Universidad de **Valladolid**

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TRABAJO FIN DE GRADO

The Use of Spanish Folklore to Learn English:

The Aragonese Jota.

Presentado por Adrián Sánchez García

Tutelado por: Francisco José Francisco Carrera

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A mis padres, porque gracias a ellos ha sido posible.

A mi hermana, por ser guía siempre que lo necesito.

A mi familia, por su apoyo incondicional.

A mis amigas y amigos, por compartir mis locuras y perdonar mis ausencias.

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y en especial a los amantes de la Jota Aragonesa,

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porque todas y cada una de ellas son necesarias en este mundo.

Y a otras tantas personas que hacen la vida maravillosa…

¡Gracias!, ¡Muchas Gracias!

RESUMEN

El presente Trabajo de Fin de Grado surge de la pregunta de si puede ser usado el folclore español como recurso para aprender Inglés. Para ello partimos de una reflexión sobre el silencio y una breve fundamentación teórica sobre el folclore y la educación. La Hermenéutica Analógica es el pilar básico en el que sustenta este trabajo siendo el medio para la unión de la tradición, abandonada en la sociedad actual, y la modernidad. Además, se utilizan los nuevos avances en este campo filosófico: su aplicación en la didáctica. Posteriormente, se propone una propuesta didáctica en la que se realizan ejemplos de actividades en los que usar el folclore español, la Jota aragonesa concretamente, en la enseñanza del Inglés, usando tres metodologías diferentes. Finalmente, se detallan las conclusiones obtenidas de este proyecto de investigación.

PALABRAS CLAVE

Folclore, educación, Hermenéutica Analógica, Didáctica del Inglés, Jota Aragonesa.

ABSTRACT

The present Final Degree Project springs from the question of whether Spanish folklore can be productively used as a tool to teach English. In order to do so, I begin with a few remarks about silence and a short reference to the theoretical framework of folklore and education in general. Analogical Hermeneutics is the foundation that supports this project, being as it is the means to unite tradition—left aside by society nowadays—and modernity. In addition, the latest advances in the field of philosophy are deployed, more specifically their didactic applications. Afterwards, I put forward a teaching proposal that includes sample practical activities by means of which the use Spanish folklore, Aragonese jota specifically, for the teaching of English are exemplified, using three different methodologies. Finally, I relate the conclusions that have been reached in the context of this project.

KEYWORDS

Folklore, education, Analogical Hermeneutics, Teaching of English, Aragonese Jota

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1. INTRODUCTION

First of all, this final degree project is related to my research scholarship granted by the Social Council of Valladolid's University to investigate the implementation of musical structures of Spanish folklore in the acquisition of a foreign language (English) in Primary classrooms and creation of materials.

As the name of this project indicates, I intend interrelate several elements that are my passions: music, Spanish folklore, and a foreign language, English in this case. All this under a fundamental premise: Learning is fun.

The Spanish folklore aims to be the main axis of this project. Due to the numerous changes that our society has undergone in recent years, our tradition and folklore are being lost. Thus, from the school we must transmit them to our students, tradition and folklore are underestimated, and what better way than using them to acquire a foreign language such as English, demanded by today's society.

And, why the Aragonese Jota? Because I am from Aragón and Jota is a central part of its folklore. Jota from Aragón has been declared Intangible Good of Cultural Interest, so we have to protect and to support within and out of our country. Moreover, I have musical knowledge and training, especially about Aragonese Jota, being a member of various groups, being the musical director of the album "Desde el Moncayo" and composing new works such as "Danza de Tarazona".

The acquisition of English is the main purpose of this project. Despite the improvement that has taken place in recent years, Spaniards possess a lower level in this language than people in our neighboring countries, and this project aims to create didactic tools and resources that can be used by teachers in their Primary Education lessons.

Analogical Hermeneutics is the cohesive element of this project because it joins tradition (Jota from Aragón) and modernity (new resources to learn English). Finally, I aim to use the current prospects of Philosophical Hermeneutics, the Analogical Hermeneutic method applied to teaching, being my theoretical foundation of this final degree project.

This project is related with the following competences of the Primary Education degree, which are been put into practice:

a) To know the curriculum areas of Primary Education, the interdisciplinary relationship between them, the assessment criteria and the body of teaching knowledge regarding to corresponding teaching and learning procedures.

b) To design, plan and evaluate teaching-learning processes, individually and in collaboration with other teachers and professionals of the center.

c) To address effectively situations of learning language in multicultural and multilingual contexts. To promote reading and a critical commentary about various scientific and cultural issues included in the school curriculum.

d) To maintain a critical and autonomous relationship with respect to knowledge, values and public and private social institutions.

e) To reflect on classroom practices in order to innovate and improve educational work. To acquire habits and skills of self-directed and cooperative learning and to promote it among students.

f) To understand the role, possibilities and limits of education in current society and the fundamental competences that affect Primary schools and their professionals. To know models of quality improvement and their application in education centers.

No solo me opongo a que se me prive de las grandes experiencias, sino también y sobre todo de las pequeñas. Quiero aprender cuanto pueda (…). Deseo tener hijos, plantar árboles, escribir libros. (…) Quisiera conocer a cuantos maestros puedan enseñarme y ser maestro yo mismo. Trabajar en escuelas y hospitales, en universidades, en talleres… Y perderme en los bosques, y correr por las playas, y mirar el horizonte desde los acantilados. (…) La vida es un viaje espléndido, y para vivirla solo hay una cosa que debe evitarse: el miedo" (d'Ors, 2015, pp. 93 y 94).

