dancing, and greeting each other using the target language, promoting meaningful communication and interaction. Finally, the sociocultural approach is highlighted in both the main task and the Post-task. The use of the class puppet fosters a collaborative learning environment, and the free exploration of instruments encourages social interaction and cultural awareness among the students.

Session 2: Creating our music

The second session starts by reviewing the welcoming simple song from the first session (APPENDIX 3) to activate students' previous knowledge. During the pre-task, "Sunny" the caterpillar puppet will tell students about the many different sounds that are in its forest, and it will invite the students to create their own instruments to produce sounds. Before the session, the teacher will prepare some models of handmade instruments to model for the children. The activity, DIY instruments, will last about 30 minutes. The children can create simple percussion instruments using crafts materials. For example, they can make shakers from paper cups and beans. The teacher will help students during the process in case they need any assistance. This activity will teach the students both about different sounds and, also, it develops their creativity.

The post task will be divided into two parts. First, children will do a Jam Session, where they will use their instruments to create music all together. The second activity, Show and Tell, will last about 10 minutes. Each child will have the opportunity to show their instrument and demonstrate how it sounds. This activity will help students with communicative skills and it will build their confidence in speaking. The session integrates various education approaches such as the communicative approach in the Show and Tell task, where children use language to describe their instrument; or the task-based approach during the Instruments creation where children do a purposeful activity.

2. Week 2: 'Walking through the forest'

Session 3: Vocabulary that sings

The third session will focus on introducing new vocabulary about forest animals through songs and interactive activities. The Pre-task will start with the Animal Song (APPENDIX 5), lasting for 10 minutes. The class will sing a song about animals that live in the forest twice, repeating the names aloud each time. The animals included in the song are frog, deer, owl, rabbit, woodpecker, and skunk. The teacher can use the same rhythm and melody as the song, to add more animals like bear, squirrel, fox, and caterpillar. This will help the children become familiar with the names and sounds of different forest animals.

The main task will involve Animal Vocabulary and Drawing, lasting for 25 minutes. The teacher will use animal flashcards to reinforce the new vocabulary. (APPENDIX 6) Then,

children will be provided with paper, markers and crayons to draw their favourite animals from the ones introduced in the song. They will also name the animals they draw, reinforcing key vocabulary through visual learning. The Post-task will be an Animal Walk Game, lasting for 10 minutes. In this game, children will mimic the movements of the different animals they have learned about. The class can also revise the song and move like forest explorers. The communicative approach is present in the Animal Song and Animal Sounds Game, where children use language to describe and mimic animals. The task-based approach is demonstrated in the Animal Vocabulary and Drawing activity because it represents a purposeful activity.

Session 4: Exploring animals' sounds

The fourth session will focus on exploring sounds and reinforcing animal vocabulary through musical activities. The session begins with a 15-minute Pre-task where the teacher will play the forest song (APPENDIX 5), heard in the previous session once. Afterward, she will distribute different instruments to the children, including wood sounders, handbells, maracas, triangles, claves, and tambourines. The teacher will explain that each instrument corresponds to an animal from the song, and as she names each animal, the children with the matching instrument will play it. For example, the wood sounder represents the frog, the hand bells represent the deer, the maracas represent the owl, the triangle represents the rabbit, the claves represent the woodpecker, and the tambourine represents the skunk. (APPENDIX 7. Instrument and animal matching sheet)

Following the Pre-task, the main task involves a 20 minute call-and-response song activity. The teacher will introduce a simple call-and-response song where she sings a line, and the children respond by presenting the animal with its corresponding sound. The teacher will sing, "Hello friends, I am _____ (frog, deer, owl, rabbit, woodpecker, skunk), do you know my sound?" and the students will respond, "Yes, yes. Yes, we know. It is _____," and everyone who has the corresponding instrument plays the sound.

For the post-task, which will last 15 minutes, the order will change completely. The teacher will collect the instruments from the students. Then she will play one of the instruments, and the students will have to say or point to the animal that corresponds with that instrument. To support the game, flashcards showing the animals will be displayed. This activity will reinforce the association between the instruments and the animal sounds. This

session integrates educational approaches to enhance learning outcomes. For example, the communicative approach is present in the call-and-response song. These activities not only develop language skills but also enhance auditory discrimination, memory, and cultural awareness among the students.

