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**Towards an Integral Education: Working with Songs to Tackle Gender
Inequality and Gender Violence in the EFL Classroom**

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ABSTRACT

Gender inequality and gender violence have been and are still two of the most relevant social issues worldwide, directly affecting half of the planet's population while also having an impact on us all. Despite this situation, these two cross-curricular elements, which should be overtly established in the curriculum of every subject by Spanish law, are rarely dealt with in the vast majority of English text books and tend to be generally relegated to superficial extracurricular workshops. The purpose of this dissertation is to explore the state of the situation regarding cross-curricular elements being explicitly included in normal class hours, reflect upon gender inequality and gender violence, and ultimately propose a line of work exemplified in the form of a series of fifty-minute sessions which revolves around the use of songs as the main focus of a lesson and as an important source of motivation and authenticity.

Keywords: English as a foreign language, gender violence, gender inequality, gender stereotypes, cross-curricular elements, integral education.

RESUMEN

La desigualdad de género y la violencia de género siguen siendo dos de los problemas sociales más relevantes a nivel mundial, los cuales afectan directamente a la mitad de la población del planeta y tienen un impacto sobre todos nosotros. A pesar de ello, estos temas transversales, que deberían manifestarse visiblemente en el currículum de cada asignatura por ley, raramente aparecen tratados en la gran mayoría de libros de texto de inglés y tienden a ser generalmente relegados a talleres extracurriculares de manera superficial. El objetivo de este trabajo de fin de máster es explorar la inclusión explícita de elementos transversales en horas de clase normal, reflexionar sobre la desigualdad de género y la violencia de género y en última instancia, proponer una línea de trabajo ejemplificándola a través de una serie de sesiones de cincuenta minutos cada una girando en torno al uso de canciones como eje central de la clase y como una fuente importante de motivación y autenticidad.

Palabras clave: Inglés como lengua extranjera, violencia de género, desigualdad de género, estereotipos de género, elementos transversales, educación integral.

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1. Introduction

Gender inequality and gender violence are important social issues that affect not only half of the world's population as some may perceive, but all of us. Bearing in mind this situation, it would be logical that we should be tackling it from one of its roots: people's education. However, according to my own experience, I can only remember one or two workshops out of normal course hours in all my student life where a person would come to my school and give us a talk about gender violence or gender inequality issues. I remember how my classmates would think of this as an escape or time-out from our regular classes. Most of them would not pay attention and some others would not understand how that was important to them. Looking back, I personally think the issue was probably treated from a distant perspective, which could be reflected on both the way they were superficially taught and the way they were segregated from the curriculum.

Cross-curricular elements have been included in the curriculum since the LOGSE (Real Decreto 1345/1991) was passed, and have been maintained in the current LOMCE (Real Decreto 1105/2014), but it seems that delicate issues such as gender inequality and gender violence are being left aside from normal classes. The environment and pollution transversal elements always appear on text books from many subjects; there is always at least one unit that deals with these. What about gender violence or gender inequality? They tend to be missing or hardly treated at all during regular class hours of any subject.

Given my subject English as a Foreign language (EFL), I started to wonder if scholars and other teachers had previously published articles about including gender violence and gender equality as a cross-curricular element in EFL classes. While most mainly address the issue of paying equal attention and offering the same opportunities to both girls and boys as well as avoiding assigning gender stereotypical roles to either of them, only a few deal with gender violence within the spectrum of gender inequality, which usually leads to the former. In my view, a curriculum which lacks this type of content is inherently incomplete. We cannot claim to aim for an integral approach to education when these relevant issues which are worth reflecting upon in order to contribute to a healthy and peaceful society are being left aside.

Apart from my subject being EFL, I have specialised in secondary education, which includes Educación Secundaria Obligatoria (ESO) and Bachillerato in Spain (typically from thirteen to eighteen years old). From my point of view, one of the main differences between working with primary and secondary school students may be that you as a teacher can do a lot

more in terms of going deeper into the topics you present in class. At secondary school level, students are developing their cognitive abilities, which start to especially show in third year of ESO (15 years old), and can approach things differently when they are presented with a problem-solving task, for example. This implies that they are likely to be more critical towards what they are shown than in previous academic years and teachers can take advantage of that. Students should be encouraged to work on their critical thinking to achieve a deep insight of the subjects they encounter. As a result, it does not make sense to keep asking students to memorise and passively receive information without making any links.

The purpose of this dissertation is to explore the state of the situation regarding cross-curricular elements being explicitly included in regular class hours, reflect upon gender inequality and gender violence, and ultimately propose a line of work exemplified in the form of a series of fifty-minute sessions which revolves around the use of songs as the main focus of a lesson and as an important source of motivation and authenticity. Furthermore, these sessions have been designed in such a way that they try to adjust to the communicative approach and are inspired in the type of class work that is done in task-based sessions. This means that I have mainly focused on fostering successful communication among my hypothetical target class of 1º Bachillerato students throughout a series of activities with a clear purpose. Moreover, the activities I have created have been planned to be related with one another and to smoothly carry the students from one stage of the lesson to the next, all while being exposed to songs as meaningful authentic teaching materials.

This dissertation is divided into five main parts, from which some are subdivided. The introduction is the first, followed by the theoretical background which first focuses on what makes education integral, second explores gender inequality and gender violence, third analyses how cross-curricular elements can be included in the EFL classroom, and fourth particularly examines the existing articles that suggest how to work with songs in general in our lessons. The third main part of this dissertation contextualises and justifies the proposal, first focusing on the the curriculum which is established by law, then explaining how personal growth and language acquisition can be achieved in class, and finally explaining how songs have been selected for the proposal. The fourth section is dedicated to the proposal, which is subdivided into six parts, each presenting a different fifty-minute English session working with a specific song as the main teaching resource. Lastly, the last section concludes this dissertation through a summary and reflection on what has been done.

2. Theoretical background

2.1. Towards an integral education

I consider myself among those who firmly believe that teachers in general should not go to class expecting to teach their subject content alone. On the contrary, I strongly believe that teachers should acknowledge their responsibility with their students in preparing them for the future¹, in helping them to become world citizens. This means teachers should therefore advocate for equality, peace, justice, freedom and human rights while working with the typical linguistic aspects of the target language (Cates, 1990; Martínez & Mateo, 1997; Delibegovic-Dzanic & Pejic, 2016; Yoshihara, 2013; Venegas, 2010; Yoshihara, 2017; Moura-Veloso, 2018). However, the traditional language teaching approach has been typically leaving these values out (Moura-Veloso, 2018) despite the fact that some authors claim that language actually lends itself to a greater “degree of flexibility of topic that other subjects do not” (Cates, 1990, p. 44). Language is after all the means through which people communicate ideas and feelings and also a tool for achieving social goals (Venegas, 2010) and ultimately, live in society. As an essential element of human societies, it interconnects a variety of areas of knowledge, an aspect that teachers can exploit to the benefit of their students and the enrichment of their classes. This knowledge may range from literature to biology to other more abstract subjects such as cross-curricular elements which include values like peace or tolerance.

Although the necessity of promoting an integral or complete education may be an obvious aim for some, there are other teachers that seem reluctant and hesitant towards including sociopolitical issues into their classrooms. As Yoshihara (2013; 2017) discovered, some believe that doing so could be classified as indoctrination and brainwashing, and others assume, as Almutairi and Shukri checked in Saudi Arabia (2016), that it would be inappropriate to introduce them at all. Nevertheless, providing an integral education or a global education (Cates, 1990), cannot be achieved if students are not being encouraged to participate in activities related to global social issues while also leaving room for the reinforcement of certain linguistic aspects within them. Some teachers may think that lending particular attention to these global social issues may be counterproductive towards the teaching of their subject but the truth is that it does not have to hinder it. In fact, bringing these issues to the classroom completes our teaching practice and fullfills us as proper

1 For an overview of several codes of ethics for the teaching profession, see Olmeda-Jover and Ruiz-Corbella's (2013) article.

socialising agents in the lives of our students.

English Language text books are another issue in the field of EFL teaching. Some scholars claim that text books do not treat world problems adequately (Jiménez-Catalán, 1997), often offering merely a trivial and superficial look at them throughout their linguistic syllabus (Cates, 1990). Even when dealing with activities such as 'shopping', students are presented with a 'tourist-consumer' perspective of what shopping is instead of approaching it through a different lense. In this way, the typical topics that appear in text books could be improved in the way they are taught by simply changing the perspective that we take when we teach them. For example, when teaching the target language using fashion as the underlying topic, instead of going over it very superficially, one could go further and include class or small group discussions about sustainable fashion, providing students with objective information about the fashion industry and it works in order to allow them to create their own informed opinions. Students should be informed that the way fashion currently works is destroying our planet as it is said to be one of the most polluting economic sectors at a global scale, so it is necessary to help our students to reach an understanding of not only its reality but also what they can do as citizens living in this world. This is just one example of how we could navigate towards a deeper understanding of sociopolitical issues and current problems.

Throughout my academic experience in secondary school and recently through my teacher practice this year, I have been able to witness that the health of our planet is a recurrent theme in English text books and it is in fact a very important field which should be approached interdisciplinarily (Orsini-Puente, 2005). However, Jiménez-Catalán (1997) found that whereas this theme tended to be explicit in English text books, yet still underdeveloped, and produced almost no polemic responses, there were other cross-curricular elements in the curriculum which were approached with a lot of reservations. In her study, students from Navarra talked about their interests when being interviewed and showed that they wished that topics such as war, racism, climate change or AIDS were explicitly included in their subjects. These topics were not even mentioned on English text books with the exception of climate change, which reflects an apparent lack of relation with the vital concerns of teenagers and the society around them. Although this study dates from 1997, many of the topics students showed an interest in are still relevant today and English text books seem not to have evolved much since then, so this 1997 study can probably still be applicable today.

Within those topics that affect the world and consequently Spain, gender inequality, and more specifically gender violence, did not appear in English text books in any way (Jiménez-Catalán, 1997). In 2019, most English text books do not include gender inequality or gender violence issues overtly either, so we could argue that they do not prepare students to face the world where they live. These social issues require our attention as educators and they are essential to tackle in order to ensure a healthy society (Venegas, 2010; Moura-Veloso, 2018). According to Jiménez-Catalán (1997, p. 38), there is still a lot to do to achieve an integral education for the teenage student through the treatment of cross-curricular elements. Despite the fact that text books are generally lacking in this aspect, we should acknowledge English text books for what they are: a teaching resource. No matter how good or complete, they cannot offer absolutely everything a teacher needs and we therefore cannot expect to depend solely on one of them. In order to solve this situation, teachers could look for other complementary resources elsewhere seeking to complete their teaching practice.

As teachers and thus as agents of social change and role models (Stromquist, 2007; Venegas, 2010), it is our duty to not only provide the information about the state of the problems humankind faces, but also to provide the means to address them and propose potential solutions for them. In this way, we cannot allow ourselves to stand idle while our students are becoming adults, ignoring what is outside the classroom. What happens outside the school should and actually permeates the classroom (Stromquist, 2007; Venegas, 2010; Yoshihara, 2013), but this does not usually happen in the way it should: the cultural and social beliefs, as well as the problems around the school environment and the people who inhabit it, make their way into schools. Given that we cannot and should not keep this from happening, we should confront these issues together with our students, inviting the issues into our subject and working on them instead of leaving them aside and pretending they do not exist.

The cross-curricular elements that are imbued in the school curriculum did not appear out of thin air. Rather, they were included because they emerged from actual problems and necessities which can be observed at all local, national and world levels, within our schools and our communities, our countries or simply our planet (Orsini-Puente, 2005). We cannot keep overlooking the fact that our duty as teachers is becoming more and more important in our society. The EFL classroom can be a fighting ground where we can make a difference for a better future by working closely together with our students.