2. OBJECTIVES

Some of the main objectives I want to achieve with this final degree project are:

a) To explore the possibility of using folklore as a tool to teach English.

b) To analyze the situation of Spanish folklore in education and to encourage the knowledge and use of folklore and traditions at school.

c) To explain what Analogical Hermeneutics is and to use it as a method in education, especially in the teaching of English.

d) To develop some examples of the use of Aragonese Jota to learn English, using different methods.

These objectives are meant to be achieved through the following work plan. First of all, I have to look for information about folklore and education, analyzing it. After that, I am going to explain the methodology used in this project, Analogical Hermeneutics applied to the teaching of English and the Interpretative-Teaching *Phrónesis*. Finally, I am going to provide you some examples of the use of Aragones Jota to learn English, using different methods.

The Analogical Hermeneutics is the methodology used in this project because it gives coherence to it. Moreover, it is a method used unconsciously by teachers and "uno de los fundamentos estructurales de la HA más relevantes, es su profunda humildad en su concepción científica del proceso o procesos que habilita" (Francisco Carrera, 2016, p. 73).

Before turn to the theoretical fundation, I would like want to claim that: "Nos decepciona la obra de arte que creamos, por intenso que haya podido ser el proceso de creación o hermoso el resultado final" (d'Ors, 2015, 72).

3. SILENCE, FOLKLORE AND EDUCATION

3.1 SILENCE

I want to start this final degree project with the idea of silence, an idea on which I have been working since the beginning of this academic year. This is because "El silencio es solo el marco o el contexto que posibilita todo lo demás" (d'Ors, 2015, p. 20). Silence is the base on which this project is planned and carried out, so I am going to try to do something special in this pages.

Pablo d'Ors (2015) claims that there is nothing that has not its origin in reality. This is another one of the main pillars of this project. It departs from silence and from the real world to create a resource to learn English. In this case our reality is the music we have from our ancestors.

In education we need more silent moments because in silence "Todo, hasta lo más prosaico, parece más brillante y sencillo. (…) Se sonríe con más frecuencia" (d'Ors, 2015, p. 29). Education is one of the more controversial themes of our country. We know that we have to change our minds where it comes to education but we don't know how, so meanwhile we "Vivimos, sí, pero muy a menudo estamos muertos" (d'Ors, 2015, p. 34). We can apply this sentence unproblematically because we don't do anything to change it.

Although there are different approaches and methods to teach and learn English, a lot of teachers use monotonous lessons and exercises. d'Ors (2015) emphasized that "Lo que realmente mata al hombre es la rutina; lo que le salva es la creatividad, es decir, la capacidad para vislumbrar y rescatar la novedad" (p. 35). In this way, this project tries to use creativity and novelty, something that nowadays are the traditions we are losing.

d'Ors (2015) says that the silence is a call to enter the unkown. In our case, it is a call to enter something that nobody has previously tried. So, join me in this trip, or journey, with some elements we love such as folklore and education, because "El ser amado no está ahí para que uno no se pierda, sino para perderse juntos; para vivir en compañía la liberadora aventura de la perdición" (d'Ors, 2015, p. 40).

3.2 FOLKLORE AND EDUCATION

Folklore is an element of the Primary Education curriculum. It is part of Spanish culture, but it is not content as such, it is a crosscurricular content.

In the LOMCE, we can speak about folklore in different points of the law, but no in an explicit way. For instance, we can sense it when, in the section "Purpose of the Stage of Primary Education", the law speaks about the acquisition of basic cultural notions, or when one of the aims in the Objectives of the Stage of Primary Education section is to know, to understand and to respect the different cultures. Moreover, we can find folklore as a part of the cultural awareness and creativity competence.

The cultural awareness and creativity competence, as stated by MECD, implies knowing, understanding and being able to appreciate with a critical spirit and with an open and respectful attitude different cultural and artistic expressions. Students have to use it as a source of personal enrichment and consider it as part of the wealth and heritage of society. According to the MECD, children have to show interest to participate in the cultural life and to keep the Spanish cultural and artistic heritage.

This competence requires or entails knowledge about different local, national and international cultural heritage and about authors and works, and genres and styles in arts and in other artistic and cultural expressions of everyday life, such as gastronomy, folklore, festivals, etc.

It is believed that folklore is something about the past, not important in the current real world. It is thought that folklore is necessary only in festivals and to old people. But that is not true; we can find our origins in it.

"El complemento de los distintos niveles curriculares, o en ocasiones la simple razón humana, hace que afloren proyectos que tienen que ver con nuevos planteamientos docentes" (Clemente, 2005, p. 41). In this case, these words, the need of creating new resources to teach English and the need of studying folklore and traditions make possible this project.

Teachers are responsible for the education of students. We have to use this important element, because students have to know their culture and their heritage. This is certainly one of the things that join us as a society, and make our society special and unique.

Another important point is that using folklore; we can connect it with other types of music, folklore of other regions and countries, and through the use of new technologies, making it more attractive (Martín, 2010).

It is important to have an idea in our mind if we want to use Spanish folklore, and especially Aragonese Jota, to learn English. We have to create a new resource joining different element without a real connection between all of them: Aragonese Jota, English, heritage, culture, etc.

Without being the principal aim of this resource, using folklore in the classroom helps students know Spanish culture, while we are using a foreign language, and to preserve the traditions, because most of them are disappearing due to the effect of globalization.

Moreover, if we use Spanish music folklore, children learn it. "El folclore musical, incluido en el contexto de la música popular, es básico en la formación de los educandos" (Clemente, 2005, p. 44). Students have to know the foundations of our society and what better than using something easy such us tradition.

