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Teaching music in English

a CLIL experiment and a curriculum review for secondary school
(scuola secondaria di primo grado)

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ABSTRACT

In this work I want to explore the potential of the music class in the secondary school (scuola secondaria di primo grado) as a tool for the improvement of the use of English (L2) as vehicular language. Music and language are strongly related systems of communication, that can be trained simultaneously. They both have sounds, they use symbols and they share cultural and emotional implications. Music is recognized as a pre-verbal code, that prepares the ear of the infant for the perception of sounds that will later become language sounds. Moreover music is part of teenagers' life and for this reason it is perceived as less strict than other school subjects. It is therefore important to take advantage of the two hours of Music, that are compulsory in the secondary school in order to develop not only musical skills, but also language skills. In this sense music class becomes a ductile subject with a manifold potential and the syllabus should be organized from this perspective. Not only L2 can be improved, but also L3, in my case German.

This work can be divided in three main parts: the first part will explore the CLIL methodology from a general point of view with special references to its implementation in the secondary school. The second part contains the analysis of the correlation between music and language from a theoretical point of view. It will follow an experiment held in a local school: a CLIL project made of 8 music lessons in English and part of one lesson in German.

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Language and music define us as human

(A.D. Patel, 2008)

INTRODUCTION

The ability to understand and communicate in more than one language – already a daily reality for the majority of people across the globe - is a desirable life-skill for all European citizens. It encourages us to become more open to other people's cultures and outlooks , improves cognitive skills and strengthens learners' mother tongue skills; it enables people to take advantage of the freedom to work or study in another Member State (Commission of the European Community, 2005).

As the quotation shows, multilingualism represents the cultural and economical strength of Europe. European citizens need to be able to read product packaging in different languages, they need to understand other European citizen and companies need to be competitive on international market. For all these reasons since the 90s the European Commission has promoted different plans and strategies to increase individual multilingualism, i.e. the European citizen must know three European languages including his or her mother tongue. From 2003 a wide number of actions have been undertaken in order to accelerate the process of 'foreign language learning': bursaries for teachers to be trained abroad, language assistants in schools, international class exchanges, innovative language courses.

Although national strategies like the *progetto lingue 2000* have been implemented in Italy, the research on the ability to participate in a conversation in a foreign language reported in *A new framework strategies for multilingualism* (2005) shows that Italy occupies one of the last places with only 36% of the population having practical skills in another language. If we analyze our national situation from the point of view of the bilingual education, we see that the first steps in this direction were made much later than in other countries such as Finland, Sweden, Luxembourg, where the bi-or three- lingualism has been systematically promoted since the 80s.

One of the proposed key areas for action in education systems and practice that has spread in Europe in the last three decades is Content and Language Integrated Learning (CLIL). CLIL is now recognized as one of the most successful approaches to promote students' communicative competences in the foreign languages. Despite this, CLIL methodology is still neglected in Italy by many teachers who are reluctant to change their approach or don't have the preparation to implement new strategies. Moreover we are still waiting for an official

regulation of CLIL in primary and secondary schools: implementing it only during the last years of high schools as indicated in the Italian high schools reform in 2010 is not sufficient to develop linguistic competences comparable to those of other European students.

Even though almost all school subjects can be taught in a foreign language, this study focuses on music lessons only. On one side, as a music teacher in the secondary school, I have seen how often this subject is underestimated by students, colleagues and families, that don't recognize the great educational value of this discipline. On the other side music is part of teenagers' life and should be an important tool to stimulate their motivation and interest.

The aim of this work is to explore the potential of this subject not only from a musical but also from a linguistic point of view with the hope of giving back to music lessons their importance.

The thesis is divided into two main parts: the first part investigates CLIL from a theoretical point of view, underlining its main features and ways of implementation in Italy (chapter 1-2-). In the third chapter I explore the characteristics of music with special reference to its deep connection with language.

The second part (chapter 4) is more practical and describes the experiment I did in the secondary school of my town: 8 hours of music lessons in English. This experiment has a dual focus:

1. understand if teaching music through a foreign language could be used as an effective approach for the simultaneous development of musical and linguistic skills not only for short modules, but for a complete review of the music syllabus
2. Test the students' perception during CLIL lesson in order to see if they like it, if they feel comfortable with it and if they are stimulated because they think it is useful.

With this work I am combining my experiences in both musical and language teaching fields: I graduated in Violin and have worked as a music teacher in secondary school during the last 4 years; I have studied English and German and I am now graduating in foreign languages teaching at Ca' Foscari University in Venice.

The material I have prepared for the lesson is attached in the Appendix and can be used by other teachers to implement their own CLIL projects.

1. CLIL: A GENERAL OVERVIEW

CLIL is a rather new and complex approach, especially if we consider its implementation in the Italian school system. It is fundamental to have some theoretical basis in order to better understand how this methodology have developed in the last decades and what are its main features, with particular reference to our purpose: planning an integrated curriculum of music and foreign language for the secondary school.

In this chapter I will explore the meaning of CLIL, describe how it has been gradually introduced in the Italian school system, explain the role of teachers and how this figure has to change in order to better suit to EU indications, underline the importance of the cooperation among teachers and investigate in which ways the implementation of CLIL affects school curricula.

1.1. CONTENT AND LANGUAGE INTEGRATED LEARNING

The acronym CLIL has its origin in in the 90s as a generic term to indicate all those methodologies in which a non-linguistic discipline is taught and learnt using a language other than the mother language (L2). It is defined as a dual-focus approach that aims to learn simultaneously the content and the foreign language. Compared to other terms used to refer to any kind of bilingual education, this acronym focuses on learning more than on teaching and underlines the importance of specific didactic methodologies and strategies. The CLIL teacher is a specialized figure, with knowledge of the non-linguistic discipline, with a high proficiency level in the foreign language (B2/C1) and also with language teaching competences. For example, in my case, a music teacher with a second degree in foreign languages teaching.

CLIL projects are based on cooperation between teachers: during the planning phase the English Teacher gave me information about the linguistic competences of the students and helped me to organize the activities.

We can make a distinction between *local CLIL projects* and *national CLIL projects*. *Local CLIL projects* aim to promote minority languages and are implemented in border areas, where the presence of two languages has historical reasons and the L2 is used also in the everyday life. In Cortina d' Ampezzo for example, CLIL modules in Ladin have been implemented in

the primary and secondary school during the last years. This kind of CLIL exists since several decades and for some aspects could be considered as a model for the *national CLIL* that has developed more recently. In Europe local CLIL projects have been implemented for the conservation of minority languages like Irish, Swedish, Finnish and others. In Italy we have similar examples in the autonomous regions Valle d' Aosta, Trentino Alto Adige and Friuli Venezia Giulia.

On the other side *national CLIL projects* affect the educational system on a national level and involve a greater number of European students. They are not linked to any historical or geographic reason and are promoted by the European Commission to develop individual multilingualism and reach common linguistic competences and skills among European Countries.

In Italy educational reforms and projects have been undertaken to encourage the use of a foreign language in non linguistic contexts. In 1999 the law for the school autonomy underlines the importance of flexibility in organizing the school curricula and opens new possibilities for a multidisciplinary approach:

As regards the school autonomy educational paths that involve different disciplines and activities and also foreign languages programs that respond to international agreements have to be organized, taking into account the interest of the students (Decree n°275, art.4, 1999) .

This important document shows how school institutions are free to choose their educational paths, so teachers can organize their curriculum autonomously, dividing it in different modules that can involve other disciplines and also the L2. One of the results are the spontaneous forms of CLIL that spread out in Italian schools, thanks to the individual initiative of teachers. This is still the case of primary and secondary school in Italy, where we are waiting for an official regulation of CLIL. Without these spontaneous projects the majority of our students would begin the high school not knowing how to use the foreign language in a vehicular context.

Another important step toward the multilingualism is represented by the educational reforms of the new millennium. Particularly interesting is the ministerial circular n.69 of 29 August 2003, that regards English learning in the primary school. In this document it is explicitly written that it is important to use the English language for different activities and disciplines

organizing the school time in a unitary way. Moreover the L2 has to be used in motivational contexts that stimulate children from a linguistic and emotional point of view (Circolare ministeriale n°69, 2003).

In *Indicazioni curriculari per il primo ciclo* (2007) the Ministry of Education reiterates that learning at least 2 foreign languages allows students to acquire multilingual and multicultural competences that are fundamental to become international citizens. In the case study of this work German is taught as L3 in the secondary school. It is therefore necessary to organize language learning on a vertical structure without interruption from the primary school to the upper grades, and also on a horizontal dimension, which requires integration among the disciplines. In this way students will develop not only the ability to learn different languages, but also to use other languages to make experiences and to study different subjects. An integrated curriculum of music and language could be the perfect starting point to develop students linguistic competences through a discipline that they will learn for three years. Starting with English in the first year, it is possible to gradually add a second foreign language in the second and third year.

Whereas in Italy bilingual projects are only suggested in the primary school cycle, they are compulsory in the secondary school since 2010. The High school reform implies the use of L2 for a non linguistic discipline during the last year of all Lycées and Technical Schools, except for Linguistic Lycées, where it is compulsory to start with CLIL projects already in the second year (Decree n°89, 2010). The aim of this study is to support a more systematic implementation of CLIL projects also in the secondary school, so that the students can get used to the vehicular use of the foreign language with an experience-based approach before facing more complex and abstract contents in High school.

A significant contribution to the Italian language-learning system was brought by Progetto lingue 2000, a project of the Italian Ministry for Education. The aim of the project was to improve the quality of foreign language teaching in the national school system in order to develop wider communicative competences for students of all grades. Among the principal innovations of the project we can mention the introduction of a second foreign language in the secondary school, the division of the syllabus into modules, the importance of monitoring learning processes.

With the school reform in 2015 “La Buona Scuola” one of the primary objective is the development and enhancement of linguistic competences, first of all of the Italian language,

but also of the English language and of other EU languages, using the CLIL method¹(Low107, 2015). After this reform numbers of CLIL projects were activated throughout every scholastic level with the aim of promoting new teaching methodologies and strategies and creating a more attractive learning environment.

A fundamental institute that has followed and has promoted the development of CLIL approach in Italy is Indire (istituto nazionale documentazione, innovazione, ricerca educativa). Indire supports the introduction of CLIL with several initiatives like surveys carried out through the Eurydice network on foreign languages and the CLIL method, a repository with a collection of schools' experiences of CLIL, and training for teachers of non linguistic disciplines.

1.2. TEACHERS AND CLIL

The value of CLIL methodology is gaining recognition in the modern society for its learning outcomes, but this is not the only transformation that the new approach is operating. This blended experience, indeed, is influencing the role and the personalities of teachers (Di Martino, Di Sabato, 2012).

Being the present work focused on a practical experiment, I consider important to analyze in this paragraph what is the role of teachers in the organization and realization of CLIL projects, with particular reference to the Italian school system. Starting from the definition *Language across the curriculum* (Bullock Report, 1975) and later *modern languages across the curriculum* (Grenfell, 2002) the aim of what follows is to underline the importance of cooperation among teachers in order to promote the linguistic and communicative development of students as a shared goal of all disciplines.

As Di Martino and Di Sabato stressed in 2012, CLIL experiences in Italy are mostly due to the effort of foreign language teachers (FLT) with the aid of their content colleagues. This suggests that content teachers are reticent to work in a CLIL environment on their own even if the reform in 2010 places all the responsibility for CLIL implementation in the hands of non-language teachers. From my experience I can observe that the main problem is that very few teachers in Italy have the sufficient level of language proficiency to face a CLIL project

1 Legge 107, 2015, art.1. “.valorizzazione e potenziamento delle competenze linguistiche, con particolare riferimento all'italiano nonché alla lingua inglese e ad altre lingue dell'Unione europea, anche mediante l'utilizzo della metodologia Content language integrated learning...”.

(many don't have any foreign language competence) and despite the support of the FLT they don't feel comfortable with the new situation.

The further development of CLIL as a wide spread phenomenon through Europe has brought to new needs: linguistic training for teachers of non-linguistic disciplines and the development of a specific CLIL methodology.

The Italian Ministry of Education defines in 2012 the characteristics of the Italian CLIL teacher profile. The skills and competences that teachers have to develop can be summarized as follows:

- speaking the foreign language fluently (C1 level)
- knowing the content
- mastering the specific subject language
- choosing and adapting teaching materials
- working in team
- developing new strategies based on a dual-focus aim
- monitoring and evaluating the results

As we can see the profile is quite complex and demanding if we consider that CLIL teachers are normally nonnative speakers of the target language. They are therefore content experts more than language experts.

In Italy CLIL teachers need to have acquired the certification of C1 level of proficiency in the foreign language and methodological-didactic competences achieved after specific training courses organized by the universities (Decree n°249, art.14, 2007). With the reform “La Buona Scuola” the Italian Ministry of Education approved the National Teacher Training Plan 2016-2019 that underlines the importance of a learners-centered approach. Training courses for teachers have been activated in order to update their methodologies with the priority of implementing CLIL projects in all school grades. The effort of the Ministry for promoting the CLIL methodology involves all level of educations in the Italian regions. We can observe that despite this effort the majority of Italian teachers, especially those of the older generations, don't have any or sufficient level of proficiency in a foreign language to implement a CLIL project.

