

Universidad de Oviedo
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***A MUSIC JOURNEY: AN INCLUSION
PROPOSAL IN THE CLASSROOM FROM A
MUSICAL PERSPECTIVE***

FINAL DEGREE PROJECT

DEGREE IN PRIMARY EDUCATION TEACHER

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1. INTRODUCTION

El presente Trabajo de Fin de Grado (TFG) del Grado en Maestro en Educación Primaria plantea un proyecto que favorece la inclusión en las aulas, y cuyo elemento clave es la música.

La intervención propuesta iba a desarrollarse en el Colegio Público Gesta I-II, en el curso de quinto de Primaria, durante mi Practicum IV. Lamentablemente, debido a la pandemia del COVID-19 y al decreto del Estado de Alarma, no he podido llevarla a la práctica.

Este trabajo está estructurado en dos partes principales: por un lado, el marco teórico, en el que se contextualizan las principales áreas del trabajo: el bullying, la cooperación y la expresión corporal; por otro, un apartado práctico, en el que presento un programa ligado a los planteamientos teóricos de la contextualización.

Mi intervención educativa es una Unidad Didáctica titulada *A Music Journey*, en la que se han desarrollado una serie de actividades organizadas por sesiones. A partir de la muestra de alumnado de quinto de Primaria del centro previamente mencionado, se obtienen conclusiones significativas para poder seguir investigando. Dentro de este apartado se incluyen contextualización, metodología, objetivos, competencias clave, sesiones, selección de materiales, actividades que tendrán lugar, adaptaciones en un supuesto de atención a la diversidad, cronograma y criterios de evaluación que se seguirán durante el proyecto.

Para finalizar, presento una conclusión del TFG, la bibliografía utilizada y los anexos.

1.1 JUSTIFICATION

La idea que me motivó a realizar este trabajo surge de la violencia social contra cualquier ser humano por el hecho de ser como es. Los seres humanos somos todos diferentes, hablando desde un plano biológico, emocional, físico, cultural o intelectual. No hay dos personas iguales, ni siquiera los gemelos. Cada uno tiene sus características y eso es lo que nos hace especiales.

El bullying es una medida para crear conflictos entre las personas por su idiosincrasia. No es un problema reciente ni aislado. Tampoco es un problema que entienda de edades. Parte del alumnado ha sufrido acoso por parte de sus propios compañeros. La gran mayoría de alumnos hemos conocido algún caso de bullying en nuestra vida, ya sea porque lo hemos sufrido o porque conocemos a alguien que lo haya padecido. Es un hecho que está muy presente en nuestra sociedad, simplemente como mirar a nuestro alrededor y ver que hay gente que es discriminada por cómo es. Tal y como defiende Bandura, el alumnado siempre va a tender a copiar el comportamiento de los adultos (Bayés & Pinillos, 1989; Domjam, 2003).

La música es un elemento fundamental en la vida cotidiana. Podemos encontrarla en los medios de comunicación, como la televisión con series o películas, o la radio; podemos encontrarla caminando por la calle con la música callejera o escuchando nuestro móvil... Asimismo, tiene un papel importante para grabar y recordar momentos: tenemos una canción determinada para un cumpleaños, una boda, un baile especial o una persona que

nos recuerda buenos momentos. A lo largo de estos últimos diez años, la música me ha acompañado de una manera muy especial en mi vida.

Referente a la música y a un recuerdo concreto, para justificar este trabajo he de regresar a un momento clave que marcará las actividades de mi propuesta práctica. Ese recuerdo se traslada al 29 de mayo de 2016 en la ciudad de Lisboa, concretamente en el Parque da Bela Vista. Este día fue muy especial para mí, ya que se cumplió uno de mis mayores sueños: poder asistir a un concierto de Avicii (Tim Bergling) en persona; uno de los pocos conciertos que hizo antes de retirarse de los escenarios para poder recuperarse de toda la ansiedad y el estrés acumulado. Ese día, en medio de la multitud, pude disfrutar de la música que más me gustaba, y el hecho de estar ahí, con miles de personas a mí alrededor, fue una sensación única. Sentía como si formara parte de esa multitud, que nos movíamos al son de la misma música, y me sentí integrado. Había gente de todas las nacionalidades, al ser un festival global, y ahí nos encontrábamos todos bailando, riendo y llorando de la emoción. Fue un momento apasionante e increíble.

Con esta reflexión y frente a este problema inicial me surgió una pregunta: ¿es posible trabajar la inclusión a través de la música? Mi objetivo principal consiste en que se repita ese sentimiento que tuve en Lisboa, pero ahora en un centro escolar; que el alumnado se sienta valorado e importante, buscar la cohesión de grupo y que el nexo de unión sea la música.

1.2 OBJECTIVES

El principal objetivo de este trabajo es:

- Mostrar la música como un elemento previsor y solucionador de conflictos relacionados con el bullying.

Los diferentes objetivos específicos para alcanzarlo son:

- Conseguir la cohesión social del grupo a través de la música y el respeto, tanto entre compañeros como entre otros miembros de la comunidad educativa.
- Conseguir la implicación, la ayuda y la cooperación del alumnado con sus compañeros en las diferentes actividades.
- Hacer partícipe al alumnado, a las unidades familiares y al profesorado en el proyecto, logrando crear vínculos entre todas las partes.

2. THEORETICAL FRAMEWORK

2.1 BULLYING

2.1.1 Harassment

Harassment (Olweus, 1978, 1993a) is defined as a situation of deliberated mental, verbal or physical violence, directly or indirectly committed by a single person or by a group of people towards another individual that cannot defend him/herself. Generally speaking, harassers are usually composed by a group of people who support bullies and follow their violent behavior (De la Fuente, Peralta & Sánchez, 2006), while their victims are in a

defenseless situation they cannot run away from. This violence has not stopped, since people who make up the environment of the aggressor or the aggressors are not aware of the damage that is occurring, or because they do not care about how they act in front of their victims. If people would intervene, all kinds of aggression could be stopped.

There are three contexts of violence in today's society: gender, work and school violence (Díaz-Aguado, 2008). Minimization, impunity and the conspiracy of silence make these types of harassment possible.

Focusing on school violence or bullying, we can find different types of people.

Victims: They are insecure, sensitive, little assertive, physically weak people, with few social skills and few friendly relationships. They are generally good students (Olweus, 1993b); and have a bad perception of their own school (Cerezo, 2002; Rigby, 2000), even absenting themselves from classes (Kochenderfer & Ladd, 1996) and decreasing their academic performance (Eisenberg et al, 2003). They present high levels of anxiety, depression and somatic health problems (Fekkes et al, 2006). They can isolate themselves from all those around them and even propose suicidal ideas (Rigby, 1996) by thinking that they are guilty of what happens to them (Avilés Martínez, 2002). In the adult stage, a psycho-social imbalance occurs (Olweus, 1992). In turn, we find two types of victims (Díaz-Aguado, Martínez Arias & Martín Seoane, 2004; Olweus, 1993c; Pellegrini, Bartini & Brooks, 1999; Salmivalli et al, 1996; Schwartz, Dodge, Pettit & Bates, 1997; Smith et al, 2004):

- Typical victim or passive victim: He/she is characterized by having difficulties in communicating with others, he/she is isolated, afraid of being hurt, and shows vulnerabilities that harassers take advantage of. He/she is insecure, with low self-esteem and anxiety, thus feeling guilty about their situation.
- Active victim: A person who totally isolated (unpopular) and rejected by all his/her peers. He/she acts impulsively and reacts aggressively to bullying, his/her aggressors taking advantage of this to provoke him/her. Sometimes these types of victims are associated with the name of provocative victims, although this association should be avoided since the general tendency is to blame the victim of harassment.

Bullies: They are physically stronger, dominant, impulsive, authority-defying, and highly self-esteemed people (Olweus, 1993; Pellegrini, Bartini, & Brooks, 1999; Salmivalli et al, 1996; Schwartz, Dodge, Pettit, & Bates, 1997). They do not meet the norms, they are in a negative social situation, their friends imitate behaviors, they become frustrated easily, they have low academic performance, bad relationships with adults and a positive attitude towards violence, they seek to create conflicts, they do not have social skills, do not empathize with the victim and do not feel remorse for what they do (Cerezo, 2001; Slee & Rigby, 1993). Girls and late-stage youth tend to use more verbal aggression (Díaz Aguado, Martínez & Martín, 2004). They promote antisocial behavior that can lead over time to social exclusion, vandalism, use of alcohol and weapons, and robbery (Olweus, 1998). 40% of the aggressors at the age of 24 have gone through criminal proceedings (Olweus, 1992; Nansel et al, 2004).

Bully-victims: They are people who have been bullied by other stalkers, but who bully weaker people than themselves. They have academic and relationship problems, and use tobacco and alcohol more than their attackers (Olweus, 1993b; Nansel et al, 2004).

Witnesses: They are the audience of the aggressor. They can stop or stimulate them, so programs are proposed in a way that they have a preventive role in aggression (Twemlow, Fonagy & Sacco, 2004). According to a study in adolescents, 30% of witnesses tried to help victims of bullying, while 70% did nothing (Melton et al, 1998). Of this 70%, 40% defended that they were not their business, while the remaining 30% felt remorse for having done nothing. In addition, there exists the authority figures such as teachers and school personnel. Most students think that teachers will not intervene in bullying situations, while a third of students believe that teachers are interested in stopping bullying (Charach, Pepler & Zieler, 1995).

Students can become a bully due to three factors (Díaz-Aguado, 2004, 2006; Díaz-Aguado, Martínez Arias & Martín Seoane, 2004). In the first case, bullies are in favor of the domain-submission model, which justifies intolerance, sexist, racist, xenophobic and peer violence. This student body tends to take justice into their own hands, which explains the tendency to take revenge for offenses from other classmates that may or may not be real. They are unable to take the perspective of other peers, being selfish. They perpetuate school concepts such as the snitch, maintaining the conspiracy of silence when people who tell things to adults are frowned upon.