The use of popular music at school improves "la conexión afectiva con los alumnos, sobre todo en las primeras etapas del aprendizaje, a través de actividades generadas a partir de la música popular, y una de las acepciones básicas de la música popular es el folclore" (Clemente, 2005, p. 41).

Furthermore, if society wants people with an open mind, open to diversity and who don't judge lightly, it is necessary to understand traditions and to know regional heritage. A way of doing this is using folklore in the lessons (Martín, 2010).

Martín (1992) establishes that the key aspects of using folklore as a teaching tool are: "Enseña a comprender y respetar otros estilos de vida, ayuda a explicar ciertos comportamientos humanos, ayuda a entender más y mejor al hombre en sociedad, proporciona un mayor conocimiento de la cultura propia, favorece una actitud activa y es un elemento importante de integración social" (p. 55).

4. A BRIEF APROACH TO ANALOGICAL HERMENEUTICS APPLIED TO THE TEACHING OF ENGLISH

4.1 ANALOGICAL HERMENEUTICS

Firstly, we can define Hermeneutics as the art and the science of interpreting. Human beings are interpreting constantly, from the time we are born until we die. I want to begin this section with a clear and accurate summary about the history of Hermeneutics:

> La hermenéutica tiene sus orígenes históricos ya en los griegos. Aristóteles, en su Peri hermeneias, dejó muchas ideas inapreciables sobres ella. Los medievales, con su exégesis bíblica de los cuatro sentidos de la escritura, fueron afanosos cultivadores suyos. El Renacimiento llevó al máximo la significación simbólica de los textos, al tiempo que originó la filología, más atenida a la letra. La modernidad lleva adelante esa filología, con tintes de cientificismo, hasta que, en la línea del romanticismo, Schleiermacher resucita la teorización plenamente hermenéutica. Su herencia se recoge en Dilthey, que la aplica a la filosofía de la cultura y de la historia. De él supo recibirla Heidegger, en sus intrincadas reflexiones sobre el ser y el hombre. La transmite a Gadamer, el cual ha influido sobre otros más recientes, como Ricoeur y Vattimo. Esta genealogía de la hermenéutica sigue viva y actuante hoy en día (Beuchot, 2011, p. 8).

Analogical Hermeneutics is a consolidated science, developed by the Mexican Mauricio Beuchot. In his works we can see the hermeneutical thought of Beuchot, an intermediate approach which mediates between opposites and is deeply respectful with modernity and tradition, as the aim of this final degree project is. Because of that, it is used in broad and diverse contexts.

We have to care for the traditions of our country and use them to improve our education and, in consequence, our world. "Nuestro permanente desafío consiste en mantenernos fieles al material histórico y permitir que nuestra perspectiva actual enriquezca las diversas ideas y visiones del mundo que examinamos, pero que jamás las distorsione"

(Tarnas, 2008, pp. 21 y 22). Analogical Hermeneutics offers us a structural frame that combines the knowledge of the occidental epistemology with an oriental emptiness (Francisco Carrera, 2016), so it is a useful tool to use.

Beuchot (2011) reminds us that the analogy in Hermeneutics is clear in the search and respect of equity or proportion. The analogy and the aristotelian *phrónesis*- "Aristóteles toma de los pitagóricos la idea de virtud como proporción. La virtud intelectual de la *phrónesis* o prudencia y las virtudes morales son el término medio proporcional: templanza, fortaleza y justicia" (Beuchot, 2008)- are the essential bases of Analogical Hermeneutics.

Gadamer, in *Truth and Method,* picked up the idea of *phrónesis* and its relation with analogical thought and Grondin (2003) maintain that the *phrónesis* replaces the need of a method, the fixed rules used for the interpretative process.

According to Francisco Carrera (2016), to do good and correct interpretations we need a high grade of commitment. Because of that, the analogy is the way which mediates between unambiguous and ambiguous. As Beuchot (2011) explains about the history of Hermeneutics "se ha necesitado reunir ambas corrientes en una confluencia, y por eso se ha buscado continuamente una hermenéutica intermedia, analógica, la cual pocas veces se ha conquistado, y es muy necesaria" (p. 14).

Analogical Hermeneutics has to order in a cautious way the different interpretations, because "No es ir a más, es ir a mejor. No es comprender cada vez más (…) es comprender mejor" (Francisco Carrera, 2016, p. 73).

We have to remember that "la interpretación es análoga a la deliberación prudencial, tiene elementos comunes y por eso la primera puede servir de modelo y estructura a la segunda" (Beuchot, 2011, p. 36).

Following the main topic of this final degree project, Analogical Hermeneutics joins tradition and modernity, tradition with the unknown, so it is key to join folklore to the teaching a foreign language. In this moment it is important to remember that "No se pierde 'pie' al adentrarnos en un terreno desconocido pues se va tanteando, poco a poco, para ver dónde está el 'próximo' límite, y digo próximo porque a su manera se acepta la posibilidad de la superación de todo límite" (Francisco Carrera, 2016, p. 77).

The things of the future and tradition, which makes the dialogue possible, are unified. In Beuchot's words: "Así, la analogía y la iconicidad nos colocan en el límite donde se juntan el hombre y el mundo, en el límite del lenguaje y del ser, de la natura y la cultura" (Beuchot, 2011, pp. 93 y 94).

Francisco Carrera (2016) sums up the essence of Analogical Hermeneutics and the essence of this Project in this lines: "Hay aquí un deseo también de creatividad, de re-creación de aquello que se interpreta, porque siempre tiene algo de nuevo y algo de viejo y en esa identidad mestiza lo otro y lo uno forman algo transformado y transformante" (p. 78).