1.2.1. TEAM TEACHING

Team-teaching is considered to be the basis of CLIL programs. CLIL is, indeed, the meeting point of worlds that have traditionally been kept separated. Cooperation and dialogue among disciplines is here fundamental in order to ensure the balance between language and content. So we have to draw attention first to the *Content and Language integrated Teaching* (CLIT) and than on CLIL.

A shared planning implies that each teacher brings his/her competences: the non-linguistic discipline teacher will for example choose the topics and set the learning objective, whereas the L2 teacher will give advise on how to modify the material, how to solve linguistic problems and will set the linguistic goals.

There are many different kinds and stages of team teaching (Coonan, 2012):

- exchanging ideas and information
- sharing topics and language of teaching
- planning together and teaching together

In particular the fact of teaching together, i.e. the presence of two teachers in the classroom has to be carefully planned with a precise division of tasks between teachers. The aim is that students perceive no gap between content and the use of foreign language. Otherwise students can get confused by the situation and by the different roles of teachers. The required C1 language proficiency level is therefore important to ensure a balanced contribution of teachers during the lesson.

For the experiment of this work team teaching was involved only during the planning phase, with an exchange of ideas and information, but for a continuous project we have to consider a closer cooperation between teachers.

Although team teaching is one of the main themes of the modern didactic, we see that Italian school is often still linked to a rigid division of disciplines and programs, that leaves very little space to topics or activities that involve other subjects. Italian teachers are facing the gap between the traditional teaching method and the need of new methodologies and strategies. A curriculum review that enhances linguistic competences is seen as dangerous for non-linguistic disciplines, because students will apparently learn less content. In addition to this, even if the Ministry underlines the necessity of cooperation between teachers, *team teaching* has no institutional or economic value in Italy. Interestingly, the more successful projects

seem to be the spontaneous ones, born from the initiative of teachers that decided to cooperate relying on their own competences.

1.3. CLIL IN THE SCUOLA SECONDARIA DI PRIMO GRADO

Starting from a brief analysis of the situation of linguistic disciplines in Italian schools, in this paragraph I will explain why I consider fundamental to start CLIL implementation from the lower school grades.

The study of English language (3 hours a week) is compulsory in the secondary school since the 80s and was introduced also in the primary school in 2004 together with the study of a second EU language in the secondary school (2 hours a week). This means that when students arrive to secondary school they have already had 5 years of English and should be ready to use the foreign language in a wider context and also to learn the basis of a third language.

The position of secondary school between primary school and high school is particularly advantageous for the successful implementation of CLIL programs. Learning contents are more abstract and complex compared to primary school, but not as much as in high school; teachers start to use a specific lexicon, but not too difficult; teachers use a transmissive approach, but there is still space for practical activities and experience based approach; the syllabus of different subjects have often topics in common that can be tackled simultaneously; there are practical subjects like music, art, gymnastic, that could enhance foreign language learning through the use of a non-verbal code.

Even if CLIL projects aren't compulsory in the secondary school, many reasons support their implementation:

- age: younger students are more inclined to learn the foreign language through an intuitive approach. If started during high school, CLIL loses potential.
- Foreign language: developing students' linguistic competences. Students are more exposed to the foreign language, they learn the language unconsciously, i.e. in a more natural way, they are stimulated to communicate in L2, they learn the specific language of the discipline.
- multilingualism: also CLIL projects that involve the other foreign language studied in the school can be implemented

- cognition: learning a subject through a foreign language activates a series of complex cognitive processes that bring to a higher quality of learning.
- motivation: CLIL lessons are somehow different and more stimulating for students. They learn the subject from a different point of view.
- culture: promoting intercultural competences.

To ensure its efficacy it is important to dedicate at least 30% of the year-time of the discipline to the CLIL project. To achieve good results on the linguistic-communicative competence the work has to be gradual, continuous and evenly distributed. Shorter or spot programs can be used as a sort of experiment, but are less effective and don't bring to significant improvement. Where possible (teaching teams in Italian schools are in some cases very unstable) the planning should consider not only the horizontal dimension of one year, but also the vertical one, that implies an engagement on three years. This project implies a significant review of Italian school curricula.

1.4 A CURRICULUM REVIEW

Curriculum and syllabus have different meanings in the school systems of the EU countries. Generally syllabus is the more specific planning of the teachers and contains the topics and activities of one subject for the school year whereas curriculum represent a more general guideline and defines the educational path indicating objects, contents and methodologies²(Balboni, 2003). In Italy we can identify syllabus with *programma del docente* and curriculum with *piano di lavoro annuale*. In this work we will use both terms because the CLIL implementation requires review on both syllabus and curriculum levels.

For many years CLIL projects have been implemented as short experiments, detached from the school reality. Even if we are still far from achieving the complete acknowledgment of its great educational role, this situation is changing in order to exploit CLIL potential and make it fully integrated into school curricula. Due to the absence of ministerial directives that point out which topics or contents to focus on, teachers have to make choices individually. These choices affects both the disciplinary syllabus and the general curriculum. The three major questions that affect the integration of CLIL programs in the curriculum are:

2 Un curriculum indica fini e obiettivi, materiali e mezzi – ma non può esimersi dall'indicare anche in che modo organizzare questi materiali in modo da farli acquisire agli studenti. E' l'operazione che di solito si definisce "programmazione".

Which contents have to be chosen?

Which goals do we want to achieve?

Which strategies are we going to use?

In the next paragraph we are going to briefly answer these questions in order to demonstrate that an integrated curriculum of music and language is not only possible but also recommended.

1.4.1. CONTENT

Starting from the content, teachers have the responsibility to select the topics and activities basing their choice on different criteria like importance, cultural value, educational role, students' interest and others. The result is an educational path that will guide the students to achieve a series of knowledge, skills and competences. An important point here is that the implementation of CLIL projects does not have to affect the content in terms of reducing or changing it. What the teacher of non-linguistic discipline has chosen has essentially to remain unchanged, otherwise we are doing what most teacher fear, i.e. favoring the foreign language at the expense of the content.

A study held at the Ca' Foscari university of Venice (Menegale , 2018), confirms that the majority of teachers maintained in the integrated curriculum the same disciplinary contents of the L1 curriculum. In the same study it turns out that the topics are chosen taking into account first of all their disciplinary relevance and the ease of finding materials. Even if other researches have reassured both teachers and families on their concern about the negative influence of the vehicular language on the students' knowledge of the content, in this work we are suggesting that implementing CLIL in certain subjects could be less problematic than in others. If we consider Music for example, the reality is that this subject is often considered as less important if compared with Math or History, so an integrated curriculum of language and Music will probably not worry anybody and at the same time give new relevance to the subject.

Another factor reason to chose music for CLIL is that thinking about the different disciplines, some of them are more based on a verbal-code (History, Literature, Science), some others use simultaneously a verbal- and non-verbal code (Music, Art, Gymnastic, Mathematics). The second ones turn out to be the more suitable to create an integrated curriculum because the

non-verbal elements support the learning and reduce linguistic problems. Among these music has a special link with language (chapter 3) and has therefore a hidden potential for developing linguistic competences.

1.4.2. GOALS

The second central point of the curriculum are the objective, it is important to make a distinction between teaching and learning objects (Coonan, 2012). The former definition indicates what the teacher wants to do, for example introduce a new topic or assign exercises, the latter definition is based on what the students' will learn. This perspective suits better to CLIL, that is indeed a learners-centered approach, that requires to focus more on the process of learning. Students have to learn not only concepts, but also abilities. So for example knowing the notes doesn't mean that one can play them, and similarly knowing the words is not sufficient to use a language for communication. A short module like the experiment of this work would have more specific and limited goals, whereas a systematic project distributed along the school year can achieve important results according to the eight competences of the European Framework. Following the indications of the European Council, the objectives of every discipline have to be articulated in knowledge, skills and competences. The innovation and also the challenge of an integrated curriculum is that we have to plan linguistic goals for a non-linguistic discipline. Along with contents and skills related to the discipline, students will develop a linguistic-communicative competence that has to be monitored and evaluated. In one class there are different linguistic levels, this requires a planning of the objectives on different levels following a pyramidal scheme that has on its basis the goals for the whole class and on its top the goals for those students with a higher linguistic competence.

According to what has been said so far the learning goals of an integrated curriculum of music and foreign language could be:

- understand and use the general classroom language (starting the lesson, organizing groups, getting silence, etc.)
- communicate with the teacher and with the class mates using the foreign language
- understand and use music terms and symbols in order to play and sing together

- listening carefully in order to comment a performance or a piece of music using the foreign language
- expressing thoughts and opinions on musical topics using the foreign language
- understand and rework materials in the foreign language
- speak about a musical topic using the foreign language

It is evident that learning in a CLIL environment represents a real challenge both for students and teachers. For an effective work teachers have to choose different kinds of teaching strategies taken both from the linguistic and the non linguistic field.

1.4.3. STRATEGIES

A crucial aspects is to find the most effective strategies, in order to motivate the students. CLIL lessons must under any circumstances be the translation of e normal lesson into the foreign language. They have to be something new and attractive that stimulates and motivates the students. In order to do this the content subject teacher has to borrow different strategies normally used during the FL lesson, such as the frequent repetition of words, task-based activities, visual support to language, glossaries and others to ensure not only the learning of the content, but also a linguistic development.

In the secondary school the preferred learning approach is *learning by doing* (Coonan, 2012). This method implies a significant involvement of the students, that actively participate to the lesson. With an experience-based approach students are guided from a simple and synthetic use of the foreign language to the gradually development of vocabulary and skills up to become confident with a more transmissive approach. They will step by step became able to receive and elaborate a growing number of information, which is generally what happens with CLIL projects in high schools.

Together with a step-by-step approach variety is another fundamental criteria for the implementation of a CLIL program. Choosing different kinds of topics and activities increases the chances of succeeding by triggering different learning styles. During a practical music lesson, for example, students can receive visual, aural and verbal stimuli and are asked to react in groups or alone using specific physical responses. In addition to this varied activities imply different ways to use and practice the language.

1.5. CLIL AND MUSIC

Having read different researches about CLIL I have noticed that it is often referred to subjects like Math, Science or Geography, sometimes to Art and History, but Music is never mentioned. We can find several experiments that use music as a medium to teach English, mostly through the use of songs during the foreign language lessons, but we can not consider this as a CLIL approach for the following reasons:

- the music content is very limited
- there is no development of musical skills
- the focus is on the text
- The foreign language is not used to teach the content but just to sing

An interesting experiment was held in the UK by J. Willis and A. Paterson, an English teacher and a music specialist who cooperated to create an integrated syllabus of music and language for young learners. They used different musical activities such as singing, playing, devising musical stories and listening to sounds to develop children's linguistic competences in the foreign language (English). According to Willis and Paterson among all subjects music has particular benefits on children's learning because it includes practical and purpose-based activities, careful listening, cooperation and fun. The result of this work is the book *English through music* (2009) a guideline for those teachers who want to teach music together with language.

As regards the secondary school the publishing company Loescher printed in 2015 *Percorsi CLIL di musica*, the result of the MILEL (materiali integrativi Loescher per l'educazione linguistica) language education project in cooperation with P.E. Balboni and the University of Venice. This project focuses on the languages used to learn, i.e. both Italian and foreign languages, starting from the assumption that every didactic activity involves considerable linguistic competences. *Percorsi CLIL di musica* is the only work I have found that proposes concrete samples of interesting musical activities with the integration of English language components. The activities proposed are well balanced between content and language elements and could be used by music teachers to plan an integrated curriculum. In addition to this I consider this work important because it demonstrates the growing interest for the implementation of CLIL in the secondary school.

Apart from the studies I have mentioned I haven't found other relevant experiments that show a continued use of English during the music lesson, for this reason we can consider the present work as a new approach that suggest the complete review of the music syllabus through the integration of the foreign language.

In this chapter we have seen that CLIL is spreading as a main-stream approach into educational fields. Even if the educational value of this approach is now fully recognized, we are still far from its real introduction in the school system, especially in the primary and secondary schools. A curriculum and syllabus review that enhances linguistic competences is necessary as a response to the needs of the modern society. An integrated curriculum is based on the cooperation between teacher, that plan the implementation of CLIL programs in terms of quantity and quality. In the next chapter we will investigate the role of the *European key competences* with regard to CLIL.

2. DEVELOPING COMPETENCES

A CLIL project is organized on the basis of the development of linguistic and non linguistic competences. The European school system has been reviewed according to the Key Competences for Life Long Learning approved in 2006 by the European Parliament together with the European Council.

The integration of Key competences requires a radical change in school culture, that is challenging policy makers and institutions. During the last decade Member States are facing the reformation of the school curricula in order to update the educational system, often still based on a rigid teacher-centered, subject-based approach.

The development of the key competences was influenced by a combination of social and economic changes and emerging educational theories like Dewey's social perspective and Constructivist learning theories. These theories underline the importance of the learning context and of the active participation of students in constructing their own knowledge.

The competences described in the Reference Framework are identified as necessary for personal fulfillment, active citizenship, social inclusion and employment. They all emphasize critical thinking, creativity, initiative, problem solving, risk assessment, decision taking and constructive management of thinking. Moreover competences are represented by the unity of three factors: knowledge, skills and attitudes. The aim of these competences is to make students able to use their knowledge also outside the school, in real world contexts. Hoskins and Deaking Crick (2010) define competences as

...a complex combination of knowledge, skills, understanding, values, attitudes and desire which lead to effective, embodied human action in the world in a particular domain.

