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**Music and co-education as tools to prevent
gender-based violence in EFL classrooms**

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Para ellos,

Que sin querer me enseñaron el valor de la música.

Para ellos,

Que siempre han bailado al ritmo de la música en discotecas, en el campo, en el trabajo, en casa, y cuando las cosas se han puesto difíciles.

Para que lo sigan haciendo.

Cristina Puente, Jesús Infante.

Ahora aparecen vuestros nombres escritos en un documento universitario.

Para Elena, porque es simplemente la mejor. Para que sigamos bailando juntas la música de papá y mamá.

Para Aroa y J,

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que enviarnos una canción sea suficiente para volver a darnos la mano y bailar juntos.

ABSTRACT

Music has a transcendental impact on people's lives. This master's thesis presents how music and co-education can be very effective tools in preventing gender violence in secondary school classrooms. In order for students to be able to identify sexist attitudes and situations, while developing their critical thinking and empathy, a didactic unit based on music and co-education is created. Part of this didactic unit, composed entirely of seven sessions, was put into practice in two bilingual groups in the second year of ESO. Through an observation of the responses of these two classes in the implementation, a positive impact on empathy and critical thinking was obtained, thanks to which gender equality and coeducation could be promoted in the classroom.

Key words: Music, co-education, gender -based violence, empathy, and critical thinking.

RESUMEN

La música tiene un impacto trascendental en las vidas de las personas. Este trabajo de final de máster presenta como la música y la coeducación pueden ser herramientas muy eficaces para prevenir la violencia de género en las aulas de educación secundaria. Con el fin de que el alumnado sea capaz de identificar actos y situaciones machistas, a la vez que desarrollen su pensamiento crítico y su empatía, se crea una unidad didáctica basada en la música y la coeducación. Parte de esta unidad didáctica, compuesta en su totalidad por siete sesiones, fue puesta en práctica en dos grupos bilingües de segundo de la ESO. Mediante una observación de las respuestas de estas dos clases en la puesta en práctica, se obtuvo un impacto positivo en la empatía y el pensamiento crítico, gracias a los cuales se pudo fomentar la igualdad de género y la coeducación en el aula.

Palabras clave: Música, coeducación, violencia de género, empatía, y pensamiento crítico.

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Introduction

It is there from birth. It is one of the most involuntary, and most beautiful conditions of the human being. In the deepest part of people, is there; a heart that follows a rhythm, a musical pattern. And even if this rhythm is not always constant, it accompanies us in every first step, in every decision, in every fall, and in every achievement. Because, as Malloch and Trevarthen (2018) advocate, music is not only an art form or entertainment but also an essential part of what makes everyone human.

Hence, music, which many may overlook in their daily lives, is integrated into them and is brimming with benefits for the human being. In accordance with Welch et al. (2020) including music or musical activities in the lives of human beings can improve their physical and psychological health. Music influences heart rate and blood pressure, reduces anxiety and stress, stimulates the brain by developing the areas of emotion, memory, and reward, and is also able to modify the structure of the brain to improve cognitive and motor skills (Trappe, 2012; Wilson, 2013).

Moreover, according to Hallam (2010), Janurik and Józsa (2022), Vigl et al. (2023), and Welch et al. (2020), music is also a great benefit for education and learning. Students who practice music, engage in musical activities, or incorporate music into their learning improve their auditory perception, language, phonics, text comprehension, and reading fluency. Likewise, the use of music facilitates the acquisition of new skills and the acquisition of new knowledge that students must learn while improving their concentration, attention, and their ability to solve problems. Not only that, but music also fosters students' creativity, stimulates their imagination, improves their self-confidence, broadens their creative outlook, and makes students more engaged and motivated in their academic performance (Hallam, 2010).

Over and above, thanks to the practice of music in the classroom, music also brings positive benefits in terms of the students' social context. As a result, students' interaction with the rest of their peers is fostered, while their communicative skills and empathy are positively developed. In addition, music helps students to develop their identity, since through music they can connect with their emotions, discover how they feel, and in this way find out who they are. And finally, one of the most important points in which music helps students is learning respect and inclusion (Hallam, 2010; Vigl et al., 2023). Music

becomes an excellent pedagogical tool to promote the coeducational approach in the classroom since coeducation always seeks values of equality by eliminating gender discrimination and prejudice, and eliminating power structures between genders so that all individuals can develop fully without the limitations imposed by their gender (Subirats Martori, 2017).

After considering all the benefits of music (both physical, mental, and educational) and co-education in the development of students, the objective of this work will be to develop a didactic proposal in which these two tools are included as the main precursors for the development of the didactic unit. Besides, the activities that compose the didactic unit will be specially designed to promote empathy and critical thinking in the students.

1. JUSTIFICATION

The choice of the focus of this dissertation arises due to two main questions that have emerged through observation during my experience, both academic and teacher training. The first question that arises is why music is not used in the classroom if it has a great pedagogical potential to sensitize and develop students as individuals. And the second question that arises is why coeducation is implemented in a very superficial and almost nonexistent way in schools when there are educational laws that protect coeducation within these centers and prevent gender differences in students.

It is precisely because of this that this paper seeks to use music and co-education as two uniform aspects in the classroom. Through co-education, which acts as a transversal element to prevent gender violence in students, and using music so that students can acquire sensitivity, empathy, and critical thinking. Thanks to music, it will be possible to create activities related to songs, analysis of their lyrics, reflections on them, creative writing, and collaborative projects, which have great communicative value, promote critical analysis, and have a coeducational approach that are in accordance with current educational laws.

To this purpose, this paper will analyze how coeducation can prevent gender violence in the context of Compulsory Secondary Education, and investigate how music can be used

as a tool for ethical and emotional training for students, in order to make a didactic proposal that uses music in its different didactic units to prevent gender violence.

That is why the work will have the previously seen introduction, followed by a theoretical framework, which will continue with a didactic proposal and the analysis of part of it, to finish with a conclusion of the work, a bibliography, and the annexes.

2. THEORETICAL FRAMEWORK

The theoretical framework that is part of this thesis explores co-education, gender violence prevention, and music as the main premises of the work connected to each other. That is why this theoretical framework is structured in four main points. The first point addresses the concept of co-education and how it affects equality. Then, the next point exposes gender violence in the classroom. The third point defends how music can be worked on to become a tool for learning and change in society. The last point connects the three previous ones since this point explores the correlation between coeducation and music to promote critical thinking, empathy, respect, and equality in students who have these tools implemented in their education.

2.1.1 Co-Education and its role in building equality

i. Definition and objectives of co-education

In order to achieve a society based on respect, dialogue, and tolerance, it is necessary to encourage all that the context of equality entails at a very young age. That is why it is required to teach in the educational context by promoting equality in the classroom.

One of the fundamental pedagogical approaches to achieving equality in the classroom is co-education. Co-education is an educational model focused on gender equality that aims to guarantee equal access to schooling and seeks to eliminate gender inequality within the contents taught by teachers, the ways teachers teach, and the student-student and teacher-student relationships in educational centers. To accomplish this, co-education supports inclusive, equitable, and stereotype-free

learning (Morales Romo, 2022). The sociologist Marina Subirats, an expert in the sociology of education and the sociology of women, is one of the great pioneers of coeducation, and she defines it as follows:

“Coeducation basically consists of carrying out a cultural change. [...] An egalitarian education has to value equally the contributions of men and women, and it has to transmit them to all members of the new generations, been boys or girls. And this is the transformation that we have to carry out today in education, through co-education, in order to make both boys and girls freer and to facilitate their access to happiness and the unfolding of all their potentialities and faculties.” (Subirats Martori, 2017, p. 24-25)

Furthermore, the development of co-education involves the development of boys and girls. This means that co-education takes into account the gender differences of male and female students, and thanks to this understanding, the learners develop together as individuals to jointly form a harmonious society. This is done through cooperation and not through division. To stop working separately and in competition or conflict and start working as a team as equals (Gallardo-López et al., 2020).

ii. Historical development of co-education

Nevertheless, this was not always the case. For co-education to have been able to develop, it is necessary to look back and observe carefully how the educational institution has been changing little by little until the definition and consolidation of co-education.

First, there existed a period of exclusion in which women could not have access to education. During this period, women were marginalized in their homes, dedicating themselves solely and exclusively to domestic and care tasks. Later on, women were given a space in educational institutions but separated from men. This educational segregation made distinctions in the education of both genders, since women's education was not focused on their professional development, but rather on domestic skills.