Finally, Beuchot (2011) says that Analogical Hermeneutics "interpreta para transformar", because it is in the "entrecruce de la interpretación del mundo y de su transformación" (p. 95). This final degree project, in relation with Beuchot's words, tries to transform this globalized world in a singular ways, using the foundation of a nation to learn the language of another.

4.2 ANALOGICAL HEMENEUTICS APPLIED TO TEACHING

There are different works that explore the relationship between Analogical Hermeneutics and Education (Contreras, 2006; Beuchot, 2007; Esteban, 2008), but in this final degree project I am going to use the latest, and unique, advances into Analogical Hemeneutics and teaching.

Teaching is an art and a science. It lies between practice and theory, between normativity and reality, between the systematicity of the method and the individuality of the action in the teaching learning process (Francisco Carrera *et al.*, 2016). Because of that, it is natural that teachers use Analogical Hermeneutics to analise the teaching phenomena in the classroom.

Analogical Hermeneutics and teaching are the main elements of interpreting and understanding, so they are also important in the teaching learning process in each educational situation, formal or informal (Francisco Carrera *et al.*, 2016). We cannot forget that everybody is a teacher and a student because we are learning and teaching

constantly, so in a classroom the teacher teaches and he/she also learns, and the students learn and they also teach. It is a beautiful quality of human beings.

But, why does Analogical Hermeneutics, when applied to teaching, help us use Spanish folklore to learn English? That is because of "su naturaleza dada a la hibridación y el mestizaje, pues ambas celebran la inclusión y favorecen la integración" (Francisco Carrera *et al.*, 2016, p. 12). This discipline is the foundation of the introduction of this specific music style to the teaching of English, which at the beginning it is impossible.

In the teaching process the teacher has to read the classroom as a text. Francisco Carrera *et al.* (2016) explain that "El aula como constructo edificado a partir de una base racional narrativa deja así una fundamentación clara de posible lectura y, de este modo, el especialista en didáctica no puede dejar de ser un devoto y convencido hermeneuta" (p. 12). Because of that, teaching has the basic ideas of Analogical Hermeneutics, the mediation between the unambiguous and ambiguous, being close to the ambiguous.

Specific teaching and learning processes are the principal purpose of teaching. We have to remember that teaching is between the normativity of theory and the specific educational practice, so the teacher has to know both of them, but being close to reality (Francisco Carrera *et al.*, 2016). In this case, the reality of the children is the reality of their ancestors, so the folklore that they are kept for years and years.

But specific teachings have an importance in this final degree project:

> Las didácticas específicas son ya el paso último de lo más abstracto y normativo a lo más concreto e interpretativo. Pues bien, aquí la mediación analógica y *phronésica* ha de ser evidente, el sentido de proporción y la prudencia vivencial deben ayudar al experto en didáctica cuando "baja" a las trincheras o cuando desarrolla instrumentos que sean usados apropiadamente y de manera particular en contextos definidos de aprendizaje (Francisco Carrera *et al.*, 2016, p. 13).

This project has a specific context, Spain, and it is devised by a student for a student. It uses the main approaches and methods with a clear basis in the real life, in the reality of our ancestors.

De este modo, siendo conscientes de la visión, el tacto y la audición, como elementos seminales de una didáctica integral, así como de una hermenéutica propiamente analógica y prudente, podremos acercarnos al complejo fenómeno de la vida educativa en el aula a partir de una interacción profundamente anclada en lo real y, por lo tanto, de carácter integrador de los procesos, situaciones y agentes que forman parte del verdadero acto educativo (Francisco Carrera *et al.*, 2016, p. 15).

4.2.1 Interpretative-Teaching *Phrónesis*

The Interpretative-Teaching *Phrónesis* is the foundation of the relation between the teacher and the student, "sin ella, defiendo, no es posible la elaboración basal de un sistema educativo coherente y humanizador que acepte de manera feliz una premisa radical: educar implica compartir conocimientos" (Francisco Carrera, 2016, p. 264).

This type of *Phrónesis* has to be present in both sides of the education process, in the teacher of course, but also in the student (Francisco Carrera, 2016). In my opinion, it is necessary that the teacher knows that he/she is an interpreter par excellence and he/she would be an expert interpreter. Teachers are the interpreters of education contexts, but students also use Analogical Hermeneutics unconsciously, making possible the relation between them.

With regard to the main topic of this final degree project, when we use folklore in the classroom this Interpretative-Teaching *Phrónesis* appears, "en especial a la hora de trabajar con textos literarios" (Francisco Carrera, 2016, 264). Musical folklore, with lyrics, has a musical and a literary component, so it is a literary text with music.

Kinsella and Pitman (2012) point out the original definition of the Platonic *Phrónesis* as a practical wisdom and the development of this virtue in an ethical atmosphere. Francisco Carrera (2016) adds another idea: "la *phrónesis* como acto prudencial" (p. 265). We have to consider everything to understand the idea of the Interpretative-Teaching *Phrónesis.* Moreover, Ellett (2012) says "and by holding that phronesis is a form of deliberation (or judgement), the most plausible account, in my view, argues that phronesis is not a mathematical calculation of any kind nor a kind of formal, logical

argument" (p. 16). According to this essential part, the *phrónesis* is between irrationality and rationality.

The Interpretative-Teaching *Phrónesis* is:

> Aquella fundamentada en el proceso docente (*phrónesis* didáctica) y discente (*phrónesis* interpretativa), siendo a la vez consciente de su interrelación esencial: del maestro se espera cierto grado de sabiduría práctica al dar clase, pero esta sólo se actualizará de manera óptima, si ha "leído e interpretado" bien el texto que es la clase y la manifestación objetiva de la conducta de cada uno de sus alumnos (Francisco Carrera, 2016, p. 265).