The second case shows students who throughout the school stage have not had opportunities to be recognized by teachers. These students are not as satisfied with their learning, as well as their teacher-student relationships. Because of this, they harass peers who have been more successful, as well as mistreat teachers by failing to give them proper tools and not caring about them. They use bullying as a way of gaining prominence. The difference is that this role is negative while what they are looking for is a positive role. This unsuccessful and protagonist student body comes together in a group to support the attacks against other members of the classroom. Given this, it is necessary to promote the prevention of these situations by promoting group union and the integration of all students in school activities, avoiding social exclusion in school and the lack of a positive role.

The third factor that may exist is that students copy their family's attitudes, and they are violent. Examples of this are antisocial behavior and physical punishment as a form of authoritarian correction. In these examples, they are closely related to the first factor that we have mentioned in this list, since the domain-submission model is favored and gives rise to bullying. In this way, the boy or girl at home plays the part of the submissive while the adult plays the dominating part. Thus, in school, this student will reproduce this behavior model from the dominating perspective. When measures are not taken in this regard, the student could dominate the teacher. In this way, we must pay attention to families and take them into account.

Cases of school violence in the early childhood are increasing (Clémence, 2001). Victims of violence are in a defenseless and inferior situation facing harassers. This is because they are often isolated and bullies perceive that the victim, being alone, will not be

defended, be it a partner, a teacher or any member of the educational community in general (Perry, Willard & Perry, 1990).

Today another new branch of bullying has emerged due to the emergence of Information and Communication Technologies (ICTs): cyberbullying. In Spain, the percentage of serious cases is 4% (Ortega, Calmaestra & Mora, 2008). Nowadays, a quarter of bullying cases are cyberbullying.¹ In cyberbullying, harassers send intimidating messages or make fun of their victims anonymously through emails, blogs or chats.

The fact of being chosen as a victim can be increased if he/she meets some characteristics since these are usually associated with isolation or, in the event that bullying occurs, the school does not take action and the aggressors go unpunished. These characteristics, among others, are: students require special educational needs (Nabuzoka & Smith, 1993), have difficulties with verbal expression (Hugh-Jones & Smith, 1999), belong to an ethnic or cultural minority (Díaz- Aguado, 1992; Troyna & Hatcher, 1992), or oppose the traditional sexist stereotype (Rivers, 1999; Young and Sweeting, 2004).

The risk conditions that facilitate bullying are the excuse or the feeling of loneliness, the impossibility of having been treated in the past, a bad teaching about limits, continuous violence in television and video games, the abuse of power and the desire to intimidate, do it for fun or as a justification of violence. It can then be affirmed that the social components and the environment in which a person lives does influence the acquisition of violent behavior (Díaz-Aguado, Martínez & Martín, 2004; Cerezo, 2002).

Moreover, there are prevention conditions that could minimize risks, but which sometimes do not occur and leads to violence. These conditions are the existence of positive and supportive social models, leisure groups, cohesion groups, attentive and helpful adults, or the close collaboration between school and families (Díaz-Aguado, 2006).

2.1.2 Bullying survey

Nowadays bullying is a matter of utmost importance. Because of this, I wanted to see the persistence of this practice in today's society. In this survey I asked three main questions: "¿Has sufrido bullying?", "¿Alguien de tu entorno ha sufrido bullying?" and "¿Has hecho bullying?". With these questions in mind I will know how entrenched bullying is at school in my area of research. The survey has been conducted from 15 to 30 May online through Google Forms, due to the COVID-19, and using a link that could be shared worldwide to answer it. Finally, I have counted on a sample of 155 people, of which 60 are men, 92 are women and 3 people prefer not to share their age.

¹ Fundación ANAR & Fundación Mutua Madrileña, <https://www.anar.org/estudio-ciberbullying/> (accessed June 25, 2020).

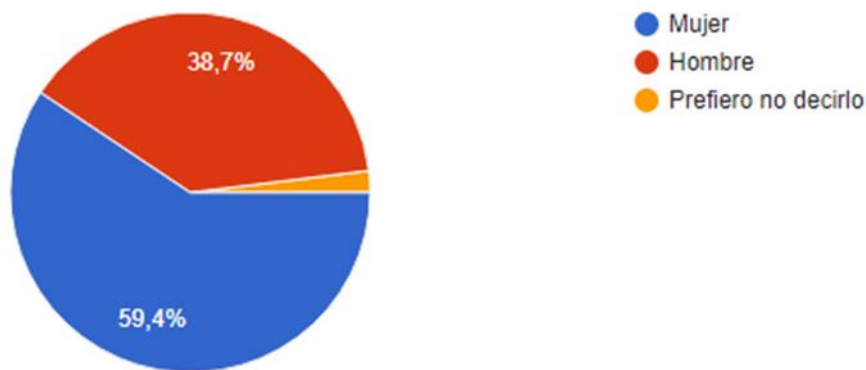


Illustration 1. Gender Ratio. Own elaboration

It covers a range of people from 15 years to 53 years old, with the highest number of people surveyed were between 18 and 23 years.

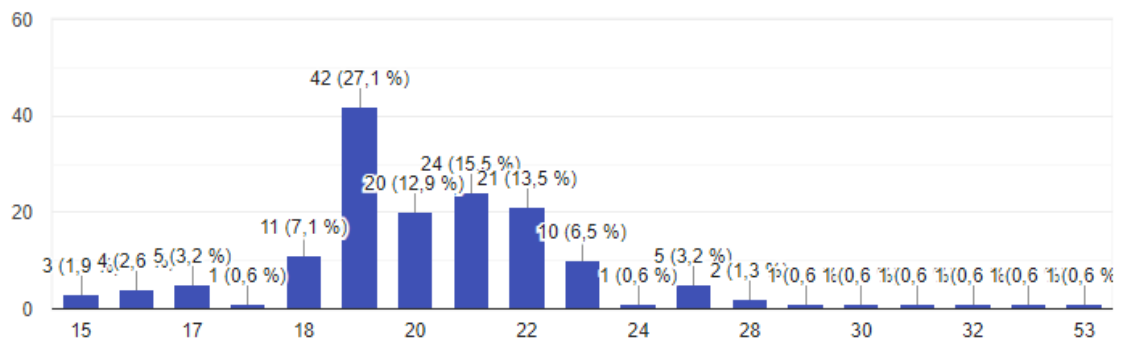


Illustration 2. Age Ratio. Own elaboration

80 people affirmed that they have not suffered bullying at any time in their life, being almost 52 percent, while 75 people admitted having suffered bullying.

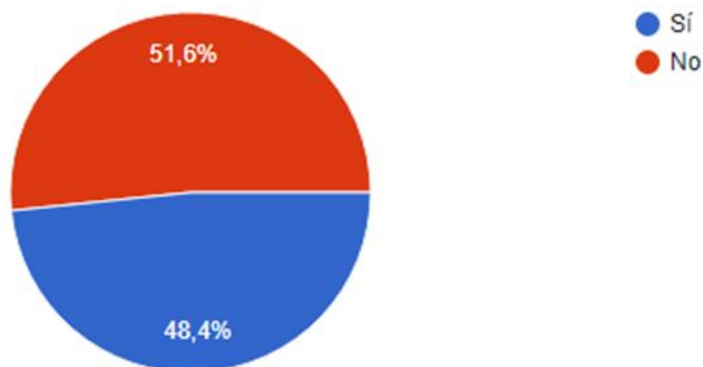


Illustration 3. Bullying Ratio. Own elaboration

104 people knew someone close to them who had suffered bullying, 28 people were not sure if there has been a case of bullying around them, and 23 people strongly affirmed that there were no bullying cases on someone they know.

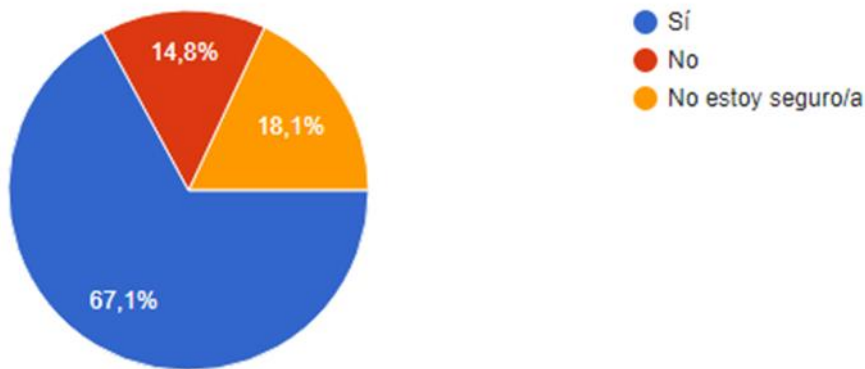


Illustration 4. People whose acquaintances have suffered bullying. Own elaboration

Finally, 96 people claim that they have never harassed other people, 45 are not entirely clear if they bullied, and 14 people claim to have harassed someone.