2.2. Gender inequality and gender violence

Some teachers may think that including sociopolitical issues such as gender inequality and gender violence in the EFL class can be controversial and complicated. Yoshihara (2017) argues that even if EFL teachers do not wish to teach about these topics specifically, they can still try to promote gender equality practices in their classes such as ensuring equal participation among girls and boys and boosting their confidence in those subjects where they tend to be stereotypically excluded, for example. In my opinion, although it is true that teachers do send multiple gendered messages through their behaviour and organisational decisions (Stromquist, 2007), we need to include these cross-curricular issues as part of our educational reality and should not only be part of the hidden curriculum. The school is a socialising environment where gender perspectives are transmitted every day, creating and maintaining gender ideologies (Rodríguez-Martín et al., 2006; Stromquist, 2007; Torres-San Miguel, 2010). As members of that community, teachers should leave room for questioning and reframing gender beliefs and practices.

According to Spanish law, as it appears in the Real Decreto (1105/2014), the Secondary Education curriculum should promote the development of effective equality among women and men and it should strive to prevent gender violence. It follows saying that this curriculum should transmit and adhere to the principles of equal treatment and non-discrimination towards any person which might be in danger of being hurt in any way because of any personal or social condition or circumstance. This Spanish law states that teachers must plan their didactic units in a way that they can set gender violence prevention objectives, among other types of violence, as well as a pledge to avoid sexist content, behaviours and stereotypes that entail discrimination. Yet, although Spanish education law states the aforementioned very clearly, I have personally not seen this in my academic life as a student. The only way in which I have rarely seen gender violence and inequality being addressed is through extracurricular workshops outside of students' everyday lessons (also seen in Torres-San Miguel, 2010) which did not occur frequently. This is not what the law stipulates.

If we restrict issues such as gender violence and gender inequality to the hidden curriculum or rare extracurricular activities, we will be fooling ourselves in thinking we are tackling them appropriately. As the law articulates, these social problems should be addressed within the subject programme, which means teachers must include them as content as well as they do with the typical linguistic aspects we are overtly told to teach. We need to stop seeing

these two sides of our lessons, personal growth and language acquisition, as two impossible-to-combine objectives, as Yoshihara (2013) states:

Teaching about gender and sexuality issues evokes insights, enriches students' educational experience, and may even change their lives. It may lead to personal and, from there, to social change. The language classroom should not be regarded as an apolitical site, but rather a site for consciousness-raising and personal and social change. (p. 10)

When adopting a feminist approach² to our classes, we are not only teaching about gender-related topics. We should be aiming to foster feminist thinking through interaction and experience among our students, given that this type of thinking would intrinsically contribute to a more equal and peaceful future world where they will be living. As it stands, the issue of gender violence and gender inequality is still a pending subject throughout the world and also in Spain (Hernández-Gómez, 2007; Torres-San Miguel, 2010). “Asesinadas 972 mujeres” (2018) states that 972 women had been murdered due to male violence in Spain from 2003 until the end of December of 2018. Last year, Álvarez (2018) informed that 2018 was the year with the lowest number, which was good news provided that it means that gender violence deaths are decreasing. Unfortunately, this number is now closer to 1000 deaths based on “Cronología de víctimas” (2019) news article, where they claim the total number of victims since 2003 has increased to 994. Educating our students within a critical and feminist approach is clearly needed in order to keep raising consciousness towards gender equality and social justice and to complete our teaching practice as part of the development of our society.

The social and educational intervention plays a fundamental role in the prevention and eradication of gender inequality and gender violence, which is especially needed during adolescence, when sexual-affective experiences normally start and feelings are more intense (Rodríguez-Martín et al., 2006; Venegas, 2010). Gender violence and sexual abuse in particular still seem like taboo topics to introduce within our subjects. Some people may prefer not to confront such an unfortunate situation (Leach, 2006) or may even be hurt if they have been either directly or indirectly affected by these issues (Venegas, 2010). As teachers we can collaborate in normalising the discussion of these topics in a delicate and respectful

2 According to Lawrence's (2016) online article, feminist pedagogy is based on placing the students at the centre of the class, using the teachers' and students' own experiences apart from traditional resources as learning materials, and aiming at promoting not only the acquisition of new knowledge, but also a shift of thinking by realising that “personal interpretations of social phenomena can be re-read and validated in new, critical ways.”

way because our students deserve to be well-informed about them in order to be able to prevent related situations or react appropriately if they were somehow and unfortunately affected by them.

Some people may think that only women would be interested or benefitted from working with the issues of gender inequality and gender violence, but the truth is that they affect us all both women and men. We all suffer the effects of these social problems when a woman is prevented from being a successful scientist and contributing to cancer research because of prejudice and sexist views or because her parents discourage her, when girls and boys are left without their mothers due to gender violence, when both young girls and boys do not know how to manage their feelings and how to behave towards one another in a relationship; the list could go on. Teachers should especially encourage men to open their minds and realise they are also agents of change and that they are affected. Gender violence is a complex issue due to the fact that it is influenced by multiple factors related to the abuser, the victim or the familiar and sociocultural contexts where it is present.

Unlike what we might stereotypically think, gender violence does not only usually start after getting married, which is a situation that might seem a little far away from our teenage students' present. Gender violence is becoming more and more common at the beginning of the relationship (Gorrotxategi y de Haro, 1999; Hernando-Gómez, 2007). This type of violence can take many forms, including emotional, psychological, physical or sexual abuse, and that can take place both at the very beginning of the relationship or long after. According to Hernando-Gómez (2007), during adolescence, gender violence might be overlooked by teenagers who are able to describe what it is, who have seen it on the news but tend to think that it is something that can only happen to older married women.

What worries Hernando-Gómez (2007) particularly is that teenagers may be likely to fall into the misconception that certain behaviours at the basis of gender violence such as jealousy and an exaggerated control over your partner are signs of love and concern and thus may be unable to see the danger behind them. If teenagers are surrounded by socialising sources such as their friends or the TV which transmit and repeat certain harmful messages such as jealousy as being a sign of concern, they will probably interiorise those messages as their own, behaving and thinking accordingly (Pérez & Fiol, 2013). Again, it is the teacher's duty as another socialising agent to prevent those potential or established behaviours.

Going back to those behaviours which tend to be the basis of gender violence such as

jealousy or excessive controlling, teachers should inform their students of the cultural and historical association that exists between masculinity and certain behaviours as well as between femininity and other particular behaviours. Our society teaches us how to be women or men and any behaviour that separates us from the norm typically results in some kind of backlash (Barragán-Medero, 2006b; Rodríguez-Martín et al., 2006). On the one hand, masculinity has been culturally and historically linked to violent, aggressive and dominant behaviours to the point that these features have been instigated as a sign of virility (Rodríguez-Martín et al., 2006; Pérez & Fiol, 2013). On the other hand, femininity has been linked to values related to passivity, submission and dependance on others, which make women who have been educated in this way more vulnerable towards suffering gender violence (Rodríguez-Martín et al., 2006; Pérez & Fiol, 2013). As a consequence, it follows that when girls believe that love is what gives meaning to their lives, that love can overcome everything (Rodríguez-Martín et al., 2006), and see breaking up with their partner as a sign of failure, they may be more reluctant to seek support and stop an unhealthy relationship. Moreover, these girls may even feel that they are to blame for the abuse they are suffering because they see the state of their relationship as their sole responsibility. Considering love and violent behaviours as compatible is a serious mistake. The perpetuation of asymmetrical and unhealthy relationships is facilitated by the idealisation of love.

In Rodríguez-Martín et al.'s (2006) study, they found that the statement “a man must look after and protect his woman” was shared among a large number of teenagers, which implies that these support the idea that women and men will naturally gravitate towards establishing an asymmetrical relationship. In this type of relationships, one member will offer protection and will try to control whereas the other will accept that protection and control, perpetrating an unequal relationship from the very beginning. The consequences of this type of relationships, which have been culturally and historically encouraged, are reflected on our society. Despite current social progress, the domestic environment, associated to affection and care, still tends to be relegated to women, while the public domain, associated with success, intelligence and dominance, is still typically associated with men (Barragán-Medero, 2006b; Rodríguez-Martín et al., 2006). The effects of this dichotomy can be seen on the general lack of participation in housework by men or the low number of women sitting in job positions of high responsibility, for example.

In line with Barragán-Medero's (2006a) and Venegas's (2010) articles, violence and

inequality are learnt practices through a violent and sexist socialisation process, which may involve a variety of human and non-human elements. This socialisation process contributes to the social legitimisation of violence and may be also present in the hidden curriculum at school. Contrary to what some people inserted in the patriarchal culture may believe, the predisposition to violent attitudes and unfair behaviours towards women is not a natural feature of men given by their anatomic or genetic condition (Venegas, 2010). This means that these intolerable attitudes and behaviours can be changed, and even if men were genetically predisposed to be violent in general, aggressive behaviours against women would still not be justified.

In order to work on the issues of gender inequality and gender violence, the teacher's focus should be on social interaction and cooperative activities, which motivate students and attract their attention (Hernando-Gómez, 2007; Torres-San Miguel, 2010) towards these issues in class. Students can engage in role play group activities where they have to represent a certain character or perform a scene, they may collaborate in group discussions or elaborate group opinion essays, etc. According to Hernando-Gómez (2007), it is indeed possible to change teenage students' attitudes towards myths and false beliefs that are at the roots of gender violence and to provide the necessary knowledge to detect and act upon them. The key for an effective intervention involves the implication and commitment of the whole education centre and its education agents in order to successfully plan and coordinate the attention that needs to be paid to the issues of gender inequality and gender violence (Barragán-Medero, 2006a; Torres-San Miguel, 2010), which should be implemented explicitly in every subject. Even though the education centre where we work may not be particularly involved in the inclusion of gender inequality and gender violence as overt topics in general subjects such as English, we as teachers can still be the first to do so and maybe try to lead the change at our workplace.

2.3. Working with cross-curricular elements in the EFL classroom

Teachers can be constantly selecting teaching materials for their classes, so why do we not take this opportunity to bring cross-curricular elements into our classes? We should try to select interesting updated materials which are relevant for our students' social and cognitive development. Having selected those materials which we believe can motivate and provide insight into what is happening around the world and around our students' lives, we would need to design engaging activities that combine both personal growth and language acquisition. When planning these sessions, it is not only important to select and create appropriate materials and activities but also to ensure that we are directing our teaching-learning process in the right way. In Cates's (1990) words:

Global education is as much a matter of how we teach as of what we teach. For many teachers, this involves a shift from passive to active learning, from teacher- to student-centered classes, from language as structure to language for communication about the world. (p. 45)

This reinforces the idea that, as I have mentioned before, teachers do not only have to pay attention to the materials and content of their lessons but also to the way they implement them. In order to work on cross-curricular elements and develop critical thinking and empathy, our students should work collaboratively so as to reach an objective together. It is no secret that teenagers learn a lot from their equals (Hernando-Gómez, 2007; Venegas, 2010) and teachers should exploit that by offering them the chance to learn from each other and create a group identity and a sense of purpose through each activity.

The task-based approach presents us with the framework through which we can set clear attainable objectives that will potentially motivate and engage our students. This approach could also be explained as the learning by experience approach since that is exactly what it tries to achieve. As a result, this approach reflects Jean Piaget's views given that he believed in the 'learning by doing' process, in that the basis of human development is found in this 'learning by doing' that increases the curiosity to look for answers and further information and that turns humans into protagonists of their own learning process (Kolsut, 2019). This approach places learners at the very centre of the teaching-learning process and gives them the protagonism they deserve, participating in subjective experiences and engaging in problem-solving tasks.

