CBI SYLLABUS ON MUSICAL NOTATION FOR INSTITUCION UNIVERSITARIA BELLAS ARTES Y CIENCIAS DE BOLÍVAR

HORTENSIA DEL CARMEN GALOFRE ELÍAS

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Abstract

This research Project was developed with the aim of creating a practical and innovate micro curriculum for the English classes at Institución Universitaria Bellas Artes y Ciencias de Bolívar (UNIBAC) At the University, there was not a previous curriculum which taught content and language at the same time, and their policies required one whose objective pointed towards internationalization.

To carry out this work an interviewing the students and the directors of the music program to get relevant information about their needs and expectations on the English language, we went through different theories of learning to collect valuable facts about learning languages involving content and language and we studied models alike such as CBI, Theme based and SIOP.

The music program at UNIBAC has been making efforts in order to achieve a good musical position at the international level through tours, concerts, international workshops, among other activities, in these activities English plays an important role for communication among the participants, however, It lacks of a micro curriculum in the education part, this micro curriculum does not include the contents and the language at the same time. To accomplish this, the authors decided to propose one in which the necessary musical contents are present to learn and practice the lexical part, grammar, and content; this will allow the institution the learning of the language.

To do this, books and articles about CBI, theme-based instruction, SIOP were chosen; along with theory of harmony and music contents, descriptors of the level A1 form the Common European framework, language competence, and the suggested curriculum of the national ministry of education. This curriculum should be adapted to the objectives of the university. The results show the use of the language and the musical contents that are appropriate to be developed in the level A1 and the use of SIOP as teacher`s guide to prepare the lessons. This work aims at contributing to the education in the English language for music students from the music theory level A1 accompanied by teachers who are not specialists in the topic.

 Key words: CBI, Theme based learning, SIOP, A1 Level, Music theory.

Introduction

Cartagena is a city which is growing at all levels and it has become an important spot for the exchange of culture, economy, tourism, etc. For instance: free trade treaties, international Events: Professional Seminars, the Music Festival, the Literature Festival, the arriving of Cruise Lines. Also in the educational context, some universities have agreements with foreign universities to improve the students' experiences and to prepare them for the new challenges in a globalized world.

In order to prepare students for these realities, the internationalization of the curriculum in higher education plays an important role. Therefore; Local universities are giving emphasis to the learning and teaching of English as a foreign language. According to Knight (2008) "Internalization of higher education is the process of integrating an international, intercultural, and global dimension into the purpose, functions (teaching, research, and service), and delivery of higher education at the institutional and national levels" (p 11.). So, for this matter the universities are implementing and adapting new contents, educational processes, and technologies into their curriculum that can serve this purpose.

One feature of the importance of English in Internationalization is the fact that English facilitates the members of an Institution to take part in different cultural and academic programs in other countries. Despite this we have to bear in mind that The Tertiary educational institutions have to consider that the English language is no longer exclusively connected to native speaker countries and cultures. Instead, they have to reconceive English not as a foreign Language but as a tool to extended communication in academic settings.

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For instance, The Institución de Bellas Artes y Ciencias de Bolívar (UNIBAC) in Cartagena has promoted and encouraged the local culture production in order to project itself internationally. The UNIBAC has the educational vision of "Formar profesionales integrales, con espíritu reflexivo, investigativo y participativo, con proyección cultural y social para que mediante la aprehensión y transformación estética de la realidad contribuyan con el desarrollo regional*"* (UNIBAC 2014). The internationalization process is suggested among the vision, that is to contribute to the "regional development" and for this matter the University offers the English as a foreign language academic subject among its educational subjects.

To support this philosophy, the Music program of the Institution started a new academic process for the internationalization of their curriculum back in 2015, taking into account 3 main aspects: the first one was the implementation of the new national educational standards, the second one was based on previous experiences such as the Symphonic Orchestra of Bolivar musical tours, and the planning of an international agreement with a foreign university, with who already made the first academic exchange among students and teachers.

In order to follow this goal, the university has changed their way to present the English Subject along the years. From 2007 until 2014, The English language was taught as an "Elective Subject" under 3 levels (Level 1, Level 2 and Level 3) with a time of 2 hours per week, the students only had to reach the higher level in order to conclude this educational process. These levels were done to identify the different elective classes inside the programs and they were not related to the CEF.