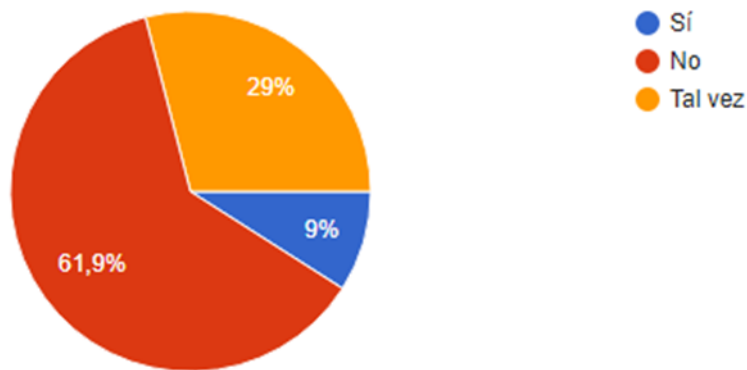


Illustration 5. Graphic of people who have done bullying. Own elaboration

With these data, we can reach the following conclusions. In this survey, most people have had a close experience with bullying, either because they have suffered it themselves or others they know, or because they have done it. Also, some people are not sure if they have been bullied or if someone close to them has suffered from it. This may be out of embarrassment to admit that what has been done or what they have seen has been real harassment, and they prefer to think that they have never seen anything similar and thus not feel guilty for having inadvertently defended the aggressors involuntarily. Another reason may be that school does not take measures about bullying or the issue is not addressed, leaving it as a usual matter that we all have to overcome.

Therefore, this survey shows the importance of making intervention proposals or programs to stop and prevent bullying, since it is a real problem in the classroom. Both the role of teachers and witnesses are essential to stop this situation.

2.1.3 Bullying at school

The traditional school must change some characteristics that make it difficult for bullying to disappear in the educational system (Díaz-Aguado, 2008). The first characteristic is the tendency to downplay and not intervene in the students' assaults, due to the false belief that they have to solve their problems themselves, that these problems are inevitable and that this will help them with their learning experience.

The second feature is the lack of response from traditional schools when violence occurs, seen by the aggressors as a support and leaving the victim desolate and without any protection.

The final characteristic is pretending that diversity does not exist in the classroom. Being part of the minority when perceived differently, standing out above others in an enviable way or having problems, increases the chances of being bullied.

Traditionally, school has sought for homogeneity in the student body. If he/she did not comply with the stereotypes of the time according to the hidden curriculum, he/she was excluded. Diversity has been noticed as a problem of the individual him/herself and not as a problem of the community center. Currently there is a high heterogeneity at schools, and this has shown that the failure was not of the students, but of the school system.

According to Díaz-Aguado (1996), there are three styles of teachers regarding the diversity of the students. These styles coincide with previous research by Good & Brophy (1991).

Reactive or passive teachers: This is the style that most teachers follow. They treat students as if they were all the same. They act as if there is no diversity and make no difference within students. They also try to avoid all kinds of conflicts and lack the resources to prevent them. In this way, once the conflict exists, it is too late to act on it.

Proactive teachers: In this group teachers are aware of the classroom diversity, prevent conflicts, convey positive expectations in the classroom and have the tools to individualize teaching and achieve maximum effectiveness. They ensure that all students participate in the dynamics that they pose and adapt them according to the classroom diversity. Among their main objectives, equality of opportunities among students stand out, compensating for the discrimination and inequalities that they may have previously had; adaptation to the level of each student so that they develop their maximum potential; and responsibility for the knowledge acquired by the students.

Over-reactive or discriminatory teachers: These teachers give priority to those students who perform well and adapt to their stereotypical ideas; while those who are not able to be at the level that is asked for, are criticized, and placed in marginal areas in the classroom. They do not see themselves as responsible for what happens to their students. They believe that their role is only to transmit information and to evaluate them.

2.2 COOPERATION

According to UNESCO (1995), "ordinary schools with an inclusive orientation, with a pedagogy focused on boys and girls based on cooperation—both between teachers when

teaching, as well as between male and female students when it comes to learning—are the most effective means to achieve a comprehensive education for all”.

Social life and cooperation favor the development of the individual (Bolaños, 1991). When a person is accepted, he/she finds security and happiness. In the first years of the students’ school stage, children will not pay attention to social interests or to the search for relationships, since they are self-centered. Only over time, they will begin to feel the need to establish social relationships with their peers. According to Jean Piaget (1972) he defines as a stage of concrete operations the age from six/seven to twelve years old. Then, students acquire logical thinking to classify all kinds of elements and compare capabilities. Also, self-centeredness of previous stages disappears, being students able to develop empathy.

According to the Royal Academy of the Spanish Language (Academia Española de la Lengua, 2019), “empathy” is:

1. A feeling of identification with something or someone.
2. An ability to identify with someone and share his/her feelings.

The idea that Piaget proposes (De Wolfe, 2013) corresponds to the second option, since students can put themselves in the place of the other and assume different roles. This empathy is not born spontaneously but must be worked on.

In the classroom we find three types of approaches when carrying out activities (Deutsch, 1962). They are incompatible with each other and are defended by Johnson & Johnson (1991).

- **Competition.** It defends the idea that students fight among themselves to get the best marks or goals. This approach is based on negative interdependence, since for someone to win, others must lose. This methodology is present in today’s school.
- **Individualism.** It implies that students work independently in order to achieve his/her objectives. There is no relationship with the rest of his/her colleagues. With this approach it is intended that students do tasks at their own pace and look for a motivation that encourages them. The rest of the classmate’s success or failure is not important.
- **Cooperation.** It aims to achieve shared objectives through teamwork. This methodology generates beneficial results to everyone. The activities proposed are made of small and heterogeneous groups. With this, positive interdependence is generated, since nobody loses and the task are completed when everyone reaches the objectives.

Cooperative learning is a series of educational methods in which students, through different small groups, work together and help each other to achieve certain objectives (Slavin & Johnson, 1999). We can find four cooperative learning groups (Johnson, Johnson & Holubec, 1999).

The first group that exists is called **formal cooperative learning**. It involves all students working together over a period of time to achieve shared learning objectives and thus

complete the assigned task. The work period can last from one session to several weeks. To carry out this group, the teacher must (Johnson, Johnson & Holubec):

- Specify the objectives of the class
- Make decisions prior to teaching
- Explain students about homework and positive interdependence
- Supervise students learning, as well as support them
- Evaluate the acquired learning

The second group is called **informal cooperative learning**. Students work as a team to achieve a joint objective that can last from a few minutes to a whole class, being a short work period. In this type of learning demonstrations, explanations and the film and video projection take place with the aim of making students aware of their learning, thus promoting a good climate in the classroom.

The third group is called **cooperative grassroots groups**. These are heterogeneous groups in which group members help each other over a long period of time. The working time can last for a year until the students graduate. Relations between members become much closer, motivating the completion of school tasks and developing a better cognitive and social development (Johnson, Johnson & Holubec, 1992; Johnson, Johnson & Smith, 1991).

The last group is called **cooperative structures**. It develops common tasks carried out cooperatively and used repeatedly by the teacher to build a cooperative classroom.

When transferring activities to the classroom, we find four different groups (Johnson, Johnson & Holubec, 1994):

Pseudo-learning group. In this case, students work in a group because they have been designated so. They think that they will be evaluated individually so there is an internal competition, thus creating a negative interdependence by not collaborating between them or hiding information from their peers. Students would definitely work better individually.

Traditional learning group. Students are predisposed to working in groups, but tasks are structured in such a way that teamwork is not necessary. Students think that they will be evaluated individually and not as a group, so they share only the necessary information. They hope to take advantage of those partners who are more responsible in groups, the latter being exploited. Students, as in the previous case, will work better individually.

The third group is called **cooperative learning group**. Students work in teams comfortably. They are aware that everyone has to strive to achieve goals. With the sum of the work of all the members they achieve objectives that they could not have achieved alone. Some elements characterize cooperative activities (Johnson, Johnson & Holubec, 1999):

- Positive interdependence: Group members help each other to achieve group goals. Everyone is victorious if goals are achieved. No one is left behind.

- Face-to-face interaction: Group members have direct contact with each other, solving problems, teaching peers to overcome challenges and holding discussions.
- Individual responsibility in the group work: All members take responsibility for collective work and respond to a task. Help, support and motivation are offered to those who need it most to achieve their goals.
- Use of interpersonal skills: Learning to listen to other people's ideas, proposing new ideas or group members are encouraged and, as result, a climate of trust is created.
- Use of group processing: The group looks for solutions to the different problems that may arise. Discussions are held to see how to achieve the objectives requested, the situation in which they find themselves is analyzed, and attitudes and problems that occur are corrected.

The last and unusual group is **high-performance cooperative learning group**. The work group meets the requirements that characterize a cooperative group and obtain extraordinary results. In this type of performance strong ties are developed between group members, who show total commitment to achieving their objectives (Katzenbach & Smith, 1993). The required involvement of all members means that, in truth, just a few groups meet this requirement.

When it comes to setting up the cooperative activities to be carried out by students, we need to make a few previous decisions about some aspects, such as (Johnson, Johnson & Holubec, 1994):

❖ Material selection

Teachers have to think about materials per group. By reducing the amount of materials, greater positive interdependence will be created by sharing them in order to achieve the proposed goals.

The puzzle method is a methodology in which students in their respective groups focus on a specific topic, look for information and then pass it on to their classmates. In this way, the task is distributed among the students and everyone learns from the team (Aronson, 1978).

❖ Group members

There is no ideal member number to carry out the task in each group, since it depends on factors such as objectives, students' age, number of students, previous experience in the field of cooperation or required materials, although the tendency to carry out this type of cooperative work is in 2-4 people groups.

Also, it is necessary to think of homogeneous or heterogeneous groups. The ideal would be to always make use of a heterogeneous division, since it encourages inclusion, and students can acquire different points of view when solving problems.

There are four ways to distribute students in the classroom (Johnson, Johnson & Holubec, 1994):

- Random distribution: It is the easiest and most effective distribution for the students. By assigning numbers or association games, students will be divided randomly.