The task-based approach is also connected to the communicative approach, which does not mean they are the same, in Kolsut's (2019, p. 38) words: "Communication in the communicative approach is oriented towards obtaining and giving information, while communication in the task-based approach serves only to achieve a specific purpose through activity, e.g. Prepare the learner to integrate with a community." The communicative approach becomes an important part of the implementation of the task-based approach if our purpose is to teach as effectively as possible. According to Harmer (2012), when teachers work within the communicative approach, they tend to focus more content than on form, they try to focus on how students can communicate successfully rather than on their accuracy and perfection. In other words, getting their message across is the students' main objective.

In order to develop empathy and critical thinking, it is recommended to carry out group work (Martínez & Mateo, 1997; Hernando-Gómez, 2007; Venegas, 2010). Within the task-based approach, lesson plans are organised in a way in which cooperation becomes an essential part to achieve the desired outcome. Students usually work together in a group, which can be smaller or bigger, and become involved in a learning process where every team member contributes to the final result of the task. This methodology matches Vygotsky's sociocultural constructivism view, where social interaction is essential to construct meanings and knowledge. This will be a key part in my proposal.

One of the salient features of task-based oriented classes is that they experience an increased activity of learners which goes hand in hand with a decrease in the protagonism of the teacher, who usually monitors the process and plays a secondary, although important, role (Kolsut, 2019). In this way, changing from a traditional teaching approach, which considers students as passive recipients of information, into a task-based approach as well as the communicative approach surely means an incredible change of perspective. Students become the centre of the teaching-learning process and learn by discovering and exploring with the company of their equals, increasing the probability of a better anchoring of knowledge (Hernando-Gómez, 2007; Venegas, 2010).

Regarding the types of materials we can use for our classes, teachers could use news articles as an information resource and an excellent didactic tool (Barroso-Sánchez & Jiménez-Catalán, 1997). News articles can serve as a bridge between the classroom and the reality outside, given that that these resources are authentic pieces of communication in the target language. The authentic aspect of teaching materials has been claimed to appear as

attractive and motivating for students (Barroso-Sánchez & Jiménez-Catalán, 1997; Moura-Veloso, 2018), providing them with the opportunity to reflect upon and express their own ideas when it comes to real contexts and situations from the real world. This is the step they have to take first before starting to consider possible alternatives to solve the problems that arise from those real situations.

While working with news articles, for example, we could work on pre-reading, while-reading and post-reading activities. During the pre-reading we could ask our students about the headlines, about what they expect the article is going to tell. We can also organise a group brainstorming about the related words that will appear in the text given its genre and apparent topic. As while-reading activities, we could hand out a jumbled summarised paragraphs from the text which students would have to order in small groups or tell them to note down ideas that come to mind while they are reading so as to discuss them later through a debate or an open discussion. These while-reading activities would be closely linked to the post-reading scenario, where we can also tell students to propose a new headline for the news article or to expose their opinions regarding the main thesis of the article or even to ask them how the news article tries to persuade its audience.

As authentic and motivating materials, songs are an easy-to-go-to teaching material which teachers can take advantage of. Nowadays, songs are accesible through a lot of channels, YouTube being probably the most obvious one. Songs are also excellent opportunities for teachers to start a discussion about relevant issues for our society as well as working on the language content embedded in these materials, learning language in a more natural way (Moura-Veloso, 2018). Seeing the target language features in an isolated or fabricated fashion does not help the students in achieving their ultimate goal: to become proficient speakers. Learners should be given materials that focus on language in use such as it is used in authentic contexts such as songs or news articles as mentioned above. For the proposal, I will be working with songs in particular as a key element to motivate students to engage in the activities I have planned.

2.4. Introducing songs into our lessons

One might think that using songs to teach any subject is particularly recommended for young children. However, it has also been demonstrated that teenagers and adults benefit from learning through the use of songs. It seems like children and older people are not so different when it comes to the basis of what increases their motivation to learn. There are several EFL classroom proposals which use songs with adults and have proven it works (Palacios & Chapetón, 2014; Simpson, 2015; Bernabé-Villodre, 2017) and others that although they have worked with young learners, they have claimed it would also work with older learners (Mateos-Neila, 2013). When professionals work with younger children, we often hear that we should attempt to recreate the perfect atmosphere for their learning to successfully happen (Delibegovic-Dzanic & Pejic, 2016). I wonder why this 'perfect atmosphere' does not usually remain as a primary focus in secondary school. This ideal learning atmosphere involves the feelings such as being safe or the security to be yourself, which can only take place when this atmosphere is anxiety-free. In my view, not only children have the need to feel relaxed and safe in their classes but also teenagers and adults. Anyone should feel like that when being taught a subject and the objective to recreate such an a healthy environment should not be restricted to children.

Songs are one of those materials which have the potential to contribute to a successful teaching environment at any level of EFL. They are a source of a tremendous variety of topics as well as able to serve as excellent authentic examples of many linguistic aspects we have to teach in EFL classes (Palacios & Chapetón, 2014; Delibegovic-Dzanic & Pejic, 2016). These aspects are then seen in context instead of in isolation, which makes the learning process more entertaining and motivating and enhances language acquisition (Martínez & Mateo, 1997), promoting students' interest, participation and involvement in our EFL lessons. Apart from working on the development of communication skills, the main objective of English language learning should be to maintain students interested and motivated. In order to maintain that interest and motivation, students should work with content that is as closely related to their lives as possible and should also be exposed to materials and activities that cater for more than one learning style.

Some teachers may still neglect the usefulness of strategies which divert from the grammar translation method tradition such as the use of songs. For example, Almutairi and Shukri (2016) investigated about Saudi EFL teachers' opinions towards using songs in their

classes and discovered that although many recognised the potential value of these, they were still reluctant or felt uncomfortable to include them in their routines. The authors state that EFL teachers in Saudi Arabia tend to adjust to their religious and cultural background when they teach and that they therefore sometimes explain that using songs in their subject would be culturally inappropriate. Other reasons why Saudi EFL teachers offer resistance towards including songs in their teaching are related to the fact that they find it difficult to locate appropriate songs, consider them a time-consuming task from its planning to its implementation, or are worried they may not have the resources needed to introduce and develop their teaching practices through the use of songs.

Despite those reasons why we could hesitate to include songs in our lessons, we should still consider the great number of positive reasons why they should be part of them. According to Bañares, García and González (1997) and Delibegovic-Dzanic and Pejic (2016), songs can be used in many different ways and at any point during the lesson. We can use them at the beginning of the class as a warm-up, as gap-fillers to encourage students to pay special attention to certain vocabulary, as the main material of an entire lesson to work on, or maybe simply to provide a relaxing environment. Songs can be taken advantage of for a wide variety of purposes, they can be adapted to work on any aspect of the language and can be the basis of a lesson where we may work with the four communicative skills: speaking, listening, reading and writing (Delibegovic-Dzanic & Pejic, 2016), or more recently considered as reception, production, interaction and mediation (Council of Europe, 2018). In fact, this is one of the many advantages of working with songs: their multimodal characteristics help learners connect with the language presented in many ways.

Furthermore, we could reinforce the song's message by pairing it with its videoclip. In this way, we are adding another channel through which information may be better understood and anchored. Pérez (1997) believes that the use of videos allows teachers to employ a great variety of techniques and activities as well as working on the four linguistic skills mentioned above. Teachers may ask students to describe a particular scene which they must have previously listened to and watched, they may have to list some characteristics from each of the characters involved, or they may be told to pay attention to certain linguistic aspects embedded in the song, for example. Through the use of songs, which may be used together with their corresponding videoclips, students can realise that learning English may have an immediate result in their lives such as being able to understand their favourite songs, making

the learning of the language meaningful and motivating (Pérez, 1997; Simpson, 2015). If the motivating power of songs accompanied by images was not enough, the authenticity of its content also contributes to learners' positive attitude towards the language.

Before using songs and their videoclips, teachers must bear in mind that their implementation requires prior planification. Using these materials does not make any sense if they are not well-integrated into the teacher's course programme (Pérez, 1997). The process of selection of those materials is also important, where it is essential to consider things such as the students' age, their language and their interests, or the quality of the song or video, the perspective on the topic we wish to present in class, its length, or its relevance. In order for songs to work well in class and for students to be able to benefit as much as possible from them, songs must be appropriately chosen and selected with the aim of personalising our students' learning.

Apart from the benefit of using songs in general for the EFL teaching, songs are also important due to its socialising power in society. Songs help generating coherent images in our minds through which we can observe a particular way of understanding society (Gómez-Escarda & Pérez-Redondo, 2016). Music is another socialising agent our students are exposed to and depending on the content, genre and perspective of the song, music will promote a particular social construction of their identities and will influence their individual cultural styles. As a result, using a well-known song as educational material will grant us the great opportunity to connect with the classroom and their social reality while reflecting on their problems (Venegas, 2010). When students know the song that is being played, they are more likely to identify themselves with the message. As an educational tool, music has a powerful evocative power, generating memories, feelings, sensations and emotions. Music can even promote social values and activate changes of opinion (Venegas, 2010; Bernabé-Villodre, 2017) to the point that it plays an important role in the social construction of reality, be it to legitimate social phenomena or to question them.

In order to promote critical thinking and self-reflection, teachers may use songs with social content to allow students to find opportunities to “freely express their opinions, feelings, life experiences and ideas while establishing meaningful connections with their personal context” (Palacios & Chapetón, 2014, p. 11). In their study, Palacios and Chapetón (2014) found that the use of this type of songs was a way to understand the world, offering the possibility for students to express their own opinions about what happens around them. When

the content of the songs we use is related to the real lives of our students, they instantly feel motivated and ready to commit to take an active role in the class because they find it meaningful. Moreover, when taking part in EFL activities related to the social content of the song, at the same time they are expressing their views on the topic, they are also listening to each other and comparing perspectives, building their own opinions. Consequently, Palacios and Chapetón (2014) discovered that the use of songs in this way was helping to create bonds among their students and contributing to a comfortable and friendly learning environment.

When working with songs with social content, in the case of this dissertation gender inequality and gender violence, paying attention to the imagery can tell us a lot. In the case of songs with gender inequality and gender violence themes, there are a series of features which tend to be recurrent in them. Although it is true that the representation of women in music has not been extensively studied (Guarinos, 2012), some authors have done their research on it. For example, Wade (1994) described the imagery referring to the portrayal of men and women in popular songs in Colombia, where the 'predation' imagery was quite explicit: men were represented as aggressive, even dangerous, and they were compared with birds of prey with the associated connotations of liberty and movement and dominance, cruelty and violence. Girls were represented as fragile victims who often feel lost and need men to find them and take them with them. It was also detected as problematic the fact that these songs had a happy and comic tone, overshadowing the implicit references to real violence by men towards women.

Well-known songs should be selected by teachers not only because students are familiar with them and this could motivate them but also because they are normally popular pop songs which reach wide audience and thus have a wide impact. We have all been fans of particular bands and singers at some point in our lives and some of our life experiences are linked to some songs, which help us remember those moments. In Guarinos's (2012) article, she explored the feminine figures present in music, taking into account both the characters in the songs and the figure of the musician inside and outside of them. She believes that the gender analysis of songs should at least focus on the lyrics and the iconography of the band or singer.