The eight competences specified in the European Framework are:

- Communication in the mother tongue
- Communication in foreign languages
- Math, science and technology competences
- Digital competences
- Learning to learn

- Social and civic competences
- Sense of initiative and entrepreneurship
- Cultural awareness and expression

The eight competences are not separated, indeed more than one can be trained at the same time, they are also equally important and have to be developed gradually and in a balanced way starting from the first years of school. They are not tied to any particular subject, but should affect all areas of study, using a cross-curricular approach.

To enhance the acquisition of competences school needs to re-think learning environments, strategies and assessment methods. The main recommended approach is the interactive, collaborative, laboratory-based and multidisciplinary approach, supported by technology.

For a correct implementation of the competences in school curricula and syllabi, teachers have to be prepared through dedicated initial training and through continuous learning.

In Italy school curricula based on the development of the eight competences are part of a document called from 2015 PTOF (before POF), this text contains all the information about the identity and the educational planning of the school.

The Reference Framework of 2006 has been recently substituted by a new document approved by the European Council in May 2018 that shows some differences in the eight competences. The reasons for this update were mainly two: changed social and economical needs and the results of international researches, that indicates an insufficient level of education of a consistent number of European teenagers and adults. The new competences are:

- Literacy competence
- Multilingual competence
- Mathematical competence and competence in science, technology and engineering
- Digital competence
- Personal, social and learning to learn competence
- Entrepreneurship competence
- Cultural awareness and expression competence

CLIL projects seem to perfectly respond to the needs of the new indications, it is indeed a cross-curricular approach that involves more than one subjects and aims to the simultaneous development of different competences.

In this chapter we will analyze the two key competences that are the most related to the aim of this work: multilingual competence and cultural awareness and expression competence.

2.1 MULTILINGUAL COMPETENCE

The multilingual competence refers to the ability to use foreign languages to communicate in an effective way. The adjective *multilingual* indicates that the languages should be at least three, as reported in *A New Framework Strategy for multilingualism* (Commission of the European Communities, 2005). The English proficiency test (EPI) held by EF (English First) in 2018 shows that Italy occupies the 34th position in the world, the second last position in Europe. Italy is placed among those Countries with a *moderate proficiency* such as India, Spain, Lebanon, France and few others. According to these results only half of the Italian population has sufficient competences in English, not to mention a second foreign language. The outcomes are even more alarming if we consider the considerable effort of Italian institutions and families in this field. The problem is to understand why after many years of English taught at school and also often at private courses Italian students have such difficulties with foreign languages. There can be multiple reasons, starting from the linguistic proficiency of teachers and their teaching methods, but we are not going to investigate these aspects in this work. What is more consistent with our purpose, is to research new effective strategies to face this situation.

If we assume that one of the most effective tool for the development of communicative competences in foreign languages is CLIL, it is evident that implementing it only during the last years of High school is not sufficient.

According to the Council of the European Union students are required to gradually develop the abilities of understanding expressing and interpreting concepts, feelings, thoughts, facts and opinions in both oral and written form (Council of the European Union, 2018). It is quite a hard goal if we consider that the only place that provides students' interaction in target language is the classroom and the time dedicated to it is 2/3 hours a week. Therefore our

proposal of an integrated curriculum between music and target language aims to increase the contact of students with the foreign language in terms of quantity and quality.

At this point a clarification has to be made: although European policy promotes a multilingual development of students, the reality is that most Countries are still focusing on enhancing English competences. For this reason the prevalence of English as a CLIL medium is overwhelming and talking about *languages* we are most of the times referring only to English. In my experiment indeed the vehicular language is English, except for a small part in German. While the acquisition of a language is a natural and unconscious process, learning a foreign language is a complex combination of cognitive and emotional factors. Since the 60s, with the *Language Acquisition Device* theory elaborate by N. Chomsky, the focus of learning a language is moved from the external environment to internal processes. So children build their competences creatively, going through different stages. More recent studies have underlined the importance of the emotional dimension of learners. Feelings and perceptions play a crucial role in learning a language. Anxiety, fear of being judged, stress, hinder students motivation and create a filter that doesn't allow them to learn. According to what has been said so far the Music lesson turns out to be the most suitable context for the development of linguistic competences. Indeed students are going to combine musical and communicative abilities, which are both innate, in a *creative* way; the variety of activities included in the Music lessons (listening, playing, singing, reading...) stimulates their *motivation*; the fact that they are more focused on the musical aspects reduces the *emotional filter* related to the foreign language; music lesson include a certain degree of *fun and cooperation* among classmates, two elements that are essential for a healthy learning.

Today the responsibility for the linguistic development of students involves all teachers and knowing how students learn and use languages is fundamental to plan a CLIL project. In the next paragraph we are going to better understand the role of language during the CLIL lessons.

2.2. LANGUAGE AND CLIL

Using the foreign language for different subjects increases first of all students' contact with the target language in terms of *quantity*: students listen and practice the language for more than the traditional 2/3 hours a week. The amount of exposure to the target language upgrades

learners' language skills and enhances their linguistic proficiency. However the most important innovation of CLIL is the development of *quality* linguistic competences.

Language is a key aspect of CLIL in two different ways: it represents the half of the learning goals and it is the medium through which the content is conveyed. In addition to this it is a challenge for both students and teachers that are in most of the cases nonnative speakers of the target language. Therefore multilingualism is not only the aim of CLIL, but also the starting point, i.e. teachers need to have multilinguistic competence in order to implement CLIL. An adequate linguistic level and fluency of teachers language are preconditions for the success of the vehicular method. In addition to this teachers have to be able to adapt their input according to the linguistic level of the students, otherwise the foreign language can represent an impediment for the understanding of the content and also a poor model for the students. This means that if we want CLIL to be effective, we can not accept any form of it, the tendency of school is indeed to approve as many projects as possible in order to raise their profile. On the contrary the selection of qualified persons that can give the students quality inputs on both a linguistic and content level is fundamental. In my case I consider the integrated curriculum of music and language a chance to put into practice the competences I have in both fields.

In addition to what has been said so far we have to keep in mind that whereas the L2 teacher *teaches* the language, the non-linguistic discipline teacher *promotes* the use of the language. This means that the input has to be understandable so that language difficulties do not overlap the content and the students have to be stimulated to communicate focusing more on content than on form.

Talking about students, they use the language to learn the content and learning the content they reinforce language competences. Knowledge of the language is not the aim, the language is used for communication in meaningful and significant situations. Serragiotto in 2017 writes:

...the students' attention is focused more on the laboratorial aspect of the lesson shadowing the fact that instructions and comments on the experiments or activities carried out in class are in a foreign language, so that they, while doing, are learning, they are learning by doing.

This quotation shows that language has to serve as a medium so that linguistic enhancement occurs mainly unconsciously. Whereas students during the language lesson are focused on

understanding and analyzing linguistic elements and rules, in the CLIL lesson they have to practice the language in a real context. For example one will make a question not to practice a particular language structure, but because he/her really needs to better understand something.

What I have noticed during my experiment is that young learners (secondary school) are hesitant at the beginning, not knowing how to deal with this new language factor, but they surprisingly soon become confident with it and want to try and participate to the lesson.

According to Wolff (1997) the use of the vehicular language offers the students an *authentic context* that differs from the *simulated context* of the foreign language class for three different aspects: materials and contents, interaction, context. The linguistic development in CLIL is enhanced by the use of authentic materials that stimulate students with contents related to the real life and not specially created for didactic purposes. As regards interaction, we know that the foreign language teacher is most of the time asking the students to simulate a specific situation in order to practice communication skills. This doesn't happened during the CLIL lesson, when students have the real need to interact with the classmates and with the teacher in order to understand the content, comment something, discuss results and so on. The third aspect that promotes a better quality of language learning is a rich context. During the CLIL lesson we find a greater *variety* of topics, activities, cognitive functions and motivation factors. According to what has been said so far the CLIL approach promotes a *natural* use of the foreign language which stimulates students motivation toward learning.

2.3. LINGUISTIC COMPETENCES: CEFR AND CLIL

In 2001 the Council of Europe created the Common European Framework of Reference for Languages (CEFR), a guide to describe achievements of learners of foreign languages across Europe. It is divided into three different levels: Basic, Independent, Proficient. Every level has detailed sub-levels which represent an important tool for language teachers in order to plan an effective syllabus. What follows is a comparison between the competences described in the CEFR (Council of Europe, Language Policy Division, 2001) and those developed with a CLIL approach. The use of the vehicular language develops specific competences according to the *way of thinking* related to the chosen subject. So the communicative competence of the students is enriched by the specific lexicon and cognitive processes required by the non-linguistic discipline. In the table below I propose my analysis of the linguistic competences developed by a CLIL approach in comparison with the standard CEFR competences of the

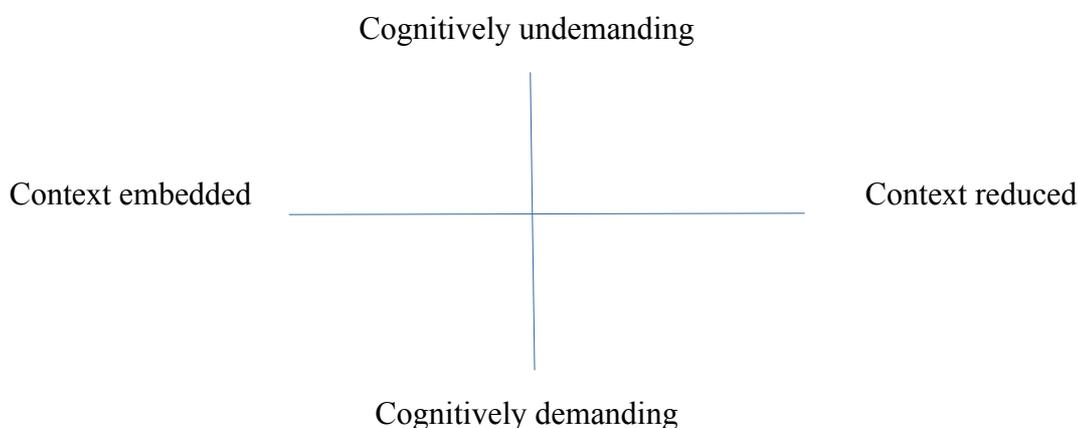
language curriculum considering only the A1 and A2 level, which are generally those to be developed during the secondary school.

CEFR A1	CLIL A1
<ul style="list-style-type: none"> • Can understand and use familiar everyday expressions and very basic phrases aimed at the satisfaction of needs of a concrete type. • Can introduce themselves and others and can ask and answer questions about personal details such as where they live, people they know and things they have. • Can interact in a simple way provided the other person talks slowly and clearly and is prepared to help. 	<ul style="list-style-type: none"> • Can understand and use the basic lexicon of the discipline • Can interact with the class mates and with the teacher asking questions and making simple comments on the topic • Can rework simple information from oral to written form and vice versa
CEFR A2	CLIL A 2
<ul style="list-style-type: none"> • Can understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. very basic personal and family information, shopping, local geography, employment). • Can communicate in simple and routine tasks requiring a simple and direct exchange of information on familiar and routine matters. • Can describe in simple terms aspects of their background, immediate environment and matters in areas of immediate need. 	<ul style="list-style-type: none"> • Can understand the main points of clear standard inputs • Can communicate real needs in a real context • Can use the acquired information to interact with class mates and with the teacher about the proposed topic • Can express personal opinions and comments using a simple but subject specific language • Can rework the content to carry out different activities.

As we can see the main difference between the two kinds of competences is that those developed during the language class are always referred to a simulated context-different situations are organized in order to allow students to practice the language -whereas communication during the CLIL lessons are based on real contexts and purpose-based activities. With the CLIL approach cognitive processes related to the reworking of information are of great importance. Moreover the interaction part regards topics that are usually more complex than those of the L2 class and the students are called to comment on them. From this analysis we can infer that the linguistic competences enhanced in the secondary school by CLIL approach are for some aspects higher than those in the CEFR.

2.3.1. DEVELOPING BICS AND CALP

An effective implementation of CLIL methodology can lead to the development of both basic interpersonal communication skills (BICS) and cognitive and academic learning proficiency (CALP) defined by Cummins (2000). BICS and CALP scales can be used to plan CLIL activities. In the secondary school is advisable to start in the first class with tasks that are based on BICS and add gradually CALP elements especially in the third class. Cummins' model defines the kind of tasks teachers can plan according to the linguistic level of students. More simple tasks will be context embedded and cognitively undemanding, such as using simple language with everyday structure in face-to-face situations. Tasks' difficulties should increase gradually in order to allow the students to face, at the end, cognitively demanding and context reduced linguistic situations such as using specific vocabulary with complex structures to communicate about abstract concepts.



As regards the aim of this work, Cummins' model can be used to plan the implementation of CLIL approach during the Music lesson. During the first year students will use the foreign language to perform simple tasks such as playing together, analyzing the score, evaluating their performance (my experiment in the first class). In this case we will have cognitive undemanding and context embedded activities.

Going on through the second and third year students will face cognitively demanding and context reduced tasks, they will acquire the specific lexicon of the subject and will use it to comment musical compositions, give their opinion on musical topics, carry out activities that include a considerable reworking of the input received by the teacher (my experiment in the second and third class).

2.4. CULTURAL AWARENESS AND EXPRESSION COMPETENCE

We have seen that an integrated curriculum of music and language should develop competences in the foreign languages. Another important area of development is the cultural awareness and expression competence.