3. Week 3: ‘Move your body’

Session 5: ‘Dance Party’

Session 5 focuses on combining music and movement to reinforce action vocabulary and physical activity. The session begins with a 10 minute pre-task, where the teacher will say the movement verbs according to each forest animal while demonstrating each action. For instance, children can pretend to jump like a frog, hop like a rabbit, flap their arms like an owl’s wings, tiptoe like a deer, or crawl on the ground like a caterpillar. The activity not only reinforces the previous key vocabulary, but also helps students to associate physical actions with the words. (APPENDIX 8: Animal and movement matching list)

The main task of the session, lasting 25 minutes, is a game called “Statues”. In this game, children will move around the room mimicking different animals while music plays, and they must freeze and stop when the music stops playing. The teacher will play a mix of songs, if any children don’t freeze when the music stops, students will have to sit on the floor until the end of the game. The game will be played two or three times as it is really engaging and fun for the toddlers.

After the main task, there will be a 15 minute post-task called “Dance Party”. During this task, children will have a mini dance party where they can dance freely to various songs. This task promotes self-expression, joy and physical activity. Moreover, the teacher can also incorporate songs that children are familiar with, making the activity more engaging for them. The session integrates both the communicative approach and the sociocultural approach by creating an interactive and diverse setting with songs and communicative situations as the “Dance Party”.

Session 6: 'Mirror, Mirror'

The sixth session will focus on movement and vocabulary through interactive activities. The session begins with a 10-minute pre-task where the children will revise animal movements seen in the last sessions: jump like a frog, flap their arms like an owl's wings, tiptoe like a deer, or crawl on the ground like a caterpillar, among others. (APPENDIX 8) This activity activates children's prior knowledge and prepares them for the main task.

The main task involves a 25-minute mirror game that utilises vocabulary from the forest songs and animal movements. The teacher will divide the children into pairs and explain the rules of the mirror game. One child in each pair will be the "leader" and the other will be the "mirror," imitating the leader's movements. The teacher will demonstrate the game using movements with the rest of the class to make sure everyone understands. After a few minutes, the pairs will switch roles, giving each child a turn to be both the leader and the mirror. The teacher could also change the pairs or even make some smaller groups to play the game.

For the post-task, which will last 10 minutes, the session will conclude with a cool-down activity and a reflection period. The teacher will lead the children in a calming song and gentle stretching exercises, based on the fly of a butterfly, to help them relax after the active session. (APPENDIX 9) Following the cool-down, there will be a brief discussion where the teacher asks the children what they have enjoyed most about the activities and movements.

This session integrates various educational approaches. The task-based approach is demonstrated in the mirror game, where children engage in the task that involve imitating and leading movements to other peers, and the sociocultural approach is highlighted throughout the session. These activities not only develop language skills but also promote physical coordination, memory, and social awareness among the students.

4. Week 4: 'Little Artists'

Session 7: 'The Very Hungry Caterpillar'

Session 7 focuses on integrating musical elements with storytelling. The session begins with a brief 5-minute pre-task where the teacher revisits the forest-themed song (see session 3) to introduce new vocabulary related to the caterpillar. This revision serves to reinforce previous vocabulary and prepares the children for the main task ahead.

For the main task, which spans 25 minutes, the class engages in Musical Story Time with "The Very Hungry Caterpillar" book, written by Eric Carle. During this activity, the teacher reads the story aloud while incorporating musical components such as sound effects, change in melody, and other chants. Various musical instruments will be utilised to improve the storytelling experience: maracas represent the caterpillar munching, a drum mimics its steps, and hand-bells represent its transformation into a butterfly. This approach not only captivates the children's attention but also enriches their auditory perception and language acquisition skills through interactive musical storytelling.

Following the main task, the 20-minute post-task session focuses on Story Retelling. Here, children are encouraged to retell the narrative using the instruments and sounds the teacher improvised during the previous storytelling. This activity encourages active participation and reinforces vocabulary in a creative and musical context.

Throughout the session, the communicative approach is integrated, particularly during the Story Retelling post-task. By encouraging children to use language creatively and interactively through storytelling and musical accompaniment, the session promotes several communication skills. Additionally, the use of musical elements aligns with the sociocultural approach by providing a rich context for learning that reflects cultural diversity and fosters social interaction among the students.

Session 8: 'Let's Create'

The eight session focuses on combining storytelling and arts and crafts activities, enriching language learning through creative expression. The session begins with a 20 minutes pre-task where the teacher will retell the story of "The Very Hungry Caterpillar", incorporating musical elements and chants introduced in the previous session. This activity will help to reinforce the story's comprehension.