- Stratified distribution: Similar to the previous distribution, but the teacher makes sure that one or two students are assigned to each group because of their specific characteristics.
 - Groups selected by the teacher: In this distribution, the aim is to find complete heterogeneity in the group, as well as to create support groups for students who are at risk of exclusion.
 - Groups selected by students themselves: It is the least recommended distribution since groups will be homogeneous. Any student will choose his/her friends and new bonds will not be created with other classmates whom they have had less contact with.
- ❖ Classroom layout

Space and furniture arrangements affect both student and teacher behaviors, favoring or hindering the learning process. When designing the space in which the tasks will be carried out, it must be taken into account that the group members can sit together and have a face-to-face interaction, they must be capable of speaking to each other without feeling uncomfortable about their posture; they have to be able to look at the teacher head-on without having to change their position to an uncomfortable one; groups must be separated so as not to disturb each other and in a way that the teacher can walk between them; students must have easy access to both classroom materials, teachers and other groups, to make use of them when necessary; and the design of the classroom must allow students to change their disposition quickly and silently, in the event of making divisions within the group itself and then meet again (Johnson, 1979).

Thanks to cooperative learning, it is possible to eliminate and overcome problems such as bullying, which we mentioned earlier. Encouraging grouping into heterogeneous groups helps reducing exclusion for those shy classmates, belonging to other cultural groups or in special educational needs, as well as the leadership of the classroom being distributed to all students. In this way, a negative interdependence relationship between equals in which the climate is competitive and highlights envy, becomes a climate of respect, help and companionship thanks to a positive interdependence.

Cooperative learning helps to improve the student's performance. It is considered as a great tool for teaching and educating in values at the same time. In addition, a cooperative learning study was conducted, resulting in improved student performance, better peer relations and improved mental health (Johnson & Johnson, 1989).

The cooperation will be developed from the perspective of body expression, as music is the key element of this work.

2.3 BODY EXPRESSION

Ros (2003) defines Body Expression as a part of man's living, a form of language, a way that one possesses to communicate and express oneself with and through the body.

Today it is included in multiple fields of knowledge and each one has different points of view on which to focus their contributions. The main currents in which we can find Body

Expression are: Scenic Current, Pedagogical Current and Psycho-therapeutic Current. Objectives, methodologies and content will depend on the discipline (Ros, 2003).

Humans have always made use of gestures, movements or actions to communicate with other people. From this point of view, body expression emerges as a natural, cultural, social and cognitive phenomenon. Due to this, Stokoe (1990), Harf (1986) and Jaritonsky (1978), among others, affirm that this discipline is a language that uses the body as a medium, as an instrument of representation, expression, communication and creation.

From a global point of view, the 20th century is a time of great innovations and discoveries, from psychoanalysis or radioactivity, to space flight and computing. From a musical point of view, it is known as “the century of great methods” (Hemsey de Gainza, 2004). In the last century the importance of Body Expression has been recognized by both professionals in artistic areas and pedagogues, as proposed further below.

On the one hand, at the end of the 19th century, scientific psychology emerged and with it the study of attention, conscious perception around us (James, 1890). On the other hand, Rousseau relates in *Emilo* (1762) the relationship between ideas and intelligence with the mechanisms of sensation and sensory-motor experience. These ideas would later be shared by important figures such as Pestalozzi, Montessori and Dalcroze. Finally, Fröebel (1844) emphasized the importance of movement and the use of musical dramatizations using the body through claps, marches and dances.

In the first half of the 20th century a “new school” emerged, an educational pedagogy developed by figures such as Piaget, Pestalozzi and Montessori, and they influenced the musical methodologies of that time (Trives-Martínez & Vicente-Nicolas, 2013). **Dalcroze** was the first pedagogue who worked on body expression in the 20th century. His stay in Algiers influenced his design of Eurhythmics (Stuber & Beck, 2009). Eurhythmics is a multidisciplinary methodology that consisted on relating music and body movement through rhythm. This rhythm is based on the mobilization of mind and body, without discrimination. By listening to music, the body will spontaneously respond with coordinated body actions (Bachmann, 1998). Students become aware of their own body, developing both motor skills and ear training. The space itself is part of the sound event. Likewise, these resources are used to hum, by emphasizing the measures and the beats by means of steps, knees, claps or with some other materials (balls, rings, handkerchief or percussion instruments), promoting the sense of rhythm (Jacques-Dalcroze, 1965, 1981).

This learning proposed by Dalcroze is carried out in groups, working on capacities such as imitation, adaptation, reaction, integration and socialization. He gives importance to music and body improvisation (Arroyo Escobar, 2009; Vernia, 2012). Dalcroze’s Eurhythmics has also been used with positive results for the re-education of people who have mental, sensory or motor disabilities by pedagogues such as Llongueres or Scheiblauser (Bachmann, 1998).

The second music pedagogue to be discussed is **Kodály**. This composer was concerned about the high musical illiteracy that existed in his country, Hungary. For this reason, he compiled folk music from all over his country together with his colleague musician

Bartok and contributed to the training of music teachers. The results were excellent and led to the creation of a new method that would spread worldwide: The Kodály Method. His method is mainly focused on singing and voice, it is an inclusive method, makes use of traditional music and can be adapted to other cultures. He claims that music should be for everyone.

The philosophy that the author follows is summarized in: music is the fundamental element of learning from which knowledge is acquired; everyone has the right to musical literacy; the body is the best instrument with which to make music; music education can be taught from a very early age; it is possible to have a good musical literacy by learning about our own music tradition; and good music of unquestionable quality must be used for teaching (Zuleta, 2004; Lucato, 1997).

To carry out his method, a sequence based on the child's development, hum, and musical material such as folk songs or traditional games are needed. Through syllabic hum and games students make use of their motor skills. Students using rhythmic onomatopoeias, movements and body sounds to approach musical theory (Kodály, 1971; Szonyi, 1976).

The third pedagogue to work on music and movement is **Orff**. Like Kodály, this author was collecting folk music from his country, in this case Germany (Lahoza, 2012). He unifies word and movement through different sound planes (snaps, claps, footsteps and palm on thighs), thus creating a range of sound possibilities and timbres (voice included) throughout the body rhythm in the classroom. To execute this methodology, he applies subgroup combinations to practice echoes, ostinatos or canons (different types of repetitions), promoting self-confidence, such as reinforcing motor coordination and rhythmic work (Keetman et al, 1963).

Orchestration also appears in his methodology, whereby students work on body sound planes, with small percussion instruments (with a determined or undetermined height) and other instruments (wind and string). The instruments he works with are called Orff Instrumentarium: xylophone, metallophone and glockenspiels inside barred instruments; recorders; different families of drums such as bongo drums or tambourines; wooden instruments such as claves and maracas; metal instruments such as finger cymbal or ankle bells; and string instruments such as guitar or cello. These instruments have been updated, making this methodology important nowadays (Monteagudo, 2012; Choksy et al, 2001: 112-113). In general terms, movement is associated with dance; therefore, once the students have worked on the melody, the orchestration and the instruments, the work will be completed with a final choreography (Keetman et al, 1963).

Willems, the fourth music pedagogue in this list, introduces the psychological factor in Music Education and his contributions are the result of his research and experiences. He attaches importance to personality development and makes analogies between aspects of life and music elements. Rhythm relates to physiology and action; melody relates to the affective life and sensitivity; and harmony relates to mental life and knowledge. He applied these relationships in reeducation experiences of children with disabilities, giving rise to different concepts: sonotherapy, rhythmotherapy, melotherapy and

harmonotherapy (Willems, 1954, 1962, 1975, 1979). In his method he defends an auditory education whose axis is sound discrimination.

This idea of use auditory education was also shared by Wuytack (1989), Swanwick (1979) and Elliott (1995). Within hearing education, two types of hearing can exist: active listening, in which the listener listens carefully and is physically and mentally involved; and passive listening, in which the listener pays little attention to the sounds, almost unnoticed (Boal Palheiros, 2002). With this, this methodology tries to identify, recognize and reproduce the different sound events related to height, timbre, intensity and duration. Willems argues that without rhythm there cannot be a melody, and he defends melody as the essential characteristic of music (Willems, 2001).

Willems was influenced by Dalcroze and for this reason he defends that the origin of rhythm can be found in body movement, which is defined as living rhythm. For this reason, movement and body percussion (syllabic onomatopoeias, sound shocks) are considered resources of this proposed auditory-discriminatory education (Willems, 1981).

Finally, **Martenot** considers Music Education as an essential part in people's training. His methodology focuses on rhythm and seeks to awaken rhythmic faculties and the beat. The author seeks to adapt the musical tempo to the rhythm of the human being (the heartbeat). The notion of rhythm is separated from the melody (Martenot, 1981). Body movement in this methodology is very briefly explained. Only slight hand movements and the Dalcrozian march are used. Instead of clapping, the palm of the hand is tapped with the index finger. This reinforces the pulse and the rhythmic structures, as well as audio-mobility, and voicing space does not invade vocal and textual aspects. Likewise, he prefers the use of the voice instead of percussion because this is how vocal muscles develop. With the use of the voice, he makes rhythmic question-answer formulas (Martenot, 1957, 1970).

Nowadays we can also find a series of techniques that help improve body posture, which are focused on musicians and those who acquire bad habits, although can be used by everyone to stay fit and healthy. Matthias Alexander was a theater actor who had to retire due to voice problems. Despite carrying out conventional treatments, he was unable to solve his voice problems, which led him to investigate his ailments, concluding that the problems were related to the body and the mind, and not to the voice system. From this moment on, he developed a technique that solved his discomfort, known as Alexander Technique (Alexander, 1995: 15).

The Alexander Technique is a method of body re-education that seeks to detect and to reduce tensions and harmful postural habits. This methodology is preventive, that means it is worked before the problem arises. It is intended to perceive the body in a better way, make use of it more efficiently and avoid unnecessary joint efforts. Proprioception is important for this technique, as well as being conscious of our own body and controlling body movements effectively (Alexander, 1995: 15).