The Council of Europe (2006) defines this competence as follows:

Appreciation of the importance of the creative expression of ideas, experiences and emotions in a range of media, including music, performing arts, literature, and the visual arts.[...] Cultural expression is essential to the development of creative skills, which can be transferred to a variety of professional contexts.

The definition shows a twofold competence: the term *awareness* means that students have to understand the importance of culture and art training their perception of artistic products, while *expression* refers to the practice of an artistic discipline in order to communicate emotions and feelings.

In the *cultural awareness and expression handbook* (2015) it is specified that the main instruments to promote cultural awareness and expression competence are arts education and cultural education. They will allow students to learn not only *about* arts (artistic skills, cultural identity), but also *through* arts, using arts for other purposes (creative learning, multiple learning styles, interdisciplinary approach). In addition to this creativity is seen as the innovative skill of the modern society, an important requirement for a wide range of professional contexts (not only the artistic ones).

The EU Recommendation on key competences for lifelong learning does not define the specific educational fields in which this competence has to be developed and the Member States have applied different approaches.

According to what has been said so far we can identify in the Italian school curriculum for the secondary school the following subjects as the most suitable for the development of cultural awareness and expression competence: music, art and gymnastic.

In the next paragraph we will find a brief analysis of the role of Music subject in the secondary school.

2.5 MUSIC IN THE SECONDARY SCHOOL

Music is an autonomous subject of Italian schools' curricula since 1979 with two hours a week for the three years. Rarely students arrive in the first class having some musical basis acquired during the primary school (simple rhythmic exercises, songs, some notes with the flute) but in most of the cases they don't have any musical competences and the teacher has to plan a vertical curriculum that aims to develop musical awareness and expression starting from zero. This educational path has to stimulate first of all students curiosity and interest toward this new world through simple and gratifying musical activities, moving on to more complex skills that involve using music as a media for self expression and for communication. According to the decree n° 254 2012, at the end of secondary school, students should be able to perform different kinds of musical pieces by singing or playing, compose simple melodies, integrate different forms of art to create a performance (dance, music, painting, poetry), know and describe musical compositions. To reach these quite challenging objectives it is fundamental to keep students' motivation high. What I have observed during my experiment is that the use of the foreign language gives to music lessons a new shape and students are more interested and motivated. On this basis I believe that an integrated curriculum of music and English could be beneficial also for the musical part.

As a matter of fact this discipline has lost its important educational role in the last decades and it is often considered by students, families and colleagues as a side-subject together with Art and Gymnastic. Even music teacher sometimes underestimate the potential of their subject focusing too much on the knowledge of the content instead of on the development of skills.

What the majority of people should understand is that these disciplines are not only important per se, but they are also beneficial for learning in general.

If we consider that most of the students learn music only for the three years of secondary school (unless they choose a musical high school) it becomes even more important to carefully plan a curriculum that aims to the development of students both on a scholastic and on a personal level. We can not waste the only opportunity the school system has to make the students love and appreciate music developing at the same time abilities that are useful in many other fields. My opinion is that music lessons in the secondary school should help students to achieve the following cross-curricular skills:

- listening carefully in order to compare or discriminate sounds
- exercising the voice for different purposes
- co-ordination
- describe a non-visual object
- creativity
- cooperation
- purpose-based team working
- organizing a performance
- performing before an audience
- express feelings and opinions

In this chapter we have started from the definition of the eight European key competences to focus on the two of them that are particularly relevant for the experiment of this work: multilingual competence and cultural awareness and expression competence. We have then moved on to the analysis of the subjects L2 and music in the secondary school, underlining their main features in the Italian school system and how they could be reorganized through the implementation of CLIL.

To summarize it follows a table that illustrates my idea of the learning objects that an integrated curriculum of music and English should achieve at the end of the third year of secondary school, with particular reference to the two competences discussed in this chapter.

LEARNING OBJECTIVES OF AN INTEGRATED CURRICULUM OF MUSIC AND ENGLISH WITH REFERENCE TO MULTILINGUAL COMPETENCE AND CULTURAL AND EXPRESSION COMPETENCE

	MULTILINGUAL COMPETENCE	CULTURAL AWARENESS AND EXPRESSION COMPETENCE
MUSIC/ENGLISH	<ul style="list-style-type: none"> • Participate to the lesson using the foreign language (FL). • Listen effectively to decode meanings. • Talking about musical topics using the FL. • Using subject specific lexicon and forms. • Communicating with the classmates and the teacher using the FL. • Rework written or oral materials in the FL. • Expressing personal opinions using the FL. • Increase FL fluency. • Interact in an appropriate way in different situations using the FL. 	<ul style="list-style-type: none"> • Using music to express one's feelings and emotions. • Using creativity. • Analyze and express opinions about artworks. • Compare elements of different cultures. • Become familiar to the principal musical compositions. • Work in a team to organize a performance. • Developing critical thinking. • Co-operating in a multicultural context.

3. MUSIC AND LANGUAGE: A STRONG CONNECTION

Since many years researchers have investigated the effects of active and passive musical experiences on humans. These kind of studies are not finished yet and a lot has still to be discovered, but it has been proved that music has a fundamental role for the emotional, social and cultural development of people all around the world. Melodies and rhythms have always been part of human culture: in ancient times they were used during important occasions like wars, festivities, mystic rituals and so on. We could say that music is somehow part of our DNA and has contributed to the evolution of our species.

In addition to this music is recognized as a pre-linguistic code, that prepares our ear to perceive sounds already in a pre-birth phase.

The central role of music and language in human existence and the fact that both involve complex and meaningful sounds sequences invite comparison between the two fields.

Cognitive sciences are exploring both the similarities and the differences between music and language in order to deepen our comprehension of the mechanisms of humans' communicative abilities.

Leaving aside scientific details that are not relevant for our purpose, in this chapter we want to investigate the connection between music and language as a further element to support the simultaneous development of musical and linguistic abilities through the implementation of CLIL.

3.1. SIMILARITIES BETWEEN MUSIC AND LANGUAGE

In 2008 A.D.Patel writes:

Every human infant is born into a world with two distinct sound systems. The first is linguistic and includes the vowels, consonants, and pitch contrasts of the native language. The second is musical and includes the timbre and pitches of the culture's music.

Verbal and musical language are *specific* and *universal* traits of the human species. *Specific* means that no other living being can use these systems to communicate, whereas *universal* refers to the fact that it appears in every human society. Even if important difference between the two domains do of course exist, they share a number of processing mechanisms such as

the ability to form learned sound categories or to give to organized sounds a certain emotional meaning (A.D. Patel, 2008).

As well as language, also music is the result of a specific culture with its history, features and traditions. Our native sound system shapes our brain in a permanent way, for this reason an Italian child recognizes as foreign a language other than Italian and in the same way he/her can not tell the difference between microtonal intervals, which are very common in the Indian music.

Listening to a piece of music involves processing a considerable amount of information in a short time and rather automatically. The same happens when we listen to a conversation in a language that is familiar to us.

We could infer that these two systems of communication have a common origin, i.e. the acoustic element was introduced to improve the limited expressive potential of the gesture.

In the ancient times music was frequently used to emphasize the meaning of speeches, stories and acting performances, as if *verbum* could not be detached from *sonum*. Furthermore the Greeks assigned music an educational and therapeutic role, that consisted in physical and spiritual healing of people through the elevation of souls toward perfection. These theories have been recently rediscovered and music is today used as a therapy for different mental and physical pathologies, including learning disorders. Musical elements indeed, seem to be the only instrument to reach the most profound and hidden emotions and thoughts that can not be explored or expressed through the verbal code.

Both music and language are made of organized sounds acquired in pre- and post-birth phase: phonemes on one side, notes on the other side. What is interesting is that these acoustic elements have no meaning if they are used alone, but become meaningful if combined in more complex structures capable to convey a message (words, sentences or melodies). A significant difference is that in music we do not have elements corresponding to words we have only *musical sentences*. Whereas in language even a very small combination of sound like for example *i f o r b u t* has its meaning, music needs longer structures to express something. However music can not for this reason be considered less expressive or descriptive, if we think about Vivaldi's *The four seasons* for example, we see that the natural elements are perfectly described and recalled in the imagination of the listeners by the different melodies. We could even claim that music more than language can express and recall universal emotions and concepts, it's a code understood in every human society. Together with

combination of sounds the two systems share another fundamental feature, the rhythm. It is difficult to define rhythm, we could say that it indicates the speed and the accents of a series of sounds or movements. Both music and language are strongly characterized by a rhythmic structure, moreover a piece of music or a speech are difficult to understand if their rhythmic articulation is not precise. In this sense rhythm not only enriches music and language, but is essential to make them meaningful. Even our body functions following precise rhythmic sequences such as heart beating and breathing and this could be the reason why music has such a profound influence on our psychological and physical dimension. Recent research has demonstrated that different kinds of music can influence our autonomic nervous system in different ways. Fast pieces of music for example can accelerate our hearth beat or breathing making us feeling excited or nervous, whereas slower music can contribute to our relaxation. As regards speaking we know that a powerful speech, for example, is based on an organized sequence of sounds and pauses. Moreover words have particular rhythms that are exploited in poetry to create different effects.

While learning a foreign language we too often disregard its rhythmic aspects that could, on the contrary, facilitate our speaking competences.

Melody is also part of both music and language. It can be defined as a sequence of sounds with different pitch, that convey a message to the listener. Of course music uses a much wider variety of pitches if compared with language, but both codes are meaningful only if they have the right intonation. A monotonous speech is perceived as boring and a message could even be misunderstood if pronounced with the wrong intonation.

As we have seen many crucial aspects link music together with language and this is the reason why I consider the continuous interchange and cooperation between the two domains very prolific. My proposal of a systematic implementation of CLIL approach in the secondary school should be developed in two directions: not only musical contents should help students to learn or train linguistic competences, but also the foreign language should serve as a tool to stimulate students' interest toward music.

3.2. MUSIC AS A PRE-LINGUISTIC CODE

As we have seen in the previous paragraph, music and language share some fundamental features that can suggest a sort of common origin of the two communicative systems. But

when do we start to perceive sounds? Our ability of perceiving and processing acoustic stimuli is innate. Different studies have witnessed a pre-birth sensibility to acoustic information and a predisposition of infants to use musical elements to communicate.

During the first months after the birth the sight of the baby is clouded and to recognize the external stimulus hearing and smell are of great importance. Infants are very soon submitted to an extremely wide range of sounds that stimulate the develop of hearing much earlier than the other senses. For this reason we can observe that our first knowledge of the world is based principally on sounds. Of course our early perception is not precise, babies indeed perceive words and conversations like sequences of sounds similar to a melody.

According to this we can consider music as a sort of pre-linguistic code that prepares the ear of the infant to receive and produce language sounds. Studies have demonstrated that the fetus can perceive and recognize sounds and noise as early as the beginning of the sixth month of pregnancy. Analyzing the infants' suction of the mother breast it turns out that a story or a lullaby heard during the pregnancy is preferred by the newborn if compared to a new one. So prosody, the union of pitch, rhythm, timbre and intensity, is the first external stimulus that the human being perceives. After the birth the voice of the mother becomes the only point of reference for the baby and a highly specific communication code that sounds more like music than language develops between the two of them. This special language is called *motherese* or *baby-talk*. What is interesting is that this system of communication between the mother and the infant has common features in different cultures: reiteration, fragmentation, high pitch, exaggeration. Together with a special way of talking to the baby it seems that mothers have a universal predisposition to sing to their child. This phenomenon can be observed in many different cultures (if not in all cultures), when simple and repetitive melodies are sung to the babies to produce different effects such as relaxing, calming, consoling, amusing or drawing attention. In any case music is used to create an emotional connection with the infant.

According to what has been said so far we can assume that in the first stage of its acquisition language is perceived as music, it has indeed no semantic value, and the different emotions and needs are conveyed only through the differentiation of pitch, rhythm and timbre of the voice. In addition to this the role of baby-talk together with lullabies and rhymes is fundamental for the linguistic development of the infant.

3.2.1. LANGUAGE ACQUISITION VS MUSIC ACQUISITION

Music and language are the product of the culture they belong to, they develop together with it. For this reason a specific language is often linked to a particular musical system. While growing up, our brain gets used to a certain kind of acoustic code both for music and language and recognize as foreign the other systems.

We have to make a distinction between implicit and explicit learning: implicit learning occurs with the natural exposition to frequent stimuli while explicit learning involves a certain degree of commitment and reworking of information.

Language acquisition occurs through exposure to linguistic elements, this process is natural and spontaneous during the first years of life and is not perceived as “learning”. When children go to school they gradually become aware of language structures and rules, they are stimulated to reflect about the language and to use it more consciously.

In Italy children start to learn a foreign language generally during the first year of primary school. The teacher is often a generic teacher with B2 level of English, but without specific FL teaching competences. As a result instead of experiencing the language in a natural and spontaneous way, which is the most effective for young learners, children are often submitted to formal FL lessons that undermine a healthy approach to the language. The FL is soon perceived as something abstract and useless and it is extremely difficult to remove this filter in a later stage. On the contrary the implementation of CLIL at an early stage of education could give learners a completely different feeling about the language, that becomes a concrete tool to be used and practiced.

According to Sloboda (1988) music acquisition follows the same mechanism of language: if the children regularly experiences music in the early years of life, they will acquire this language naturally and without effort. A proof could be the perfect pitch, i.e. the ability of certain people of recognizing and producing any note without a reference tone.