In 2015, with the new certification, the university changed their three English levels for 8 Semester Subjects, with 2 credits, 2 attendance hours per week and 4 hours for practicing outside the classroom for the programs of Graphic Design, Scenic Arts, Visual Arts, and for the Music's program: 4 hours per week with 2 hours for practicing outside the classroom.

One aspect to take into account is that at the end of the year 2015, the university has one syllabus content for all programs, no matter the different hours per week. This is because the syllabus was developed based on the General English content rather than on a specific English instruction specialized for each program.

Needs Analysis

In order to meet the needs for the music program of the university and the students of this career, an interview was made for the Director of the Music Program, and a survey was applied for 3rd and 4th semester students of the music program at UNIBAC.

The interview with the director of the program was related to the importance of the internationalization in the curriculum of the program, the needs of the music program, the English subject needs, and the content to be taught on the English Subject.

According to the director of the music program, The internationalization of the program has a very important role for the curriculum, the university started an agreement process in 2015 and already made an educational exchange with an American university with the participation of teachers and students.

For the Director, the main goal for the English Program should be that the students can communicate musical ideas through the English language, and not only General English content.

The English Subject is included inside the General Curriculum of Music as follows: Class Semesters: From 3rd to 10th. Component: Social-humanistic and research, Area: International Projection, Cycle: Fund mentation. Sub cycle: Advanced. Academic Credits 2. (UNIBAC English Syllabus 2015)

The content is developed by the English Language Teachers who are not specialists on the music content, they receive the syllabus at the beginning of the semester, and they develop the topics during the following weeks based on his/her methodology; the final goal is that the students reach the knowledge proposed on the curriculum. This means that the teacher develops linguistic contents of the language, and he/she does not go in-depth related to musical contents.

For the Director, the content must be related to music, but more specific on the Subject of Harmony, because for the music programs, this subject is one of the most important of the music theory, and also, it is related to other subject of the programs as Counterpoint, Composition and Transcription.

With the students, the questions were related to finding out their previous English instruction and the timing for practice the English language before their tertiary education process, their motivation for learning the language, the most important skill to use on English Language and if they were enrolled on an English Course before.

This result shows that 60.5% of the sample has low hours per week to devote to their English education. These students finished their academic school two years ago, and they say that they use English just for a specific event and not every day.

The analysis of the survey is as follow:

a. 23 out of 24 students took English classes at school;

b. 46% of the students had approximately 2 hours of classes per week.

c. The 8.33% receive 1 hour per week, and 4.17% during 3 hours per week.

d. The majority of students did not study the language out of school.

Based on their motivation and expectations on English learning, the surveys showed the following results:

- The 42,84% of the students said that they want to improve their skill for the use of the language

- The 42.84% of the students want to improve the English Language due to their career expectations.

- The 14,32% of the students want to improve their English language skill to travel to an English speaking country

According to the results on the importance that skills play on the language, the students said that: Reading is the most important skill with 44%, followed the speaking skill with 30%, then the listening skill with 20%, and 6% for the writing skills.

On the use of English, 60.87% use the language by listening to songs.

And finally, 97% of our interviewees have never received an English course on music. They also recognized that the level of the knowledge about musical terms or musical notation in English is almost zero

All these results show the low English level and the reason is the limited exposure of the students to the language. The students also want to improve their English skills in order to achieve a plus for their career. Some of them were participants on a workshop with a foreign music English teacher last year, the music was the main content and the language was English. This situation led the students to be aware and well-motivated to learn English and music content as an important goal to interact with their music counterparts when interacting with English speakers. They realize over their English level as beginners (A1 and A2 CEFR), and the lack of comprehension of the musical content in English.