This technique is carried out in 45-minute individual classes during 20 to 30 sessions. Teachers need to be qualified and able to observe patterns of tension and imbalance in

the body.² He/she is in charge of giving the student instructions and guiding him/her with his/her hands to obtain better body postures through simple exercises such as sitting, walking or lifting objects.³ With this, tension is released, coordination is improved and sensations such as tranquility and relaxation are obtained (Ortíz, 1999; Alexander, 1995: 18).

This technique is used by string musicians and pianists when suffering muscular and postural problems such as muscular and neuronal fatigue, generalized tension in the body or motor control difficulties (Fry, 1986: 182-3; Dawson, 2001: 152; Warrington, 2002: 131; Merriman et al, 1986). Also, people with general body aches and problems with repetitive movements and incorrect postures, athletes to avoid muscle problems, and people in general to reduce stress, muscle aches, tension, and improve performance. In some conservatories, exercises are carried out so that musicians feel better physically and their music sounds better (Carretero, 2010).⁴ The following figure shows a person lying on his back, resting his head on some books so that his body is relaxed.



Illustration 6. Example of an exercise based on Alexander's technique (Iván Pérez-Cuadrado, 1999, 105)⁵

Gerda Alexander is the creator of Eutony, a discipline based on self-awareness and the experience of the body (Rovella, 2008: 2-3).⁶ Attention is an essential aspect and is closely related to consciousness (Vishnivetz, 1994). Paying attention to the body's senses will allow the person to be aware of his/her strengths, weaknesses and limits.

Perception is a physiological activity that allows us to know and become aware of what takes place outside and inside the body. This complex system is called perceptual complex. Its first step is sensations (Guido, 2005). According to Sherrington (Le Boulch, 1971), these sensations can be classified into three different types:

- Exteroceptive sensations: They are stimuli that come from outside the body and are captured by the senses (see, hear, smell, taste and touch), giving information about objects or situations around us.

² Nowadays there are many online and face-to-face courses that teach how to use the Alexander technique. Please see <https://www.alexandertechnique.com/teacher/> (accessed June 22, 2020).

³ Alexander technique lesson with Diana Devitt-Dawson (2015). Please see <https://www.youtube.com/watch?v=oXqluvav5hY> (accessed June 23, 2020).

⁴ In UK, musicians may have to take compulsory courses with this technique. Please see <https://alexandertechnique.co.uk/education/royal-college-music> (accessed June 23, 2020).

⁵ Please see <http://tecnicalexander.com/files/deporte.pdf> (accessed June 26, 2020).

⁶ Eutonía para principiantes – Silvina Regueira (2019). Please see <https://www.youtube.com/watch?v=ocPew0yJvBc> (accessed June 23, 2020).

- Interoceptive sensations: They report different body signals, whether hunger or thirst, for example.
- Proprioceptive sensations: They report the body location, the locomotor apparatus through balance or the sensation of weight, as well as kinesthetic sensations.⁷

Gerda developed an entire methodology and guided students to acquire self-awareness. Its main principles are (Rovella, 2008: 5-11): Skin awareness development, body volume awareness development, bone awareness development, conscious contact, straighten awareness, use of force or *repousser*, bone vibrations, vocal vibrations, micro-movements, active and passive movements, control positions, and eutonic movement.

These principles are translated into stages students have to overcome through exercises. The principles start from the simplest (skin awareness development) to the most complex (eutonic movement). Eutony is, therefore, being taught in several stages. Advancing in knowledge and practice implies mastering the different principles in order to move forward. When the last principle is reached, students have acquired a complete awareness of the body.

3. INTERVENTION PROPOSAL: “A *Music Journey*”

C.P. Gesta I-II was taken as a reference for this intervention before the COVID-19 pandemic. This school was chosen because it is the emplacement where my Practicum IV was going to take part and I had planned to develop my intervention there.

This work is dedicated to 5th grade students, between ten and eleven years old. This age range has been chosen based on two main motivations. In the first place, according to their age, they would be in the stage of concrete operations, as Piaget (1972) referred to. Secondly, this group was assigned to me during my Practicum IV.

The base of this proposal of inclusion is the area of Music, together with Physical Education and Arts, in order to create an interdisciplinary intervention in the form of a Didactic Unit.

3.1 CONTEXT

C.P. Gesta I-II is a public school located in the neighborhood of Llamaquique, Oviedo. The area is well-known in the city, because it is also the location of Llamaquique University Campus (made up of the Teacher Training, Mathematics, Physics, and Geology Faculties), two main institutes in the center of Oviedo (I.E.S. Dr. Fleming and I.E.S. Aramo), Courts and Ministries both from Oviedo and the Principality of Asturias, as well as the public school mentioned above.

The students that make up the public school community come from Spanish families that mainly have a medium-high socio-economic standard of living, although there are other

⁷ Around the control of our senses and in relation to the body, Ayres developed her own theory in the 1960s, currently being developed by occupational therapists, especially when working with children. Please see <http://www.integracionsensorial.es/> (accessed June 22, 2020).

families with low level income which usually come from Central-European regions, America or belong to the Gypsy ethnicity.

The school offers studies from 3 to 13 years old, covering kindergarten and Primary studies. In Primary School, students at their respective levels are divided into 3 classes, except for the 4th grade, in which there are 4 classrooms. Besides, in kindergarten there are one or two groups per level. It can be verified that there are fewer students enrolled in the center (PGA, 2020).

C.P. Gesta I-II, due to its proximity to the Faculty of Teacher Training serves as a pilot center when new activities and methodologies are about to be applied. In addition, the center uses some of the university facilities when they want to show some specific teaching subjects to students, as well as experimental methodologies.

The school has two singularities. On the one hand, it is a school that grew from the merger of two educational centers. On the other hand, it is the only public school in Oviedo that has a split shift. The educational center has the following professionals: a director, a head of studies, a secretary, 35 teachers (5 kindergarten tutors, 4 kindergarten specialists, 19 primary tutors and 7 primary specialists), 3 janitors and non-center staff such as kitchen staff or center cleaners.

Finally, the center is made up of a main building with a disused assembly hall, computer rooms, kindergarten and 1st, 2nd and 3rd Primary courses; a separate building for 4th grade courses with a small gym; another independent building for 5th and 6th grades with their respective gym; 3 patios and a sports center. This intervention has been designed for the 72 5th grade students at the public school.

3.2 OBJECTIVES

This proposal has the general objective of improving student relationships as well as preventing bullying. To achieve this goal, specific objectives will be used, such as:

- Promote the inclusion of students through the creation of cooperative groups.
- Share and respect musical tastes, as well as the ideas and thoughts of all classmates.
- Solve the problems or debates that may exist by conversation and reaching a group agreement.
- Create positive interdependence between students.

Additionally, and as mentioned above, subjects such as Music, Art and Physical Education are integrated in this proposal. For each subject it is intended that students achieve certain contents through objectives. These contents and objectives can be found in “Decreto 82/2014 del Boletín Oficial del Principado de Asturias, redactado el 28 de agosto de 2014 y por el cual se regula la ordenación y establece el currículo de la Educación Primaria en el Principado de Asturias”. The contents are thus as follows:

Music
<p>Bloque 4. Escucha</p> <ul style="list-style-type: none"> • Audición activa de obras musicales de distintos estilos, culturas y épocas. • Descripción, oral o escrita, de aspectos musicales de las obras escuchadas. • Comentario y valoración de la obra o actuación musical y expresión fundamentada del gusto personal, con una actitud respetuosa hacia las opiniones de otras personas. • Búsqueda de información sobre aspectos relacionados con obras, personas o eventos relacionados con la música. <p>Bloque 6. La música, el movimiento y la danza</p> <ul style="list-style-type: none"> • Coordinación de gestos, movimientos y posturas corporales según el tempo, la dinámica y el carácter de la música. • Realización de actividades lúdicas de expresión corporal que incluyan movimientos sugeridos o inventados y ajustadas a estímulos musicales. • Invención de coreografías para canciones y piezas musicales de diferentes estilos.

Physical Education
<p>Bloque 3. Actividades físicas artístico-expresivas</p> <ul style="list-style-type: none"> • Expresión y comunicación de sentimientos y emociones individuales y compartidas (mundo interior) a través del cuerpo, el gesto y el movimiento (mimo), siendo conscientes del espacio propio y del de las otras personas. • Valoración y respeto de las diferencias en el modo de expresarse, alejándose de estereotipos sexistas discriminatorios, educando en la igualdad de género en la lucha contra la violencia machista. <p>Bloque 4. Actividad física y salud</p> <ul style="list-style-type: none"> • Valoración y aceptación de la importancia de la higiene corporal y el uso de los materiales necesarios para la actividad física. • Valoración y aceptación de la importancia de hábitos alimenticios saludables: desayuno, tentempié del recreo, hidratación y dieta equilibrada. • Utilización de manera autónoma del calentamiento, dosificación del esfuerzo y relajación como aspectos fundamentales en la prevención de lesiones.

Arts
<p>Bloque 2. Expresión Artística</p> <ul style="list-style-type: none"> • Proporción, equilibrio y composición en obras plásticas. • Técnicas pictóricas: materiales, instrumentos y uso. • Creación de obras tridimensionales para lograr una idea final original. <p>Bloque 3. Dibujo Geométrico</p>

- Realización de composiciones con formas geométricas regulares
- Presentación de las tareas de forma precisa, correcta y limpia, utilizando los instrumentos adecuados.

3.3 METHODOLOGY

Esta propuesta es interdisciplinar al incluir en ella las asignaturas de Música, Educación Física y Plástica. Se coordina desde el área de Música porque se pretende prevenir el problema del bullying a través de la música que escucha el alumnado y utilizando ejercicios que impliquen tanto grupos cooperativos como actividades individuales. La expresión artística es un contenido presente tanto en el área de Música como en Educación Física. Asimismo, la expresión artística tiene un fuerte componente musical en esta propuesta al aplicarse metodologías de Dalcroze, Willems y Matthias Alexander referentes al ritmo, la danza, la escucha activa y la mejora postural. Por último, la razón para integrar el área de Plástica se debe a la intención de fomentar la creatividad en el alumnado a la hora de realizar composiciones artísticas que se utilizarán de cara al evento final.