In this way, the teaching *phrónesis* and the interpretative *phrónesis* are joined in the teacher's figure, improving one step further of teaching *phrónesis*. But, the child "a la vez que interpreta, genera modos de interacción y es potencialmente un 'maestro de otros', por lo que no se le puede excluir de la *phrónesis* didáctica tampoco" (Fracisco Carrera, 2016, p. 266), so both types of *phrónesis* are also joined in the student.

Francisco Carrera (2016) declarates that "la *phrónesis* didáctico-interpretativa no es del niño ni tampoco del maestro, pero los configura y los proyecta el uno hacia el otro en ese espacio de posibilidad que es la interacción en la clase en su día a día" (p. 266). This interaction causes the students' interpretation and the teacher's interpretation, both of them necessary to the correct relation between them. "El maestro tiene, así, una obligación o responsabilidad muy grande de interpretar a sus alumnos, para ver cuáles son sus necesidades y deseos o expectativas, las cuales muchas veces son legítimas, y él tiene que ayudarlos a cumplirlas" (Beuchot, 2009b, p. 39).

The use of Analogical Hermeneutics is not a whim, but something important to children's learning.

> La hermenéutica analógica o icónica puede ayudar a clarificar los procesos educativos. La interacción en el aula es como un texto, que conviene interpretar, ya que los alumnos interpretan inevitablemente al maestro, y el maestro tiene la obligación de interpretarlos (de otra manera, acabará mal). Además en la enseñanza se usan muchos procedimientos analógico-icónicos, como la parábola, el ejemplo o paradigma, etc., cosas que ya estudiaba la retórica

antigua, pero que han caído en el olvido o no se tienen muy claros, y conviene esclarecer (Beutchot, 2012, p. 115).

Beuchot (2009a) concludes that the interpretation is a habit and a virtue, so it starts in the necessity of a practical wisdom. The interpreter, the teacher, has to see the world with *phrónesis,* using all the knowledge he/she has.

According with Francisco Carrera (2016) only with the Interpretative-Teaching *phrónesis* "puede llevarse a cabo un transmisión adecuada de afectos y conocimientos" (p. 284). This essence of respect and prudence creates an atmosphere where students learn and enjoy learning, a key aim of education.

To introduce folklore in education, a strange element, it is necessary to mediate with the *phrónesis* as the base (Francisco Carrera, 2016). But, actually, folklore should not be a strange element; it should be a usual element. In order to introduce it, teachers have to proceed with extreme teaching prudence, using Analogical Hermeneutics, using their interpretative *phrónesis.*

The teacher is reading the classroom, which is the text, all the time, and he/she introduces the new element, the folklore. This element has to be introduced in the known text, the classroom, and this correct introduction is carried out due to the Interpretative-Teaching *phrónesis*, with a correct relation between the agents.

Francisco Carrera (2016) explains that "Esta muestra de prudencia ya crea un alto grado de complicidad, la prudencia siempre logra eso pues se basa en la mirada atenta (…) que nos lleva de forma connatural hacia el respeto hacia lo diferente" (p. 286). In this case, respect for that which is different has two connotations: respect for folklore, and the respect for English. We can even say respect for the use of Spanish folklore to learn English.

The unique prerequisite of this project is basic, the use of Spanish folklore. This is because "el uso de un pre-requisito responde de nuevo a la parte didáctica de la *phrónesis* en acción dentro de un aula, también entronca con la voluntad de límite de lo retroprogresivo" (Francisco Carrera, 2016, p. 286).

The results of a lesson or an activity are expected by the teacher because the Interpretative-Teaching *phrónesis* is the base of the process. We have to remember that "La prudencia nunca exige, al contrario, siempre es de carácter oferente. La prudencia nos hace alargar la mano para que haya contacto pero nunca obliga a tocar" (Francisco Carrera, 2016, pp. 286-287).

Related to the introduction of folklore in education, it has to be in a prudent way. If we do it, children will use their Interpretative-Teaching *phrónesis* in the new element of the text. They will use it like another element, so they will read the text and take part of it in a clear way.

The creative-interpretative retro-progressive impulse is another structural process with the Interpretative-Teaching *phrónesis* (Francisco Carrera, 2016). Without them, "no hay proceso educativo posible o no de la manera en que el ser humano necesita, al menos en este momento tan esencial del desarrollo de las sociedades humanas en nuestro planeta" (Francisco Carrera, 2016, p. 291). Moreover, the retro-progressive impulse is essential, that means to know the past in order to towards; to know the folklore, our past, to learn English, something necessary for our future.

In the interaction between students and teachers the Interpretative-Teaching *phrónesis* is essential. In the teacher, the interpretative *phrónesis,* the prudence to do interpretations, and the teaching *phrónesis,* the capacity to introduce to students new elements, are joined to a creative-interpretative retro-progressive impulse. The last element of this equation is important to provide new knowledge, using different examples, and always refreshing it.

In addition, the interpretative *phrónesis* "ha de dirigir las acciones del docente para ver cuándo cortar o no un patrón de juego y la importancia de desarrollar un cierto deseo de voluntad de límite, esto es, de explorar los límites" (Francisco Carrera, 2016, p. 306). As that, this final degree project has the intention to explore the limit of the use of Spanish Folklore to learn English, because we have to know the limits, but we also have to explore it to define it.

The retro-progressive in this project is easy to see: the use of something new, new resources to learn English, with something original/traditional, the Spanish Folklore.

"No se pierde el pasado, simplemente adquiere una nueva dimensión y hasta una temporalidad diferente" (Francisco Carrera, 2016, p. 316).