To sum up, the music program of the UNIBAC has been working since 2015 with the aim of achieving an international agreement with an English foreign university, and is joining forces to prepare academically their students by changing the hours per week for the English subject and the curriculum. However, the students who will benefit from this agreement during the next year, are not prepared on the language and the content using the foreign language, and at this time there is no a sound methodology which includes the linguistic and musical contents in the English academic subject that allows the teacher to develop these content simultaneously. All the situations expressed above lead us to wonder if there is a syllabus based on Teaching Content Based Instruction for level A1 English students that help to promote the learning of content in music and the foreign language simultaneously at UNIBAC

General Objective

To design a syllabus based on Content Based Language Teaching for Level A1 English students at Institución Universitaria Bellas Artes y Ciencias de Bolívar (UNIBAC)

Specific Objectives

1. To choose an appropriate methodology and evaluation system for the Content Based Course according to UNIBAC context

2. To determine the content and language for the Content Based Course.

3. To write a lesson plan for the Content Based Course.

Theoretical Framework

Based on our research goal and purpose for this work we will introduce a definition of Approaches to education, approaches to languages, and approaches to learning, then will focus on a definition of what CBI stands for as well as the different of CBI models that are currently being used including one called SIOP (Sheltered instruction observation protocol). Secondly, this section will emphasize on the importance that the different theories have on developing a curriculum based on content and the linguistic aspect of a second language.

Then, it is useful to a look at the A1 CEFR in order to mention the importance of it in higher education, and finally, the musical theories as the Music Theory and Harmony that deals with the content for this project.

Approaches to Education

Rorty (1980) describe two main approaches to education: The Epistemological and The Hermeneutic. The epistemological approaches is related to the idea of education as a tradition to prepare the individual as a member of the society. The hermeneutic approach relates to notion of critical citizenship, of learning to questions conventions, take autonomous decisions and contribute creatively to processes of change (Moss, forthcoming)

Content-Based Instruction

According to Brinton, Snow and Wesche (1989) Content-Based instruction is "the integration of content with language - teaching aims" (p.2). Dueñas (2004) claims that "CBI cannot be conceptualized as a fixed immovable method; quite contrarily, it is commonly perceived as a

flexible operational framework for language instruction, with heterogeneity of prototype model and application options available for different contexts and pedagogical needs" p (75). Therefore, teachers have to be flexible and adapt their classes to different contexts. It is also important to mention that CBI can help improve overall competence in the target language because it encourages teachers to prepare students for internationalization by developing their content knowledge through the medium of other languages.

Among the advantages of using CBI, Krashen (1982. cited in Heo, 2006) emphasizes "ways of decreasing learner anxiety, such as providing interesting texts as well as meaningful activities, which are comprehensible to learners" (p25) and them also help to immerse the students in the culture of the target language because of the use of authentic materials.

It is argued that CBI is an approach to language teaching and learning in which learners learn a second language through a model of instruction that takes into account both the content and the linguistic aspect. The learner finds content related to their career making the study more relevant and interesting (Richards and Burns, 2001). This is different to other approaches and methodologies that engage the students only in grammar and vocabulary rather than the instruction might be focus on the content area (for example history or sociology for university students). Although there are different definitions and different ways to conceive the term Content Based Instruction, there is a common characteristic: students engage in some way in a content using a foreign language.

In the Content Based Instruction (CBI), we are going to identify 3 models: Sheltered Content Instruction, Adjunct Language Instruction, and Theme-based Language Instruction. For the purpose of this study the last one will be emphasized. Besides, a variation of the sheltered model will be taken as an example of good practices. Namely; Sheltered Instruction Observation Protocol, SIOP, hereafter.

CBI Models

a. Sheltered Content Instruction.

This type of CBI was born on the need of international students "whose English language was insufficient for attending mainstream courses" (Tarnopolsky 2013. p5). This refers to content courses taught in the second language by a content area specialist to a group of ESL learners who have been grouped together for this purpose. Typically the instructor will choose texts of a suitable difficulty level for the learners and adjust course requirements to accommodate the learners' language capacities. Shii (1986) cites examples of such an approach in sheltered psychology courses for English and French immersion students at the University of Ottawa, courses of English for business and economics offered at Oregon state university, and ESP courses in English for business, economics, and computer science at Western Illinois University.

b. Adjunct Language Instruction

In the Adjunct model students are expected to learn content material while simultaneously acquiring academic language proficiency. Content instructors and language instructor shared responsibility for student learning. (Brent 2016)