The main task, about 20 to 25 minutes long, will be about art expression. Children will be provided with art materials such as crayons, markers and paper. They are encouraged to draw their favourite part of the story. This activity promotes creativity and develop fine motor skills while allowing children to interpret the story on their own. Following the drawing activity, there will be a 5 minutes discussion where children will have the opportunity to share their drawings with the class and describe their artwork.

To conclude the session, in the post-task, a song will be played. The teacher will lead the class in singing a final and simple song related to “The Very Hungry Caterpillar”, it reinforces vocabulary and concepts learned throughout the book. (APPENDIX 10) This song provides a fun and interactive way for children to review key elements of the week.

Session 8 integrates both communicative approach and task based learning by encouraging children to use language through storytelling and a discussion time, and creating purposeful activities that promote language and creativity skills.

5. Week 5: ‘Goodbye Music’

Session 9: Review of the Unit

Session 9 will be dedicated to reviewing and practising the vocabulary and concepts learned during the unit of work. The session starts with a 10 minute review that will reinforce the movement actions and vocabulary associated with the forest animals. The teacher will revise them by practising the vocabulary in a fun manner. After the pre-task, children will carry out the main task. It will be lasting 20 minutes and it will involve a review of vocabulary of the forest animals. The session starts with the children listening and singing the forest animal song learnt in session three. If it is necessary, the task can be supported by flash cards to reinforce animal names. Then, they will play the call-and-response activity using the percussion instruments. Children will match the animals with the corresponding instrument while integrating comprehension, movement and vocabulary.

For the post-task, which will last 10 minutes, students will participate in a reflection time. During this period, in the assembly, they will discuss what activities and experiences they enjoyed most and what they learned during the unit. This reflection allows them to express their thoughts and feelings, as well as, it provides valuable feedback for the teacher to understand children’s preferences and progress. The session incorporates the communicative approach by giving children the opportunity to use meaningful language through songs and the reflection time.

Session 10: Music Celebration

The last session is a combination of the whole unit. It is designed to celebrate the children's achievements and encourage their interests in music and language learning. The main goal in these sessions is to provide children with a fun and memorable experience. The session begins with a 25 minutes mini-concert. This activity allows the children to perform all the songs and activities they have learned throughout the unit (APPENDIX 11: Songs Recopilation List) . The teacher will organise children into small groups or pairs, and each group will have the opportunity to perform a song or activity they liked. These performances can include the call-and-response song or the movements of the forest animals. The mini-concert will provide a safe space for the children to share their learning experiences to their peers and build confidence using the English language. It also serves as a comprehensive review of the vocabulary and other concepts of the unit.

The sessions will conclude with a 20 minutes Certificate Ceremony. On this occasion, the teacher will give a certificate of participation and effort to each of the children, celebrating their hard work and achievements.(APPENDIX 12) This ceremony will also motivate them to continue with their learning process.

This session integrates various educational approaches to enhance learning outcomes. The sociocultural approach is highlighted in the celebration ceremony. And the communicative approach is present through the mini-concert time. In both, children use language skills and promote social interaction, as well as, they build confidence and a sense of motivation.

5.6 Assessment and feedback

The assessment of the unit will be, following the curriculum (ORDEN ECD/853/2022, de 13 de junio), a formative and continuous assessment. It will be made through systematic and direct observation. The observations of each session will be noted in a diary that will be then used to complete a specific rubric developed by the teacher for the didactic. Finally, the assessment has to be adapted to diversity, the criteria will be flexible depending on each child's needs.

However, to assess the learning outcomes that the students have to reach, the teacher will create an assessment rubric for the didactic unit where the specific goals will be written

down. In this rubric, the teacher has the opportunity to write down the observations made during all the lessons of the unit. (APPENDIX 13)

For the self-assessment, in each session, the teacher will give the students an exit ticket. In it, they will identify how their own experience has been, by telling the teacher and themselves how difficult they had found the lesson of that day. In the following exit ticket, the students will have to colour the traffic light depending on how they found themselves during the development of the activities. (Green: really good/easy; yellow: good/medium difficulty; red: hard/difficult). That also develops the consciousness necessary for learning and continuing to improve. (APPENDIX 14)

It seems necessary for the teachers to evaluate the unit and to be able to improve and reflect on those aspects of the unit that did not reach the expectations. Inside of it, the different criteria that are taken into account to monitor and evaluate the teaching method can be found. (APPENDIX 15)

5.7 Attention to diversity

In this didactic unit, inclusivity and individuality are prioritised. The section of attention to diversity includes some strategies that are designed to support students with different learning needs and abilities. For example, this could include simplified activities, clear instructions and appropriate accommodations to create an inclusive environment. Although, it is not the case presented, for children with special education needs, the teacher could incorporate some support for the child such as visual aids, clear instructions or additional materials. Visual aids, like flashcards, posters or symbols, will be used to improve understanding of the key vocabulary and the concepts. It is also important to give instructions in a simple, clear, repeated and adapted way to ensure comprehension. Other support could be broken into smaller steps to help students stay engaged and attentive.