Since the beginning, the teacher develops "una *phrónesis* didáctico-interpretativa que sistematiza procesos afectivos para su posterior utilización a la vez que es consciente de que cada interacción es nueva y se abre a posibilidades cada vez distintas activando un claro impulso retroprogresivo creativo-interpretativo" (Francisco Carrera, 2016, p. 310). These affective processes are basic to daily life in a classroom. And, the teacher has to read carefully the classroom's text:

> Leer el texto global de la clase con sumo cuidado, leer también el texto que es cada alumno atendiendo a los signos en su sintaxis que puede ser relacional interpersonal cuando trata con los otros o interpersonal en su diálogo interno. Sólo así se podrá tener cierta claridad de miras en cuanto a lo que está experimentando un niño en una clase. Sólo, también, desde estas premisas de prudencia y afecto puede el maestro actuar como un sanador social, yendo más allá de sus funciones de transmisor de conocimientos académicos (Francisco Carrera, 2016, p. 311).

Besides Analogical Hermeneutics, education is based on a transmission of knowledge. In this knowledge we have to include our culture, something essential to our society, apart from morals and ethics. Using folklore we are humanizing education, a place where affection is as important as other things.

According to J. Krishnamurti (2013) "lamentablemente, somos esclavos de las palabras, y tratamos de alcanzar algo que está más allá de ellas" (p. 202). In this case, we try to join words, music, culture… Will we be able to achieve it?

I would like to conclude this approach to Analogical Hermeneutics with this reflection:

> We cannot teach a language for long without coming face to face with social context factors which have bearing on language and language learning. That language and society are in many ways closely linked is not questioned, either in language education or social science (Stern, 1996, p. 191).

5. METHODOLOGY

"We set out from the assumption that languages are difficult to learn and no less difficult to teach" (Stern, 1996, p. 1). This is one of the sentences that a good English teacher has to keep in mind, and I considered it in the planning of the methodology I am going to use for the teaching proposal of this project.

Taking into account that I am going to be working with hybrid methodologies as well influenced by our Hermeneutical approach, it is important to be clear that "language teaching occurs in a given *context*. The interpretation of context is an essential part of theory. Language, learning and teaching must always be viewed in a context, setting, or background" (Stern, 1996, p. 48).

Remember that the use of folklore to learn English is not a whim, it is a new resource created to help students learn English. "A good language teaching theory would meet conditions and needs of learners in the best possible way" (Stern, 1996, p. 21). This resource aims to focus in one of the gaps of education and solve it.

"For language teaching theory, however, education itself can be regarded as a multidisciplinary source discipline" (Stern, 1996, p. 419). This final degree project supported on this idea, and because of that we use different methodologies but always using Analogical Hermeneutics.

More precisely about English teaching methodologies, and knowing the different approaches and methods in language teaching, I am going to use three different methods for the teaching proposal.

Students actually learn in spite of the teacher and the method he/she uses. They learn with traditional methods and with the most innovative methodologies. They always learn, so the methods used are: the Grammar-Translation Method, Suggestopedia and Total Physical Response.

According to Richards and Rodgers (2014), the goal of the Grammar-Translation Method is to learn a language in order to read its literature. The principle skills are

Reading and Writing and accuracy is emphasized. Students use bilingual word list and they learn in a deductive way.

The most important characteristics of Suggestopedia are "the decoration, furniture, and arrangement of the classroom, the use of the music, and the authoritative behavior of the teacher. Music is an especially important element of Suggestopedia" (Richards and Rodgers, 2014, p. 317). The main aim of teaching is not memorization, but the understanding and creative solution of problems.

Total Physical Response is a method focused on providing a stress-free environment for learning, where comprehension precedes production and learning is supported through body movement. The teacher makes most decisions relating to learning, controls the language used in class and he/she is the director of a stage play in which students are "actors". So students are listeners, performers or actors (Richards and Rodgers, 2014).

This resource is intended to be used with whatever approach or method the teacher wants. It is impossible to do an activity according to each method in this final degree project, so the teaching proposal is formed by three interesting examples. With this resource, I intend to give students a new experience to awaken their permanent memory, because "a new item needs only one intense experience in order to attain status in PM" (Steavick, 1982, p. 31).

Finally, Analogical Hermeneutics is a method itself with certain patterns and "rules" to follow. This method has to be present in the daily life of a teacher, but with more importance if this resource is the one to be used. The *phrónesis* has an important relevance to introduce folklore, Aragonese Jota, in the classroom.

Without further ado, I am going to introduce you my teaching proposal, three representative examples of activities teachers can use if they want to introduce the Aragonese Jota as a tool to learn English.

6. TEACHING PROPOSAL

6.1 PRELIMINARY CONSIDERATIONS

This project revolves around a main topic: the use of Aragonese Jota to learn English. This section aims at joining theory and practice, using all the elements previously mentioned.

The three elements we have to consider to create activities related with the main topic of this project are: Aragonese Jota (Spanish folklore), English language (foreign language) and Analogical Hermeneutics, as the mediator of the process. The apparent nonexistent interrelation of these elements is what makes the final result special.

Keeping that in mind, we need to overcome the barrier between Spanish Culture and English language. Then, the Interpretative-Teaching *phrónesis,* in the child and in the teacher, will promote this teaching game or educational game that improves the creative skills in those who participate.

This teaching proposal has been designed with clear aims and methological principles in mind, because teaching a language is not a easy process and we have to be clear what about and how we are doing things at each moment. We have to remember that the approaches, methods and resources we use with some students might not be appropriate for others, and teachers are the one who decide on this.