The type of teacher that is need for this model of instruction is one who besides using the academic content in a contextualized manner, it´s someone which shows good coordination with other teachers from different disciplines. (Lonon-Blanton 1992 cited in Dueñas 2004)

c. Theme-based Language Instruction

According to Madrid and García (2001) Theme-based language instruction "The courses are organized around topics, themes or modules and the language operates as the subject matter" (p 126). The topics vary according to the students, courses, program and subjects. The units are designed in order to motivate learners to go deep into topics raising their awareness and understanding of previous ideas. (Shanahan. 1995); therefore themes or topics are the backbone of this type of instruction Theme-based refers to a language course in which the syllabus is organized around or topics (Richards and Rodgers 1986)

The teacher(s) can create a course of study designed to unlock and build on their own students' interests and the content can be chosen from an enormous number of diverse topics (Marani, 1998) On the Theme-Based approach is the language teacher who is responsible for the content, so a specialist is not required.

SIOP MODEL:

The Sheltered Instruction Observation Protocol Model (SIOP), provides an explicit framework for organizing instructional practices to optimize the effectiveness of teaching second and foreign language learners. The SIOP Model includes features that promote acquisition of both

subject area content (e.g., math, science, literature) and language development (the target language). (Echevarria and Kareva 2013 p.239).

SIOP was developed to make content material more comprehensible to English learners. The model was designed by Jana Echevarria, Mary Ellen Vogt and Deborah J. Short. According to Short, Fidelman, & Louguit (2012), SIOP started as an observation tool so that researchers could measure the implementation of the sheltered instruction practices. It evolved over a seven year period into a lesson planning and delivery approach.

According to Echevarria, Vogt, & Short, (2004), The SIOP model includes eight components:

1. Lesson preparation.

2. Building background.

3. Comprehensible input.

4. Strategies.

5. Interaction.

6. Practice and application

7. Lesson delivery

8. Review and assessment

Lesson preparation	Building Background	Comprehensible Input	Strategies
• Clearly define content objectives • Clearly define language objectives • Choose content concepts for age appropriateness and "fit" with educational background of students • Use supplementary materials to make lessons clear and meaningful • Adapt content to all levels of student proficiency • Provide meaningful and authentic activities that integrate lesson concepts with language practice opportunities	• Explicitly link concepts to students' background experience • Make clear links between students' past learning and new concepts • Emphasize key vocabulary	• Speak appropriately to accommodate students' proficiency level • Clearly explain academic tasks • Use a variety of techniques to make content concepts clear	• Provide ample opportunities for students to use strategies • Consistently use scaffolding techniques throughout lesson • Employ a variety of question types
Interaction	Practice & Application	Lesson Delivery	Review & Assessment
• Provide frequent opportunities for interaction and discussion • Group students to support language and content objectives • Consistently afford sufficient wait time • Give ample opportunities for clarification for concepts in L1	• Supply lots of hands-on materials • Provide activities for students to apply content/language knowledge • Integrate all language skills into each lesson	• Clearly support content objectives • Clearly support language objectives • Engage students 90-100% of the lesson • Appropriately pace the lesson to students' ability level	• Provide comprehensive review of key vocabulary • Supply comprehensive review of key content concepts • Regularly give feedback to students on their output • Conduct assessment of student comprehension and learning

Table No 1. *The Component of SIOP Model.*

When content and language instruction operate at the same time, learners get a supportive platform, Salcedo (2010) explains that "This protocol is designed to encourage students to employ their native language to support the learning process, especially when moving from concrete to abstract knowledge" (Salcedo, 2010 cited in Koc (2016. p 36-37).

To sum up, all of the above lead to the conclusion that in order to meet the needed standards of education language and content objectives have to be systematically interlaced into the curriculum of a particular subject area, this is why, In this project SIOP will be used, especially for the design and integration of the subject contents and the language development.

The Common European Framework of Reference for Languages

Currently there is a need on the importance of implementing English as a first foreign language in higher education institutions that is how, it is necessary to evaluate the level of English of the students and create new effective policies and strategies in order to reach this goal.

The Common European Framework of Reference for Languages was created by the Council of Europe to provide a common basis for the elaboration of language syllabuses, curriculum guidelines, examinations, textbooks. It was envisaged primarily as a planning tool whose aim was to promote 'transparency and coherence' in language education.