After this segregation, educational institutions shared between men and women were created. And although this advance was very positive to achieve an education

based on equality, it did not guarantee parity either in the quality of education or in development opportunities. That is why, after all these changes, an attempt is being made to implement the pedagogical approach of coeducation in the classrooms.

Currently, thanks to co-education, there are attempts to implement effective strategies that guarantee real equality in educational training and eliminate institutional limitations (Delgado Ballesteros, 2015).

iii. Objectives and pedagogical strategies of co-education

Therefore, the main objectives of this inclusive pedagogical model include: recognizing the contributions of women throughout history and in all academic disciplines, ensuring equal opportunities through inclusive educational programs and the use of inclusive language, promoting peaceful solutions to conflicts, along with the creation of a culture based on peace, ensuring that the curriculum, pedagogical resources and interactions avoid androcentric prejudices, promoting dialogical tools to eliminate gender violence from the classroom, and involving families, teachers and administrations in the creation of an equitable environment (Gallardo-López et al., 2020; Margalejo Sanabria, 2020).

iv. Legislative support for co-education and current obstacles

Jointly, coeducation is supported and promoted by several educational laws. On the one hand, the LOE (2006) contemplates “developing values that promote effective equality between men and women” among its objectives (Gallardo-López et al., 2020). And, on the other hand, the LOMCE (2013) remarked the previous objective of the LOE by pointing out the importance of “promoting effective equality of opportunities” (Margalejo Sanabria, 2020). And, despite the fact that educational centers have been shown to be essential in transforming social patterns, the implementation of these laws in these institutions is somewhat different. The reason for this is that, aside from the advances in gender equality, there are still different sexist practices in the institutions. Practices such as the use of a masculinized language instead of a general one, the underrepresentation of women in the highest

positions in the centers, or fewer women teaching STEM (science, technology, engineering, and mathematics) disciplines. Because of this, the idea of insisting, implementing, and consolidating co-education as a tool for change is reinforced (Gallardo-López et al., 2020; Morales Romo, 2022).

v. Key agents in coeducation: teachers and families

Hence, in order to root co-education and achieve a change towards a more equitable education, it is necessary to promote and encourage different strategies in educational institutions. Regarding the teaching role, these figures must be trained to be able to instruct with co-educational approaches and to be able to identify gender inequalities in their classes. In this way, a change to a more egalitarian education could be obtained through educational spaces that take into account inclusion in order to foster equal opportunities and respect for diversity (Instituto De La Mujer, 2008). Nonetheless, teachers are not the only people who should be trained in co-education. Pupils' families also play an enormous role in the behavior and education of their sons and daughters. Therefore, families should also be involved in the coeducation of their children, learning through workshops that dismantle stereotypes and promote co-responsibility (Gallardo-López et al., 2020).

vi. The hidden curriculum and the reproduction of inequalities

According to Subirats Martori (2017) hierarchies built on prejudices damage human societies. The reason for this is that people in the upper and most powerful hierarchies refuse to accept that inequalities exist, therefore, they refuse to rectify certain mindsets or attitudes, because they do not believe that there exists a problem. Here are where social groups acquire and internalize the differences of gender or race, among many others. This happens because, living in society, human beings observe it in their environment and in their life experiences (Subirats Martori, 2017). If students are able to see equality at home and in their classrooms, acquired prejudices will be avoided, or could be deconstructed in order to achieve a society based on respect, and thus avoid a negative hidden curriculum that still dominates educational institutions today.

Furthermore, Torres Santomé (1991) also highlights in his book the importance of observing and studying the hidden curriculum in the classroom. If all those values that students acquire indirectly are addressed, discrimination in the classroom and beyond could be avoided. Taken together, it is vital to reflect on the way in which education is taught in order to create a more fair and equitable education (Torres Santomé, 1991). Therefore, educational institutions should be neutral, teachers should teach through co-education and families should educate through co-education. In this way, inequality and discrimination would be eliminated fairly effectively.

Hence, having an inclusive curriculum in educational institutions is a great implementation to achieve an egalitarian education. If gender inequality is to be avoided, one of the solutions would be to integrate different female references in all areas of knowledge. To achieve this, it would be necessary to review and modify the materials used in the classroom, such as the books of the different subjects, in order to include contributions of women in science, art, or politics. This should be done by using inclusive language in these classroom materials and in the different institutional documents and communications of each center (Gallardo-López et al., 2020).

vii. Implementation in practice and institutional programs

In addition, schools that have implemented coeducation are demonstrating that it works. For example, projects such as *SKOLAE*, which reach many educational centers of different levels in Navarra, are demonstrating that the visibility of women and inclusive language reduce prejudices and broaden the professional aspirations of teachers (Margalejo Sanabria, 2020). Likewise, through different Spanish institutional programs, the Equality Plans in Andalusia have incorporated co-education curricula. Besides, 48% of them have appointed people in charge of supervising and promoting gender equality (Margalejo Sanabria, 2020). As if this were not enough, it has also been shown that centers that work on co-education and emotional co-education have reduced gender violence. This is because managing conflicts without violence prevents bullying and promotes healthy relationships (Gallardo-López et al., 2020).

viii. Persistent difficulties in implementing coeducation

Still, co-education faces some persistent obstacles that impede its expansion. One obstacle is the lack of resources. Non-sexist teaching materials are scarce, and adapting the entire curriculum to coeducation is very costly. In addition, another problem in developing coeducation is cultural resistance. Many families, teachers, and educational administrators have ingrained beliefs about “traditional and pre-established gender roles” (Margalejo Sanabria, 2020).

2.2 Gender-based violence in educational contexts.

i. Gender-based violence as a structural problem

Gender violence is not an isolated problem. Gender violence is a deep-rooted problem in the social system that negatively affects educational contexts. Gender-based violence harms the intellectual, emotional, social, physical, and ethical development of students. By causing this in young people who are being taught, it also increases gender inequalities in society. And this type of violence can manifest itself in different ways, from physical to psychological violence. And why is it important to identify and address it from the beginning of the student's education? Because through education, boys and girls are educated and treated differently only because of their gender. In addition, education continues transmitting stereotypes about how each gender should behave or what each gender should do, further perpetuating gender differences and negatively affecting the achievement of an egalitarian society (Erreyes, 2022).

ii. Manifestations of gender violence in the educational contexts

As mentioned above, within educational environments, gender-based violence can manifest itself in different ways. A teacher may encounter situations of harassment, intimidation, and direct aggression in the classroom. This type of physical and psychological violence can occur between students, teachers, and/or educational staff.

Nevertheless, this is not the only gender-based violence that takes place in the classroom. Symbolic violence can also be found in different educational materials. In the materials provided to children, a reproduction of stereotypes can be seen. This symbolic violence can also be seen in the planning of school processes, since women are made invisible in these curricula. And concerning the language used in the classroom, we also find symbolic violence, since it is often a problem of sexist language (Castillo Sánchez & Gamboa Araya, 2013). Furthermore, regarding academic participation, several inequalities can also be found. For example, there is a lower presence of female students in STEM disciplines (Science, Technology, Engineering, and Mathematics), traditional roles are encouraged in the classroom that make a clear distinction between genders, and the difference that exists between genders in the assignment of tasks and treatment of students (Sánchez Torrejón, 2021).

iii. Pedagogical theories to analyze gender violence

Based on the analysis of this problem in the classroom, several pedagogical theories were created to recognize, address, and assess what is happening in the classroom and why. The first of the pedagogical theories is the Differential Socialization Theory. This theory examines the gender roles assigned during childhood, which determine the behavior of boys and girls at school (Castillo Sánchez & Gamboa Araya, 2013). There is also the Hidden Curriculum Theory. This pedagogical theory is responsible for identifying the pre-established values and rules in education that make gender inequalities and stereotypes endure over time (Erreyes, 2022). And, of course, co-education, which, as previously mentioned, this theory aims to eliminate gender violence thanks to the promotion of different educational strategies based on equality (Sánchez Torrejón, 2021).

iv. Educational strategies to prevent gender violence

After gender-based violence in the classroom has been analyzed and several pedagogical theories have been put into operation to analyze what happens, why it happens, and how it happens, several educational strategies have been developed to

prevent gender-based violence in schools. These strategies allow for egalitarian intervention within educational institutions.

According to Sánchez Torrejón (2021), one of the most important strategies to incorporate in classrooms is emotional and affective education programs. These programs develop and strengthen the emotional intelligence of students, which reduces violent and discriminatory behavior in the classroom, increasing the socioemotional skills of students. Moreover, these programs encourage empathy, respect, and peaceful conflict resolution.