On the other hand, fast finishers also need some adaptations in the classroom. In this unit, fast finishers will be provided with activities to keep them challenged and engaged through the sessions. Some of the activities could be: taking on leadership roles like in a song, or helping and demonstrating activities to their peers. Additional tasks could also be integrated to keep them motivated, some of them could be: creating a new song or changing the lyrics,



designing crafts or leading a group-work. In conclusion, the didactic unit is designed to be adaptable and inclusive, allowing any modifications or adaptations based on students' needs.

6. Conclusion

To conclude, this dissertation discusses a unit plan designed to teach English as a second language by integrating some musical resources and a variety of educational approaches, that foster comprehensive language and social development. Based on Communicative Language Teaching (CLT), Task-Based Learning (TBL), and Sociocultural Approach, each session is created to engage young learners in meaningful language activities that promote linguistic fluency, content, and social interaction. By integrating these methodologies, the didactic unit supports both linguistic competencies and a variety of life skills such as creativity and teamwork, among others.

Throughout ten sessions, five weeks, children have participated in activities that combine music, movement, storytelling, and artistic expression, all centred around the vocabulary and cultural aspects related to forest animals. These activities demonstrate the importance of designing tasks to get children's attention and interest, but they have also shown the benefits of integrating music to facilitate language learning in the EFL classroom.

To sum up, this innovative integration of music into EFL classrooms can potentially inspire other teaching methodologies. Educators can create a dynamic learning environment that focuses on children's needs and abilities by using several musical activities such as songs, call-and-response songs, and musical games, among others. With the integration of music and musical resources, such as instruments, teachers create a rich and stimulating environment, where educators can effectively improve student's development and promote a positive attitude toward learning, more especially English language learning.

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8. Appendix

Appendix 1: Materials and Resources List

Session 1:

- Hello! - Kids Greeting Song and Feelings Song - Super Simple Song
- Percussion Instruments: tambourine, maracas, bells, claves
- Clap Along 1 - Brain Breaks - Green Bean's Music

Session 2

- Hello! - Kids Greeting Song and Feelings Song - Super Simple Song
- Model instruments made by the teacher (Shakers or Drums)
- Materials: Paper roll, rice, tape, coloured paper, balloons, empty cans, paintings, and elastic bands.

Session 3

- Walking in the Forest - Kids Songs - Super Simple Songs
- Animals that live in the Forest flashcards
- Crafts materials: papers, crayons, pencils

Session 4

- Walking in the Forest - Kids Songs - Super Simple Songs
- Percussion instruments: wood sounders, handbells, maracas, triangles, claves, tambourine
- Instrument and animal matching sheet

Session 5

- Animal and movement matching list
- A mix of songs chosen by the teacher and the students

Session 6

- Animal and movement matching list
- Fly Like a Butterfly - Kids Yoga and Mindfulness with Bari Koral

Session 7

- Walking in the Forest - Kids Songs - Super Simple Songs
- The Very Hungry Caterpillar Book by Eric Carle
- Percussion instruments

Session 8

- The Very Hungry Caterpillar Book by Eric Carle
- Craft materials: crayons, markers, papers
- The Very Hungry Caterpillar Song - Henry Hoover World

Session 9

- Animal and movement matching list
- Walking in the Forest - Kids Songs - Super Simple Songs
- Percussion instruments: wood sounders, handbells, maracas, triangles, claves, tambourine

Session 10

- Songs List
- Individual Music Certificates

Appendix 2: Detailed table of competencies worked in each session

	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6	Session 7	Session 8	Session 9	Session 10
CA1.	X	X	X	X	X	X		X	X	X
CA2.	X									
CA4.										X
DEE1.	X			X				X	X	
DEE3.			X	X						
CRR1.	X		X		X	X		X	X	X
CRR2.	X		X	X	X	X	X	X	X	X
CRR3.		X		X			X	X	X	X
CRR5.	X	X	X	X	X	X	X	X	X	X