The objectives of the CEFR are: getting better mobility, international communication, access to information, personal interaction , labor relations and mutual understanding ,in order to

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encourage and facilitate cooperation, promoting multilingualism and multiculturalism, being inclusive, transparent, consistent and not uniform, but multi-purpose, open, flexible, dynamic, easy to use and non-dogmatic, non-exhaustive and promotes reflection.

It describes language learners' ability in terms of speaking, reading, listening and writing at six reference levels. These six levels are named as follows:

Proficient User	C2	Can understand with ease virtually everything heard or read. Can summarize information from different spoken and written sources, reconstructing arguments and accounts in a coherent presentation. Can express him/herself spontaneously, very fluently and precisely, differentiating finer shades of meaning even in more complex situations.
Proficient User	C1	Can understand a wide range of demanding, longer texts, and recognize Implicit meaning. Can express him/herself fluently and spontaneously Without much obvious searching for expressions. Can use language flexibly and effectively for social, academic and professional purposes. Can produce clear, well-structured, detailed text on complex subjects, showing controlled use of organizational patterns, connectors and cohesive devices.
Independent User	B2	Can understand the main ideas of complex text on both concrete and abstract topics, including technical discussions in his/her field of Specialization. Can interact with a degree of fluency and spontaneity that makes regular interaction with native speakers quite possible without strain for either party. Can produce clear, detailed text on a wide range of subjects and explain a viewpoint on a topical issue giving the advantages and disadvantages of various options.
Independent User	B1	Can understand the main points of clear standard input on familiar matters regularly encountered in work, school, leisure, etc. Can deal with most situations likely to arise whilst travelling in an area where the language is spoken. Can produce simple connected text on topics which are familiar or of personal interest. Can describe experiences and events, dreams, hopes and ambitions and briefly give reasons and explanations for opinions and plans.
Basic user	A2	Can understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. very basic personal and family information, shopping, local geography, employment). Can communicate in simple and routine tasks requiring a simple and direct exchange of information on familiar and routine matters. Can describe in simple terms aspects of his/her background, immediate environment and matters in areas of immediate need.
Basic User	A1	Can understand and use familiar everyday expressions and very basic phrases aimed at the satisfaction of needs of a concrete type. Can introduce him/herself and others and can ask and answer questions about personal details such as where he/she lives, people he/she knows and things he/she has. Can interact in a simple way provided the other person talks slowly and clearly and is prepared to help.

Table No. 2. *Common Reference Levels: global scale*

Musical Content

Music is an artistic language. (Vega 1965) as a language, requires a special vocabulary of symbols and elements in order to transmit an idea. "As in learning any language, the first step in the learning process is the development of a vocabulary" (Nettles 1989. p1). The development of this vocabulary is related to the music theory and harmony music theory.

Music Theory

Vega states that Music Theory is "el conjunto de reglas para el conocimiento, la lectura y la escritura de las ideas musicales". (p31) and is related to Alberto Williams' concept of Music Theory that is "Comprende el conocimiento de los signos que se usan para la lectura y escritura de la música" (Williams 1984. p5) In order to start the process of learning music, Danhauser (1986) states that "para leer la música y comprender su lectura es necesario conocer los signos por medio de los cuales se escribe, y las leyes que los rigen". (p 1)

The three authors have the same opinion about Music Theory, so for this project the music theory is the learning of rules for writing and reading musical symbols to convey musical ideas.

Harmony.

Harmony is the study of chords and their relationship to one another (Nettles 1989. p1)

In music, harmony is "es la rama más importante de la enseñanza teórica" (Hindemith 1987)

According to Piston, Harmony is an indispensable study for all musicians, and requires a full domain of it. The time for the students in order to get master on this knowledge must be after the learning of the musical notation (1987) the study of harmony normally starts after students have mastered the rudiments of music theory. But also "it is possible to introduce the basic principles

of harmony much earlier in tandem with learning the rudiments of music theory". (Spies 2014 p.165)

On this project, musical notation is the first step to achieve in order to learn harmony, It is the root of the music main concepts; it starts by explaining the basic elements of written music. Because of it, Musical Notation is the main content to work on the micro curriculum.