Commercial songs are typically accompanied by an audiovisual aid: the videoclip. The contemporary world is mostly audiovisual (Guarinos, 2012), where the content of songs is normally completed with visual support. This is why the author takes into account both the

lyrics and the visual imagery that is constructed in official videoclips, which are used to advertise and visualise songs. The nature of commercial songs involves being consumed but not meditated and bases a good part of their success around the endless repetition through the radio, the TV, the Internet and the videoclip, and the pleasure the audience experiences every time they recognise them even if they do not understand the lyrics and may not even like the song. There are a lot of times where we find ourselves singing the lyrics of a song without realising what we are actually saying, which may make it possible for an abuser to be singing anti-violence songs without knowing (Guarinos, 2012). However, if we look on the bright side, among the wide audience commercial songs have, there might be an abuser who does think about the content of the song and thus changes.

The repetitive characteristic of commercial songs makes them an important element in the development of their audience's personality. Love is usually the main theme in commercial songs and the way it is portrayed in them may affect people's perspectives and expectations of love, sexual and emotional relationships. According to Martínez-Noriega (2014), the music industry plays an important role as a generator of behaviour patterns and sex roles, gender differences and masculine dominance and to her, reggaeton is a clear example of these. She thinks that the lack of information and education leaves teenagers without the necessary elements that may allow them to become aware about what the information society we live in offers them. Martínez-Noriega (2014) reminds us that although reggaeton contributes to the construction of an unequal perspective about women and men, it is important not to forget that this genre is not the only one that represents women as dominated, submissive and sexual objects. Music in general mirrors society.

In typical commercial pop songs, women tend to be portrayed as sexual objects, which may hurt teenagers' self-image and provoke shyness or anxiety and even eating disorders and depression (Guarinos, 2012). In this situation, there are also songs which have appeared as a reaction within the gender violence discourse, overtly exposing the problem in some cases and in others continuing gender stereotypes and even justifying the appearance of violence against women (Gómez-Escarda & Pérez-Redondo, 2016). Teachers living and teaching surrounded by this situation must confront these issues in their classes, promoting a different more conscious way of listening and analysing songs and helping students to understand society, empathising with the protagonists and collectively pointing out the possible causes, consequences and ways of preventing gender inequality and especially gender violence.

3. Contextualisation and justification of the proposal

3.1. The curriculum

The starting point or the basis from which teachers in Spain have to elaborate their course programme is the curriculum which is established by law. As a consequence, I find it relevant to justify the real value of the present proposal first through this curriculum, in particular the Real Decreto (1105/2014). In Spain, secondary education is divided into two blocks: Educación Secundaria Obligatoria (ESO) and Bachillerato, where students' ages typically range from thirteen to eighteen years old. Article 11 (Real Decreto (1105/2014) establishes the general objectives for ESO, clearly stating that students must reject violence, all types of prejudice, sexist behaviours and learn how to solve conflicts peacefully, strengthening their affective and social skills.

As regards to the specific objectives, it is worth noting that in the evaluation criteria section for both lower secondary education (1º, 2º and 3º ESO) and upper secondary education (4º ESO), the law (Real Decreto 1105/2014) requires students to know and use sociocultural and sociolinguistic aspects that have to do with everyday life, life conditions, interpersonal relationships, behaviours and social conventions. When it talks about 'life conditions' and 'interpersonal relationships', the law mentions the students' environment and the social structure as well as the relationships between men and women in all aspects of society respectively; meanwhile, social conventions are understood as attitudes and values.

Article 24 (Real Decreto 1105/2014) is concerned with the general principles for Bachillerato and it establishes that students must be encouraged to develop intellectual and human maturity together with the knowledge and skills that will allow them to play an active, responsible and competent role in society. Furthermore, according to Article 25 (Real Decreto, 1105/2014), Bachillerato will help students acquire civic awareness and a responsible attitude, respecting human rights and contributing to a fair and equitable society. It also affirms that students must consolidate personal and social maturity as well as critical thinking, prevent and solve personal, family or social conflicts peacefully, and promote effective equality of rights and opportunities among men and women. The law follows implying that in order to fulfil this last requirement, students must critically analyse and value the inequality and discrimination that exist nowadays, particularly gender violence.

Based on what I have exposed above, I believe my proposal about tackling gender inequality and gender violence through the use of songs in the EFL classroom is definitely

justified since secondary students are required to reflect upon gender inequality and also gender violence in Bachillerato by critically assessing discrimination and inappropriate or harmful behaviours in real life situations or similar, which in this case is done through the inclusion of songs. Due to the fact that in Bachillerato students must not only work on gender inequality issues but also gender violence, I have selected the first course of Bachillerato as target level for my proposal. I chose the first and not the second course because in the second course of Bachillerato, students are relentlessly preparing for the university entry exams in all subjects including English, so there would be less room for the kind of work I am proposing here, although I still believe it would not be entirely impossible to do. Teachers could also work on gender inequality in order to prevent gender violence in ESO, but I think songs should be selected according to their language, cognitive and maturity levels.

3.2. Combining personal growth and language acquisition

My proposal attempts to take advantage of the position of teacher as not only a source of knowledge but also as a socialising agent in the life of young people. This means that I am trying to combine two main objectives which are essential for an integral education: personal growth and language acquisition. If we want to introduce cross-curricular elements in the EFL classroom, these two objectives must appear seamlessly combined. In the case of my proposal, I have chosen to work on the cross-curricular elements of gender inequality and gender violence while also working with songs which contain these themes and often offer a great variety of possibilities to reinforce the linguistic aspects that appear in them.

On the one hand, scholars who have implemented activities directed at reflecting upon gender inequality and gender violence often design a line of work which is characterised by adopting a juvenile format. This format implies that colloquial language is employed and attractive relevant materials are presented. These materials and activities are planned in order to be connected to students' lives outside school, which can be achieved through the use of songs, advertisements, magazines, social media, etc. While working in this way, scholars like Torres-San Miguel (2010) claim that these sessions often focus on the first love relationships that typically start during adolescence and youth, encouraging students to analyse those situations and think of alternatives to make those love relationships more equal and rewarding. Hernando-Gómez (2007) stated that students that have worked like that show a considerable increase in their capacity to identify behaviours that may later trigger gender violence such as jealousy or an exaggerated control over your partner, ensuring they will know

how to recognise physical, psychological or sexual abuse in the future.

Apart from focusing on young love relationships, it is also important to address other issues such as the conventional association between masculinity and violence. According to Barragán-Medero (2006b), teachers working with gender inequality and gender violence tend to disassociate men and violence since it is necessary for them to understand that there is something they can do to avoid it, that it is not a natural behaviour they cannot avoid and that even if it were natural to them, it would not be justified. Venegas (2010) suggests reminding them at all times that those are behaviours which are learnt through the process of a misogynist and violent socialisation, and that they can therefore be changed.

On the other hand, in order to work with the songs that I have selected, I decided to base my proposal on the activities with songs in general and activities with the cross-curricular elements of gender violence and gender inequality that several authors have created before me. Regarding the inclusion of gender inequality in the EFL classroom, Moura-Veloso's (2018) framework focuses a lot on critical thinking and communicative language teaching while also attempting to present meaningful knowledge by carefully selecting her lesson materials. Critical thinking is promoted through discussion and opinion activities where students have to reason the information they are being given. In line with the former, Torres-San Miguel (2010) also recommends group work, which she claims positively affects learning. In fact, group work can be especially useful when working with cross-curricular elements because these are not simply information students must learn by heart; it is all about creating their own opinion and developing their own personality through self-expression and social interaction. When aiming for 'meaningful knowledge', the teacher is basically choosing content that will be useful for students' lives in several ways. This knowledge should be linked somehow to their reality and is typically embedded in real life materials which we can use so as to simulate real-world situations.

While working in this way, Moura-Veloso (2018) also argues that it is important to work on the four linguistic skills, typically presenting reading and writing in the same session due to the fact that they are naturally intertwined. The other typically-associated pair of linguistic skills are listening and speaking, listening playing a big part in the successful acquisition of a language (Brown, 2003). Considering speaking, we have to bear in mind that learners, especially in secondary school where they are going through puberty, could show unwillingness to participate or shyness. In order to counteract this situation, teachers could

organise activities in such a way that students will know at all times what they are supposed to do and they will be mostly working in groups, going from small group activities to sharing with the rest of the class. Apart from this, bringing engaging materials and activities to class should promote language production.

Group work could not only be beneficial to work through speech anxiety, but also to promote learning through group concept construction. Venegas (2010) claims that within this constructivist approach students find it easier to connect previous ideas from all the members of the group and themselves with those that are being dealt with in class when working in groups, such as gender equality issues. The students' previous ideas will be subject to change, creating their own perspectives and opinions. In this constructivist approach, Venegas (2010) indicates that there are three stages which underlie the teaching-learning process, which departs from the existence of a problem. These three stages consist of first exploring students' previous ideas in relation with the topic or topics which are going to be seen in class, which is also recommended by other scholars in the field (Bañares et al., 1997; Hernando-Gómez, 2007). Then confronting those previous ideas with others in order to solve the problem stated beforehand, and finally summarise the resulting ideas in order to be able to apply the learnt information to other contexts and ensure that students' previous knowledge and opinions are developed.

Regarding the use of songs in our EFL lessons, Simpson (2015) also proposes a line of work, but this time about how to design a lesson based on songs. He admits that songs can be a powerful resource to maintain learners' interest throughout our lessons because of their universal appeal. He follows saying that because of their potential to connect all cultures and languages, they are among the best and most motivating resources. If teachers want to include songs in their lessons, they should first decide what it is they want their students to learn from them, consider their English level, their age, their interests, etc. To make a song the focus of our class, Simpson (2015) recommends listening to the song preferably with its videoclip and lyrics, working on the title, focusing on a particular verb tense or aspect of grammar since most songs tend to be centred around one verb tense, focusing on vocabulary, idioms and expressions, and finishing with activities that boost creativity. In the next section, I will provide some details on how I have selected the songs for this proposal.

3.3. Song selection criteria

I have selected twenty-four songs based on two levels of selection: the cross-curricular and the linguistic level. I have also tried to include a variety of songs that either reinforce or discourage gender stereotypes or gender violence or both. Thus, there are songs which we could classify as protest songs, which present messages that challenge the established gender stereotypes or gender violence, and others we could label as conformist, whose messages reflect those gender stereotypes or even normalise gender violence and unhealthy behaviours that might lead to it. Both protest and conformist songs are excellent opportunities to raise awareness about gender inequality and gender violence issues, presenting various different perspectives on the same topic. We are likely to let students see that there are many ways in which these issues can manifest around them such as through famous songs most of us have been exposed to.

Table 1. General information about selected songs and cross-curricular classification.

Song	Singer	Genre	Year	YouTube Views	Female Stereotypes		Male Stereotypes		Gender Violence	
					Reinforce	Discourage	Reinforce	Discourage	Reinforce	Discourage
Every Breath You Take	The Police	Soft rock	1983	650015060					x	
If I Were a Boy	Beyoncé	R&B	2008	438285855		x		x		
I Will Survive	Gloria Gaynor	Disco	1978	50000000		x				
Animals	Maroon 5	Pop	2014	585357409					x	x
Boys Don't Cry	The Cure	Alternative	1984	59104774				x		
I'm Just a Girl	No Doubt	Pop-Rock	1995	52885805		x				
Only Women Bleed	Alice Cooper	Soft rock	1997	1312049						x
Keep Ya Head Up	Tupac	Hip-hop	1993	26022462				x		x
Can't Hold Us Down	Christina Aguilera	Pop	2002	78033272		x				x
She Works Hard for the Money	Donna Summers	Post disco	1983	6497310						x
Respect	Aretha Franklin	R&B	1967	51049371						
Roar	Katy Perry	Pop	2013	2817958135						
He Hit Me (And It Felt Like a Kiss)	The Crystals	Blues	1963	991668					x	
Fine China	Chris Brown	R&B	2014	78445999	x				x	
Cherry Wine	Hozier	Folk	2014	20326026						x
Love The Way You Lie	Eminem	Hip-hop	2010	1780523956						x
Love Is Blind	Eve	Hip-hop	1999	14528508						x
Kristy, Are You Doing Okay?	The Offspring	Rock	2008	1868045						x
Not a Pretty Girl	Annie Di Franco	Indie Rock	1995	243760		x				x
Talk Dirty	Jason Derulo	Pop	2013	442059085	x					
God Made Girls	RaeLynn	Country	2014	43271796	x		x		x	
Dear Future Husband	Meghan Trainor	Pop	2015	495677067	x	x				
Jealous	Nick Jonas	Pop	2014	141245907			x		x	
U.N.I.T.Y	Queen Latifah	Hip-hop	1993	9457091						x

On table 1 above, songs have been classified according to the singer, genre, year, and YouTube views. I have intentionally planned my selection to be varied in terms of singers, you will not see more than one song per singer, genres, I have included twelve different genres so as to cater to a diverse array of interests in a hypothetical group of students, and year of release, selecting songs since the 60s until 2015. YouTube views for the songs' videoclips have also been registered on the table above as a way to show the social relevance of these songs in terms of the YouTube audience they have.