Para llevar este proyecto, se han decidido llevar a cabo una serie de metodologías. En primer lugar se ha tenido en cuenta los gustos musicales del alumnado y se trabajaran con ellos durante las diferentes actividades de la propuesta, ya que es un elemento personal y con ello pretendo crear vínculos entre los alumnos.

El alumnado podrá tomar conciencia de sí mismo a la hora de realizar actividades individuales. Con esto no se busca la comparación ni la competición, sino conocerse mejor a uno mismo y permitir que otros te conozcan.

También se buscará la participación activa de todos los compañeros de clase a través del aprendizaje cooperativo en determinadas actividades. Se pretende mejorar tanto la inclusión del alumnado como la interdependencia positiva entre estos.

El alumnado ha de sentirse protagonista en la propuesta de todas las actividades, y ese protagonismo ha de compartirse con el resto de los compañeros. El profesorado ha de verse como un guía y como una figura de confianza, no como una figura que sobresale por encima del alumnado. Esto es referente en cuanto a la creación de vínculos.

Se fomentarán reuniones en grupo entre todo el alumnado como medio para adquirir iniciativa y responsabilidad en las tareas, de forma que todas las opiniones e ideas son importantes. De esta forma damos protagonismo a los estudiantes, se resuelven los problemas que puedan surgir, se intercambian nuevas ideas, se generan nuevos conocimientos y se fomenta la escucha activa.

Se tendrá en cuenta el nivel de madurez del alumnado a la hora de manipular instrumentos materiales. Dependiendo del nivel de dificultad o peligrosidad, el alumnado obtendrá ayuda de adultos o de otros compañeros, pero se intentará en la medida de lo posible que el alumnado realice a su gusto sus ideas o composiciones.

A través de las ideas propuestas por Dalcroze, se realizarán ejercicios de imitación y de creatividad. Gracias a esto, el alumnado puede tomar conciencia de sus movimientos y desarrollar el sentido de ritmo, así como conseguir su integración y socialización.

De la metodología de Willems se utilizará la educación auditiva. Con ello pretendo que el alumnado pueda realizar una escucha activa de las canciones que se vayan reproduciendo, prestando atención a todos los eventos sonoros que tienen lugar y analizando las singularidades de cada canción.

Por último, con el Método Alexander se plantearán ejercicios para mejorar la postura del alumnado, crear una conciencia propia del cuerpo y prevenir problemas. Servirá como un momento de relajación, fomentando una sensación de bienestar y mejorando el rendimiento en las clases posteriores.

3.4 COMPETENCES

The key competencies that will be worked on this proposal are the following:

- Linguistic communication: Students will have to work on communication both with other classmates and with teachers and family units to convey their ideas and express themselves.
- Digital competence: Students will obtain this competence when searching for information through computers (ITCs).
- Learn to learn: Students will acquire new knowledge to be able to discuss ideas, meet people, make active listening, achieve group goals and help others in the future.
- Social and civic competences: Students will respect both their classmates and the ideas and proposals that arise, always making use of constructive criticism.
- Sense of initiative and entrepreneurial spirit: Students will propose ideas and express their feelings through gestures and/or words, and they will do everything in their hands to finish the tasks.
- Cultural awareness and expressions: New cultures, new music genres and new ways of thinking will be discovered and respected along this intervention.

3.5 SESSIONS

Before starting the sessions, a document specifically designed for the families will explain the project that will take place in the 5th grade classrooms, as well as some questions regarding the proposal, so family units can participate in an event at the end of all activities (Annex I).

Students will have to answer some personal questions regarding music in order to know about their preferences (Annex II).

Session 1	Subject: Music	Timing: 1 hour
<p>Objectives: With this exercise, a first step is proposed to get to know the students' musical tastes, as well as becoming interested in the favorite artists of their mates. To achieve that goal, they will be asked questions about their musical tastes and recommend songs, thus generating a situation of respect and fellowship in the classroom.</p>		
<p>Resources: A computer per student, colored sheets or cards (students' choice to make the work more visual), pens to write collected data, colors to paint the drawings made by the students (optional) and Scotch tape to stamp the pictures on the wall.</p>		
<p>Activity 1: In this activity we will focus on the students' musical tastes. To do this, and based on the survey's data (Annex II), they will be asked to look for written information about their favorite artists. To carry out this work, they will be given a template to complete (Annex III). The work will be made individually, they will search for the information in the classroom and the students will be invited to read the collected information out loud.</p> <p>Templates will be hung on the 5th grade corridor walls, so other mates can read the information about the different artists during their free time.</p> <p>This activity will be carried out individually in class (information search, data collection and reading in the classroom), but the printing of the works will be hung up in the hallways, thus making musical tastes indirectly available between groups.</p>		

Session 2	Subject: Physical Education	Timing: 1 hour
<p>Objectives: Group cohesion and feeling of unity; and respect between classmates.</p>		
<p>Resources: An electronic device which can be connected to a music app such as Spotify to listen to the songs, speakers, colored Scotch tape and ropes to delimit spaces.</p>		
<p>During this Physical Education session 2 main activities of 20 minutes each will take place. The program to be followed is in Annex IV in which warm-up exercises are included.</p> <p>Activity 1: Warm-up (Annex IV).</p> <p>Activity 2: For this first game, students' favorite songs will be taken into account. Different parts of songs will be listened to throughout the 20-minute game. Students, when being named, will have to make gestures, expressions, dances and movements. The point is that the rest of the class has to be close to the student, copying the movements he/she makes. They all have to follow the same choreography. After a while, another classmate will be called to be the leader and the group will follow his/her movements.</p> <p>Activity 3: In this second game we will continue listening to songs that the students like. Students will have to dance in the sports center as they want, developing</p>		

improvisation. I will delimit the space in which the students will have to dance using colored Scotch tape as well as ropes.

After obtaining all the student data (Annex II) and making groupings in terms of music genres, songs and years, I will propose the students an event for collecting 5th grade tastes. In this event students will theatrically perform different music genres choreographies as well as music from different countries. It will be a journey through time around music in different places.

Students will be divided into heterogeneous groups, always seeking for group diversity (4-5 students per group) as much as possible and thus encouraging the creation of ties between students that haven't had much previous contact.

Once the groups are made, genres and periods will be attached by lottery. With this lottery game we try to encourage students who know more about one type of music to guide and advise other groups. Also, there will be no song assignment, so students will have to select them.

Session 3	Subject: Music & Physical Education	Timing: 1 hour
Objectives: Encouraging positive interdependence, cooperation between partners and body expression.		
Resources: Electronic devices in which songs can be listened to, mats and chairs to perform Alexander Technique.		
Activity 1: Warm-up: In each cooperative group, a member will perform a warm-up guiding the rest of their peers. Every day there will be a new member of the group who leads the warm-up. The practice time will take 5 minutes.		
Activity 2: The students within each group will be practicing the respective choreography they have chosen. They may also ask other teachers for help when needed, as well as assistance by other groups. The important thing is that the working time is profitable and focused on the choreography, without playing other games or being distracted. The duration of this activity will be 40 minutes.		
Activity 3: Back to the calm through the Alexander Technique. For this activity, I will have to watch YouTube videos ⁸ in order to guide the students. In class I will put that knowledge into practice; students must repeat the movements and explain them to their classmates. I will also have to correct wrong movements. The completion of this activity will last 10 minutes.		

⁸ Examples to be referenced: Alexander Technique with Anthony Kingsley - First Lesson on 23rd January, 2020. Please see https://www.youtube.com/watch?SirivXg5uZ_oU (accessed June 23, 2020). Alexander Technique with Anthony Kingsley - First Lesson on 23rd January, 2020. Please see <https://www.youtube.com/watch?v=elg1bSPISm4> (accessed June 23, 2020).

Activity 4: Personal hygiene. Students will have to go to the changing rooms or to the bathrooms to change their clothes or to put on deodorant or perfume. Students will be given 5 minutes to complete this task.

This third session will be developed in Physical Education and Music sessions since it requires several hours to prepare the tests. In order for students of the different 5th grade courses to meet to rehearse, teacher permissions will be requested so that when the time comes students can be absent from the classrooms, recovering the hours of the subjects lost in respective hours of Music and Physical Education.

The scheme of this session will be the same in the following sessions of Music and Physical Education (9 sessions in total) to allow students to develop their choreographies. Please see calendars in section “3.7. Schedule”.

Session 4	Subject: Physical Education	Timing: 1 hour
Objectives: Sharing ideas, creating a group process and make constructive criticism.		
Resources: Electronic devices in which to listen to songs		
<p>Activity 1: Students will show their choreographies to their classmates. The duration of this activity will be 30 minutes.</p> <p>Activity 2: After showing the performances, students will be asked to objectively assess dance creation processes and to give advice so to improve them. The duration will be 15 minutes.</p> <p>Activity 3: To end the session, script ideas will be proposed to introduce the dances performed by each group.</p>		
The scheme of this session will be the same in the following sessions in Physical Education classes (4 sessions in total) to allow students developing their performances for the final event. Please see calendars in section “3.7. Schedule”.		

Session 5	Subject: Arts and Music	Timing: 1 hour
Objectives: To encourage student’s creativity, to acquire individual commitment and to work in groups.		
Resources: It will depend on students themselves, but every effort will be made to provide recycled and reusable materials.		
<p>Activity 1: Students will have to design different accessories, banners, extras... that will appear in the performances.</p> <p>They will be free to decide their needs on stage. They can use different drawing techniques, whether stamped, with acrylic paint, drawings or murals with a marker, three-dimensional objects with recycled materials... In case they have to make use of dangerous elements, such as burning two plastics so that they gather, use sprays... they</p>		

will be helped so that they do not suffer danger and they will be informed about which would be the safest way to carry out the task.