According to what it was referred to above, musical notation is the basis to learning harmony since it starts by explaining the basic elements of the written music (score), for this reason this topic has been chosen in order to develop the content on this project.

Methodology

Nunan asserts (1992) that, research is a process of formulating questions, problems, or hypothesis, col-data, which are analyzed interpretively (p.2). In education, it is considered that research can be approached through qualitative observation methods. The main objective of this chapter is to describe the research method used in this case study, as well as to detail the instruments used in the data collection and a conclusion regarding some obstacles that were encountered along the way.

This study uses a Documentary Research method. A documentary research method refers to the analysis of documents that contain information about the phenomenon we wish to study (Bailey, 1994). The documentary research method is used in investigating and categorizing physical sources, most commonly written documents, whether in the private or public domain (Payne and Payne, 2004).

In order to have a quality control criteria for handling documentary sources, there are three aspects to take into account: authenticity, credibility, representativeness and meaning. According to Scott (1990 p. 6), these "criteria of authenticity, credibility, representativeness and meaning should not be regarded as distinct phases in assessing the quality of documentary sources." They should not be applied in a rigid and formalistic way as well, the criteria should rather be seen as all interdependent and the researcher cannot adequately use one criterion to the exclusion of the others.

A thematic review was carried out in education databases such as EBSCO, DialNET, web pages as Readcube, articles from specialized journals and from the Art Library Marun Gossaín Jattin At UNIBAC; The articles and books were in English and Spanish, and they were published between 1984 and 2016, with the following descriptors: CBI, SIOP, Theme-Based Instruction, Curriculum, Competence, A1 CEFR, Music Theory and Harmony. Fifty documents were collected and organized in alphabetical order by author(s) and title, highlighting the methodology, abstract, results, relevant quotes and references.

Titles and abstracts were reviewed separately, and references considered relevant were selected subjectively. Finally, the documents that allowed to achieve the purpose of this review were completely analyzed.

Results.

The Methodology, evaluation and competences of the Suggested Micro curriculum

According to the MEN (2016) the curricular development of the English language should be based on the contextual curricular approach (Bronfenbrenner 1779). In this context, the learning is achieved and it goes socially deeper through the interaction that is promoted in the context and from individual experiences. (Vygotsky 1979, Coll 1987). It is inclusive, open, and it privileges the even horizontal socialization in the classroom and out of it. (Freire 1979, Grundy 1998, Kemmis1998). The UNIBAC principles are based on the Vygotsky's Theory of Constructivism. So, for this project the authors, were guided by those same principles to fit the national and UNIBAC guidelines, goals and objectives.

Characteristics of the suggested curriculum

- Adaptability: the teachers can appropriate of this proposal matching its reality and surroundings (Lemke 1978, Magendzo 1991, 1996) the theme-based instruction model allows the use of the topics given on the modules.

- Organization of topics based on cyclic and spiral structure.

- New efforts for comprehension and assimilation of the topic are made when there is difficulty on it. (Moss p. 671)

- Proportional organization of the skills.

- Emphasis on the oral competences (listening and speaking) in the initial grades.

- In the mid and advanced grades the complexity and integration of reading and writing.

Micro Curricular proposal objectives

- To propose an open and useful document to feed the education community of UNIBAC in the development of communicative competences in English.

- To generate awareness in the education community about the necessity of learning English.

- To present a Syllabus structure.

- To stimulate creativity and reflexive thinking in the university and the teachers.

- To produce feedback processes.

Methodology of the Micro-curriculum

The main goal is language and the relation between music and the Foreign Language.

CBI

This approach may be useful in developing the learning of English in the Bellas Artes Institution; besides there are many aspects that are valuable from it; one of them is the motivation the students get through learning content and linguistic topics at the same time. The teachers also have the advantage to fit the use of the content and language according to the realities of the students. The topics are related to the music content, in order to fulfill the students' needs

Theme-based Language Instruction

For this Project we consider that the theme based model is the most suitable of the three to carry out the project, because for the other 2 models of CBI specialist content teachers are required and there are not teachers with these characteristics in our local context. There are not music experts in English. On the Theme-Based approach is the language teacher who is responsible for the

content, so a specialist is not required. The content and topics are organized according to the teachers and students' needs and allow the adaptability of the material and content.