Another of the strategies outlined by Sánchez Torrejón (2021) to prevent gender violence is to increase equal participation in extracurricular activities. By giving equal access to and participation in sports, clubs, and other extracurricular activities, the gender distinction in education is broken, and self-esteem and leadership in female students are strengthened.

Likewise, Sánchez Torrejón (2021) mentions the adaptation of didactic materials so that they are not sexist and offer an example of equitable gender. It has been shown that adapting the materials used in the classroom, such as books, audiovisual resources, and school activities, also increases girls' self-esteem and promotes mutually respectful relationships.

Gualán Erreyes (2022) further advocates several strategies to prevent gender-based violence in the classroom. This author explains that teachers are the key to identifying and eliminating sexist attitudes and behaviors in educational institutions. That is why teachers should be trained in equality. Additionally, several research studies have proved that, if teachers have the key theoretical and methodological tools to promote equality and eradicate inequality, the impact on students is significant and positive.

Gualán Erreyes (2022) also emphasizes the implementations and improvements that can be made in the educational centers. Through the implementation of protocols in educational institutions, the rules that support them should help prevent and manage cases of gender-based violence effectively. These protocols should not only include strict regulations for how to act in cases of violence, but should also include

tools for reporting, protection, and accompaniment for victims, accompanied by sanctions for aggressors.

Castillo Sánchez and Gamboa Araya (2013) likewise highlight two strategies to prevent gender-based violence. The first strategy is the involvement of the family in the prevention of gender-based violence in the classroom. This is because it is not enough to implement gender equality only in the classroom, this change must also transcend and move through the students' social environment.

One of the solutions proposed by Castillo Sanchez and Gamboa Araya (2013) to inform and involve families in promoting equality is through talks, workshops, and awareness and sensitization activities, thus generating the possibility of more extensive cultural changes. The second strategy would be to apply feminist pedagogy in the classroom. This approach would not only make visible the work and contribution of women in areas such as history, science, technology, and culture but also promote critical thinking in students. This allows for a deep reflection on gender inequality, challenges traditional stereotypes, and generates equitable reference models (Castillo Sánchez & Gamboa Araya, 2013).

2.3 Music as an educational and changing tool

i. Music as a universal and integrating language

Music has a superpower, and that is its ability to touch people. Music is able to transcend linguistic and cultural barriers, which is why music is considered a universal language. Music allows different communities to express their ideas, feelings, values, and experiences, and all of these can be shared and experienced by others (Bernabé Villodre, 2012b). This makes music a key tool for intercultural dialogue, since its structure of diverse rhythms, melodies, and harmonies are found in all cultures (Conejo Rodríguez, 2012).

According to Bernabé Villodre (2012), UNESCO explains how exposure to different types of music makes society understand the various cultures that inhabit it and also makes society progress. This leads society to open its mind and promotes more open and respectful attitudes and behaviors. An example illustrated by França

Neto (2014) is the *Orquestas Juveniles de Venezuela* project. These types of projects demonstrate how music unites different communities, in this case marginalized communities, and show how they transform their social realities through union.

ii. The educational value of music and its impact on social values

Nonetheless, music is not only a channel for artistic expression, but it is also a pedagogical tool for the transformation and creation of values. Conejo Rodríguez (2012) points out that educating through music or having a musical education contributes to several positive points in individuals who are exposed to this, such as improvements in the intellectual, psychomotor, and socio-affective development of these individuals. Furthermore, this positive development of music also promotes positive values, such as cooperation, responsibility, and respect for diversity. By bringing music to educational institutions activities, such as musical improvisation or group performance, students learn to work as a team, fostering group coordination, learning to listen to what their peers have to say, and learning to respectfully value their contributions so that the whole group can reach a common goal (Conejo Rodríguez, 2012). Another project mentioned by França Neto (2014) in his work is the *Criança Cidadã Orchestra* in Brazil.

These projects are analyzed in depth and demonstrate how music positively affects marginalized communities by reducing delinquency and drug use. Yet, these projects also have a great individual impact, as they improve the self-esteem of participants and ingrain habits that are specifically essential to foster social bonding (França Neto, 2014). Moreover, musical activities such as improvisation also foster creativity and empathy, which makes the people involved in these activities generate a space for the exchange of ideas, feelings, and perceptions. These points make it clear that music is a very effective method for social integration (Conejo Rodríguez, 2012).

iii. Cognitive and emotional impacts of musical learning.

Furthermore, music also has a great impact on cognitive and emotional developments (Conejo Rodríguez, 2012). Some of the studies that França Neto (2014)

cites in his work show that the use of instruments activates brain regions strongly linked to creativity and logical reasoning. This cognitive development in the brains of people who practice playing an instrument improves their academic performance in different educational areas (França Neto, 2014). In addition, regarding emotional development, music acts as a regulating mechanism of psychological well-being. Music helps to channel complex emotions, such as anger, violence, shame, or shyness, which makes students express themselves in a favorable way (Conejo Rodriguez, 2012). For example, another of the music projects mentioned in França Neto's (2014) work that uses music to demonstrate its benefits is *Peixinhos*. This Brazilian project has shown that its participants use music to de-stress and express how they feel, which improves their mental health and their ability to solve conflicts (França Neto, 2014).

iv. Music as a tool for social transformation

As if that were not enough, music also helps in social transformation. Thanks to the fact that music promotes equity and inclusion, it has been demonstrated that music is the perfect tool to achieve social change in contexts of inequality (Olcina-Sempere et al., 2020). Another example given by França Neto (2014) is the Youth Orchestra System. This program has given a new passion and a new profession to professional musicians, and, most surprising of all, it has managed to offer different options to delinquency, which has saved many lives and much precariousness (França Neto, 2014). Additionally, in Spain there are laws that support music as an instrument to promote equality. The Organic Law of Education (LOE) defends that music has the capacity to “favor personal freedom, democratic citizenship and solidarity” (Conejo Rodríguez, 2012). This implies that school practices that include music in them will also work on tolerance and respect towards other human beings (Olcina-Sempere et al., 2020).

v. Challenges of music integration in education

However, although the use of music in the classroom is a great option for promoting equality among students, its integration implies some challenges. Bernabé Villodre (2012a) argues that the use of folk music can present some complications, as

many of them transmit stereotyped and closed ideas. Besides, França Neto (2014) explains that some countries do not have specialized teachers, nor sufficient resources to add music to their teaching. If the goal is to achieve critical, empathetic citizens, committed to diversity, who can transmit values, facilitate integration, and transform social realities in order to build fairer and more cohesive societies, teachers must emphasize the pedagogical adaptation of music (Olcina-Sempere et al., 2020).

2.4 Co-education, music and equality

i. Relationship between co-education and music in educational contexts

Music is a great resource for fostering change. With regard to educational contexts, music is considered a powerful tool to promote inclusion and equality. Because music has the ability to reach anywhere in the world, fostering cultural identity and emotional expression, it is also capable of opening minds. Music breaks down gender barriers and generates fairer and more egalitarian learning spaces.

Several studies have dealt with the behavior of music in educational contexts, and it has been shown that music is capable of building more egalitarian societies because thanks to music, society is transformed (Hormigos Ruiz, 2020). For this reason, music and co-education are related. Co-education involves an educational methodology based on gender equality. Co-education uses inclusive educational skills, and this is why music is such an effective tool, since, by implementing music in educational contexts, students work on values of respect, diversity, and peaceful coexistence through artistic manifestations (Alianza para la Paz, 2023).

ii. Educational projects that use music with a gender perspective

Seeking an egalitarian perspective under the positive effects of music, several studies have analyzed music and its uses in order to teach inclusion and equality in different educational institutions. The project implemented in Colombia called “*Acordes por la Paz*” aimed to deconstruct gender stereotypes using music to deconstruct some social beliefs that foster gender inequality (Alianza para la Paz, 2023). This project is aimed at primary school children affected by social conflicts,

who are taught to play instruments and compose with them during the project. The main objective of the project is to eliminate the association of certain instruments and musical genres with the male or female gender. Besides, the outcome of this project was quite positive, as participants became more aware of gender roles and were able to observe, analyze, and understand that there should be equality in their education, and in learning and creating music (Alianza para la Paz, 2023).