This activity will take place in the Arts and Music sessions. The Music hours will be used for this activity or the previous one depending on what needs more time and the evolution of group work. As in session 3, in order for students of the different 5th grade courses to meet to rehearse, teacher permissions will be requested so that when the time comes students can be absent from the classrooms, recovering the hours of the subjects lost in respective hours of Music and Arts.

The scheme of this session will be the same in the following sessions of Arts and Music (7 sessions in total) to allow students to develop their compositions for the final event. Please see calendars in section “3.7 Schedule”.

Session 6	Subject: Final event	Timing: 2 hours
Objectives: To create a welcoming environment, to teach students what they are capable of doing, to respect each other and to make responsible use of trash bins.		
Resources: Works carried out by the students in the subject of art, speakers, a music device, chairs, tables for the fruit and trash bins.		
Explanation: After the numerous rehearsals, the day to introduce performances to the families has arrived. An informative letter about the event will be sent to families as well as a message (Annex V), so to encourage people to attend. Students will perform the different choreographies that they have been rehearsing throughout this Didactic Unit. The representation will take place in the school sports center. Once the performance is over, students will be served fruit brought by the families, thus promoting a healthy education and making this event a special party. Meanwhile, songs collected from both the family and student surveys will be played, encouraging all of them to dance and enjoy the event. Teachers are also invited to participate in this event, thus fostering the creation of links between all school community members. Families and students will also be asked to make responsible use of the bins, thus preventing food/garbage from being thrown on the ground and encouraging garbage recycling.		

3.6 ATTENTION TO DIVERSITY

This proposal has also been designed for students who have Attention Deficit / Hyperactivity Disorder (ADHD), although a series of adaptations must be made so that it can be completely molded. It has been chosen this way because there are studies that affirm that the use of music serves as a good therapy, as well as the performance of choreographies and dances, making them constantly in motion (Rodríguez, 2014; Acebes de Pablo & Carabias-Galindo, 2016).

Among the characteristics that a person with ADHD has are impulsivity, difficult concentration, being in constant movement and frustration at not being able to finish tasks on time. All this can cause anxiety, low self-esteem and depression.⁹

The following adaptations will be carried out for these sessions:¹⁰

- Explanations will be repeated at least twice, observing that students are attentive and understand them. Otherwise, contents would be repeated once more.
- For session 1, the template (Annex III) makes it not necessary any more adaptations.
- Regarding session 2, there will be a visual representation of the exercises.
- In session 3, a routine will be set and roles will be assigned when it comes to warm-ups. Also, Alexander Technique's exercises will be carried out with the accompaniment of another partner or another teacher. The student will be in motion when performing the choreography.
- For session 4, students will be located where they can be well monitored and away from distractions, as well as being surrounded by peers who can be supporting.
- In the penultimate session the teacher will be walking around the tables asking about approaches. We will approach this student more often and he/she will be given approval when doing his/her homework.
- Last session's choreography will not be in need for an adaptation

3.7 SCHEDULE

For this proposal, the three 5th grade courses will participate. According to the curriculum of the Principality of Asturias, Physical Education is taught two hours a week, while both Music and Arts one hour per week. With this in mind sessions will be distributed on the school calendar.

March 12, 2020 has been taken as a reference as it was the beginning date for my Practicum IV. The final event date has been proposed to coincide with Anti-Bullying Day, May 2. Because this day coincides with Saturday, and Friday is a holiday for Labor Day, it has been decided to postpone the event until Monday, May 4, 2020.

On the 12th, Annex I and Annex II will be given to the students to fill in at home. The week of March 16, 2020 the first session corresponding to music and the second session corresponding to Physical Education will be held. These two sessions are individual sessions for each group.





The following week (March 23, 2020), will begin group sessions. The calendar shows which session corresponds to each day.

⁹ "Definición y características del TDAH". Please see <https://www.fundacioncadah.org/web/articulo/definicion-y-caracteristicas-del-tdah-dsm-iv.html> (accessed June 23, 2020).

¹⁰ "TDAH adaptaciones en educación física". Please see <https://www.fundacioncadah.org/web/articulo/tdah-adaptaciones-en-educacion-fisica-para-ninos-nee.html> (accessed June 23, 2020); "TDAH adaptaciones curriculares". Please see <https://www.fundacioncadah.org/web/articulo/tdah-adaptaciones-curriculares.html> (accessed June 23, 2020).

MARCH, 2020




MO	TU	WE	TH	FR	SA	SU
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

	Annexes delivery
 	Session 1/ 2
	Session 3
	Session 4
	Session 5

There will be time for rest corresponding to Holy Week in the middle of this intervention. After vacation time students will continue to carry out these sessions according to this schedule.

APRIL, 2020



MO	TU	WE	TH	FR	SA	SU
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

	Session 3
	Session 4
	Session 5

Finally, after Labor Day's long weekend, on May 4 students will performance the final event from 9h to 11h.

MAY, 2020

MO	TU	WE	TH	FR	SA	SU
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

	Anti-Bullying Day
	Final Event

3.8 ASSESSMENT

In order to evaluate this project in an academic way and in the different subjects, the Curriculum of the Principality of Asturias will be of use:

Music
<ul style="list-style-type: none">• Hacer una valoración personal y argumentada expresando las ideas y sensaciones que les sugiere una obra musical escuchada y respetar las opiniones de otras personas.• Reconocer algunas obras musicales escuchadas en el aula y aportar información relevante sobre ellas, como quién la compuso, intereses, la procedencia o la época de origen.• Manifestar una actitud respetuosa hacia obras musicales de distintas épocas y culturas.• Coordinar el gesto, el movimiento y la postura corporal según el tempo, la dinámica y el carácter de la música.• Expresar ideas, emociones y sentimientos sugeridos por la música, de forma libre o dirigida, individualmente o en grupo.• Colaborar en la creación de una coreografía ajustada al tempo, carácter y forma de la música.• Participar en las actividades con interés y mostrar actitudes de respeto hacia otras personas y de entendimiento común.

Physical Education
<ul style="list-style-type: none">• Realizar danzas y bailes individuales, por parejas o en grupos con desinhibición.• Crear composiciones grupales cooperando con los compañeros y las compañeras, y utilizando los recursos expresivos del cuerpo, estímulos musicales, plásticos o verbales.• Observar y valorar los gestos y movimientos de otras personas respetando y reconociendo las diferencias y singularidades.• Dialogar, cooperar y responsabilizarse en la organización y preparación de propuestas creativas en grupo.• Aplicar automáticamente los aprendizajes referidos a la higiene.• Aceptar la importancia de hábitos alimenticios saludables: desayuno, tentempié del recreo, hidratación y dieta equilibrada.• Iniciar el ejercicio físico con un calentamiento general y específico y terminarlo con una relajación activa y voluntaria.• Reducir, reutilizar y reciclar nuestros residuos correctamente.

Arts

- | |
|--|
| <ul style="list-style-type: none">• Usar líneas y planos para conseguir cierta perspectiva en paisajes reales o imaginarios.• Utilizar técnicas de dibujo y pictóricas empleando materiales e instrumentos adecuadamente.• Cuidar los materiales y espacios utilizados.• Asumir responsabilidad en el trabajo cooperativo estableciendo momentos de revisión, respetando las aportaciones de las demás personas y las pautas marcadas.• Obtener información de medios de comunicación, bibliografía o internet, propuesta por el grupo con el que interactúa.• Crear obras tridimensionales planificando el proceso y los materiales para llegar a una idea final original. |
|--|

In order to evaluate the students based on a numerical grade, they will be evaluated differently in the multiple areas that they participate in:

- In Music the final mark will come from two means of evaluation. On the one hand, the students will be evaluated individually based on the posters that have been presented in class. For this, a rubric will be used (Annex VI). On the other hand, the group choreography of the entire group of 5th graders will be valued. All of them will have the same mark as it is a cooperative activity. The mark regarding the group choreography will come from an average of the self-evaluation of the students themselves before the group work. With this we bequeath responsibility to the students. Each section to be evaluated will have a maximum score of 5 points, so the final grade for this unit can be a maximum of 10 points per student.
- To evaluate the Physical Education area, the bringing of personal hygiene material, the individual behavior of the students during the performance of activities, and the final choreography will be evaluated. For the first case, students will start from 2 points. Every time the students forget to bring the toiletries kit, 0.2 points will be subtracted from their personal mark. Individual behavior will be worth 3 points. For evaluation, another rubric will be made use of (Annex VII). Finally, the group choreography mark will correspond to the same mark that will be placed in the music area, with a maximum value of 5 points.
- Finally, for the evaluation of the Arts area, the pooling of the materials used for the performances and the climate of the classroom work will be taken into account. For the evaluation of the materials, another heading (Annex VIII) will be used as in the previous cases, with a maximum value of 7 points. In this way, the classroom work climate will be valued with a maximum of 3 points. Students will start from 3 points of behavior, and 0.3 points will be subtracted each time there is a conflict in the classroom in which the teacher has to intervene, when the correct use of materials is not respected or when students do not pay attention in class. The final mark of the Arts area will be the same for all students, so they will have to make individual commitment.

In order to evaluate the work itself, other factors will be taken into account.

The objective that was originally proposed for this project is that the students manage to create links between themselves, as well as with families and teachers, thus developing a feeling of cooperation; fostering empathy, helping others in the classroom and creating an aura or feeling of togetherness in their educational environment. To find out if expectations have been met, students will be given a series of questions so that they answer honestly if the objectives were achieved (Annex IX). In addition to this, every day I will be able to observe in the classroom the different events and changes that take place; being able to take note of student development.