Appendix 3: Simple welcome song

Hello! - Kids Greeting Song and Feelings Song - Super Simple Song
<https://youtu.be/tVlcKp3bWH8?si=tgNXMmuh2v5Pvy-l>

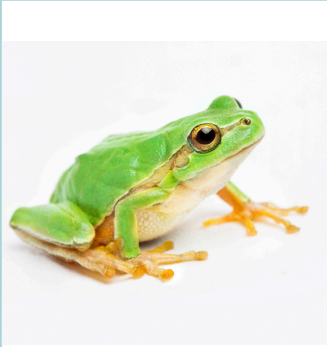
Appendix 4: Play along steady beat

Clap Along 1 - Brain Breaks - Green Bean's Music
https://youtu.be/exnmzJH8HgM?si=NDG2HB106_58csy0

Appendix 5: Animal Song

Walking in the Forest - Kids Songs - Super Simple Songs
https://youtu.be/xbSSm_p782c?si=A-kpYYovNk0UGZ8f

Appendix 6: Animals that live in the Forest flashcards



FROG



DEER



OWL



RABBIT



WOODPECKER



SKUNK



BEAR



SQUIRREL



CATERPILLAR



FOX

Appendix 7: Instrument and animal matching sheet

ANIMALS – INSTRUMENTS

	● FROG - GÜIRO ●	
	● DEER-HAND BELLS ●	
	● OWL - MARACAS ●	
	● RABBIT - TRIANGLE ●	
	● WOODPECKER - CLAVES ●	
	● SKUNK - TAMBOURINE ●	

Appendix 8: Animal and movement matching list

ANIMAL AND MOVEMENT



- ♥ **Jump** like a frog
- ♥ **Hop** like a rabbit
- ♥ **Fly** like an owl
- ♥ **Tiptoe** like a deer
- ♥ **Crawl** like a caterpillar
- ♥ **Stretch** like a bear
- ♥ **Peck** like a woodpecker
- ♥ **Run** like a fox
- ♥ **Climb** like a squirrel
- ♥ **Walk** like a skunk



Appendix 9: Cool-down activity

Fly Like a Butterfly - Kids Yoga and Mindfulness with Bari Koral
https://youtu.be/oYI0TPJOuGk?si=owEsGnCQSxP_i-Us

Appendix 10: The Very Hungry Caterpillar Song

The Very Hungry Caterpillar Song - Henry Hoover World
https://youtu.be/_tUBBh4QzTU?si=RvS1gZN0usJsv3r8