On the other hand, Hormigos Ruiz (2020) conducts a study in which she analyzes the impact of popular song lyrics on high school students. In this study, Hormigos Ruiz (2020) analyzes three hundred and fifty songs in which she discovers a high percentage of sexist content that implements gender violence in teenage relationships. To solve this problem, Hormigos Ruiz (2020) proposes an educational approach based on a critical analysis of the songs and their messages, to encourage critical thinking, reflection, and the ability to implement solutions in which messages of respect and equity are offered. The author seeks with this proposed methodology to open the eyes of students and sensitize them so that they can identify and reject messages and ideas that promote gender violence (Hormigos Ruiz, 2020).

Similarly, Vázquez Merino (2024) develops an educational and therapeutic program called *Aula Emocionarte*. Vázquez Merino (2024) uses art therapy and music therapy in his program, since it has been scientifically proven that these psychotherapeutic techniques improve the emotional health of students and facilitate the inclusion of students with specific needs. This means that both music and art are used in this program as tools for educational inclusion. Vázquez Merino (2024) has shown that his program enables students to develop emotional, communicative, and social skills in a safe environment. This leads to active and equal participation in the activities while reducing gender barriers. Furthermore, regarding exclusively music in this program, different activities are implemented with different benefits for the students. For example, musical improvisation activities help students to express themselves freely through music, collective song creation activities promote cooperation and mutual respect, and there are also relaxation sessions with music in this program, thanks to which students achieve a more inclusive classroom environment because these sessions show benefits for students in managing their stress and anxiety (Vázquez Merino, 2024).

iii. Musical teaching strategies for equality

From the programs designed by Alianza para la Paz (2023), Hormigos Ruiz (2020), and Vázquez Merino (2024), several pedagogical strategies are extracted, that is, several educational activities that use music as a tactic to promote values of equality.

Some of these are the examination of musical contents since these cannot contain messages that perpetuate gender stereotypes. Musical contents in the classroom should contain messages of equality and respect. If the contents had sexist messages, it would be necessary to analyze these messages through critical listening and discussing these messages, highlighting their danger and their negative impact on the perception of gender in society. In this way, students foster their critical thinking, thus learning to question the implicit messages of the songs (Hormigos Ruiz, 2020).

Another pedagogical strategy is the combination of music with other areas of knowledge. Interdisciplinary learning of music together with literature, history, or even social sciences, allows students to identify and develop their own gender identity while developing and expanding their cultural values. This methodology favors a more critical and reflective education on gender equality while expanding the beneficial effect of teaching through music (Hormigos Ruiz, 2020).

Likewise, creating spaces for students to work together on different musical activities is a pedagogical strategy that promotes equality. The use of ensembles and choirs that eliminate gender roles in music, and that also promote inclusion by eliminating gender prejudices, are perfect tools to break gender stereotypes related to music. Therefore, students can choose which instruments to play or what role to play in a musical piece without being conditioned by their gender (Alianza para la Paz, 2023).

The use of music therapy is another pedagogical strategy to promote equality through music. This type of psychotherapy not only enhances inclusion, but also positively consolidates emotional expression and school coexistence. Activities such as guided musical improvisation, composition, sound analysis, and listening with relaxation, allow students to reduce their anxiety and stress in educational spaces, allow them to eliminate gender prejudices imposed by society so that they can explore

their emotions without any embarrassment, and allow the integration of students with educational needs in the classroom, which promotes equality in these spaces (Vázquez Merino, 2024).

Another pedagogical strategy to promote equality through music is the involvement of students' families and teachers. Working with the educational community in awareness-raising workshops, concerts that include inclusive repertoires and, in general, implementing activities in which the school and the community have to work together, are activities that have proven to be effective in raising awareness and changing attitudes regarding gender equality in both the school and social spheres (Alianza para la Paz, 2023).

Finally, another of these strategies is composing, however, this composition must have a gender focus. By composing songs that manifest values of equality and respect, students are able to analyze the context, learn what is violent against other genders, and thus the students themselves become fundamental elements for change in an active way (Hormigos Ruiz, 2020).

These activities give students the tools to express social issues from their own point of view and to express themselves as needed. In addition, the composition of songs that include preventive and inclusive messages about violence can be recorded and disseminated by the educational community in which they were created, so that all students of all grades who listen to these songs can reflect on equality and inclusion (Hormigos Ruiz, 2020).

3. DIDACTIC PROPOSAL

3.1 Justification

Lamentably, the problem of gender violence is still present in the society of the 21st century, and, unfortunately, it is also very present in educational institutions. In Spain, the National Statistics Institute (Instituto Nacional de Estadística, o INE) states that “the number of women victims of gender violence increased by 12.1% in 2023” (INE - Instituto Nacional de Estadística, 2024). Moreover, according to the Ministry of Equality,

one out of every four minors has been exposed to gender violence, and “three out of every four minors exposed to this violence have also experienced direct abuse” (Ministry of Equality, 2023). And that is not all, because as far as educational institutions are concerned, sexist violence has increased by 11% during the 2023/2024 academic year throughout Spain (Baena, 2024). According to Baena (2024), this is the highest data that has been reported in the last four years and this increase in sexist violence may be due to the “increasingly early access to pornography, the trivialization of rape or the lack of sex education” (Baena, 2024). All these statistics undoubtedly demonstrate that gender violence is a problem that is very prevalent in the lives of many teenagers. Consequently, students should be educated in equality as soon as they enter educational institutions, and not fail to do so to ensure that the people who will take charge of the future live in a respectful and egalitarian environment for all.

After my teaching practice in a secondary center, I have been able to observe how the behavior of adolescents and the way they relate to others is often marked by gender stereotypes, normalized behaviors of lack of awareness about the inequalities that arise in their surroundings. That is why I believe that it is necessary to deal with gender violence in the classroom in order to eradicate it as soon as possible, and that students do not carry sexist attitudes or behaviors to higher grades. In addition, if this is done in an entertaining way for students, and they, through the development and use of their critical thinking and empathy, can distinguish the factors that harm a large part of the society in which they live, it will have a positive effect for them and for the people around them.

In this specific case, the medium that brings students closer to the solution of this great problem, is music. Personally, I believe that music serves to improve the foreign language you are studying because there are a lot of songs that students can identify with, learn, and thus acquire new linguistic knowledge. But not only that, art, in this case, music, can give students new perspectives, perspectives that they had never heard of, or simply never thought about, and thus make the students' mentality more tolerant and more open to other situations and opinions that are not their own. That is why co-education and music will be used as pedagogical tools to prevent gender violence.

Besides, these ideas are supported by several authors. For example, Degrave (2019) says the following in her paper:

The second section examined why music can be beneficial for foreign language acquisition. Studies reveal a positive effect on general learning aspects, such as increased motivation and attention, reduced anxiety and cultural enrichment as well as on different linguistic skills. In terms of linguistic improvement, some results state that foreign language performance was higher when methodologies incorporated music, either in the background, through songs or in musical and rhythmical activities, than when no music or other artistic intervention was used (Degrave, 2019, p. 418).

Or Kumar et al. (2022) who claims that:

English songs represent the current picture of the world through the eye of native speakers. They can reflect the aspirations, motivations, cultural trends as well as the fears, anxieties, joys, and opinions through the lyrics that help EFL learners to comprehend the culture of the targeted language. Furthermore, many teachers, based on their experiences, evaluate songs as a helpful tool to solve many pedagogical problems in the EFL context. They also connect the foreign teacher with EFL learners and help them learn new linguistic patterns including multiple expressions quickly and smoothly. Songs also mitigate the stressful learning aspects by offering an easy, fun-filled environment for learning that can ease the cognitive burden of the EFL learners and can increase their motivation levels (Kumar et al., 2022, p.7).

3.2 Context

The selected center where this didactic proposal has been implemented is a public secondary school in the city of Valladolid. This center has five classes per course and the students can enroll in the bilingual program or in the Bachibac program of the center. In addition, they have a guidance department, four classrooms equipped with computers, a library, and all classrooms have a digital whiteboard. The majority of the students have an average socioeconomic profile, as well as their cultural level, although there are also groups with economic and cultural deficiencies. Overall, most of the students have a good disposition for learning and their families support the educational process.

The proposal is aimed at a bilingual group of second year of ESO, composed of thirteen students. With the exception of some students, an average level of oral and written expression in the foreign language, English, can be observed. Also, most of the students show a good willingness to work and learn, and function better in the classroom with external resources, such as audiovisual content. And although this proposal has been designed and implemented for this second year of ESO, it has also been implemented in

a different bilingual second year of ESO composed of twenty-eight students. That is why, from now on this work will refer to second A to the smaller class, and second B to the class with more students.