Moreover, I have indicated whether songs reinforce or discourage female stereotypes and male stereotypes and well as whether they reinforce or discourage gender violence. On the one hand, I particularly decided to examine the singers' behaviours towards gender stereotypes in their songs because I believe this is an excellent way in which we could visualise gender inequality within a classroom. Students will be able to see how some of the most famous songs conform to gender stereotypes and how some of them try to confront them, to challenge them. On the other hand, when I was checking for reinforcing or discouraging of gender violence in songs, I did not only try to find the most obvious cases where there is a female who is suffering in the lyrics shown either in a normalising way or a disapproving one. Instead, I also classified songs as reinforcing gender violence when these songs were promoting unhealthy behaviours such as jealousy or excessive control over one's partner as signals of love, or they were showing those in a positive normal way, as if your partners should feel that way in order to show you that they love you.

As regards the linguistic aspects present in the selected songs, some tend to appear more often than others such as the present simple, the present continuous, the present perfect simple, the past simple, the future simple, the imperative, interrogatives, modals of ability, modals of obligation, time expressions and connectors. Those seem to be recurrent as shown in table 2 below, where I have indicated through colours which syntactic-discursive elements are included in the twenty-four selected songs. The purpose of this table is to show the potential of working with songs in the EFL class, since teachers have the opportunity to present authentic meaningful materials to their students while being able to choose which linguistic aspects to work on.

Table 2. Classification of syntactic-discursive aspects in selected songs.

Songs	Present			Past			Future		Conditional				Questions	Passive Voice	Reported Speech	Modality				Time Expressions	Relative Pronouns	Causative	Connectors	Exclamations	
	Simple	Continuous	Perfect Continuous	Simple	Continuous	Perfect Continuous	Be going to	Future Continuous	Zero	First	Second	Third				Mixed	Imperative	Ability	Possibility						Obligation
Every Breath You Take																									
If I Were a Boy																									
I Will Survive																									
Animals																									
Boys Don't Cry																									
I'm Just a Girl																									
Only Women Bleed																									
Keep Ya Head Up																									
Can't Hold Us Down																									
She Works Hard for the Money																									
Respect																									
Roar																									
He Hit Me (And It Felt Like a Kiss)																									
Fine China																									
Cherry Wine																									
Love The Way You Lie																									
Love Is Blind																									
Kristy, Are You Doing Okay?																									
Not a Pretty Girl																									
Talk Dirty																									
God Made Girls																									
Dear Future Husband																									
Jealous																									
U.N.I.T.Y																									

Due to the format and length of this dissertation, I have decided to describe a general line of work which I then exemplify through a series of six fifty-minute sessions with a song each. During these sessions, I will be working with different aspects of the English language but the overall stages will be the same throughout. I have decided to work with six songs in total to work with six different types of content. In this way, I chose the R&B song *If I Were a Boy* by Beyoncé to first work on the discouragement of gender stereotypes, both female and male. Then, the country song *God Made Girls* by RaeLynn as an example of reinforcement of both gender stereotypes. These two songs could be presented one after the other to suggest a contrast between two opposite messages.

Another pair of songs that I chose as two different but potentially consecutive sessions are the hip-hop song *Keep Ya Head Up* by Tupac, which is a protest against gender violence and the social situation of a poor neighbourhood, and the pop song *Jealous* by Nick Jonas, which conforms to gender stereotypes and obsessive jealousy as justified. I would be focusing not only on gender stereotypes but also on gender violence and unhealthy behaviours that may lead to asymmetrical relationships and ultimately to gender violence.

Finally, the other potential pair of sessions are the pop song *Dear Future Husband* by Meghan Trainor and the pop song *Animals* by Maroon 5. These two songs present incoherent messages on gender stereotypes and gender violence respectively. Students should be aware that sometimes the content is not clear-cut and denotes opposite meanings as we will see in the next section, sometimes both conforming and protesting at the same time.

4. Proposal

Table 3. General work plan: Three stages to work with songs.

Stages	Goals
<p>Pre-listening</p>	<p>Before listening to the song chosen for the session, the teacher will work on the expectations and previous knowledge of the students on the topic at hand. The teacher should try to promote interest and motivate students by encouraging reflection on those expectations and previous ideas in the form of engaging activities.</p>
<p>While-listening</p>	<p>Here, the students will listen to the song at least twice and they will watch its videoclip. In this stage, one of the typical activities that is implemented is the fill-in-the-gap or cloze exercise, which is an example of how to focus on syntactic-discursive elements in songs. The teacher can also tell the students to pay special attention to certain aspects of the songs and take notes, for example. During the listening of the song, students are probably creating an initial opinion of the message presented to them or challenging previous expectations, which will be important for the next stage.</p>
<p>Post-listening</p>	<p>After listening to the song, students can work on the message and its form. They can work on why the tenses are used in the way there are used, for example. The teacher should also promote critical thinking through group discussion and opinion-sharing activities. Students may not only work on the syntactic-discursive elements of the songs but also on the information they are being given.</p>

4.1. *If I Were A Boy*: Discouraging gender stereotypes

Table 4. Session plan 1: *If I Were A Boy*³.

Stages	Goals	Class organisation	Temporalisation
Pre-listening	<ul style="list-style-type: none"> – Song Q&A – 'Who is Beyoncé?' 	Individual	10'
While-listening	<ul style="list-style-type: none"> – Lyrics cloze exercise – Listen for 'take something for granted', 'kick it with someone', and 'stick up for someone' 	Individual	15'
Post-listening	<ul style="list-style-type: none"> – Correcting cloze exercise and finding the second conditional purpose – Define 'take something for granted', 'kick it with someone', and 'stick up for someone' – Group opinion-sharing 	Groups of three to four people	25'

³ See the Appendix I section for the table of curricular contents according to ORDEN EDU/362/2015.

In the pre-listening stage, the teacher organises an individual Q&A (questions and answers) session about the song *If I Were A Boy* and Beyoncé, the singer. The questions would be answered individually either by having students raising their hands or by directly selecting them if the class is not being very participative. The intention behind is to introduce the session, to test what the students already know and their expectations towards the song they are going to listen. Some examples of the type of questions that would be asked during this Q&A are the following: Have you ever heard this song? What genre do you think it is? Why is the protagonist thinking of being a boy?

As can be seen, the Q&A starts with introductory superficial questions and progressively turns to deeper aspects of the song so that students start thinking about the messages included in *If I Were A Boy*. This Q&A would take around five minutes and would be followed by the 'Who is Beyoncé?' activity. In this second part, the students need to quickly look for some information about Beyoncé individually on their tablets or phones, aiming to know about her accomplishments, why she is famous, what she does for a living apart from singing, and her role as a recognised feminist. This would take ten minutes.

In the while-listening stage, during the first listening, the students need to individually complete a worksheet with the song lyrics, which has gaps to be filled with the appropriate verb tenses from the second conditional. In this first time listening, they will only be listening and completing and reflecting upon the purpose of the second conditional in the song. During the second listening, the students are not only listening but also watching the videoclip. They are told to take notes and pay attention to the expressions 'take something for granted', 'kick it with someone', and 'stick up for someone' with the intention of reviewing these in the next stage. The whole stage would last around fifteen minutes.

In the last stage, students are put into groups of three to four people and first correct together the cloze exercise in their group. Then, the teacher asks about the answers. After that, the teacher asks the students if they know or could realise the meaning of the expressions they were told to pay attention to. Finally, the teachers poses questions such as 'what would you do if you were a boy?' and 'do you think there is inequality between men and women today?' to be first discussed in groups and then commented at a class level. The students are thus encouraged to reflect upon the social situation around them in relation with themselves and to learn of other perspectives through group discussion among their equals. This stage would last around twenty-five minutes.

4.2. *God Made Girls*: Reinforcing gender stereotypes

Table 5. Session plan 2: *God Made Girls*⁴.

Stages	Goals	Class organisation	Temporalisation
Pre-listening	<ul style="list-style-type: none"> – Title reflection – Assigning gender roles 	Groups of three to four people	10'
While-listening	<ul style="list-style-type: none"> – Checking gender roles – Detecting gender stereotypes – Are there any contradictions? – What type of modality is there and for what? 	Groups of three to four people	15'
Post-listening	<ul style="list-style-type: none"> – Brief summary – Gender roles and implications Q&A – <i>God Made Boys</i> 	Groups of three to four people	25'

⁴ See the Appendix I section for the table of curricular contents according to ORDEN EDU/362/2015.

In the pre-listening stage, the students reflect on the title of the song *God Made Girls*. The teacher would help their reflection by leading questions such as the following: What does this title suggest? If God made girls, how do you think God made them? And boys? Here, we are trying to raise some expectations about the content of the song, which could potentially encourage the students to pay more attention in order to confirm or discard those previous expectations. Apart from reflecting on the title of the song, the teacher would hand students a sheet of paper with a list of nouns, adjectives and verbs from the song which are typically associated with a female or male identity. For example, these words could be the following: skirts, truck, flirt, fragile, lazy, cry, drive, soft, sweet, beautiful, sing and dance. In groups of three to four people, students need to assign gender roles to these words according to their intuition, which would probably be based on gender stereotypes, although they could surprise us and show us they have a different mentality. This stage would last ten minutes.

For the while-listening stage, the students are told to pay attention to what the song and the videoclip convey. They will have to check if their gender role classification coincides with that of the song, take notes about the gender stereotypes that appear, check if there are contradictions with those gender stereotypes (such as 'unbreakable' and 'fragile' being assigned to girls), and find out what type of modality there is and why it is used. While still in their groups of three or four people, they can organise themselves however they want, being able to divide the items among themselves in the way they find appropriate such as an item or two per person, for example. Their strategy is up to them. The song would be played twice in order to favour a better understanding and offer more opportunities to complete the activity successfully. This stage would last around fifteen minutes.

When they arrive at the post-listening stage, the students have to take a few minutes to produce a written brief summary of the song. When all the groups have finished, they read their summaries to the rest of the class. Now, the teacher would organise a Q&A about gender roles and implications in the song. The list they previously classified and checked with the song will help them to become aware, if they were not already, of the gender roles that exist in our society. Some questions the teacher could ask are the following: Do you think being a girl or a boy is predefined by society? Do you think your identification as a boy or a girl depends on how you were raised? Lastly, the students will have to produce a rewritten version of *God Made Girls* in their groups but referring to male stereotypes. The best one would be chosen and put on the wall next to the original. This stage would last around twenty-five minutes.