SIOP

The UNIBAC students will practice and applicate the content on the target language.

● SIOP model promote students' interactions with each other and with the teacher.

● also, provide opportunities for students to use English while reading, writing, listening, and speaking.

The UNIBAC English teacher will receive a specific guideline in order to develop the topics according to the level of the students. It is also important to take into account that the SIOP model fits any English teacher and will be able to continue with the content and the scope.

The competencies

Conceptualized by the MEN, 2001.

- The communicative competence understood by Canale and Swain, 1980 and Hymes, 1972. Linguistic competence: the learner knows the aspects of the lexis and phonology of the language.

- Sociolinguistic competence: the learner knows the sociocultural conditions that are part of the language.

- Discursive and functional competencies: the learner knows the linguistic forms and their functions, as well as the way they are linked to each other in real communicative situations (MEN 2006) the two competencies are known as "competencias programáticas" (2006)

- Strategic competence: (Canale 1980) it is the capacity to use several resources to communicate successfully, the learner overcomes the limitations in the knowledge of the language. (Bachman 1990)

To implement every educational process is necessary to make clear that time is a decisive factor, this is due to the fact that actions won't get immediate final results, but in a mid or a long term. (MEN 2016)

Implementation Steps:

For the adaptation of this syllabus on this project, the English teachers of the music program have to keep in mind the following:

First step:

a. To know the syllabus goals, what it is needed in order to carry it out and the adaptation to the English level of the students.

b. The relation between the English content and the musical topics and the topics related to music.

c. The use of the university schedule, the resources for the development of a class, the student English level for the development of the topics, the strategies that have been established in the SIOP model for the class.

d. To integrate all the strategies that they consider necessary in the SIOP model, and the ones that can be adapted to their roles as teachers.

Second step:

 a. To establish the relation among the 16 hours of classes in the academic period, the time of the face-to-face classes, and the time of hours of practice out of the classroom devoted to the development of the topics, along with the students and directors that make a list of actions to be implemented, the time and the expected results.

 b. Adaptability of the English curriculum to the integration of musical contents and language competences in the university.

 c. Development of a SIOP model for the planning of each lesson.

Third step:

 a. Evaluation of each week of classes to know the development of them, using SIOP as a referent for evaluation.

 b. Evaluation of the activities, lessons, and students' progress at the end of the exam week to make changes or adjustments related to the topics.

 c. To compare the development of the language competence strategies with the other English subjects of the university.

 d. Use of exclusive hours for the analysis of each data obtained during the evaluation process.

Planning of the implementation.

Teachers at UNIBAC must planning of the learning activities with SIOP model

 ✓ Lesson preparation.

 ✓ Building background.

- ✓ Comprehensible input.

- ✓ Strategies.

- ✓ Interaction.

- ✓ Practice and application

- ✓ Lesson delivery

- ✓ Review and assessment

Evaluation.

a. Evaluation in each academic term to make adjustments.

b. Evaluation at the end of the semester including actions for improvements in the one above.

c. Share conclusions of the evaluation periodically with other teachers

d. Minimum conditions for implementation.

- Number of students per course.

- Resources and materials.

- Number of hours.

- Time for sharing experiences.

- Time for carrying out all the phases of implementation.

Hand over the different evaluation analysis to the director of the program and to the dean of the faculty to address the course of the program during the semester and the following years.

A1 Level Common European Framework

In 2006, the MEN established the Basic Standards of Competence in Foreign languages and the standards stated that the evaluation of English language skills should adhere to the Common European Framework of Reference for Languages (CEFR).

Regarding the English level of the students at UNIBAC, It is quite often for true beginners, which is equivalent to A1 according to the Common European Framework of Reference for languages CEFR.

The A1 level is related to the understanding the speaking and the writing skills that the students achieve during this level.