It has been proved that in Asian Countries (China, Japan, Korea) there is a much higher percentage of musicians with perfect pitch than in the rest of the world. This is due to the fact that in those Countries musical training begins before the age of four, which is the most suitable time for the acquisition. This does not mean, of course, that every infant that is exposed to music from the birth will become a musician without any effort, also for this language it comes the time of a formal learning.

In Italy we are still far from a formal acknowledgment of the importance of music in the educational system, but significant steps have been done to activate musical activities and projects in schools and kindergartens. Hopefully the idea of a formal musical education will be soon replaced by the use of music as a fundamental tool for the harmonious and holistic development of students.

As we can see music and language are two different communicative system that follow the same mechanism: they can be naturally acquired at first but they need an explicit learning at a later stage.

Having seen that musical and linguistic acquisition follow the same process, we can claim that the efficacy of both systems is interconnected and developing competence in one domain influences positively also the other.

It has been proved that exposing children to music during the first years of their lives has positive implications not only for the development of musical competences but also of the linguistic ones. The musical stimulus, indeed, activates brain areas that are far from each other, first of all those used for the language.

Different studies on linguistic and musical competences have been held in the last decades. To prove the assumption that training musical skills facilitates foreign language learning in 2006 two researchers (L.R.Slevc, A. Miyake) have examined a group of 50 Japanese adults leaving in the USA from the age of 11. The experiment has shown that the adults that have learned English better were those with greater musical skills.

Other studies have focused on the musical and phonological processing in children with dyslexia (*The relation between music and phonological processing in normal-reading children and children with dyslexia*). As a matter of fact children with dyslexia have often rhythmic and coordination problems. A specific musical training focused on rhythm and sound perception could help these subjects in particular at a phonological level.

3.3. EMOTIONS IN MUSIC AND IN LANGUAGE

Talking about learning we are too often focusing exclusively on cognitive aspects disregarding the emotional factors. It is indeed nowadays widely recognized that effective learning depends on the emotional dimension of learners and cognitive abilities can function

properly only in appropriate emotional conditions. CLIL as an innovative approach should aim to stimulate positive emotional responses in the students.

Contemporary psychology considers emotions as a complex process of modifications that affect cognitive and behavioral responses. There are different kinds of emotional reactions:

- physiological (alteration of heart rate, of blood pressure etc.)
- motor (screaming, jumping etc.)
- expressive (facial or body gesture, voice etc.)
- intimate (alteration of mood and internal representations)-

Both music and language are strongly related to our emotions, especially when they are used to communicate. Communicating using a foreign language can indeed be compared to a musical performance because it involves preparation, a certain grade of risk, fear of unexpected elements and interaction.

Learning and using a foreign language has a strong emotional impact on many students. At the beginning the new code is perceived as a game, the majority of children in the first years of elementary school learn and practice foreign words with fun and enthusiasm. However the more complex the linguistic tasks become, the higher is the risk to lose the positive initial attitude. In the worst cases students develop an emotional filter that hinders learning at all. If the teacher doesn't find the right strategies promptly or underestimates the problem these students will study the language for years without learning anything.

My opinion is that this is the case of many Italian students that start learning English in the first year of primary school and finish the secondary school without being able to have a decent conversation. This is also due to the fact that the FL is perceived by students (but often also by teachers) only as a school subject that has to be studied and evaluated. A possible solution to this problem is presented in this work: linking the foreign language with activities that can reduce the emotional filter such as music.

Music can be used to influence students' emotional sphere in different ways, some compositions can for example produce a relaxing effect and some others can give energy. So a CLIL lesson of music and language could start from a short listening: the teacher chooses the piece according to the effect he wants to have on the students and than asks them to comment the music. In this way we are working simultaneously on musical and linguistic competences and we are taking into account the emotions of our students.

In addition to this we have to take into account students' motivation, which is considered to be the driving force of learning. Without motivation also the most gifted student will not learn effectively. It is true that some students are naturally more motivated than others because for cultural or personal reasons they want to succeed. However we have to consider motivation from a different point of view: it is something that has to be generated and supported. It is indeed an internal drive that is strongly influenced by external factors. Students motivation depends from four different factors (Coonan 2012):

- *lesson*: selection of topics; type of didactic materials and activities; teaching strategies;
- *teacher*: personality; behavior; teaching style;
- *group*: cohesion of the learning group; interest and motivation; behavior.

Leaving aside the teacher part, which depends of course on the personality of the teacher, I want to analyze the factors *group* and *lesson* according to my proposal of music and language CLIL.

The selection of topics is very important and also difficult for the teacher, he/her has to combine students' interest with the fundamental knowledge of the discipline. As regards music practical lessons (singing and playing) the teacher has to choose songs that are not too difficult, that are enjoyable to sing or play and, if possible, that sound familiar to the students. Also the lyrics of a song play an important role, they have to be meaningful so that we can reflect and discuss on them with the students, practicing the language. For example in my experiment I have chosen *Lean on me* written by Bill Withers: the text is about friendship and mutual help. The students demonstrated interest for the topic and they wanted to express their opinion or give some example of it.

Selecting topics for the theory lesson is more difficult because we have to consider the linguistic level of students and talking in English about historical periods or specific musical aspects could be too demanding and also not motivating for the students. For this reason I think that CLIL implementation should affect more the practical part of the discipline. However also theoretical topics can be motivating if the teacher finds the right strategies and reworks the didactic materials in order to make them not only understandable but also interesting for the students. In my case, for example, I chose *The four seasons* written by A.Vivaldi as a link between music and the specific linguistic competence of talking about the weather. As a result the students appreciated the music and practiced vocabulary and forms of the topic.

CLIL is a novelty for the students, but we have to be careful not to lose the initial enthusiasm along the way, giving them the appropriate tools to understand, follow and participate to the lesson. A good example could be giving a small lexicon with the words we are going to use during the lesson or revising some linguistic forms before starting. With the right instruments learners feel reassured and motivated to contribute.

As regards the *group* I think that musical activities are particularly suited to increase cohesion and to promote good behavior. Playing and singing together indeed requires respect and cooperation which are also important while learning a foreign language. A positive class atmosphere motivates the students to improve and participate.

In addition to what has been said so far in the CLIL lesson students use the language in a spontaneous and purpose based way. The conversation is natural and learners are motivated to participate experimenting with the language, they are more focused on *what* they want to communicate than on how.

As we have seen many factors suggest that implementing CLIL approach during the music lesson can reduce the emotional filter that too often prevents students from learning and practicing the foreign language.

3.4. CREATIVITY AND MULTI-SENSORIAL APPROACH

The concept of creativity has often been misinterpreted because teachers often link it with tools like colors, paintbrushes or cards that destabilize the lesson and generate mess. However the origin of the word is the verb *to create*, that does not necessarily involve art, but means to use ones skills and knowledge to think and produce something.

Creativity requires the active participation of learners and for this reason is one of the fundamental features of modern didactic approaches. It enhances personal individuality, connects knowledge and emotion and give the students the possibility to express themselves. Through creativity students give a concrete form to abstract concepts and make their learning effective. The creative process can moreover increase students' self-confidence and make them practice abilities that can be useful in other fields.

As regards learning a foreign a language, many studies have demonstrated that a creative teaching approach facilitates and strengthen learning processes through the use of sounds,

images and movements. This is particularly true for those students with learning disorders like dyslexia.

CLIL involves creativity in different ways. First of all it is the CLIL teacher that has to be creative in order to plan a new curriculum, rework didactic materials and organize stimulating activities. If we consider that the CLIL teaching resources are very few we can imagine the effort of the teacher that wants to undertake this new project.

Secondarily we are asking the students to be creative because they are active part of the lesson. During the music lesson for example students are required to think about different solutions for the arrangements of the songs or to organize a choreography. What I have noticed is that if learners are actively involved they become ambitious and motivated. In addition to this creativity promotes a positive and more flexible relationship between teacher and students through a continuous interchange of ideas.

As regards multi-sensoriality the integrated teaching of music and language offers a wide variety of stimuli that support different learning styles. During these lessons students are submitted to musical, visual and linguistic stimuli that enhance the simultaneous learning of content and FL. The use of images, movements and sounds is particularly important for those students that have difficulties with the oral and written code, such as foreign students or students with learning disorders. In this sense CLIL also promotes the inclusion of weaker students.

In the following table we find a summary of the main features of a CLIL-oriented music teaching approach that have a positive influence on students' emotional sphere.

EFFECTS OF MUSIC AND LANGUAGE CLIL ON STUDENTS' EMOTIONAL SPHERE	
CLIL FEATURES	EFFECTS
<ul style="list-style-type: none"> • CLIL is a new approach 	<ul style="list-style-type: none"> • Students are curious and motivated
<ul style="list-style-type: none"> • The dual focus on content and on language enhances the variety of the activities 	<ul style="list-style-type: none"> • Students are always active and stimulated, they don't get bored.
<ul style="list-style-type: none"> • The lessons are based on a communicative approach 	<ul style="list-style-type: none"> • Students feel free to express themselves and participate
<ul style="list-style-type: none"> • The FL is not taught but promoted 	<ul style="list-style-type: none"> • Students' anxiety toward FL performances decreases because they feel free from evaluation
<ul style="list-style-type: none"> • The FL is used in a concrete and purpose based context 	<ul style="list-style-type: none"> • Students' communication is spontaneous and frequent
<ul style="list-style-type: none"> • Music positively influences emotions 	<ul style="list-style-type: none"> • Students learn in a more relaxed atmosphere
<ul style="list-style-type: none"> • Musical activities enhance cohesion and cooperation with the classmates 	<ul style="list-style-type: none"> • The spirit of competition is replaced by mutual help and support
<ul style="list-style-type: none"> • CLIL is a creative and multi-sensorial approach 	<ul style="list-style-type: none"> • Students are actively involved in their learning; learning is enhanced by the use of different learning styles.

In this chapter we have analyzed the connection between the two communication systems that define us as human: music and language. The similarities between these codes constitute a new and interesting field of study for the neuroscience, that is investigating on the connection between musical and linguistic competences. The results of different studies have proved that enhancing musical competences has a positive influence on learning in general. Without getting too scientific the aim of this chapter was to demonstrate that a CLIL-oriented teaching of music in secondary school could have an important emotional impact on students, reducing the emotional filter that often prevents them from having a positive attitude to the FL.

4. A CLIL EXPERIMENT

Music lessons are generally appreciated by the students because they are perceived as less strict than other school subjects. Music is part of teenagers' life, something that they are interested in. Moreover Music is an extremely ductile subject that can be linked to different topics and abilities, it encourages the cooperation among students and the expression of one's feelings.

With this experiment I want to give back to the Music subject the important role it has lost in the school system of our Country and demonstrate that Music lessons can be used as an important tool for the development of the use of English (or other languages) as vehicular language. If this is true, we can postulate a strong interaction between English and Music teachers and a new and innovative organization of the Music syllabus in the secondary school, which will bring to a development not only of the musical competences but also of the linguistic ones. This short experiment should serve as a model for a wider project that introduces in the secondary school a CLIL-oriented approach to teach music in a continuous way, that means at least during one of the two weekly hours for the three years.

4.1 ORGANIZING A CLIL MODULE

The organization of a CLIL module is an experience that involves several participants: the students, the teachers of different disciplines, the school system, the families. It is therefore a complex project that has to be organized following precise steps.

Serragiotto (I quaderni della ricerca, 2014) indicates three major steps:

- **initial phase:** the aim is to choose the school or the classes in which we want to operate after an accurate analysis of the main linguistic and cultural features of the area. For example towns that are located on the borders with other language cultures or areas in which, for historical or economic reasons, we find the influence of different languages, are the most suitable for a CLIL module. A CLIL module indeed, has to be planned *ad hoc*, thinking about a concrete situation.

In this phase it is also necessary to decide the duration of the module, that is strongly related with the goals we want to achieve. A shorter module will aim to develop more specific abilities, while a longer one tries to improve wider competences.

Gathering information and planning during the initial phase is essential to proceed with a systematic organization of the following phases.

- **planning phase:** after the analysis of the reference framework, the CLIL project has to be organized in details, taking into account the needs of the participants, the contents, the goals, the materials and the didactic approach. In this stage the teachers of the subjects that are involved in the module have to cooperate so that everyone can bring his/her contribution according to the peculiarities of each discipline.

CLIL is not the simple translation of one subject into a foreign language, but is a mixture between elements of language teaching and subject teaching. For this reason the materials have to be chosen carefully and adapted to our needs. For example original texts in English are often too difficult for Italian students.

- **final phase:** the efficacy of the module has to be tested following different parameters. First of all teachers have to choose an evaluation system, keeping in mind that the effects of the project are to be searched not only at a linguistic or content level, but also at a personal level, that involves self-motivation and self-perception. The CLIL module indeed, must promote motivation in language learning. It is always useful to involve students in the evaluation phase, in order to have a feedback and possibly revise the project.

The amount of data collected from teachers and learners can provide crucial information for a reorganization not only of the single module, but also of the curriculum of different school subjects.

Organizing a CLIL module we have to consider which kind of CLIL we want to implement. There is indeed a distinction between the so called *soft CLIL*, mainly focused on language learning and *hard CLIL* mainly focused on the learning of the content. The experiment proposed in this study is based on a mixed model because the musical activities are selected and organized in order to train and develop specific linguistic competences. In this way the weight of language and content is well balanced.