Additionally, this proposal takes into account the development of communicative competence in English, the development of an education in values, and the prevention of gender violence. That is why music is not only used to bring students closer to the foreign language, but also to get them involved and motivated, but above all to develop and improve their critical thinking and empathy.

3.3 Legal Framework

This proposal is supported by the current Spanish education laws and regulations. To demonstrate this, it will be taught in the following sections, which will deal with Spanish law, its regulations, and the regulations in force at supra, macro, and meso levels.

i. Supra Level

First, there is the Supra level, the level that is responsible for collecting and designing educational law at the international level. This stage serves as a premise for the rest of the lower levels to take this stage as a reference to be able to develop their own educational laws within an egalitarian framework, in other words, that all levels start from the same base. The official document for this level is the Common European Framework of Reference for Languages (CEFR) (Council of Europe, 2001, 2020), which is used to measure the level of competence in different educational stages in a particular language, in this case English. As this didactic proposal is focused on the second year of secondary education, the estimated level that the students should have, and, therefore, the level of the activities they will have to face, must be A2.2 and B1.

In addition, at the international level, there is also the 2030 Agenda, established by the States of the United Nations. The 2030 Agenda details seventeen Sustainable Development Goals (SDGs), although only three of these seventeen are the most important in this didactic proposal. In this work we find SDG number 4, which deals with

Quality Education, since this goal seeks that students have an inclusive, equal, and quality education, in which everyone can access an education based on respect and equality. There is also the *Gender Equality* SDG, which corresponds to number 5. This goal aims to achieve gender equality inside and outside the classroom so that students can live in a world where everyone has the same opportunities and are not subjected to any violence because of their gender. Finally, this didactic proposal also includes SDG number 10, which addresses *Reduced Inequalities*, so that in the classroom being oneself is a priority and not something to be ashamed of, regardless of the sociocultural context of the individuals.

Continuing at the international level, this proposal is also endorsed by the Committee on the Elimination of Discrimination against Women (CEDAW). This treaty, created by the United Nations, aims to eliminate all types of discrimination against women in every field, including the field of education. Spain joined the treaty by promising to eliminate this discrimination through equal access to education, orientation, and quality of teaching since this treaty aims to eliminate gender stereotypes within education (United Nations, 2022).

ii. Macro level

In second place, and one level below the supra level, is the macro level, which is in charge of national regulations. At this level, it can be found the Organic Law 3/2020, of December the 29th, which modifies the Organic Law 2/2006, of May the 3rd, on Education (LOMLOE). This law establishes that in Spanish education there must be equal opportunities for all, without discrimination based on gender, race, sexual orientation, or disability, among others. Likewise, this law determines that there must be equality between men and women, eliminating gender stereotypes and gender violence in the classroom. Besides, it also promotes an education based on ethical values, so that all students respect the human rights of the rest of the people they live with (*Ley Orgánica 3/2020, de 29 de Diciembre, Por La Que Se Modifica La Ley Orgánica 2/2006, de 3 de Mayo, de Educación.*, 2020).

The LOMLOE also supports that students grow and develop learning to respect the rights, freedoms, and values of human beings. That is why it also includes different

transversal contents in its regulations. In this didactic proposal, are found the transversal contents of *Oral and Written Expression, Emotional and Values Education, and Health Education*, since it also includes sexual education that will be worked on in this proposal.

At the macro level, there is also *Royal Decree 217/2022, of March 29th, which establishes the organization and minimum teachings of Compulsory Secondary Education*. Thanks to this decree, certain stage objectives and competences are established, which detail the development of students' abilities. In the stage objectives we find the objective “i) To understand and express oneself in one or more foreign languages in an appropriate manner”, “g) To develop an entrepreneurship spirit and self-confidence, participation, critical sense, personal initiative and the ability to learn to learn, plan, make decisions and assume responsibilities”, and the objective a:

a) To assume responsibly their duties, to know and exercise their rights with respect for other people, to practice tolerance, cooperation and solidarity among people and groups, to exercise in dialogue strengthening human rights as common values of a plural society and to prepare for the exercise of democratic citizenship” (p. 8-9, *Real Decreto 217/2022, de 29 de Marzo, Por El Que Se Establece La Ordenación Y Las Enseñanzas Mínimas de La Educación Secundaria Obligatoria*, 2022).

On the other hand, the key competences supported by the law and that are given in this didactic proposal are the Competence in Linguistic Communication (Competencia en comunicación lingüística, CCL), Personal, Social, and Learning to Learn Competence (Competencia personal, social y de aprender a aprender, CPSAA), and the Competence in Cultural Awareness and Expression (Competencia en conciencia y expresión culturales, CCEC). Competence in linguistic communication aims that students who acquire this competence can communicate thinking critically and respectfully. Personal, social, and learning to learn competence is about the student being able to know himself/herself in order to improve personal and social relationships with others. And finally, Competence in cultural awareness and expression, which aims for students to develop the ability to understand and respect the artistic and creative ideas of others, valuing diversity and using art to understand the world around them.

Moreover, at the national level, there is also the *Organic Law 3/2007, of March 22nd, for the effective equality of women and men*. This law provides guidelines to guarantee equality between men and women throughout Spain. Due to the fact that this law mentions gender equality in the educational field, this law has also been mentioned in this didactic proposal. With regard to education, this law mentions that within the educational system, there must be contents that address an equal gender perspective and promote gender equality. It also mentions that teachers must be trained in gender equality to prevent violence and gender discrimination in educational institutions. And another of the relevant contents that this law supports in education is the promotion of equality plans in educational centers (*Ley Orgánica 3/2007, de 22 de Marzo, Para La Igualdad Efectiva de Mujeres Y Hombres*, 2024).

iii. Meso Level

In third and last place, we find the Meso level, corresponding to the autonomic level in which the didactic proposal is applied. In this case, as this didactic proposal is developed for a high school in Castile and Leon, the regulation that follows is the *Decree 39/2022, of September 29th, which establishes the organization and curriculum of compulsory secondary education in the Community of Castile and Leon*.

Within this Decree are the specific competencies that students must face and confront during their academic period. In this didactic proposal, specific competencies 1, 2, 3, and 6 are selected. Specific Competence 1 deals with the comprehension of oral and written texts in a clear way. Specific Competence 2 deals with oral and written production in a clear manner. The specific Competence number 3 deals with interaction so that the student learns to communicate and cooperate with respect. And Competence number 6 addresses how the culture of the foreign language is beneficial to learning that foreign language (*DECRETO 39/2022, de 29 de Septiembre, Por El Que Se Establece La Ordenación Y El Currículo de La Educación Secundaria Obligatoria En La Comunidad de Castilla Y León*., 2022).

Afterward, in this didactic proposal, there are also contents A and C, exposed in Decree 39/2022. Content A is the content of Communication, since in this didactic proposal the students will have to understand and produce oral and written texts, using

errors to learn and use the basic communicative functions. And content C deals with Interculturality, another factor that also affects this didactic proposal, since students will be exposed to and will have to deal with sociocultural factors that they will have to understand, appreciating artistic and cultural diversity (*DECRETO 39/2022, de 29 de Septiembre, Por El Que Se Establece La Ordenación Y El Currículo de La Educación Secundaria Obligatoria En La Comunidad de Castilla Y León*, 2022).

As part of the educational law at the regional level, there is also the ORDEN EDU/1332/2023, of November 14th, which regulates the curricular diversification programs for compulsory secondary education in the Community of Castile and Leon. This autonomic order is one of the key legislative components to structure and justify this didactic proposal. This is because it advocates that the First Foreign Language, in this case English, fosters students' critical thinking and a moral and integrated reflection on the issues that surround society, such as gender equality and gender violence. Likewise, this order also fosters the development of students' ability to communicate effectively and creatively with people from cultures different from their own, thereby understanding how people different from themselves may think or feel. In conjunction with this, it also encourages the use of authentic texts, such as songs, so that students can develop their listening, speaking, and writing skills (“ORDEN EDU/1332/2023, de 14 de Noviembre, Por La Que Se Regulan Los Programas de Diversificación Curricular de La Educación Secundaria Obligatoria En La Comunidad de Castilla Y León,” 2023).