4. CONCLUSION

Este TFG ha servido para exponer una teoría que puede ser innovadora en las aulas, esto es, la utilización de la música como un medio para combatir y prevenir situaciones de acoso escolar. Existen numerosos estudios en los que los números de violencia en otros países han descendido gracias a la utilización de la música y es posible llevarlo a cabo en las aulas españolas. El estudio de los casos de bullying actuales me animó también a indagar los mejores métodos para poder hacer este proyecto correctamente, ya que todavía podemos vislumbrar este problema vigente.

Durante el trabajo me han surgido diversos hándicaps. El más grave de todos ha sido la aparición y extensión del virus COVID-19, lo que ha supuesto la imposibilidad de llevar a las aulas este proyecto práctico. De esta manera no he podido extraer conclusiones y evidencias de los resultados de estas actividades en las aulas y legando a esta propuesta de innovación a una propuesta sin conclusiones.

Otro punto a tener en cuenta es que este proyecto está inicialmente pensado para las asignaturas de Música, Plástica y Educación Física. Esto no significa que solo han de aparecer estas asignaturas en la propuesta, sino que otras pueden colaborar (Ciencias Sociales, Ciencias Naturales, Inglés o Ciudadanía por ejemplo). El hecho de elegir estas tres asignaturas es debido a que se quería plantear una propuesta que fuera posible de trasladar a las aulas de forma objetiva, ya que contar con la colaboración de otras asignaturas suponía tener el permiso de los docentes que las imparten y no molestar en la programación que estos siguen. Igualmente, también se pueden incluir a cursos de otros niveles para que entre ellos también tengan vínculos. El problema de hacer esto es que supondría una movilización mucho más grande. Viéndolo desde una perspectiva externa, esto sería factible en centros escolares en el que el número de alumnado matriculado por nivel fuera menor. En caso de que así fuera, las relaciones entre alumnado serían relaciones más propias de un CRA creando unos fuertes vínculos entre ellos.

Una posibilidad para poder llevar a cabo este programa con todas las asignaturas presentes y muchos más cursos implicados pasa por incluir la propuesta en el claustro de profesores al inicio del curso, con más tiempo para poder preparar las sesiones y contando el apoyo de todos los profesionales docentes, buscando esa unidad de la comunidad educativa.

Para finalizar me gustaría hacer la siguiente reflexión. La música forma parte del día a día de las personas. Nos acompaña en casi todos los momentos de nuestra vida. Siempre podemos contar con ella cuando lo necesitamos y podemos encontrar las palabras que queremos escuchar en sus canciones. De esta forma quiero hacer mención al estribillo de “Stereo Hearts” (*Stereo Hearts*, Gym Class Heroes feat. Adam Levine, 2011), en el que se plantea una comparación de las personas y la música. La música es ese amigo especial y, gracias a ella, podemos generar más relaciones con las personas:

My heart's a stereo
It beats for you, so listen close
Hear my thoughts in every note.

Make me your radio
Turn me up when you feel low
This melody was meant for you
Just sing along to my stereo.¹¹

¹¹ Gym Class Heroes: Stereo Hearts ft. Adam Levine. Please see <https://www.youtube.com/watch?v=T3E9Wjbq44E> (accessed June 29, 2020).

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6. ANNEXES

Anexo I: Explicación a las familias



Universidad de Oviedo
Universidá d'Uviéu
University of Oviedo

27 de marzo de 2020

Estimadas familias,

Mi nombre es Daniel Yáñez García y soy estudiante de la Universidad de Oviedo en el Grado de Magisterio en Educación Primaria. Estoy realizando un proyecto de intervención en el aula en el que propongo la utilización de la música como un medio de inclusión.

Para que el proyecto siga adelante es necesaria la colaboración de profesorado, alumnado y familiares. Debido a esto les pido que completen el siguiente formulario:

¿Qué género/os musical/es se escucha frecuentemente en casa?

.....
.....

¿De qué época es la música que se escucha?

.....
.....

¿A través de que medio/s se escucha música?

.....

¿Cuáles son los artistas favoritos en casa?

.....
.....
.....
.....

Anexo II: Encuesta alumnado

¿Cuáles son tus géneros musicales favoritos? (orden de preferencia)

1º

2º

3º

¿Cuál es tu artista favorito?

.....

¿Cuál es tu canción favorita?

.....

¿Qué otras canciones y géneros musicales te gustan?

.....

.....

.....

Anexo III: Plantilla de artistas

Nombre del artista/grupo musical/seudónimo:

.....

Año y país de nacimiento:

.....

Canciones famosas:

.....

.....

.....

.....

Discografía:

.....

.....

.....

Datos de interés:

.....

.....



Anexo IV: Sesión Educación Física

Calentamiento:

Una vez llegados al polideportivo iniciaremos un ejercicio de calentamiento con un juego llamado “Pásalo”. En este juego el alumnado, junto con el docente de Educación Física, se pondrán en círculo manteniendo una distancia para poder hacer movimientos. Una persona inicia y tiene diferentes opciones:

- Puede mover el tronco hacia la derecha y dando una palmada mirando a los ojos de su compañero, dice “zap”.
- Puede mover el tronco hacia la izquierda y, dando una palmada mirando a los ojos de su compañero, dice “zip”.
- Puede mover los brazos a un compañero que tenga enfrente y mirarlo a los ojos mientras dice “scruch”.
- Puede agacharse, poniendo las manos en la cabeza, mientras dice “boing”, haciendo que el turno vuelva hacia la persona que mandó el turno.
- Puede mover el brazo como si fuera a lanzar un bolo hacia la izquierda o hacia la derecha diciendo “bolling”.

Ante eso, pueden suceder varias variantes:

- Una persona recibe el turno y manda una de las opciones anteriores al resto de compañeros.
- En el caso de “bolling”, los compañeros que reciben la llamada pueden aceptarla mandando la palabra a un compañero o pasando el turno, “saltando el bolo”.

Si un alumno confunde la palabra y el gesto tendrá que dar una vuelta alrededor del grupo, así como aquel alumnado que no esté atento al turno.

El tiempo de este calentamiento será de 10 minutos.

Juegos:

- Juego 1: “Seguir al líder”. Duración 20 minutos
- Juego 2: “Let’s move”. Duración 20 minutos

Vuelta a la calma y aseo personal:

Nos reuniremos todos, preguntaremos al alumnado por las impresiones sobre la clase y explicaremos sentados que para las próximas sesiones se planteará la realización de una coreografía entre todos los grupos para culminar en un gran evento (5 minutos).

El alumnado tendrá que ir a los baños con su neceser de aseo personal para secarse el sudor, así como utilizar desodorantes o perfumes si los han traído. Esta rutina se cumple en todas las sesiones. La duración del aseo personal es de 5 minutos.

Anexo V: Autorización familias evento final



Universidad de Oviedo
Universidá d'Uviéu
University of Oviedo

Estimadas familias,

El día 6 de mayo tendrá lugar una fiesta en el polideportivo desde las 9:00 horas hasta las 11:00 horas como cumbre de este proyecto, a la que estáis invitados. Se ruega a las familias que traigan frutas naturales al centro escolar para que el alumnado pueda, después de sus actuaciones, tomarlas y así incentivar una alimentación saludable basada en una dieta equilibrada.

A su vez se pedirá el cuidado del espacio en el que nos encontraremos, haciendo un uso correcto de las papeleras que dispondremos.

Pediría el permiso para grabar al alumnado durante la actuación para hacer uso del material durante la defensa de mi TFG de la Universidad de Oviedo.

El material grabado estará a su disposición en caso de que quieran revisarlo. Para cualquier duda pueden contactar conmigo.

Daniel Yáñez García

Firma:

Yo,, padre/madre de
..... Autorizo SI / NO al
uso de grabaciones y fotos.

Firmado:

Anexo VI: Rúbrica Música

Alumno	Se ha completado todos los apartados con mucha información al respecto (5 puntos)	Se han completado todos los apartados con información justa (3,5 puntos)	Se han completado algunos apartados, dejando otros sin hacer (2 puntos)	No se han completado los apartados (0 puntos)
1.....				

Anexo VII: Rúbrica Educación Física

Alumno	Mantiene un compromiso individual, respetando a sus compañeros y el profesorado, proponiendo ideas, ayudando a aquellos que lo necesitan, así como realizando ejercicios de calentamiento autónomos (3 puntos)	Mantiene un compromiso individual respetando a los compañeros y docentes, así como participando en las actividades ayudando a los compañeros, pero se le ha tenido que llamar la atención alguna vez o no calienta adecuadamente (2 puntos)	Participación en las actividades pero sin prestar atención a las decisiones ni opiniones de los compañeros (1 punto)	No tiene compromiso individual y crea conflictos en los grupos. (0 puntos)
1.....				

Anexo VIII: Rúbrica Plástica

El acabado de los materiales es perfecto, se le ha prestado mucho cuidado y el alumnado ha dado todo lo posible de sí (7 puntos)	El acabado de los materiales no es del todo perfecto pero el alumnado se ha esforzado y ha prestado cuidado en hacerlo bien (6 puntos)	El alumnado se ha esforzado y se ha prestado cuidado en realizar los materiales de la mejor manera posible, pero no se ha prestado cuidado en el cuidado del material o los espacios (5 puntos)	El alumnado no ha dado todo lo mejor de sí y han existido problemas de comunicación en el grupo de trabajo que no se han arreglado, provocando este resultado (4 puntos)
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Anexo IX: Encuesta sobre el proyecto

¿Cuál crees que es el propósito de este proyecto?

.....
.....
.....
.....

¿Qué has aprendido?

.....
.....
.....
.....

¿Crees que con este proyecto han mejorado las relaciones con el resto de compañeros o has hecho nuevas amistades? Explícalo.

.....
.....
.....

¿Te ha resultado divertido e interesante este proyecto? Explícalo.

.....
.....
.....
.....