4.2 MY CLIL EXPERIMENT: THE CASE STUDY

My CLIL experiment consists in 8 hours of music taught in English in the scuola secondaria di primo grado di Cortina d' Ampezzo annessa al Polo Valboite, where I was the music

teacher during the last two years. The school has three classes, the 1st year (16 students), the 2nd year (14 students) and the 3rd year (15 students). Cortina d'Ampezzo is a touristic town where foreign languages are considered necessary in almost every working position. It is also to be considered that Cortina is strongly linked with Austria and other German speaking regions for economic and cultural reasons. Moreover in this area it is spoken a dialect very similar to the Ladin language. For all these reasons I considered this school as a fertile environment for CLIL experiments.

The principal objective of the case study is to examine if, during music classes in the secondary school, musical and linguistic skills can be developed contemporaneously using a dual focus approach.

The use of English as a vehicular language aims to improve students' communication, using the foreign language in a context that is for many reasons different from that of the L2 class, where they can feel held back by emotional factors. They will come in contact with a wider vocabulary and they will soon become more confident with speaking. Speaking in English will not be matter of evaluation, so that the students will feel free to express themselves without being judged.

The second goal is to analyze if students have a negative or positive perception of the use of L2 during music classes.

Students' attitude toward this work and their perception is crucial. It is important to understand if they like the lesson and feel comfortable with it, if they want to repeat this experience and if they have the perception to have improved in the use of English.

4.2.1. METHODOLOGY

I decided to use a qualitative approach for this study, including questionnaires and interviews as data collecting tools. From the curricular English teacher I received background information about the L2 level of the students in the different classes.

Having had the authorization of the principal I had a meeting with the curricular English teacher and with the curricular Music teacher. We decided to divide the hours as follows:

- 2 hours of practice in the first class
- 1 hour of practice and 2 of theory in the second class
- 1 hour of practice and 2 of theory in the third class

The classroom management is carried out by me with the aid of the curricular teacher, that will keep a diary and record some videos of the lesson.

4.2.2. COLLECTING DATA

To evaluate the students' perception of the lesson at the end of each module they are requested to fill in a simple questionnaire. The three questionnaires were created by using Google Forms, an application freely offered by Google (Annex). The papers were printed, handed out and explained at the beginning of each lesson and filled in at the end of the module. The instrument used to collect the data for the present study is composed of 6-8 multiple-choice and open-ended questions. The papers are in Italian as they are addressed to Italian students. The questions are simply formulated in order to stimulate an answer as spontaneous as possible. All three questionnaires (Annex) have the following questions in common:

- *how did you like the lesson? and would you like to have other lessons like this?* The answers will give a general overview on how the students perceived this new experience.
- *the lesson was in English, how much did you understand?* This question aims to investigate how much the comprehension of the contents was influenced by the use of the foreign language. It is also a sort of self-evaluation tool for the students.
- *were you able to speak English during the lesson?* In order to gather information about the communicative effect of the CLIL lesson.
- *what did you learn in this lesson? and do you think it is useful to have Music classes in English?* This questions wants to research how the students evaluate and perceive their learning.

The lesson are described using the diary form from two different points of view: the curricular teacher that will be present during the lessons and me. I chose the diary form because it is, in my opinion, the most useful tool to describe a lesson in a detailed and precise way. The comparison of the diary pages will allow me to collect data about teachers' perception of how successful the experiment was, taking into account the 4cs framework:

- ✓ content: improvement in knowledge and skills
- ✓ communication: level and frequency of interaction

- ✓ cognition: engagement in thinking and understanding
- ✓ culture: self and other awareness/international understanding

Since the experiment is very short (2/3 hours per class) I chose to base the evaluation only on my observation and on the self-evaluation of students through the questionnaires instead of preparing a test. However in the case of a more systematic and continuous implementation of CLIL, content and language teachers should cooperate to create a system of evaluation for both linguistic and musical competences.

4.3. CLIL IN THE FIRST CLASS

In the first class there are 16 students, 10 males, 6 females, 2 of them are H students.

As regards multilingualism, 4 of the students speak Ladin in their everyday life and 1 student has Slovenian as L2.

The curricular English teacher reports that the general level of the class is low A1.

The students of the first class are often still linked to an elementary school approach to the subjects. This is the reason why I decided to organize the module for this class favoring more practical activities than theoretical ones. The lesson is divided into 3 activities: analyze and play with the flute a simple melody, sing the song *Lean on me* (Bill Withers), trying to understand the meaning of the words we are singing, evaluating the lesson filling in the questionnaire.

During the lesson we will try to avoid the use of Italian as much as possible in order to communicate exclusively in English. The curricular teacher will participate writing a diary of the lesson and recording some part of it.

Referring to the 4Cs framework, from the point of view of the **content** I want to improve students' ability in decoding and playing a musical score. English language is used as a medium and does not have to represent an obstacle for the work in the class. For this reason the students are handed out a glossary (Annex) with the words that we will use the most during the lesson in order to be facilitated in the comprehension and also in the production.

As regards **communication** this module involves the comprehension of teacher's indications on how to play, the analysis of a musical score using English, the communication with the class mates using a foreign language.

At the level of **cognition** students are challenged to think and express themselves in English, this process enhances linguistic competences.

This module involves also some basic **cultural** aspects, i.e. respecting and cooperating with the class mates in playing and singing together, learning not to prevaricate, participate with constructive criticism.

The following table indicates the different phases of the lesson, the role of the teacher and of the students in the various moments and the goals of each activity. This table can be used as a model to plan similar activities on other topics.

PHASES	TEACHER	TEACHING GOALS	STUDENTS	LEARNING GOALS
STEP 1 INTRODUCTION	Explains in L1 the experiment, hands out the glossary and the questionnaire.	Making the students aware of the importance of the experiment and of their contribution.	Listen, read the questionnaire silently.	Understand the experiment and participate.
STEP 2 LEXICON	Asks the students to cover the Italian translation of the words.	Widening students' vocabulary. connecting Italian and English words..	Guess the meanings and check on the glossary; comparing words.	Learning new words in order to participate to the lesson.
STEP 3 PRACTICAL ACTIVITY	Makes question on the score, asks the students to play, checks the difficulties of the students, records the performance.	Making the students analyze the score and play it.	Answer questions, play, tell the teacher if there are problems, give suggestions.	Recognizing the musical symbols; playing the melody.
STEP 4 REVIEW	Plays the recording and asks the students to comment.	Discussing together, evaluating the work, making suggestions.	Listen carefully, tell their opinion, comment on what others say.	Expressing opinions, giving suggestions, evaluating their own work.
STEP 5 FEED-BACK	Asks the students to fill in the questionnaire.	Collecting data.	Fill in the questionnaire.	Expressing opinions, evaluate the lesson.

As we have said, CLIL is a dual focus approach that aims to the simultaneous development of content and language. It is important that the relation between these two elements is well balanced in order to observe progresses in both domains. The table that follows summarizes the principal elements of my experiment in the first class.

CONTENT	LANGUAGE
Music symbols reading notes analyzing the score playing the melody together evaluating the performance	musical terms adjectives (soft, loud, fast, slow...) <i>There is.../There are...</i> Short answers <i>can/can't</i> <i>from where?</i> <i>I think... /In my opinion...</i>

4.3.1. OBSERVING THE CLASS

The experiment held in the first class was focused on practical activities, i.e. playing the flute and singing.

Analyzing the data collected from the students' questionnaire, from my diary and from curricular teacher's diary we can observe what follows:

- all the students showed interest for the experiment and were very cooperative
- 1 of 2 H students stayed in class all time listening to the lesson, the other H student came in while we were playing and while we were singing in order to listen
- 12 of 16 students interacted at least one time using English
- most of the time students spoke in response to teacher's questions or because they had questions, it was more difficult to comment our activities
- the students used the glossary for terms that were new to them
- 2 of 16 students were unfocused at some points of the lesson and did not understand the instructions
- the students generally understood the instructions at the first time
- Italian language was used during the introduction part to explain the experiment and the questionnaire and to translate some specific terms, in some cases the students used Italian to interact with a class mate. We also decided to use Italian names for the notes (do re mi fa sol la si do)
- The students were able to capture 10/15 word of the song during the listening and succeed in translating the refrain into Italian

- 11 of 16 students marked on the questionnaire that they liked the lesson a lot, 4 of 16 marked *so and so*, none marked *I didn't like the lesson*
- 10 of 16 students marked that they have understood *almost everything* during the lesson, 4 of 16 marked *everything*, none of them marked *nothing*
- 8 of 16 students marked that they have been able to speak English during the lesson, 4 of them marked *so and so*, 2 of them wrote that they haven't been able to speak English
- 14 of 16 students marked that they liked the lesson because it was *fun* and *useful* and they would like to repeat it, none of them wrote that he/her didn't like the lesson
- at the question *what did you learned during this lesson?* Most of the students answered that they have learned *new words in English, to play better, a new song*.

4.3.2. COMMENT ON THE EXPERIMENT

This simple experiment shows how we can use the music lesson with a dual-focus aim: developing linguistic and musical competences simultaneously. From the linguistic point of view students have learned subject-specific terms, they have activated complex cognitive processes to understand the instructions and used them on a non-verbal code, music. They have exercised their communicative competences in a real context with the specific aim of playing and singing together. From the musical point of view it is interesting to observe that the use of the foreign language did not hinder in any way musical results, but served as a stimulus for the students, that stayed focused for the entire lesson, whereas they tend to lose interest during a normal music lesson. As a result they could play the score at a sufficient level after only one hour of lesson. Another central point is that students' perception of the lesson was positive, this aspect is fundamental to stimulate their motivation and learning autonomy.

Having seen the positive results of the experiment in the first class, we can postulate the organization of a wider project, a review of the music syllabus, which will include the use of the English language during at least 50% of the lessons.

4.4. CLIL IN THE SECOND CLASS

In the second class there are 14 students, 6 males, 8 females. As regards multilingualism, 5 of the students speak Ladin in their everyday life and 1 student has Portuguese as mother tongue. The curricular English teacher reports that the general level of the class is A1.

During the second year I usually introduce the students to the more important aspects of the history of music, i.e. from the origins to the Baroque period. In these years I have noticed that students particularly appreciate the lessons about the life and music of the composer A.Vivaldi. They often already have in mind some of his most famous melodies and show interest especially for the concert *The four seasons*. Vivaldi's *The four seasons* are a descriptive kind of music: the composer described through sounds and melodies different features related to the weather and activities of the seasons. It is therefore a good topic to review and enrich students' vocabulary about the weather.

For all these reasons I decided to focus the CLIL module in the second class on Vivaldi, planning different activities in order to train different skills and competences.

The lesson is divided into 4 activities: reading and comprehension of Vivaldi's biography, listening to the music taking notes, making the poster and evaluating the lesson filling in the questionnaire.

During the lesson the Italian language is used only during the introduction to explain the project and to translate the text, the students are requested to communicate exclusively in English. The curricular teacher will participate writing a diary of the lesson and recording some part of it.

As regards the **content** the students are provided with a brief biography of the famous musician (Annex), that they have to understand and study at home. The biography has been written taking into account the general L2 level of the class (A1). In addition to this we listen to some fragments of *The four seasons* and make together a comment on it, trying to analyze the music from a more technical point of view and also from an emotional one: how is the music? Which instruments are playing? What does Vivaldi want to express through this piece? Commenting the music they are training the English words related to the weather and the natural phenomenons.

From the point of view of **communication** students have to use English to interact with the teacher and with the class mates. They also have to take notes of what it is said, in order to prepare a text for the poster. In this way they use the language to express their opinions and to comment a specific topic.

At the level of **cognition** the foreign language is used in different complex processes like understand, revise, write, speak.

This work involves also **cultural** aspects such as accepting others' opinions, cooperating and organizing the work together, working in a group for a common goal, i.e. the making of the poster.

As for the previous experiment the following two tables summarize the activities and goals of the module and the principal content and language elements.

PHASES	TEACHER	TEACHING GOALS	STUDENTS	LEARNING GOAL
STEP 1 INTRODUCTION	Explains in L1 the experiment and hands out the questionnaire.	Making the students aware of the importance of the experiment and of their contribution.	Listen, read the questionnaire silently.	Understanding the experiment and participating.
STEP 2 READING AND COMPREHENSION	Hands out Vivaldi's biography. Encourages students to read and translate taking turns.	Widening students' vocabulary. making students aware of the main features of Vivaldi's life.	Read taking turns and translate.	Learning new words. Learning information about Vivaldi's life. Translating simple sentences from English to Italian.
STEP 3 LISTENING TO MUSIC AND TAKING NOTES	Asks the students to listen carefully and comment on the music trying to guess what Vivaldi wanted to describe.	Making students get used to listen carefully. Training vocabulary and forms about weather and nature.	Listen carefully and take notes. Express opinions on the music. Connect Vivaldi's music to situations of their life.	Learning how to listen carefully. Expressing opinions and emotions. Describing natural phenomenons. Talking about personal experiences.
STEP 4 MAKING THE POSTER	Divides the class in four groups and assigns different tasks (organizing the text, drawing the pictures, writing on the poster).	Training creativity. Working in a group for a specific purpose. Reworking the content for the poster.	Work in a group. Write and draw. Decide the layout of the poster. Revise the notes taken during the lesson.	Cooperating with classmates. Organizing information. Linking music and language to visual elements.
STEP 5 FEED-BACK	Asks the students to fill in the questionnaire.	Collecting data.	Fill in the questionnaire.	Expressing opinions, evaluating the lesson.