Furthermore, the Junta de Castilla y León has also developed a Strategic Plan for Gender Equality 2022-2025, thanks to which procedures have been developed to achieve equality between men and women. This plan also proceeds in the educational spheres, since it promotes coeducation, aims to train teachers for a correct prevention of gender violence, and, in addition, calls for a treatment of educational programs and resources in order to promote gender equality in the classroom (*Plan Estratégico Para La Igualdad de Género 2022-2025*, 2022).

3.4 Methodology

The methodology carried out in this didactic proposal is gathered within the LOMLOE (Organic Law 3/2020) since it encourages the teaching of students to be inclusive, equitable, and active. Alongside the curriculum currently taught in Castilla y León (Order EDU/1332/2023), this didactic proposal is carried out through active, collaborative, and reflective teaching methodologies. Besides, this methodology is supported by real learning situations in which students use English to communicate, reflect, and develop as people in society.

Moreover, this methodology is not only intended for students to develop their language skills, but also to develop their critical thinking, empathy, and social awareness, since the premise of this didactic proposal is the prevention of gender violence.

i. ESA Model

This method, first proposed by Harmer (2007), proposes that in order to teach a foreign language, students have to “be motivated, be exposed to language, and given chances to use it”. The meaning of the acronym of this methodology; Engage, Study, Activate, makes it an excellent method to apply in this didactic proposal, since the students can benefit from motivation, reflection, and observation of the students' linguistic skills, and the use of their oral expression in an active way.

With regard to Engage, the aim is to capture the students' attention through the lyrics of songs, musical rhythms, and audiovisual pieces that contain the music to be worked on in the classroom and various social situations in which they are exposed to situations of inequality. Thanks to Engage, students can become emotionally involved with the activities taught, connecting with the society around them, and giving them a real input to work with.

Regarding Study, linguistic, discursive, and cultural elements presented in the songs are worked on. New vocabulary and idiomatic expressions are explored, working indirectly on the grammar present in these songs and analyzing the message of these songs in a critical and self-reflective way.

Finally, concerning Activate part, students can express themselves in an active way, in which they develop their ability to think and reflect on real situations and real contexts that deal with inequality. They accomplish this through discussion, guided questions, new lyrics, and awareness of the issues addressed (Harmer, 2007).

ii. Cooperative learning

Thanks to this strategy, students can work in pairs or in groups. Hence, this makes it a fundamental part of this didactic proposal and becomes a huge advantage for the students, since, according to García, Traver, and Candela (2019), cooperative learning promotes interdependence in a positive way, individual and group responsibility, the development of social skills, a respectful conversation among the people who make up the classroom, and group and individual evaluation. All these factors create an ideal classroom climate of solidarity and respect to work on gender equality and gender violence. Additionally, teachers can make cooperative work a space in which coeducation is promoted on a daily basis. If through cooperative learning students expand their learning and that of the classmates with whom they work, the teacher can eliminate traditional gender patterns by making groups equitable and controlling the roles of each member, giving everyone a voice, and making everyone capable of taking responsibility for the group work they do. But not only that, the teacher can also promote groups in which there is equal interaction. In this way, all members of the group can work equally and be listened to and be respected in the same way by their group and the rest of their classmates.

iii. Thinking Based Learning (TBL)

This methodology rules out from the outset the memorization of the knowledge imparted in the classroom. According to Swartz et al. (2015), thinking-based learning seeks that students develop their critical and creative thinking and active learning, in order to acquire and internalize knowledge in a meaningful way.

The key components of TBL emphasize the development of thinking skills such as cause and effect analysis, decision making, and problem-solving. Furthermore, these thinking skills are integrated with the content taught in class. In this way, students can apply critical thinking and creative thinking in relevant contexts. It also emphasizes

persistence, becoming more open-minded and flexible, metacognition, and empathy; habits that make the learner develop effective thinking and reflective learning (Swartz et al., 2015).

For this reason, this methodology is included in the didactic proposal, to enable students to make a deep and critical analysis of the lyrics of the songs, so that they can understand the messages that the authors want to convey. Moreover, debates are also encouraged in which students contrast and compare the different perspectives of their peers on the topics addressed in the activities and songs, reflecting on their own responses and the responses of their fellow students. In this way, learning a foreign language is not only about learning vocabulary and grammar, but it is also a tool for social transformation.

iv. Task based language teaching (TBLT)

According to Ellis (2003), this methodology is based on language acquisition through various activities in which, first, the context of what is going to be taught is introduced, followed by the task in which the knowledge is implemented is done, to finally obtain a reflection on it. In addition, this methodology fosters interactive and clear communication.

That is why this methodology is mostly used throughout the different didactic units that will be presented later. This is due to the fact that the student is considered the main element in the acquisition of knowledge, which will allow him to express his interests, emotions, and experiences.

v. Integrated methodological principles

Apart from the methodologies mentioned above, this didactic proposal could not work without taking into account the active methodologies that take into account the key and specific competencies but also promote ethical values. Likewise, the proposal could not work if it does not take into account the gender perspective, which thanks to coeducation found in the didactic activities. In fact, the activities and songs selected question gender stereotypes, make inequalities visible and promote equitable affective relationships. Thus,

the educational context in which the didactic proposal is implemented becomes a safe space for the people in the classroom to express their emotions in a safe and open way, to respect diversity, and to build healthy bonds, both inside and outside the classroom. In addition, the methodological approach integrates Information and Communication Technologies (ICT), since thanks to this it is possible to access the contents of the songs worked on and their lyrics, and the source of presentation of the activities developed.

vi. Teacher's role and student's role

For this didactic proposal, the teacher must assume the role of guide and mediator. By adopting this position, the teacher creates a safe environment for the students, in which they feel supported and feel that they can speak and express their ideas and feelings freely, facing a respectful and emotionally plausible classroom. On the other hand, the students become the protagonists of the classroom, promoting their autonomy. This is thanks to the fact that they not only explore the knowledge of the foreign language, but also reflect on the society around them, the relationships they establish with other people, and their feelings and values, thus forming their own identity as individuals.

3.5 Planning of activities and tasks

This didactic proposal will have seven didactic sessions of 50 minutes each. The sessions will be described briefly, except for sessions two and four, in which the activities they are composed of will be explained in detail. This explanatory extension of these two sessions is due to the fact that they are the sessions that could be implemented in a real center of Compulsory Secondary Education, and which a comparison of the two classes in which they were implemented will be made later on.

i. Session 1

Session one is composed of five different activities with a total time of 50 minutes. All the activities are connected, and they work on specific competencies 1, 2, 3, and 6. The objective of this session is to make students recognize and identify gender stereotypes presented in popular songs or current songs.

To do so, students will have to think and reflect among themselves what stereotypes are, listen to songs with verses that touch on stereotypes and gender violence, identify those verses, and discuss whether and why the lyrics of the songs have an impact on society.

ii. Session 2

This session is composed of four activities, in which specific competencies 1, 2, and 3 are worked on, with the objective of developing and increasing students' empathy through musical activities and introspection.

a. Activity 1

This activity is called “Empathy Check” and has an estimated duration of 5 minutes. For this activity, the whole class will need to work as a group. To implement this activity, it is required a PowerPoint presentation, which displays the questions that will be worked on in this activity. And as it is an activity that starts a didactic session, the activity acts as a warm-up activity for the students.

At the beginning of the activity the teacher enters the classroom and greets the students, approaches the table, and prepares the necessary materials that will be used in this session. Once the PowerPoint is projected on the screen, the teacher explains what is going to happen in that day's session. To put the students in context, the teacher explains that they will be working on empathy through music and asks them if they are ready. After this, the following questions about empathy are projected on the screen, which the students must answer by raising their hands, listening to their classmates' answers, and discussing among themselves:

- What is empathy?
- Is it important in our society?
- Do you think people regularly put themselves in the other person's shoes?
- Why? Why not?

b. Activity 2

Activity two is entitled “Copy that dude!”, with an estimated duration of 17 minutes. In order to do this, students will have to work as a class as a whole, and the materials used are the teacher's voice with background music that will be attached to the PowerPoint used in Activity 1, implemented as a contiguous activity.