4.3. *Keep Ya Head Up*: Discouraging gender violence

Table 6. Session plan 3: *Keep Ya Head Up*⁵.

Stages	Goals	Class organisation	Temporalisation
Pre-listening	<ul style="list-style-type: none"> - 'Who is Tupac?' - 'Rhyming like a rapper' 	Groups of three to four people	10'
While-listening	<ul style="list-style-type: none"> - Rhymes cloze exercise - Detecting themes and subthemes - Cases of bad behaviour towards women 	Groups of three to four people	15'
Post-listening	<ul style="list-style-type: none"> - Correcting rhymes cloze exercise and discussing coincidences - Group opinion-sharing about detected themes - Classify detected behaviours into types of gender violence 	Groups of three to four people	25'

⁵ See the Appendix I section for the table of curricular contents according to ORDEN EDU/362/2015.

In the pre-listening stage, the students are told to find some information on the Internet about Tupac, the singer of *Keep Ya Head Up*. They will have to do this in groups of three to four people. They will find out how famous he was, what happened to him and learn about his protest attitude towards social issues in general. After they share the information they found with the rest of the class, the students will be presented with a series of words from the song which they will have to find rhyming words for. An example of such a list would be the following: tough, easier, welfare, juice, rules, price, dream, cents, family and crazy. This activity promotes creativity and may further motivate our students while working and learning from their equals. Furthermore, trying to make their own rhymes will also create expectations about the ones they will later find in the song. This stage would last ten minutes.

During the while-listening stage, the teacher will give the students a worksheet with the lyrics of *Keep Ya Head Up*, where they will find a cloze exercise. For this cloze exercise, the students need to complete with the rhymes to the words they were working on before. This will either confirm or reject their rhyme proposals, and the teacher could ask them to try and count how many rhymes coincide with their own. This will be done for the first listening time. When they listen to the song for the second time, they will be asked to pay attention and take notes about the different themes found in the song and to also keep a record of cases of bad behaviour towards women. This stage will last around fifteen minutes and will also be completed in their previously-made groups.

Once they have finished their listenings, the students will check their rhymes cloze exercise is correct and compare how many rhymes the various groups guessed before listening to the song. They will also discuss the themes each group has detected, hopefully having realised that each stanza contains a different general theme and then subthemes within. The students will thus be able to see how hard life in poor neighbourhoods can be for everyone as well as the violent attitudes that not only take place in those poor neighbourhoods but also in middle class ones. They will also classify the detected behaviours into the different types of gender violence. Empathy and reflection upon our actions is also promoted through working with the lyrics of *Keep Ya Head Up*, since song uses strategies such as rhetorical questions and the narration of personal stories. As can be seen in the summary table above, grammar takes a back seat in this session because it is not taught in an obvious way. However, the students are still exposed to it and learn about other linguistic aspects such as rhyming in English. This stage would approximately last for twenty-five minutes.

4.4. *Jealous*: Reinforcing gender stereotypes and unhealthy behaviours

Table 7. Session plan 4: *Jealous*⁶.

Stages	Goals	Class organisation	Temporalisation
Pre-listening	<ul style="list-style-type: none"> – 'Is jealousy love?' – Song expectations Q&A 	Individual	10'
While-listening	<ul style="list-style-type: none"> – Detecting gender stereotypes – Why is the protagonist of the song jealous? – Is it a healthy relationship? 	Groups of three to four people	10'
Post-listening	<ul style="list-style-type: none"> – Checking and discussing gender stereotypes findings – Opinion-sharing about how the protagonist justifies his jealousy – Writing a letter of advice to the protagonist 	Groups of three to four people	30'

⁶ See the Appendix I section for the table of curricular contents according to ORDEN EDU/362/2015.

In the pre-listening stage, the teacher will be first working on the famous link between jealousy and love. This is a typical misunderstanding among both teenagers and adults, so this myth should be tackled preferably while they are teenagers, since that is the time around which they start having love relationships and their emotions are stronger. In order to do that, the teacher can first tell them to raise their hands if they think your partner does not love you unless they get jealous from time to time. After that testing round, the teacher could keep asking if they had tried to made someone jealous on purpose and also why some people tend to get jealous. Then, the teacher would do a little Q&A about the students' song expectations with questions such as the following: Have you listened to this song before? Is the singer sad or happy is this song? Do you think *Jealous* is protesting or conforming to the idea that jealousy equals to love and passion? This stage would be completed individually and is planned to last about ten minutes.

For the while-listening stage, the students are told to be in groups of three to four people and to plan a strategy in order to take notes about the gender stereotypes they find both in the song and its videoclip, the reasons the protagonist in the song exposes to explain his jealousy, and decide whether their relationship is healthy or not (are there obsessive behaviours?). While doing this, the students will be confirming or discarding their previous expectations about the song and about how jealousy is portrayed in *Jealous*. The song will be played twice so as to favour comprehension. This stage will last for another ten minutes.

In the final stage, the post-listening stage, the students check and discuss in their groups their gender stereotypes found. They also talk about whether the song protagonist's justification of his jealousy is valid or not, whether he is right or wrong. After they do this in their small groups, they share it with the rest of the class. During this opinion-sharing activity at a class level, the teacher should promote reflection on the quality of the relationship that is presented in the song by making questions such as the following: Does he deserve to be jealous? Is being beautiful a curse or a blessing? Should we blame her for his jealousy? Do you think they will last for a long time as a couple? Once the students have discussed these relationship issues, they need to write a 150-word letter of advice to the protagonist of the song back in their smalls groups. Although grammar is not specifically addressed throughout this session, the students will be using it and needing it all the time, particularly focusing on advice language such as the modal verb 'should' at the end of the session with the writing of the advice letter. This stage would last thirty minutes.

4.5. *Dear Future Husband*: Incoherent messages on gender stereotypes

Table 8. Session plan 5: *Dear Future Husband*⁷.

Stages	Goals	Class organisation	Temporalisation
Pre-listening	<ul style="list-style-type: none"> – Feminism Q&A – The American Dream 	Groups of three to four people	10'
While-listening	<ul style="list-style-type: none"> – Conforming or challenging gender stereotypes – Highlighting the grammatical structures the protagonist uses to demand things 	Groups of three to four people	10'
Post-listening	<ul style="list-style-type: none"> – Checking conforming and challenging attitudes – Checking grammatical structures – Would you marry the protagonist in the song? Why or why not? 	Groups of three to four people	30'

⁷ See the Appendix I section for the table of curricular contents according to ORDEN EDU/362/2015.

In the pre-listening stage, the teacher will ask students to discuss some questions in their groups of three to four people and decide on an answer and an explanation of their own. These questions will have to do with the concept of feminism and could be the following: Does feminism affect both women and men? Do feminists hate men? Does feminism aim to achieve women's superiority to men? Could you describe what patriarchy is? What are misandry and misogyny? After the groups have worked on their opinions about these issues, they will select a speaker that will share their reached conclusions with the rest of the class. The teacher will write down the ideas that arise on the board and will clarify whenever necessary. Then, the teacher will give the students several vintage pictures that convey the American Dream in the 40s and 50s. The students will have to first describe what they see among them in their groups and then compare those scenes with life nowadays. The aim is to open students' eyes to different perspectives of the concept of the 'ideal life', whose traits and aspirations have both evolved and remained in some cases. This would last ten minutes.

While the students listen to the song twice, they will have to figure out which attitudes are conforming and which are challenging the gender roles and stereotypes, because *Dear Future Husband* contains both, associating a reivindicative role to women which contrasts with a serving and loving nature as an stereotypical housewife from the 40s and 50s. They will also have to highlight the grammatical structures the protagonist in the song uses to demand things and how she justifies these demands. In particular, these grammatical structures are the imperative, the first and zero conditionals, and the modals of ability and obligation, which overall help conveying an imposing tone throughout the song. The students will be working collaboratively to ensure that the group completes the two activities satisfactorily. This stage would last for ten minutes.

After they have listened to *Dear Future Husband* twice, they will be sharing what they found to the rest of the class and contrasting these findings and opinions. They will also check together with the rest of the groups which grammatical structures they think contribute to the expression of a demanding and imposing tone. In this way, the students are not only detecting grammatical patterns but also working on the purpose and use of these, realising that the way we choose our words and expressions greatly impacts the way we come across when talking. After this, the teacher will tell them to decide in their groups if they would marry the protagonist in the song and why. They will be later sharing what they decided and explaining their reasons. This last stage would take around thirty minutes to be completed.

4.6. *Animals*: Conflicting messages on gender violence

Table 9. Session plan 6: *Animals*⁸.

Stages	Goals	Class organisation	Temporalisation
Pre-listening	<ul style="list-style-type: none"> – Animal attributes and their metaphoric use 	Groups of three to four people	10'
While-listening	<ul style="list-style-type: none"> – 'The power of pop songs' – Lyrics cloze exercise – Videoclip and song come together: looking for analogies 	Groups of three to four people	15'
Post-listening	<ul style="list-style-type: none"> – Correctig lyrics cloze exercise – Sharing analogy findings – How is gender violence reflected? – Genre research and reassigning 	Groups of three to four people	25'

⁸ See the Appendix I section for the table of curricular contents according to ORDEN EDU/362/2015.

In the pre-listening stage, the students are told to write down an animal name per group of three to four people. The teacher tells the groups to also add characteristics and attributes of the animal they have chosen and then invent a song title based on those attributes and the animal name. The students also have to imagine what the story in that hypothetical song would be about and what attributes the protagonist would have. After that, the teacher randomly reassigns one animal name per group and tells the students to do the same again. Once they have finished, the groups compare their attribute assignment with the other groups that worked on the same animal, checking if there are any coincidences or differences. The intention is for them to see that there can be different interpretations, that animals and animalistic behaviours are often used in a metaphoric sense to produce analogies in songs and other media, which is central to *Animals*. This would last ten minutes.

In the while-listening stage, *Animals* would be played three times instead of twice. The reason behind is observing the evolution in meaning as the students listen to the same song in three different ways. In the first play, the students only listen to it, without lyrics and without videoclip. After that, they are asked what their opinion is about it: if they liked it, if it is catchy, if there is any verse which they particularly remember, what the mood in the song is, etc. In the second play, the students listen to the song together with the lyrics, which will contain a cloze exercise focusing on some vocabulary words which are key to understand the twisted meaning of the song such as the following: preying, hunt down, hide, scent, enemies, drug, cut, stay away and lies. When they finish, they will be asked again similar questions about the meaning of the song, which is expected to be clearer now that they have the lyrics too. In the third and last play, videoclip and song come together and the students are told to find analogies that can be seen both in the lyrics and in the videoclip. Examples of the kind of analogies they would find are the association between a butcher or a hunter and a stalker, between meat or a prey and a girl. This stage would last fifteen minutes.

In the final stage, the post-listening, the students correct the lyrics cloze exercise and share their analogy findings. These findings are intended to lead to a discussion about gender violence. In their groups, the students discuss how gender violence is portrayed in *Animals*: what type of gender violence is presented, if the music genre does justice to the topic, if the mood is appropriate, etc. Finally, the groups do a quick music genre search on the Internet and decide if there is a music genre that would be more appropriate to the lyrics of the song and explain why to the rest of the class. This stage would last twenty-five minutes.