CONTENT	LANGUAGE
Vivaldi's biography <i>The four seasons</i>	Musical terms adjectives (cheerful, heavy, slow...) Weather lexicon and forms <i>This music makes me think of...</i>

4.4.1. OBSERVING THE CLASS

The experiment held in the second class was focused on the topic Vivaldi and *The four seasons*.

Analyzing the data collected from the students' questionnaire, from my diary and from curricular teacher's diary we can observe what follows:

- The majority of students showed interest for the lesson
- 10 of 14 students interacted at least one time using English
- students interacted the most during the listening and comment part
- most of the times students wanted to participate spontaneously, without teacher's questions
- 6 of 14 students asked the teacher the meaning of a new word or how to use a particular form
- The students were able to translate 80% of the text about Vivaldi
- All students took notes
- 7 of 14 students reworked the notes to prepare the text for the poster
- 9 of 14 students marked on the questionnaire that they liked the lesson a lot, 4 of 14 marked *so and so*, 1 marked *I didn't like the lesson*
- 5 of 14 students marked that they have understood *everything* during the lesson, 5 of 14 marked *almost everything*, none of them marked nothing, 3 of 14 marked *enough*, 1 marked *a little*
- 4 of 14 students marked that they have been able to speak English during the lesson, 8 of them marked *so and so*, 2 of them wrote that they haven't been able to speak English
- All the students marked that learning music through English is *fun* and *useful*

- 9 of 14 students marked *making the poster* as their favorite part of the project, 5 of them marked *listening to the music*
- All students marked that they would like to do other similar lessons because they have learnt new words (8 students), because they like music (6 students)
- 2 of 14 students participated less to the making of the poster, whereas the others were very well organized and collaborative

4.4.2. COMMENT ON THE EXPERIMENT

The experiment has demonstrated that the implementation of CLIL in the music lesson is possible not only with practical activities (1st experiment) but also with more theoretical and complex topics. The feed-back of the students was surprisingly positive: not only they liked the lesson and wanted to repeat it but also they were aware of the fact that they have learned new words and forms. In additions to this I have noticed that students' participation increased during the third and forth hours of lesson. They were shy at the beginning and didn't want to speak, but they soon became comfortable with the new approach and interacted enthusiastically. For this reason I think that short CLIL experiments should be substituted by the use of English as vehicular language for at least the 50% of the music lesson.

Analyzing the questionnaires it turned out that reading and translating Vivaldi's biography was the least interesting part, whereas they liked listening and describing the music and making the poster a lot. From a musical point of view I can observe that during this short module students acquired knowledge about Vivaldi and *The four season* and they were able to listen carefully and interpret the music, making also connection with personal life experiences. From a linguistic point of view they have learned some new words and forms about the weather and natural phenomenons, they have used English to express opinions, they used a wide range of adjectives to describe the music, they have taken notes and reworked them and they have interacted during the lesson.

From the results of this experiment we can confirm our hypothesis that CLIL approach develops students' linguistic competences from a quantitative and also qualitative point of view. Furthermore this happens without hindering the learning of the content. The perception of the students is positive and they seem to be motivated by this new approach.

4.5. CLIL IN THE THIRD CLASS

In the third class there are 15 students, 7 males, 8 females. As regards multilingualism, 6 of the students speak Ladin in their everyday life and 1 student has Croatian as mother tongue.

The curricular English teacher reports that the general level of the class is near A2.

The students of the third class have a higher linguistic level than the former classes both in English (L2) and in German (L3). They are also ready to follow more complex thinking, that involves not only their closest experience, but also humanity in a wider sense. In addition to this during the third year students are required to reflect on important contemporary issue in order to train critical thinking.

Considering all this I decided to focus the CLIL module on the beautiful project of Daniel Barenboim, the West Eastern Divan Orchestra and L.V.Beethoven's music.

The module is divided into 6 activities: talking about the conflict in the Middle-East, watching the video *An Introduction to the West-Eastern Divan Orchestra* on you tube, testing the comprehension of the video through specific exercises, listening to Beethoven's *Ode to joy* and describing the music, translating some fragments of the lyrics from German to Italian and sing, evaluating the lesson filling in the questionnaire.

During the lesson the Italian language is used just for the introduction part to explain the project and to translate the text, the students are requested to communicate exclusively in English. The curricular teacher will participate writing a diary of the lesson and recording some part of it.

The aim of this module is to improve students' linguistic and musical skills, discussing together on the topics of war, suffering, friendship and peace.

As regards the **content**, students are required to comment on Beethoven's music taking into account not only the musical features, but the message it conveys. In addition to this they have to be able to put this music in connection with current events such as the Israeli-Palestinian conflict.

From the point of view of **communication** students will use English to discuss together in class, to comment the opinion of the classmates, to take notes, to understand teacher's indications.

At a **cognitive** level this module aims to improve linguistic competence through the use of the language for complex thinking.

The most important goal of the module is the **cultural** one. The students are encouraged to consider the suffering of other people comparing that desperate situation with their own everyday life. Music, and in particular Beethoven's music, is presented as a way to overcome prejudice and hate, as a language of peace and hope.

PHASES	TEACHER	TEACHING GOALS	STUDENTS	LEARNING GOAL
STEP 1 INTRODUCTION	Explains in L1 the experiment and hands out the questionnaire.	Making the students aware of the importance of the experiment and of their contribution.	Listen, read the questionnaire silently.	Understanding the experiment and participate.
STEP 2 THE ISRAEL-PALESTINE CONFLICT	Shows pictures of the war. Stimulates the students to describe what they see. Explains the issue in a simple way.	Widening students' vocabulary. Giving information about the conflict. Making the students reflect on the topic and talk about it.	Look at the pictures and comment. Take notes. Interact with the teacher and with the class mates.	Learning new words. Learning new information and expressing opinions about current topics.
STEP 3 THE VIDEO	Plays the video. Asks the students to tell what they have understood. Writes on the board. Hands out the exercises and plays the video again. Asks the students to do the exercises.	Training the listening. Testing comprehension. Training translation. Explaining the connection between Beethoven and the West-Eastern divan orchestra.	Listen carefully. Answer the questions. Try to guess meanings. Do the exercises.	Learning how to listen carefully. Expressing opinions and emotions. Acquiring knowledge about the orchestra. Comparing different cultural aspects.
STEP 4 MUSIC	Tells the students general information about Beethoven's life. Plays some parts of <i>Ode to joy</i> . Asks the students to describe the music.	Giving information about Beethoven's life and music. Making the students listen carefully. Making the students describe the music.	Listen carefully. Comment on the music and describe it. Take notes. Interact with teacher and class mates.	Learning how to listen carefully. Acquiring knowledge about Beethoven. Using language to describe music. Comparing different opinions.
STEP 5 LYRICS	Asks the students to fill in the questionnaire.	Collecting data.	Fill in the questionnaire.	Expressing opinions, evaluating the lesson.

CONTENT	LANGUAGE
Israel-Palestine conflict	Learning new words.
The West-Eastern Divan Orchestra	Using specific lexicon and forms to talk about current topics.
L.V. Beethoven: IX Symphony	Listening and comprehension of authentic material (the video).
Listening to <i>Ode to Joy</i>	Translating a text from English to Italian.
Playing the melody of <i>Ode to Joy</i>	Expressing personal opinions.
Singing <i>Ode to Joy</i>	Using the FL to describe the music
	Translating some fragments of the lyrics of <i>Ode to Joy</i> from German to Italian.

4.5.1. OBSERVING THE CLASS

The experiment held in the third class was focused on the topic *The West-Eastern Divan Orchestra: Music as a way to overcome prejudices and conflicts*.

Analyzing the data collected from the students' questionnaire, from my diary and from curricular teacher's diary we can observe what follows:

- one student was not present so the data are collected on 14 students
- The majority of students showed interest for the lesson
- 4 of 14 students were unfocused at some points of the lesson and did not participate
- 10 of 14 students interacted at least one time using English
- students interacted more during the first part of the lesson, when we discussed together about the Israel-Palestine conflict
- most of the times students wanted to participate spontaneously, without teacher's questions
- 8 of 14 students asked the teacher the meaning of a new words or how to use a particular form
- The students were able to translate 80% of the text about the West-Eastern Divan Orchestra
- 5 of 14 students marked on the questionnaire that they liked the lesson a lot, 8 of 14 marked *so and so*, 1 marked *I didn't like the lesson*

- 6 of 14 students marked that they have understood *everything* during the lesson, 7 of 14 marked *almost everything*, 1 marked *a little* none of them marked nothing,
- 7 of 14 students marked that they have been able to speak English during the lesson, 6 *so and so*, 1 wrote that he/her hasn't been able to speak English during the lesson
- Among the activities proposed during the experiment the majority of students preferred the *discussing together* part. In second place we find *playing the melody of Ode to Joy*. None of the students marked that they liked the translation and exercise part.
- 8 of 14 students marked that learning music through English is *useful*, 6 students marked *it is fun*.
- At the question *would you like to use also German during the music class?* 12 of 14 students answered *no* either because they don't like German or because *it's too difficult, I wouldn't understand anything*.
- 7 of 14 students wrote that through this experiment they have learned *new things about Palestine*, 5 of 14 wrote *new words*, 2 of them wrote *the value of music*.
- 13 of 14 students wrote that they would like to repeat this experience because they found it *useful, fun, interesting*.

4.5.2. COMMENT ON THE EXPERIMENT

The experiment has demonstrated that a CLIL-oriented approach for the music lesson is possible also in the third class. The feed-back was also here very positive and the majority of students liked the lesson and wanted to repeat it.

If compared with the other classes this module was more complex and involved difficult and abstract topics. However the majority of students have been able to participate and were interested. The cultural content was in this case fundamental and the students demonstrated sensitivity and empathy toward the difficult situation in the Middle-East.

The attempt to incorporate German elements did not succeed. Students do not like the language and find it too difficult and useless. This is also an interesting aspect: German language in secondary school is often taught in a too theoretical way and students soon develop a negative attitude toward it. As a result German is studied for three years and in the end the majority of students can not use it in a simple conversation. A possible solution to this

problem could be planning practical modules of CLIL with the L3 starting from the first class, in order to give the students the possibility to use the language in a more concrete and meaningful context.

As regards the activities proposed, it is important to notice that students preferred playing the music and discussing together. While planning a more systematic and continuous implementation of CLIL we have to take into account this aspect favoring practical activities like singing and playing and leaving space for students' communication and exchange of opinions.

From the point of view of a music teacher I can observe that the new element of the English language stimulated students participation and focus during the lesson. They for example listened to the music more carefully because they wanted to express their opinion experimenting with the language.

In conclusion, the results of the experiment have demonstrated a positive response of the students both on a linguistic and musical level. For this reason we can tell that a CLIL-oriented approach to teach music is not only possible but also recommended as a powerful tool to develop students' competences.

CONCLUSION

In this work I presented my proposal of an integrated curriculum of Music and English for the secondary school (*scuola secondaria di primo grado*). In the first chapter we have described the main features of CLIL and its gradual inclusion in the Italian school system. In the second chapter we have analyzed the two key competences that are particularly relevant for the present project: multilingual competence and cultural awareness and expression. In the third chapter we have explored the connection between music and language and in the last chapter I have presented my experiment.

The main purpose of my thesis was to exploit my competences in both music and language teaching in order to create a unitary project that aims to improve students' skills in the two domains. Having found a lack of research on CLIL-oriented approach to the teaching of music, I wanted to investigate if students like learning music through English and if music is an adequate subject for a CLIL implementation.

In addition to this, as we have seen, there is a shortage of CLIL ready materials, especially for the music subject, so I decided to create some examples of new materials that can be used by other teachers or can serve as a model to create similar activities.

As regards students feed-back, we can recognize this experiment as a successful one. Students, indeed, enjoyed the lessons and participated enthusiastically demonstrating interest and motivation for both the musical and the linguistic part.

Music subject has turned out to be an excellent tool for a CLIL implementation: it involves practical activities, it reduces the emotional filter, it promotes cooperation and communication. An other important aspect is that the CLIL approach has demonstrated to benefit also the content. During the experiment I have observed, indeed, that students participated more than in normal lessons, because the use of the FL helped to stimulate their attention and interest.

As a matter of fact, practical activities like playing and singing were preferred by the students if compared with more theoretical topics. For this reason I suggest to focus the implementation of the CLIL approach more on the practical part of the subject, especially in the first class. However we do not have to exclude more complex topics, that could be relevant to stimulate a more articulated use of the FL. In this case it is fundamental that

teachers adequately organize and rework the materials in order to prepare the students and give them the right instruments to understand and participate.

According to the positive results of the study I will review my music syllabus for the next school year in order to extend the implementation of CLIL approach at least to the 50% of the music hours scheduled for the secondary school. Students contact with FL will therefore increase not only in terms of quantity, but also of quality since they will use the language in a concrete and purpose based context. On this basis I also consider a more intense cooperation with the FL teacher in order to set common learning goals and parameters of evaluation.

My hope is that this thesis will stimulate other music teachers with FL competences to experiment this new approach that can restore the important role of music for education and enhance those linguistic competences that are fundamental in the modern society.

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APPENDIX

This section contains the material I have created and used in class for the experiment presented in this work.