Returning now to the Aragonese Jota, some considerations are in order. First, the Aragonese Jota has two parts: the lyrics (literature) and music (a universal language). Second, there are examples of Jotas from Aragón sung in English. In this way, and if I am not mistake, the first person that sang an Aragonese Jota in English was José Iranzo Bielsa, "El pastor de Andorra", who sang a Jota to J. F. Kennedy. Moreover, Carmen París recorded a CD, "EJazz con Jota" with Jotas in English, and in Spanish, in order that Jota would be listened and understood in every part of the world.

This resource is intendided to can be developed with all musical structures of Spanish folklore, a fact that requires us a lot of time and space, so it is impossible to include them all in this introducing research. Therefore, I am only going to use Aragonese Jota

in this teaching proposal because it is the musical structure of Spanish folklore about which I have more knowledge.

Due to this fact, the natural place to develop this project would be Aragón. Nevertheless, Spanish students must know the folklore of all regions of our country, so every teacher of our education system could use it, regardless of the location of the school. If, for instance, a teacher in Seville uses the Jota from Aragón to teach English, it is clear that he/she has to be more cautious and his/her *phrónesis* has to be present all the time.

Teaching and learning processes are also interpretative processes. So, the teacher has to analyze the text and decide, bearing in mind the context of the classroom and the different learning needs and characteristics of the students: socio-cultural characteristics, psychomotor characteristics, cognitive and learning characteristics, affective and personality characteristics, social characteristics... Although the teacher is not the main character of teaching and learning processes he/she is an essential element of them.

Taking into account the hermeneutical view or framework, this project is a hermeneutical approach as theory and method of the interpretation, so it is appropriate to its study and development, without forgetting that "Toda comprensión humana es interpretación, y ninguna interpretación es definitiva" (Tarnas, 2008, p. 499). The analogical view in Hermeneutics and the Interpretative-Teaching *phrónesis* are also important in the presentation of this resource.

Attending to the teaching methods proposed (the Grammar-Translation Method, Suggestopedia and Total Physical Response) I'll be presenting three activities. They are not the one possible activities, but I think that they are representative to understand the use of the Spanish folklore to learn English. "Es importante repetir aquí que este documento ha de entenderse como una partitura que el docente ha de interpretar" (Francisco Carrera, 2016, p. 209). Thus, the teacher can change them in order to improve children's learning and depending on their characteristics and learning needs.

6.2 ACTIVITIES

6.2.1 ACTIVITY 1: WE TRANSLATE JOTAS

In the first activity we are going to use a traditional methodology: The Grammar Translation Method. It is a method for which there is no theory, but, in addition to what has been said in the methodology section, it is important to know that most activities are designed to translate into and out of English, and Spanish is the language used by the teacher to give the orders and explanations.

The main aim of this activity would be: to translate correctly an Aragonese Jota from Spanish into English and from English into Spanish.

This activity would be particularly suited to students who have a higher command of English, usually those in the 5th or 6th year (but obviously the level varies from school to school).

To do this activity in the classroom, the teacher has to give a photocopy to each student in which there will be different lyrics of Aragonese Jota, in Spanish and English. Then, children have to translate them into Spanish and into English.

There are a lot of lyrics and with different topics in Aragón, so it is easy for the teacher to find different lyrics. In this case, I have chosen two lyrics of two different CD's that teacher can use. The first is from "Desde el Moncayo" (Alfredo Val) and the second is from "Batebancos" (Nacho del Río):

Moncayo de mi querer   *Cuando me dejaste solo,*

Eres grande como nadie   *Me quedé escuchando al viento,*

En el corazón te llevo   *Y aprendí que algunas veces,*

Y siempre te llevaré   *También nos habla el silencio.*

(Esperanza Gil)   (José Verón)

If the teacher wants his/her students to translate from English into Spanish, he/she has two options: the teacher can translate an Aragonese Jota into Spanish or he/she can create an Aragonese Jota in English. Another option is to use the Jota that José Iranzo, "El Pastor de Andorra" sung to Kennedy:

Here in America

The people are very

When you ask them a question

They answer you with a smile

6.2.2 ACTIVITY 2: LITTLE CHAIN OF GOLD

In the second activity of this teaching proposal we are going to use an alternative twentieth-century method: Suggestopedia. In addition to what has been said previously, we have to remember that the most important characteristic of Suggestopedia is the use of music to learn, and "The mental state of the learners is critical to success; learners must avoid distractions and immerse themselves in the procedures of the method" (Richards and Rodgers, 2014, p. 323).

"The primary role of the teacher is to create situations in which the learner is most suggestible and then to present linguistic material in a way most likely to encourage positive reception and retention by learner" (Richards and Rodgers, 2014, p. 323).

This activity is planned to learn English in Art and Crafts, because we do not only learn English in the subject of English, and its length is of one session, 50 or 60 minutes. Given its nature, this activity would be appropriate for learners of all ages and levels, from 1st to 6th year.

The teacher has to create the environment, so he has to wear a handkerchief in his/her head, for example, and students must be in silence for two minutes. Then the teacher

introduces the activity: they will listen to Carmen Paris' song "Little chain of gold" in the dark, paying attention to the music and the lyrics and imaging a situation.

While the song is playing again and again, students have to do a drawing of something related with a "Little chain of gold". They have to use their feelings and originality to create a little artistic work. Students are free to use whatever materials they want: pencil, crayons, felt-tipped pens, etc.