Appendix 11: Songs Recopilation List



Appendix 12: Individual Music Certificates Example



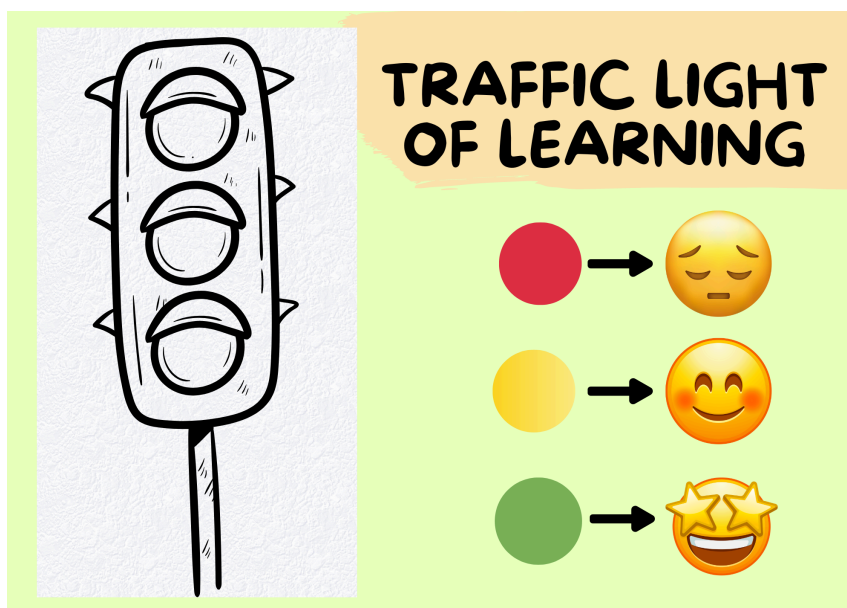
Appendix 13: Assessment rubric

Assessment Individual Rubric				
Student's name:				
Assessment criteria	Not Initiated	Practically Achieved	Achieved	
CA1.3 Handles different objects, materials, and instruments in the proposed activities.	Doesn't handle different objects, materials (scissors, glue, tape), and instruments (handbells, claves, tambourines) in the activities.	Handles most of the different objects, materials (e.g. scissors, glue, tape), and instruments (e.g. handbells, claves, tambourines) in the activities.	Handles different objects, materials (e.g. scissors, glue, tape), and instruments (e.g. handbells, claves, tambourines) in the activities.	
CA1.4 & CA4.1 Participates actively and respectfully in games and activities proposed according to his/her abilities.	Doesn't participate in games and activities.	Participates in most of the games and activities proposed according to his/her abilities.	Participates in the games and activities proposed according to his/her abilities.	
CA2.1 Identifies and expresses his/her needs and feelings during the sessions. (E.g. I am good, I am tired, I am hungry).	Doesn't identify his/her needs and feelings during sessions. (E.g. I am good, I am tired, I am hungry)	Identifies and expresses some of his/her needs and feelings during sessions. (E.g. I am good, I am tired, I am hungry)	Identifies and expresses his/her needs and feelings during the sessions. (E.g. I am good, I am tired, I am hungry)	
DEE 1.1 Names the percussion instruments	Doesn't name the percussion	Names some of the percussion instruments	Names all the percussion instruments used during	

used during the unit. (Wood sounders, handbells, maracas, triangles, claves, tambourines)	instruments used during the unit. (Wood sounders, handbells, maracas, triangles, claves, tambourines)	used during the unit. (Wood sounders, handbells, maracas, triangles, claves, tambourines)	the unit. (Wood sounders, handbells, maracas, triangles, claves, tambourines)
DEE3.1 Shows an attitude of respect and care for the shared environment.	Doesn't show a respectful attitude towards the shared environment.	On some occasions, shows an attitude of respect and care for the environment.	Most of the time, shows a respectful attitude and care towards the shared environment.
CRR.1.2 Participates in interactive situations of use of English showing interest and curiosity.	Doesn't participate in interactive situations using English and showing interest and curiosity for it.	Participates in some interactive situations using English and showing interest and curiosity for it.	Participates in interactive situations using English and showing interest and curiosity for it.
CRR2.1 Follows instructions given by the teacher.	Doesn't follow instructions given by the teacher.	Follows most of the instructions given by the teacher.	Follows instructions given by the teacher.
CRR2.2 Shows an attentive listening attitude and comprehension during storytelling time.	Doesn't show an attentive listening attitude and comprehension during storytelling time.	Shows comprehension during storytelling time.	Shows an attentive listening attitude and comprehension during storytelling time.
CRR3.1 & CRR5.1 Uses English as their	Does not use English as his/her	Uses English as his/her second language during	Uses English as his/her second language during

communicative language during the activities	second language during the activities and the interaction with peers.	some of the activities and the interaction with peers.	the activities and the interaction with peers.
CRR3.4 Creates, with different materials (e.g. cans, rice, painting) his/her own instruments.	Doesn't participate in the creation, with different materials (e.g. cans, rice, painting) his/her own instruments.	Creates, with different materials (e.g. cans, rice, painting) some instruments.	Creates, with different materials (e.g. cans, rice, painting) his/her own instruments.
CRR3.5 Explore musical proposals using different materials (e.g. cans, rice, tape), instruments (e.g. handbells, claves, maracas), and resources (songs, rhythms, storytelling).	Doesn't participate actively in the musical proposals using different materials (e.g. cans, rice, tape), instruments (e.g. handbells, claves, maracas), and resources (songs, rhythms, storytelling).	Participates actively in most of the musical proposals using different materials (e.g. cans, rice, tape), instruments (e.g. handbells, claves, maracas), and resources (songs, rhythms, storytelling).	Participates actively in the musical proposals using different materials (e.g. cans, rice, tape), instruments (e.g. handbells, claves, maracas), and resources (songs, rhythms, storytelling).

Appendix 14: Example of exit ticket



Appendix 15: Monitoring Checklist

CRITERIA	ABOVE EXPECTATIONS	BELOW EXPECTATIONS	NOTES
The learning outcomes are realistic and adapted to the resources and time available.			
The tasks are adapted to the students' abilities and needs.			
The tasks promote cooperation and communication between the students, following the communicative approach.			
The instructions to perform in the tasks are clear and simple to understand.			
The tasks developed in the unit follow the Task-Based Learning approach, creating progressive and meaningful activities.			

The activities contained elements from the sociocultural approach, and promoted understanding of different cultural perspectives.			
The tasks are engaging and motivating for the students. They are based on their interest.			