5. Conclusions

This dissertation's main objective was to explore the benefits of explicitly including cross-curricular elements in regular class hours as stated by law, particularly focusing on gender inequality and gender violence. In order to do that, I proposed a line of work when making songs the centre of our lessons, exemplified in the form of a series of six fifty-minute sessions which takes songs as the starting point and main focus of a lesson, suggesting three stages called the pre-listening, the while-listening and the post-listening stage, each with different overall set goals. In the pre-listening, the teacher works with the previous knowledge and expectations of the students, promoting interest and motivation as well as preparing the ground for pre and post-reflection on the message of the song. Examples of how we can do this have been explained in the proposal section above, having activities such as Q&As, which have been proposed several times to encourage opinion-sharing, Internet searches about the singers, which were planned for Beyoncé's and Tupac's sessions, title reflections, or activities that are intended to let students start creating their own expectations and opinions such as the activity where they had to assign gender roles to certain words extracted from the *God Made Girls* song.

In the while-listening stage, the students normally listen to the song twice to encourage a better understanding and offer more possibilities to complete the activities that have been proposed. They start creating new opinions or challenging previous ones through these listenings and through the tasks they are trusted to complete. Examples of these tasks were seen in sessions like *God Made Girls*, *Dear Future Husband* or *Animals*, where the students had to reflect upon the use of language and contradictory messages as well as detect gender roles or behaviours based on the pre-listening activity they previously had to complete. Another example can be found in the *Keep Ya Head Up* session, where the students needed to detect themes and subthemes while also identifying cases of bad behaviour towards women to later explore the types of gender violence contained in the song; or in the *Jealous* session, where they had to pay attention to certain opinion-fostering questions such as 'why is the protagonist in the song jealous?' while listening to the song.

During the while-listening stage, the teacher may also decide to actively allow students to work on grammatical or vocabulary elements present in the songs. One of the typical exercises that is done is the fill-in-the-gap or cloze exercise, which has been done in three of the six proposed sessions but has been designed in three different ways to show that

there is in fact potential in this type of exercise. In the *If I Were A Boy* session, the cloze exercise was the typical one you would normally expect, where students had to fill the gaps focusing on the second conditional grammatical structure for example. In the *Keep Ya Head Up* session, I found it could be quite beneficial to direct our focus onto the rhymes, having students complete the blanks while paying attention to the rhyming and exercising their listening skills and creativity. Finally, in the *Animals* session, the students had to complete the lyrics of the song with vocabulary words that were key to understand its meaning, which both exercises students' listening skills and makes them pay attention to these words to help them create their own perspectives on the song. In this stage, the teacher attempts to guide the students through a series of activities they need to complete in order to advance into the next stage.

The post-listening stage, which I have planned to typically last for a longer time than the other two stages, serves the purpose of promoting critical thinking based on the meaning and the perspective offered by the song. The students work on the message and the form of the song, reflecting upon the structure of this message and how it is articulated, such as in the session *Dear Future Husband*, where students were told to highlight the grammatical structures that helped the protagonist convey a demanding tone in the song, or in the session *God Made Girls*, where students had to discover what type of modality was presented and the purpose behind. Grammar is not always in the spotlight. In fact, there are sessions in which grammar takes a backseat, which does not mean it is not being used. In the session *Jealous*, students need grammatical expressions regarding how to give advice when they are told to write an advice letter to the protagonist of the song in their groups.

The sessions that were explained in the proposal section have been presented as lessons that could be taught in order to complement the English text book that an English teacher typically has to follow. These lessons are primarily based on the communicative approach and inspired by the type of class work that is done in the task-based approach, attempting to present a student-centred lesson that tries to break with the traditional approach where they tend to passively receive information. In this way, I have focused on promoting effective communication in the target language with a lot of group work and opinion-sharing activities. I have also clearly stated the purpose of each activity within each stage, trying to create engaging and reality-based activities that students could enjoy. As I have mentioned before, critical thinking plays a major role throughout the sessions I have designed, fostering

the creation of expectations, opinions, and perspectives about the topics included in each session. Empathy may also be developed during group work as students are working among their equals and sharing and thinking together about relevant current issues that they can relate to their realities. Group work is also meant to help them build their own personalities and identities while training their social skills among people of their age.

In conclusion, I believe that putting songs at the centre of a lesson can set a good learning atmosphere by motivating students through these meaningful and authentic materials, and serve as perfect starting points for dealing with cross-curricular elements such as gender inequality and gender violence by conveying different perspectives. I strongly believe that working with these issues in regular class hours could promote personal growth while also working on the English language. Nowadays, gender inequality and gender violence are still social problems that affect us all and should therefore be tackled in the classroom in order to prepare our students to live in the world. It is also especially important to deal with these issues when they are teenagers since that is the time where they start having love relationships and their emotions are felt as stronger. The integral development of our students should be one of our main objectives as teachers. It is our duty as socialising agents to help them in the task of becoming responsible, tolerable, and socially conscious adults while also giving them the specific knowledge required in our subjects.

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Appendix I: Tables of Curricular Contents

Table of curricular contents: Session 1.

Curricular Components			
Key Competences	Contents	Evaluation Criteria	Learning Standards
Linguistic Digital Learning to learn Social and civic	Block 1: Comprehension of Oral Texts		
	<ul style="list-style-type: none"> - Distinction of different types of comprehension (general sense vs. details). - Inference and formulation of hypotheses about information through the comprehension of linguistic and paralinguistic significant elements. - Reformulation of hypotheses from the comprehension of new elements. - Management of social relationships. 	<ul style="list-style-type: none"> - Identify the main ideas, relevant information, and general implications. - Distinguish both the main communicative text function or functions and implications; identify the general communicative purposes that are associated with different typical discursive patterns. 	<ul style="list-style-type: none"> - Students identify the main points and relevant details from an informal text. - Students understand specific information in informal conversations.
	Block 2: Production of Oral Texts: Expression and Interaction		
<ul style="list-style-type: none"> - Produce a clear message, distinguishing the main idea or ideas and its basic structure. - Take advantage of previous knowledge. - Compensate lack in linguistic competence through linguistic, paralinguistic and paratextual processes. - Management of social relationships. 	<ul style="list-style-type: none"> - Construct coherent and well-structured texts. - Adapt the production of the oral text to the required communicative functions. - Show certain flexibility as regards to conversational standards such as turn-taking. 	<ul style="list-style-type: none"> - Students participate effectively in informal face-to-face conversations. - Students take part adequately in conversations even if they have to ask for clarification or repetition. 	
Resources	Timing	Linguistic Skills	Class Organisation
<ul style="list-style-type: none"> - Digital board - Class computer - Mobile Phones/ Tablets 	Pre-listening: 10' While-listening: 15' Post-listening: 25'	Listening Speaking	Individual work Group work

Table of curricular contents: Session 2.

Curricular Components			
Key Competences	Contents	Evaluation Criteria	Learning Standards
Linguistic Learning to learn Social and civic	Block 1: Comprehension of Oral Texts		
	- Distinction of different types of comprehension (general sense vs. details). - Inference and formulation of hypotheses about information through the comprehension of linguistic and paralinguistic significant elements. - Reformulation of hypotheses from the comprehension of new elements. - Management of social relationships.	- Identify the main ideas, relevant information, and general implications. - Distinguish both the main communicative text function or functions and implications; identify the general communicative purposes that are associated with different typical discursive patterns.	- Students identify the main points and relevant details from an informal text. - Students understand specific information in informal conversations.
	Block 2: Production of Oral Texts: Expression and Interaction		
	- Production a clear message, distinguishing the main idea or ideas and its basic structure. - Take advantage of previous knowledge. - Compensate for lack in linguistic competence through linguistic, paralinguistic and paratextual processes. - Management of social relationships.	- Construct coherent and well-structured texts. - Adapt the production of the oral text to the required communicative functions. - Show certain flexibility as regards to conversational standards such as turn-taking.	- Students participate effectively in informal face-to-face conversations. - Students take part adequately in conversations even if they have to ask for clarification or repetition.
	Block 4: Production of Written Texts: Expression and Interaction		
- Narration of events and summarisation. - Description and appreciation of physical or abstract qualities.	- Adequate the production of the written text to the required communicative functions.	- Students take notes and summarise briefly with essential information.	
Resources	Timing	Linguistic Skills	Class Organisation
- Digital board - Class computer	Pre-listening: 10' While-listening: 15' Post-listening: 25'	Listening Speaking Writing	Group work

Table of curricular contents: Session 3.

Curricular Components			
Key Competences	Contents	Evaluation Criteria	Learning Standards
Linguistic Digital Learning to learn Social and civic	Block 1: Comprehension of Oral Texts		
	<ul style="list-style-type: none"> - Distinction of different types of comprehension (general sense vs. details). - Inference and formulation of hypotheses about information through the comprehension of linguistic and paralinguistic significant elements. - Reformulation of hypotheses from the comprehension of new elements. - Management of social relationships. 	<ul style="list-style-type: none"> - Identify the main ideas, relevant information, and general implications. - Distinguish both the main communicative text function or functions and implications; identify the general communicative purposes that are associated with different typical discursive patterns. 	<ul style="list-style-type: none"> - Students identify the main points and relevant details from an informal text. - Students understand specific information in informal conversations.
	Block 2: Production of Oral Texts: Expression and Interaction		
	<ul style="list-style-type: none"> - Produce a clear message, distinguishing the main idea or ideas and its basic structure. - Take advantage of previous knowledge. - Compensate lack in linguistic competence through linguistic, paralinguistic and paratextual processes. - Management of social relationships. 	<ul style="list-style-type: none"> - Construct coherent and well-structured texts. - Adapt the production of the oral text to the required communicative functions. - Show certain flexibility as regards to conversational standards such as turn-taking. 	<ul style="list-style-type: none"> - Students participate effectively in informal face-to-face conversations. - Students take part adequately in conversations even if they have to ask for clarification or repetition.
Resources	Timing	Linguistic Skills	Class Organisation
<ul style="list-style-type: none"> - Digital board - Class computer - Mobile Phones/ Tablets 	Pre-listening: 10' While-listening: 15' Post-listening: 25'	Listening Speaking	Group work

Table of curricular contents: Session 4.

Curricular Components			
Key Competences	Contents	Evaluation Criteria	Learning Standards
Linguistic Learning to learn Social and civic	Block 1: Comprehension of Oral Texts		
	<ul style="list-style-type: none"> - Distinction of different types of comprehension (general sense vs. details). - Inference and formulation of hypotheses about information through the comprehension of linguistic and paralinguistic significant elements. - Reformulation of hypotheses from the comprehension of new elements. - Management of social relationships. 	<ul style="list-style-type: none"> - Identify the main ideas, relevant information, and general implications. - Distinguish both the main communicative text function or functions and implications; identify the general communicative purposes that are associated with different typical discursive patterns. 	<ul style="list-style-type: none"> - Students identify the main points and relevant details from an informal text. - Students understand specific information in informal conversations.
	Block 2: Production of Oral Texts: Expression and Interaction		
	<ul style="list-style-type: none"> - Production a clear message, distinguishing the main idea or ideas and its basic structure. - Take advantage of previous knowledge. - Compensate for lack in linguistic competence through linguistic, paralinguistic and paratextual processes. - Management of social relationships. 	<ul style="list-style-type: none"> - Construct coherent and well-structured texts. - Adapt the production of the oral text to the required communicative functions. - Show certain flexibility as regards to conversational standards such as turn-taking. 	<ul style="list-style-type: none"> - Students participate effectively in informal face-to-face conversations. - Students take part adequately in conversations even if they have to ask for clarification or repetition.
	Block 4: Production of Written Texts: Expression and Interaction		
<ul style="list-style-type: none"> - Express and adapt a message to a specific format. - Exchange information, opinions, perspectives and advice. 	<ul style="list-style-type: none"> - Adequate the production of the written text to the required communicative functions. 	<ul style="list-style-type: none"> - Students write letters to express their opinions and give advice. 	
Resources	Timing	Linguistic Skills	Class Organisation
<ul style="list-style-type: none"> - Digital board - Class computer 	Pre-listening: 10' While-listening: 10' Post-listening: 30'	Listening Speaking Writing	Individual work Group work

Table of curricular contents: Session 5.