This song is sung with an American accent, so if students normally listen to the British accent, they can see the differences. The lyrics are:

Little chain of gold / Cadenica de oro

Yo tenía, yo tenía pom pom

Yo tenía, yo tenía, sí sí, ay ay ay

Una cadenica de oro, pom pom

Y se me cayó al lavar, sí sí, ay ay ay

Y de sentimiento lloro…

A little chain of gold, sí, sí

I had, I used to have, sí sí, ay ay ay,

A little chain of gold, sí, sí

It was swallowed by the crisis, is is, ay ay ay

And I am crying with sorrow, ow ow

And I am crying with sorrow, ow ow, ay ay ay

I had, I used to have, sí sí

Una cadenica de oro, sí sí

Yo tenía, yo tenía, sí sí, ay ay ay

Una cadenica de oro, sí sí

Y se la llevó la crisis, is is, ay ay ay

Y de sentimiento lloro, sí sí

Y de sentimiento lloro, sí sí, ay ay ay

Yo tenía, yo tenía, sí sí, ay ay.

6.2.3 ACTIVITY 3: BRAULIO'S STORY

Finally, in the third activity we are going to use another alternative twentieth-century method: Total Physical Response. In this activity, the teacher has to wear a handkerchief in the head too. Given its nature, this activity would be appropriate for learners of all ages and levels.

The idea of this activity was planned by same mates and I for an assignment of the subject "Metodología de la Lengua Extranjera - Inglés" and it was a short story with a song, in which the students have to do the same gestures as the teacher to learn some vocabulary and actions:

Once upon a time there was a spiritual man called Braulio who loves black handkerchiefs. One day Braulio sang the following jota to his friends because he knew he was going to be dead soon:

"Tomorrow when I am gone

Do not you come to mourn my death

I will not be on my grave

I am like the wind of freedom"

(Adapted from Che Guevara)

Students have to do different gestures in the following words: spiritual (measurement position), handkerchief (point at head), song (hands on hips), tomorrow (move the hand with the index finger to the right), dead, death and grave (peace position), mourn (crying gesture), wind (blow) and freedom (extended arms).

Moreover, in this activity we also use realia because the teacher has to sing the Aragonese Jota, better if he/she plays the guitar, bandurria or lute at the same time, making the activity more attractive to the students.

6.2.4 OTHER ACTIVITIES

Besides the three previously developed activities, teachers can use other activities related to:

- Learn about British culture, comparing the Aragonese Jota and Limericks, for example.

- Use Aragonese Jota to explain in the lessons.

- Create Aragonese Jotas in English, using given verses or not.

- Do cooperative projects with the topic about Jota from Aragón.

- Do cooperative projects between schools of different regions.

- Use Aragonese Jota to improve pronunciation or to learn phonetics.

- Use Jota from Aragón to improve creativity.

- Use Aragonese Jota as a means to introduce British poetry.

7. CONCLUSIONS AND FINAL CONSIDERTATIONS

After exploring, investigating and discussing the use of Spanish folklore to learn English, it is necessary to say that there is not much information about the use of folklore in education in general, apart from its use to learn music. I was shocked when I only found information about folklore related to music and not to the rest of elements that compose the curriculum.

This final degree project is a little investigation about the use of Spanish folklore to learn a foreign language, being the door to a future deeper investigation about this topic. In this way, the field of research is open to the musical structures of Spanish folklore, different in each region, and the different languages of the world.

Concerning to the scope of this work, one might think that the use of Spanish folklore to learn English is restricted to Spanish territory, but actually it can be carried out in any part of the world. In this way, another future line of research about this topic could be the use of Spanish folklore to learn English abroad, in English-speaking countries or others.

The opportunities that the context opens are very enriching because if we speak about Jota in general, we can use this project in different autonomous communities, such as Aragón, La Rioja, Navarra or Castilla y León. Furthermore, if we speak about Spanish folklore we open the view to the rest of musical structures of Spain.

Two elements that we would have to include in education are silence and folklore. As the former is not the main topic of this project, I am going to focus on the latter. Tradition is a necessary element to know and understand the life of our ancestors and to build ourselves as human beings, developing our personality. Folklore helps us open our minds and not reject the traditions of other countries.

The Analogical Hermeneutics is the method that every teacher uses in his/her lessons, combined with other methods, creating a hybrid method that makes learning possible. Thus, the Teaching-Interpretative *phrónesis* is present in all of the teacher's decisions

and it is a foundation of our work. But, the use of Aragonese Jota to learn English needs an active knowledge in this philosophical area, joining tradition and modernity.

This new resource is not intended to be a new approach or method in language teaching. It is another resource that teachers can use in the classroom to teach English, but in this way, introducing Aragonese folklore.

Moreover, with this resource you can learn British English, American English or both of them, this perspective is not important to use folklore in the school because this tool is thought to teach English, without adjective.

The activities set out in this final degree project are some examples of activities that can be used with students if the teacher decides to introduce Aragonese Jota to learn English. It is a first approach in this field of research, so the number and types of activities could be more varied and it could be increased in the future, creating a bank of activities.

Taking into account the idea that learning is fun, it could be interesting to introduce the main topic of this project in the new research about gamification, that are becoming an inherent part of learning and teaching processes.

In my opinion, the different objectives set out at the beginning of this project are being achieved, but, as everything in the life, I am sure that it could be improved. However, other issues that I could speak about in this project could be: whether music is a language or not, but I am sure of the answer. Yes, of course.

I want to conclude this final degree project with the following words:

> Y es que a estas alturas debemos haber comprendido que de lo que estamos hablando no siempre va a poder analizarse o comprenderse, y mucho menos demostrarse, y que la palabra del que pretende explicar tiene un límite. Y, tras ese límite, debe desaparecer y dejar al silencio haciendo su trabajo (Haya, 2013, p.202).

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