For this activity, students are asked to help clear the classroom, move the tables and chairs to the sides of the class so that there is a space in the middle where they can move around without bumping into each other. Both the teacher and the students go to the center of the class and there the teacher explains what is going to happen. For this activity, the students will have to walk in a circle constantly. When they get the appropriate rhythm, the teacher will start announcing statements about certain people in different situations, accompanied by fragments of music according to the situation that is mentioned. The students will have to recreate with their bodies and gestures what they think the protagonists of these statements are feeling. The teacher should know how to use pauses to introduce the protagonists of the sentences and their situations. In addition, the teacher can also gesticulate so that the students feel motivated to do so and lose their embarrassment and shyness. The statements are as follows:

- “You are a rich man with a mustache”. In this statement, carefree, light music is displayed.
- “You are an elite athlete who has just won her first gold medal”. In this statement, the noise of a stadium full of applause and the music of the Olympic Games is displayed.
- “You are an engineer who has been given the opportunity to go into space”. In this statement, the sound of a space rocket and the phrases of the people who monitor a flight of this magnitude are displayed.
- “You are a musician on a world tour”. This statement projects the sound of a stadium screaming accompanied by a guitar solo.
- “You are a gentleman who drinks beer on his couch”. In this statement is displayed the noise of a can being opened and a TV in the background.

- “You are a lady who has been working in a bar all her life”. In this statement, the noise of a crowd and the sounds of crystal glasses are displayed.
- “You are a 7-year-old boy who has just lost his mother”. No sound is played here.
- “You are a model who has just been told that she has to have her leg amputated”. No sound is played here.
- “You are a person who is being chased by a murderer”. No sound is played here.
- “You are dead”. No sound is played here.
- “You are zombies”. No sound is played here.

Once this is finished the students are asked how they think the different protagonists of the sentences have felt, and they are asked: "Which do you think have been positive experiences and which have been negative? And why do we tend to assume all these things if we don't know the person?". And they are shown through different examples or real examples, that success does not always bring happiness. For example, they are told that the “musician” can be exposed to a lot of pressure and standards that they cannot fulfill, and they are given the example of Aitana or Robbie Williams, explaining their particular situations and experiences that at some point in their lives being a musical star has not brought them happiness in their lives, and they have suffered from depression. They are also exposed to the case of Jennette McCurdy, also known as Sam Puckett in the iCarly series, since this actress wrote a book titled “I’m Glad My Mom Died” in which she tells how her mother abused her since she was very young. Or they are introduced to the waitress who has worked at the bar all her life, fulfilling the dream she had since she was a little girl every day. With this contrast, the teacher makes the children see that everything they see does not have to represent reality and that putting themselves in the other person's situation is very important, but if the other person does not tell you what is happening in their life, we will never know what is really happening.

c. Activity 3

This activity is called “Imagine from within”, with an approximate duration of 18 minutes. For this activity you will need to make a circle with chairs in the center of the classroom, and as materials you will need relaxing background music that will be played throughout the activity, and the teacher's voice. Again, the participation of the students as a class will be necessary.

To begin the activity, students are asked to take a chair previously left at the sides of the classroom and make a circle in the center of the classroom; the teacher should also sit in a circle with them. While relaxing music plays in the background, the teacher asks the students to close their eyes and take deep breaths. Once the students have calmed down from the previous activity and have calmed down thanks to the music and the breaths, the teacher begins to explain the activity and asks them to open their eyes. The teacher explains that he/she is going to give them certain emotions and they have to share with the rest of the class the experiences they have had that made them feel this way. It is important that the teacher also shares their experiences with the students so that they feel that they are in a safe space and feel that they can speak with the assurance that they will not be judged. The situations stated by the teacher are the following:

- “I want you to tell me your favorite memory. I want you to describe what you felt, where you were and what happened”.
- “I want you to tell me a memory that makes you laugh. I want you to describe what you felt, where you were and what happened”.
- “I want you to tell me a memory where you were afraid. I want you to describe what you felt, where you were and what happened”.
- “And I want you to tell me a sad memory”.

When everyone has finished sharing their experiences, the teacher thanks the students for sharing and asks for a big round of applause for everyone.

d. Activity 4

The next activity is titled “Orchestra conductor”, and has a duration of 10 minutes. This game serves as a cool down, and for students to learn to work as a team. No materials are required for this activity.

For this game, students are asked to remove the chairs they used in the previous activity, and it is explained to them that the session will end with a game. For this game, it is necessary for one person to leave the classroom. The remaining people left in the classroom form a circle in which everyone can see each other, including the teacher who will also participate in this activity. The people in the circle must designate an orchestra conductor, who is in charge of making varied musical rhythms constantly, and whom the rest of the players must imitate. Once the conductor has been confirmed and the activity begins to work, the person who left the classroom enters. The goal of this person is to find the conductor in a maximum of three attempts. On the other hand, the goal of the conductor is not to be discovered, and the rest of the participants have to make sure that the person who guesses does not discover who the conductor is.

iii. Session 3

This session is composed of five activities with a total duration of 50 minutes. The specific competencies worked in this session are competencies 1, 2, 3, and 6. The main objective of this session is that students learn to rewrite fragments of sexist songs and transform them into messages of equality.

To do this, the teacher will have to collect popular songs or songs known by the students with sexist messages, the students must analyze them and observe how they can be offensive or harmful, change that message to one that promotes equality, share it with the rest of their classmates, and be able to create a refrain that promotes an egalitarian message.

iv. Session 4

In this session, composed of five activities, we will work on competencies 1, 2, 3, and 6 with the objective of identifying situations of gender discrimination and abuse of power, in order to understand these types of situations and learn how to set limits to prevent them from happening.

a. Activity 1

The session opens with a 5-minute activity called “What does the title suggest to you?” in which students participate in groups. For this activity, the teacher enters the classroom, greets the students, prepares the PowerPoint presentation, which will be the only material needed to guide the activity, and explains that they will work on a song. To do so, he/she presents only the title of the song: “Ice Cream Man”, and in groups the students will have to explain what the title suggests to them. They will be given some time to think about the story behind the title of the song and to take notes of these ideas, and, after that time, they will have to share their ideas with the rest of the groups in the class.

b. Activity 2

The next activity is called “Verse by verse”. For this activity, the teacher will need the lyrics of the song to be projected on the whiteboard and for all students to be able to read them. This activity consists of reading the song verse by verse by pointing to different students, i.e., the student that the teacher points to will read the verse following the one previously read and so on until the end of the song, removing the choruses that are repeated. Therefore, the participation will be of the whole class and the estimated time for this activity is about 5 minutes.

c. Activity 3

This activity consists of students watching and listening to the official video clip of the song “Ice Cream Man”, that is why the activity has the same title and a duration of 5 minutes. The video clip will be watched and listened to from the YouTube platform, and will be projected on the digital whiteboard.

d. Activity 4

This activity is titled “Reflection”, with a duration of 7 minutes, and the material needed to perform it will be to project the last thirty seconds of the video clip “Ice Cream Man” by Raye. The great message that this artist

leaves in her video clip is highlighted in depth for the whole class, and it is the only moment in which the teacher speaks Spanish to translate the message that the singer dedicates to all the people who watch the video. Therefore, this last activity is only about pausing the video at the final reflective statements left by the author, commenting on them in English and Spanish, and making it clear to the students that they cannot allow the behaviors that the author denounces in any aspect of their lives.

e. Activity 5

For the activity “Reading Comprehension” the students reuse the same groups used in activity number 1. This activity lasts 7 minutes, and the only material needed is again the projection on the digital screen of the song worked on. For this activity, the teacher will point out groups of students, each time to a different group, to try to explain the message of each verse of the song, in a very simple way.

f. Activity 6

In the “Questions” activity, students reflect as a class as a whole. It lasts 16 minutes and the materials needed are the continuation of the PowerPoint projected on the digital whiteboard. For this activity, students are asked questions about the song so that they can reflect and share with the class their experiences and thoughts about the main theme of the song. The teacher reads the following questions aloud and students who want to answer them:

- What is happening?
- How do you think she feels?
- Do you know anyone close to you who has experienced this?
- What is an abuse of power?
- Do you know any famous people who have experienced this?
- Do you know of any other songs that also deal with the problem of abuse?
- Why do you think these things happen?
- How would you help the girl if you were her friends?