Curricular Components			
Key Competences	Contents	Evaluation Criteria	Learning Standards
Linguistic Learning to learn Social and civic	Block 1: Comprehension of Oral Texts		
	<ul style="list-style-type: none"> - Distinction of different types of comprehension (general sense vs. details). - Inference and formulation of hypotheses about information through the comprehension of linguistic and paralinguistic significant elements. - Reformulation of hypotheses from the comprehension of new elements. - Management of social relationships. 	<ul style="list-style-type: none"> - Identify the main ideas, relevant information, and general implications. - Distinguish both the main communicative text function or functions and implications; identify the general communicative purposes that are associated with different typical discursive patterns. 	<ul style="list-style-type: none"> - Students identify the main points and relevant details from an informal text. - Students understand specific information in informal conversations.
	Block 2: Production of Oral Texts: Expression and Interaction		
	<ul style="list-style-type: none"> - Produce a clear message, distinguishing the main idea or ideas and its basic structure. - Take advantage of previous knowledge. - Compensate lack in linguistic competence through linguistic, paralinguistic and paratextual processes. - Management of social relationships. 	<ul style="list-style-type: none"> - Construct coherent and well-structured texts. - Adapt the production of the oral text to the required communicative functions. - Show certain flexibility as regards to conversational standards such as turn-taking. 	<ul style="list-style-type: none"> - Students participate effectively in informal face-to-face conversations. - Students take part adequately in conversations even if they have to ask for clarification or repetition.
Resources	Timing	Linguistic Skills	Class Organisation
<ul style="list-style-type: none"> - Digital board - Class computer 	Pre-listening: 10' While-listening: 10' Post-listening: 30'	Listening Speaking	Group work

Table of curricular contents: Session 6.

Curricular Components			
Key Competences	Contents	Evaluation Criteria	Learning Standards
Linguistic Digital Learning to learn Social and civic	Block 1: Comprehension of Oral Texts		
	<ul style="list-style-type: none"> - Distinction of different types of comprehension (general sense vs. details). - Inference and formulation of hypotheses about information through the comprehension of linguistic and paralinguistic significant elements. - Reformulation of hypotheses from the comprehension of new elements. - Management of social relationships. 	<ul style="list-style-type: none"> - Identify the main ideas, relevant information, and general implications. - Distinguish both the main communicative text function or functions and implications; identify the general communicative purposes that are associated with different typical discursive patterns. 	<ul style="list-style-type: none"> - Students identify the main points and relevant details from an informal text. - Students understand specific information in informal conversations.
	Block 2: Production of Oral Texts: Expression and Interaction		
	<ul style="list-style-type: none"> - Produce a clear message, distinguishing the main idea or ideas and its basic structure. - Take advantage of previous knowledge. - Compensate lack in linguistic competence through linguistic, paralinguistic and paratextual processes. - Management of social relationships. 	<ul style="list-style-type: none"> - Construct coherent and well-structured texts. - Adapt the production of the oral text to the required communicative functions. - Show certain flexibility as regards to conversational standards such as turn-taking. 	<ul style="list-style-type: none"> - Students participate effectively in informal face-to-face conversations. - Students take part adequately in conversations even if they have to ask for clarification or repetition.
Resources	Timing	Linguistic Skills	Class Organisation
<ul style="list-style-type: none"> - Digital board - Class computer - Mobile Phones/ Tablets 	Pre-listening: 10' While-listening: 15' Post-listening: 25'	Listening Speaking	Group work

Appendix II: Materials

- The lyrics for the songs that have been used for the six sessions found in the proposal can be found in the following website: <https://www.azlyrics.com/>

. The following are the cloze activities and the images that have been designed to be used in some of the sessions as indicated in the main body of this dissertation.

- *If I Were A Boy* by Beyoncé: Lyrics cloze worksheet from session 1.

If I ____ a boy
Even just for a day
I ____ outta bed in the morning
And ____ on what I ____ and go
Drink beer with the guys
And chase after girls
I ____ it with who I ____
And I__ never ____ confronted for it
'Cause they ____ up for me

If I ____ a boy
I think I ____
How it feels to love a girl
I swear I ____ a better man
I ____ to her
'Cause I know how it hurts
When you lose the one you wanted
'Cause he's taken you for granted
And everything you had got destroyed

If I ____ a boy
I ____ my phone
Tell everyone it's broken
So they ____ that I was sleepin' alone
I ____ myself first
And ____ the rules as I go

'Cause I know that she _____ faithful
Waitin' for me to come home (to come home)

If I _____ a boy
I think I _____
How it feels to love a girl
I swear I _____ a better man
I _____ to her
'Cause I know how it hurts
When you lose the one you wanted (wanted)
'Cause he's taken you for granted (granted)
And everything you had got destroyed

It's a little too late for you to come back
Say it's just a mistake
Think I _____ you like that
If you _____ I _____ for you
You _____ wrong

But you're just a boy
You don't understand
Yeah, you don't understand, oh
How it feels to love a girl someday
You wish you _____ a better man
You don't listen to her
You don't care how it hurts
Until you lose the one you wanted
'Cause you've taken her for granted
And everything you had got destroyed

But you're just a boy

– ***Keep Ya Head Up* by Tupac: Rhymes cloze worksheet from session 3.**

Little somethin' for my godson Elijah and a little girl named Corinne

Some say the blacker the berry, the sweeter the juice

I say the darker the flesh then the deeper the _____

I give a holler to my sisters on welfare

Tupac cares, if don't nobody else _____

And uh, I know they like to beat ya down a lot

When you come around the block brothas clown a lot

But please don't cry, dry your eyes, never let up

Forgive but don't forget, girl keep your head up

And when he tells you you ain't nuttin' don't believe him

And if he can't learn to love you, you should leave him

'Cause sista you don't need him

And I ain't tryin' to gas ya up, I just call 'em how I see 'em

You know it makes me unhappy (What's that)

When brothas make babies, and leave a young mother to be a _____

And since we all came from a woman

Got our name from a woman and our game from a _____

I wonder why we take from our _____

Why we rape our women, do we hate our _____?

I think it's time to kill for our _____

Time to heal our women, be real to our _____

And if we don't we'll have a race of babies

That will hate the ladies, that make the _____

And since a man can't make one

He has no right to tell a woman when and where to _____ one

So will the real men get up

I know you're fed up ladies, but keep your head up

Keep ya head up, ooh, child, things are gonna get easier

Keep ya head up, ooh, child, things'll get _____

Keep ya head up, ooh, child, things are gonna get easier

Keep ya head up, ooh, child, things'll get _____

Aiyyo, I remember Marvin Gaye, used to sing to me

He had me feelin' like black was tha thing to ____

And suddenly tha ghetto didn't seem so tough

And though we had it rough, we always had _____

I huffed and puffed about my curfew and broke the rules

Ran with the local crew, and had a smoke or _____

And I realize momma really paid the price

She nearly gave her life, to raise me _____

And all I had to give her was my pipe dream

Of how I'd rock the mic, and make it to tha bright _____

I'm tryin' to make a dollar out of fifteen cents

It's hard to be legit and still pay your _____

And in the end it seems I'm headin' for tha pen

I try and find my friends, but they're blowin' in the wind

Last night my buddy lost his whole family

It's gonna take the man in me to conquer this _____

It seems tha rain'll never let up

I try to keep my head up, and still keep from gettin' wet up

You know it's funny when it rains it pours

They got money for wars, but can't feed the _____

Said it ain't no hope for the youth and the truth is

It ain't no hope for tha future

And then they wonder why we crazy

I blame my mother, for turning my brother into a crack ____

We ain't meant to survive, 'cause it's a setup

And even though you're _____

Huh, ya got to keep your _____

Keep ya head up, ooh, child, things are gonna get easier

Keep ya head up, ooh, child, things'll get _____

Keep ya head up, ooh, child, things are gonna get easier
Keep ya head up, ooh, child, things'll get _____

And uh

To all the ladies havin' babies on they own
I know it's kinda rough and you're feelin' all _____
Daddy's long gone and he left you by ya lonesome
Thank the Lord for my kids, even if nobody else want 'em
'Cause I think we can make it, in fact, I'm sure
And if you fall, stand tall and comeback for _____
'Cause ain't nothin' worse than when your son
Wants to kno' why his daddy don't love him no mo'
You can't complain you was dealt this
Hell of a hand without a man, feelin' _____
Because there's too many things for you to deal with
Dying inside, but outside you're looking fearless
While the tears, is rollin' down your cheeks
Ya steady hopin' things don't all down this _____
'Cause if it did, you couldn't take it, and don't blame me
I was given this world I didn't make it
And now my son's gettin' older and older and cold
From havin' the world on his shoulders
While the rich kids is drivin' Benz
I'm still tryin' to hold on to my survivin' _____
And it's crazy, it seems it'll never let up, but
Please, you got to keep your _____

– *Animals* by Maroon 5: Lyrics cloze exercise for session 6.

Baby I'm _____ you tonight

_____ you _____ eat you alive

Just like animals

Animals

Like animals-mals

Maybe you think that you can _____

I can _____ your scent for miles

Just like animals

Animals

Like animals-mals

Baby I'm

So what you trying to do to me

It's like we can't stop, we're _____

But we get along when I'm inside you, eh

You're like a _____ that's _____ me

I _____ you out entirely

But I get so high when I'm inside you

Yeah you can start over you can run free

You can find other fish in the sea

You can pretend it's meant to be

But you can't _____ from me

I can still hear you making that sound

Taking me down rolling on the ground

You can pretend that it was me

But no, oh

Baby I'm _____ you tonight

_____ you _____ eat you alive

Just like animals

Animals

Like animals

Maybe you think that you can hide

I can _____ your scent for miles

Just like animals

Animals

Like animals-mals

Baby I'm

So if I run it's not enough

You're still in my head forever _____

So you can do what you wanna do, eh

I love your _____ I'll eat 'em up

But don't deny the animal

That comes alive when I'm inside you

Yeah you can start over you can run free

You can find other fish in the sea

You can pretend it's meant to be

But you can't _____ from me

I can still hear you making that sound

Taking me down rolling on the ground

You can pretend that it was me

But no, oh

Baby I'm _____ you tonight

_____ you _____ eat you alive

Just like animals

Animals

Like animals-mals

Maybe you think that you can _____

I can _____ your scent for miles

Just like animals

Animals

Like animals-mals

Baby I'm

Don't tell no lie, lie lie lie

You can't deny, ny ny ny

The _____ inside, side side side

Yeah yeah yeah

No girl don't lie, lie lie lie (No girl don't lie)

You can't deny, ny ny ny (You can't deny)

The _____ inside, side side side

Yeah yeah yeah

Yo,

Whoa

Whoa

Just like animals

Animals

Like animals-mals

Just like animals (Yeah)

Animals (Yeah)

Like animals-mals (Yeah)

Ow

Baby I'm _____ you tonight

_____ you _____ eat you alive

Just like animals

Animals

Like animals-mals

Maybe you think that you can _____

I can _____ your scent for miles

Just like animals

Animals

Like animals-mals

Baby I'm

Don't tell no lie, lie lie lie

You can't deny, ny ny ny

The ____ inside, side side side

Yeah yeah yeah

No girl don't lie, lie lie lie (No girl don't lie)

You can't deny, ny ny ny (You can't deny)

The ____ inside, side side side

Yeah yeah yeah

- Images for the activity called "The American Dream" from session 5.



American family 4



American family 6



American family 2



American family 3



American family 1



American family 5