For each module there is a teaching plan that helps the teacher to organize the lesson dividing it in different activities. The indication of time is also helpful and has to be considered. The same format can be used to plan other CLIL modules. In addition to this there are the papers I have used to work with the students: the glossary, Vivaldi's biography, The West-Eastern Divan Orchestra, a project of hope and courage: work paper.

At the end there is an example for each class of the questionnaire I have prepared using Google Form.

CLIL PROJECT

MUSIC/ENGLISH

CLASS 1

playing together

duration: one hour

GOALS:

STUDENTS: using English for communication

learning English words that are useful in a musical context

playing and singing together, cooperate and share

TEACHER: using English as a teaching language

improving students' vocabulary

testing the effect of the use of L2 for the music lesson

INTRODUCTION

- *presentation of the activity: the teacher explains to the students that today's lesson will be hold in English (L2); the students are requested to communicate exclusively in the L2; the students are provided with a small glossary, containing most of the words that will be used during the lesson.*
- *The activity will last 2 hours*
- *The students are told that they will have to evaluate the lesson in the last minutes filling in a questionnaire, that we read together before starting the lesson.*

ACTIVITY 1

playing together

duration: one hour

- the students are handed out a new score (simple level)
- we analyze the score together learning the new words
- we play the melody together the first time
- after playing the teacher asks the students what was good? What was bad?
- We play together trying to avoid previous mistakes
- the melody will be played several times following the suggestions of the teacher and of the students
- when we feel ready we make a recording with the smart phone and we listen together to the result of our work (recording is particularly suggested in order to make students aware of their improvement, they can be used also in the following lessons to compare the performances)
- the students are asked to evaluate the recording

ACTIVITY 2

singing together

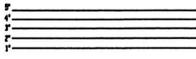
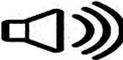
duration: one hour

- we listen to the song
- the teacher encourages the students to comment: do you like the song? Have you understood any words of the text? Is it a happy or a sad song?
- We listen again to the refrain
- the students stand up in choir position (two lines)
- we try to sing the refrain together (the lyrics are on the board)
- we clap for the rest of the song

ACTIVITY 3

- the teacher thanks the students for the good work
- the students fill in the questionnaire

GLOSSARY

note		nota
rest		pausa
key		chiave
bar		battuta
stave		pentagramma
musical score		spartito
beat		pulsazione
sound		suono
fast		veloce
slow		lento
long		lungo
short		corto
loud		forte

soft		piano
play		suonare
sing		cantare
perform		eseguire
clap		battere le mani

CLIL PROJECT

MUSIC/ENGLISH

CLASS 2

GOALS

STUDENTS: reading and comprehension of the text

learning new words

using L2 to describe music making connection
between music and natural elements such as rain,
thunders, birds singing etc.

working together to realize a poster

TEACHER: using English as a teaching/learning language

improving students' vocabulary

testing the effect of the use of L2 for the music lesson

INTRODUCTION

- *presentation of the activity: the teacher explains to the students that today's lesson will be hold in English (L2); the students are requested to communicate exclusively in the L2;*
- *The activity will last 3 hours, in the first part there will be a reading and comprehension of the paper "Vivaldi, the red priest", in the second part we will listen to Vivaldi's music and will describe it, in the third part we will realize a poster of the four seasons.*
- *The students are told that they will have to evaluate the lesson in the last minutes filling in a questionnaire, that we read together before starting the lesson.*

ACTIVITY 1

reading and comprehension

duration: 45 minutes

- The students are handed out the paper
- we read together and translate where necessary
- we sum up together what we have read
- we answer the questions

ACTIVITY 2

listening to the music

duration: 45 minutes

<https://www.pianolessons4children.com/composers/vivaldi.php>

- we listen to some fragments of every season
- what can you hear?
- what is the music describing? (birds singing, the thunderstorm, the rain etc.)
- how is the music? (cheerful, calm, sad, fearful)
- we write down a brief description for each season

ACTIVITY 3

making the poster

- using our notes we organize a poster
- the students work together to make the poster

ACTIVITY 4

- the teacher thanks the students for the good work
- the students fill in the questionnaire

Antonio Vivaldi: “The red priest”

Biography



Antonio Vivaldi (1678 to 1741) was born and lived in Italy, and was a BAROQUE style composer and violinist. Vivaldi had very bright red hair and was nicknamed "the Red Priest."

His dad, Giovanni, was a barber before becoming a professional violinist. He taught his son to play violin. As an adult, Vivaldi became a

Catholic priest. However, his asthma kept him from saying the mass. He then went to teach in an orphanage for girls, and composed lots of music for them; for example Vivaldi wrote over 400 concertos for his students.

While Vivaldi's music was quite popular in his lifetime, towards the end of his life his music fell out of popularity, and he died poor.

The most popular piece of music he wrote is “**The four seasons**”: 4 concertos for violin and orchestra.

QUESTIONS

1. Why was Vivaldi called “the Red Priest?”
2. Which instrument did he play?
3. What is an orphanage?
4. What are “The four seasons?”

CLIL PROJECT

MUSIC/ENGLISH

CLASS 3

GOALS

STUDENTS: using English to deal with current topics
understanding the role of music in a war context
understanding the importance of Beethoven's music
using English to describe music

TEACHER: widening students' vocabulary
testing students' ability to talk in English about current topics
testing listening and comprehension
relating Beethoven's music with current topics
connecting music with L3 German
testing practical musical skills

INTRODUCTION

- *presentation of the activity: the teacher explains to the students that today's lesson will be held in English (L2); the students are required to communicate exclusively in the L2;*
- *The activity will last 3 hours, in the first part there will be a brief introduction about the Israel-Palestine conflict, in the second part we will watch the video "An introduction to the West-East Divan Orchestra" on You Tube, in the third part students will watch the video again doing the exercises on the paper, in the fourth part we will listen to Beethoven's "Ode to joy" and we will translate some fragments of the text from German to Italian, in the last part we will play together the melody of "Ode to Joy".*

- *The students are told that they will have to evaluate the lesson in the last minutes filling in a questionnaire, that we read together before starting the lesson.*

ACTIVITY 1

ISRAEL-PALESTINE CONFLICT

The teacher briefly explains

duration: 20 minutes

- In this area of the world there is a conflict that lasts since centuries because two groups of people claim the same land: Jewish and Palestinian.
- They keep on killing themselves everyday for political, economic and religious reasons and it seems impossible to find a solution.
- Also people from other countries such as Egypt, Syria, Jordan, Iran and Lebanon are involved in the conflict.

ACTIVITY 2

watching the video

duration: 30 minutes

<https://www.youtube.com/watch?v=K22pkacxfN0>

testing the comprehension

- The teacher asks questions about the video
 - We try to sum up together
1. What is the video about?
 2. Who are the people speaking?
 3. What is the West-East Divan Orchestra?

ACTIVITY 3

duration: 30 minutes

- the students are handed out the following paper
- we read and translate
- we watch the video again and fill in the gaps
- the students answer the questions

**THE WEST EASTERN DIVAN ORCHESTRA, A PROJECT OF
HOPE AND COURAGE**

work paper

Beethoven, a monumental, emotional, despairing and full of hope.

He gave Humanism a sound, his dream was for all men to become brothers.

Today the young musicians of the WEST-EAST DIVAN ORCHESTRA play his music and for them it is far more than a sound; Beethoven becomes a model for community, for joy and for a way to discuss ones differences.

In the West eastern divan orchestra arguing is not just allowed: it is encouraged. Since 2002 it is based in Andalusia, Spain; every summer the musicians meet here for an intense 4 week-workshop.

Not only the new program rehearsed to perfection, the workshop also offers **the opportunity to discuss and learn from one another.**

Write what they say:

GIRL: we are

SHAI: we are not told....

somebody who.....

and the others could carry on.....

SALEEM: nothing is

It simply would be artificial.....

SHAI: you have the curiosity.....

Since its foundation, the young musicians have travelled the world over. The highlight so far was the concert in Ramallah in 2005. Despite personal concerns the musicians came together on adventurous itineraries, all in the cause of music and understanding.

Read and translate.

Everybody's courage and determination has payed off, time after time the musicians from _____, _____, _____ and _____, _____, _____ and _____ demonstrate to the world that music is one way to become closer to one another.

They overcome hate and prejudice through dialogue and the ability to listen to one another.

Their concerts are celebrated and through them Bethoven's humanistic spirit. Sometimes it seems, at least for one short moment, as if all men could truly become brothers.

The orchestra performs by the most prestigious festivals all over the world (Salzburg, London Proms, La Scala), it carries nothing but its music. The West-East Divan orchestra manifests that music is essential, and this knowledge is only the beginning, because the musicians also know that the politics is not yet ready for their ideas. It is for this reason that the West-East Divan orchestra is one of the greatest challenges of one of the greatest conflicts of our time.

QUESTIONS:

1. What is West-East Divan Orchestra?
2. Why is this orchestra special?
3. What is the role of music in this project?

ACTIVITY 4

duration: 45 minutes

- We listen to Beethoven's *Ode to joy*
- What can you hear?
- What is the big innovation of this musical piece?
- We translate some fragments of the text from German to Italian

*O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere
anstimmen und freudenvollere!
Freude, schöner Götterfunken,
Tochter aus Elysium!
Wir betreten Feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder,
Was die Mode streng geteilt
alle Menschen werden Brüder,
wo Dein sanfter Flügel weilt.
...Wem der große Wurf gelungen,
Eines Freundes Freund zu sein,
...Mische seinen Jubel ein!
...Freude trinken alle Wesen
An den Brüsten der Natur,
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.*

ACTIVITY 5

playing and singing

duration: 45 minutes

- the students receive the score of *Ode to joy*
- we read the music and try to play it together
- we try to sing the lyrics

ACTIVITY 6

- the teacher thanks the students for the good work
- the students fill in the questionnaire

valutazione della lezione di pratica musicale in inglese (CLIL)

* Required

1. ti è piaciuta la lezione? *

Mark only one oval.

- tanto
 abbastanza
 poco

2. la lezione era in inglese, hai capito? *

Mark only one oval.

- tutto
 quasi tutto
 abbastanza
 poco
 niente

3. sei riuscito a parlare in inglese durante la lezione?

Mark only one oval.

- si
 abbastanza
 no

4. l'uso della lingua inglese nella lezione di musica..

Mark only one oval.

- lo trovi inutile
 lo trovi utile
 lo trovi divertente
 ti mette a disagio

5. che cosa hai imparato in questa lezione?

un nuovo brano musicale e anche nuove parole in inglese

6. ti piacerebbe fare altre lezioni simili?

Mark only one oval.

- sì, perchè...*sono molto utili e divertenti*
 no, perchè....



GRAZIE, CON IL TUO AIUTO HO RACCOLTO INFORMAZIONI IMPORTANTI PER LA MIA TESI!

Valutazione della lezione in inglese su Vivaldi

1. Ti è piaciuta la lezione?

Mark only one oval.

- tanto
 abbastanza
 poco

2. la lezione era in inglese, hai capito?

Mark only one oval.

- tutto
 quasi tutto
 abbastanza
 poco
 niente

3. sei riuscito a parlare in inglese durante la lezione?

Mark only one oval.

- si
 abbastanza
 no

4. affrontare un argomento di musica in inglese..

Mark only one oval.

- è utile
 è divertente
 è inutile
 ti mette a disagio

5. quale parte della lezione ti è piaciuta di più?

Mark only one oval.

- la lettura del testo
 l'ascolto della musica
 realizzare il cartellone

6. che cosa hai imparato in questa lezione?

7. ti piacerebbe fare altre lezioni simili?

Mark only one oval.

- sì, perchè
 no, perchè

SONO UTILI x IMPARARE COSE / NUOVE



GRAZIE! CON IL TUO AIUTO HO RACCOLTO INFORMAZIONI IMPORTANTI PER LA MIA TESI!!!

valutazione della lezione in inglese sulla West-East Divan orchestra

* Required

1. ti è piaciuta la lezione? *

Mark only one oval.

- tanto
 abbastanza
 poco

2. la lezione era in inglese, hai capito? *

Mark only one oval.

- tutto
 quasi tutto
 abbastanza
 poco
 niente

3. sei riuscito a parlare in inglese durante la lezione?

Mark only one oval.

- si
 abbastanza
 no

4. quale parte della lezione ti è piaciuta di più?(puoi mettere più di una crocetta)

Mark only one oval.

- NO l' introduzione sul conflitto israelo-palestinese
NO guardare il video
 fare gli esercizi
 discutere insieme
 tradurre il testo dell' inno alla gioia dal tedesco all' italiano
 suonare la melodia dell' inno alla gioia

5. l' uso della lingua inglese nella lezione di musica..

Mark only one oval.

- lo trovi inutile
 lo trovi utile
 lo trovi divertente
 ti mette a disagio

6. ti piacerebbe utilizzare anche la lingua tedesca nell' ora di musica?

Mark only one oval.

si, perche...

no, perchè... MI INTERESSA DI PIÙ L'INGLESE

7. che cosa hai imparato in questa lezione?

Molte parole nuove

8. ti piacerebbe fare altre lezioni simili?

Mark only one oval.

si, perchè....

le TROVO UTILI e perchè SONO DIVERTENTI

no, perchè....

**GRAZIE, CON IL TUO AIUTO HO RACCOLTO INFORMAZIONI
IMPORTANTI PER LA MIA TESI!**