In addition, in order for students to feel more comfortable and confident in speaking and answering these questions, the teacher also has to participate in them, and relate his or her experiences or illustrate with examples.

v. Session 5

For this session, students will work on specific competencies 1, 2, 3, and 6 in the six activities that this session is composed of. For the session, students will work on a song called “I’m Here”, taken from the musical “The Color Purple”. Through this song, the main character of the musical, Celie, is introduced, detailing her life and explaining to the students how being a black woman in a sexist and racist environment shapes the course of her life and the dangers of it. Once the character is worked on, the students are immersed in the song, actively listening to it, asking them questions about the song, and developing their critical thinking and emotional expression. That is why in this session the main objective is that students learn about the situations that a person who suffers discrimination (in this case of race and gender) goes through, how this affects their lives, and how to encourage empathy so that students realize the negative aspects of this.

vi. Session 6

In this session, a review is made of everything learned in the previous sessions. The objective is that, through this previous knowledge, students can create creative outputs that promote equality and prevent gender violence. In this session, composed of five activities, a review of what has been learned is made, and students are encouraged to create their own message through a script, a song structure, a poem, a poster, etc. These activities will be done in groups and always supervised by the teacher, thus providing help to the students in case they need it.

vii. Session 7

In this session, the creative projects worked on in the previous session are presented. In these works, the teacher gives feedback through a rubric, and the students who observe the presentation of their classmates fill out a guided form that they will give to the teacher with what they thought of the presentation of

their classmates. The objective of this session is to consolidate previous learning through the presentation of their projects, together with a critical and emotional reflection. Therefore, the specific competencies worked on are 1, 2, and 3.

3.6 Attention to diversity

In the second-year ESO class in which part of this didactic proposal has been implemented, 23.07% of the students come from migrant families with different mother tongues, but only one student had a problem with the Spanish language.

This student was born in Spain, but both parents are of Chinese nationality, and this student has spent six years of schooling in China. This means that all the schooling that would correspond to Spanish primary education was completed in China. Therefore, the student's mother tongue, or L1 is Chinese.

Currently, the student is in her second year of Compulsory Secondary Education, therefore, she is being educated in Spanish, since it is the vehicular language of the school to which she belongs. The Spanish language would correspond to his L2. In addition, in the schooling of Compulsory Secondary Education, there is also the learning of a Foreign Language, which in this case would be English, corresponding to their L3. Although the English level of this student sometimes helped her to communicate, since in China she also studied it as a foreign language, and she uses it in everyday conversations, when she could not find the words in Spanish.

Consequently, the didactic unit developed in this proposal uses strategies to make the inclusion of this student and other students with similar profiles easier. These strategies include the use of visual aids, illustrations of key vocabulary adapted for the didactic unit, videos with subtitles, the constant use of cooperative activities, and activities that allow for different levels of linguistic production.

3.7 Outcomes and Comparison

As mentioned above, due to school circumstances, sessions 2 and 4 could only be implemented in one secondary school in Valladolid. These sessions were implemented in two different bilingual ESO second years: a second year of ESO made up of thirteen

students, which the paper will refer to as 2ºA; and another second year of ESO made up of 28 students, which the paper will refer to as 2ºB.

i. Session 2

For this session, it is necessary to emphasize the difference in how it was applied for each second year of ESO. Regarding group A, there was no problem, since the session was developed in the classroom. On the other hand, group B, having more than twice as many people as the other group, had to carry out this session in the school playground, which made it a little difficult to carry out the activities.

a) Activity 1

In this activity, the whole class A knew the importance of the topic and everyone participated in an orderly manner, respecting the turn to speak of the rest of their classmates and actively listening to the different opinions of their peers. This was certainly an indication of a clear early development of their empathy skills. Besides, listening and comparing their ideas with those of the rest of their classmates also promoted critical thinking in the classroom.

In group B, this was the only activity delivered in the classroom, albeit without the visual resource of PowerPoint. However, the news that we were going out into the playground brought chaos to the classroom. When it came time for discussion, there were very few answers and always answered by the same three students. As the rest did not participate, neither critical thinking nor empathy were developed, as there was no sharing of ideas, nor was there any reflection on them.

b) Activity 2

The dramatization part of this activity was the most tedious part for group A. Nevertheless, because the teachers also participated as students in this activity, the students were able to leave the embarrassment at the beginning, and they were

able to get emotionally involved in the activity. Furthermore, the final part was the key to developing their critical thinking, as there was a deep reflection on the context and a final reflection on questioning the stereotypes imposed by society. In this way, empathy was also promoted, as students put themselves in the shoes of real characters and tried to understand the feelings of others.

Regarding group B, progress was observed. Although the activity began in a chaotic and disorderly manner, as it progressed the students became emotionally focused on the task. And, although this group did not develop empathy in the first part of the activity, the final reflection did promote interest and develop their critical thinking and empathy in the same way that group A did.

c) Activity 3

This activity connected group A emotionally. Throughout the activity, all students actively listened to the different personal experiences of each student. Thanks to the layout of the classroom and the background music, a safe environment was created so that students could express vulnerable situations without feeling judged by the rest of their classmates. Undoubtedly, great collective support was promoted and there was a great development of empathy, as one of the students got moved to share one of his experiences, and the rest of the classmates were there for him, giving him support and reassurance.

The results of this activity were a little different for group B. Being outdoors, active listening was absent, and therefore the ability to connect and empathize with the rest of the classmates was diminished. And, although some groups of students did collaborate in the activity, many of them had a passive and disinterested attitude towards the activity.

d) Activity 4

The teamwork and coordination of group A was noticeable throughout the activity, as well as respect. Moreover, the students who previously knew the game used

English to explain the activity to the rest, so in this group linguistic competence and empathy were implemented, by helping the rest of the classmates to understand.

Group B, which also knew the rules of the game, was gradually losing the group work due to the disorganization and collaborative work of the activity, together with the respect of their peers. Additionally, this group loses the linguistic competence gained by group A, since they constantly communicate in Spanish. This, together with a competitive attitude, makes the activity lose the implementation of empathy.

ii. Session 4

a) Activity 1

Both students from group A and group B were able to listen to their peers and reflect on who's group was more accurate about the title of the song, promoting their critical thinking. Although it is worth mentioning that group A had a pretty good intuition about the theme of the song, and group B opted for more random and creative ideas.

b) Activity 2

The reading of the song demonstrated the collaborative attitude of group A, who knew how to work excellently as a team and help each other.

Group B, however, neglected teamwork and understanding the lyrics of the song. Thus, neither active listening nor personal reflection on the lyrics took place among the group B members.

c) Activity 3

In this activity, both groups showed great interest, active listening, and emotional involvement. Musically, some students did not like the song, but all were able to understand the social and emotional context of the song. This denoted a deep empathy for other people's difficult experiences by putting themselves in the singer's shoes, and a great deal of inner reflection on the background of the song.

d) Activity 4

Undoubtedly, the message left by the singer at the end of the video clip generated a great emotional impact on all students. Everyone was able to understand the message, and everyone was able to internalize the values that this message transmits, therefore, both empathy and critical thinking were developed in the classroom. And, although group B had less participation in the classroom, the applause and thanks that were given at the end of the activity, clearly demonstrate commitment and emotional impact on the students, thus generating a connection with the song, with the group, and with the teachers.

e) Activity 5

Compared to group B, the students in group A were very self-sufficient, and the curiosity generated in the previous activity stood out in this activity because of the intrigue to understand the things they had not understood in listening to the lyrics.

On the other hand, group B was very afraid of making mistakes and very insecure about this activity. The limited participation was an obstacle to developing generalized understanding and critical thinking.

f) Activity 6

This activity could not be put into practice with group B due to lack of time, but in group A the students shared some very hard and personal experiences. Undoubtedly, this is the activity that most promoted empathy and critical thinking in the students. The genuine interest in the answers generated active listening in the classroom, and to this active listening is added the empathy of the students to deepen and reflect on the situation of the singer and her classmates.

4. CONCLUSION

Due to circumstances at the center where this proposal was conducted, only two sessions could be implemented. However, after analyzing the results, it can be observed that these two sessions are significant enough to reach conclusions.

The analysis of the implementation of the two sessions clearly demonstrates that music and co-education foster empathy and critical thinking. In addition, these two aspects, which are also uniformly applied in the classroom, serve to provide students with an understanding of the different realities faced by the people who make up society, to identify those inequalities, and, consequently, to prevent gender violence.

For this reason, the conclusions of this work are intended to highlight the importance of including coeducation in a transversal way in education, since it is the most effective way for students to acquire and normalize situations of equality, both inside and outside the classroom. That all students can have a reference with whom they can identify, and that everyone can have a voice without fear of being judged for who they are. Moreover, this conclusion aims to emphasize the importance of music, not only as entertainment, but also as a tool for the knowledge that students have to learn, to be acquired through real materials, with which students can feel moved in some way, and with which they have a real impact.

Therefore, as a possible extension of this work, it is proposed to extend and implement the didactic unit over a longer period of time, so that the evolution of the students can be observed, both in their identification of inequalities and their development as equal persons.

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