Level	Level name	Skill	Description
A1	Breakthrough or beginner	Listening	I can recognize familiar words and very basic phrases concerning myself, my family and immediate concrete surroundings when people speak slowly and clearly.
		Reading	I can understand familiar names, words and very simple sentences, for example on notices and posters or in catalogues.
		Spoken Interaction	I can interact in a simple way provided the other person is prepared to repeat or rephrase things at a slower rate or speech and help me formulate what I'm trying to say. I can ask and answer simple questions in areas of immediate need or on very familiar topics.
		Spoken Production	I can use simple phrases and sentences to describe where I live and people me know. I can write a short, simple postcard, for example sending holiday greetings. I can fill in forms with personal details, for example entering my name, nationality and address on a hotel registration form.

Table 3. *Common Reference Levels: self-assessment grid. (CEF 2016. p26)*

Descriptors

According to the different language objectives of level A1, we basically consider using the following descriptors to gauge the required proficiency of our students:

OVERALL ORAL PRODUCTION	*Can produce simple mainly isolated phrases about people and places.*
SUSTAINED MONOLOGUE: Describing experience	*Can describe him/herself, what he/she does and where he/she lives.*
OVERALL WRITTEN PRODUCTION	*Can write simple isolated phrases and sentences.*
OVERALL LISTENING COMPREHENSION	*Can follow speech which is very slow and carefully articulated, with long pauses for him/her to assimilate meaning.*
LISTENING TO ANNOUNCEMENTS AND INSTRUCTIONS	*Can understand instructions addressed carefully and slowly to him/her and follow short, simple directions.*
OVERALL READING COMPREHENSION	*Can understand very short, simple texts a single phrase at a time, picking up familiar names, words and basic phrases and rereading as required.*
READING FOR INFORMATION AND ARGUMENT	*Can get an idea of the content of simpler informational material and short simple descriptions, especially if there is visual support.*
READING INSTRUCTIONS	*Can follow short, simple written directions (e.g. to go from X to Y).*
OVERALL SPOKEN INTERACTION	*Can interact in a simple way but communication is totally dependent on repetition at a slower rate of speech, rephrasing and repair. Can ask and answer simple questions, initiate and respond to simple statements in areas of immediate need or on very familiar topics.*
UNDERSTANDING A NATIVE SPEAKER INTERLOCUTOR	*Can understand everyday expressions aimed at the satisfaction of simple needs of a concrete type, delivered directly to him/her in clear, slow and repeated speech by a sympathetic speaker.* *Can understand questions and instructions addressed carefully and slowly to him/her and follow short, simple directions.* *Language use and the language user/learner*
CONVERSATION	*Can make an introduction and use basic greeting and leave-taking expressions.* *Can ask how people are and react to news.* *Can understand everyday expressions aimed at the satisfaction of simple needs of a concrete type, delivered directly to him/her in clear, slow and repeated speech by a sympathetic speaker.*
GOAL-ORIENTED CO-OPERATION	*Can understand questions and instructions addressed carefully and slowly to him/her and follow short, simple directions.* *Can ask people for things, and give people things*
TRANSACTIONS TO OBTAIN GOODS AND SERVICES	*Can ask people for things and give people things.* *Can handle numbers, quantities, cost and time.*
INFORMATION EXCHANGE	*Can understand questions and instructions addressed carefully and slowly to him/her and follow short, simple directions.* *Can ask and answer simple questions, initiate and respond to simple statements in areas of immediate need or on very familiar topics.* *Can ask and answer questions about themselves and other people, where they live, people they know, things they have.* *Can indicate time by such phrases as next week, last Friday, in November, three o'clock.*

Table No. 4. *A1 Descriptors*

The Suggested Syllabus

The Language Skills

They are based on the lexical, the grammar, the pronunciation and the discourse components.

The language contents are the following:

Module	Lexical	Grammar	Pronunciation	Discourse
1	Miembros de la familia Rutinas Números 1 a 100 Objetos del salón de clases La hora Expresiones para saludar: Expresiones para describir intereses Expresiones para preguntar Expresiones para el salón de clases Expresiones rutinas	Presente simple Preguntas Yes/No questions Adjetivos Sustantivos singulares y plurales Adverbios de frecuencia	• Reconocer sonidos en pares. /i/ v /I/ Bean v bin Beat v bit • Reconocer sonidos y entonación adecuados. /e/ v /ᵋ/ v /æ/ Beat bet bat Meet met mat	• Iniciar y mantener una conversación sencilla.
2	Partes del cuerpo Expresiones de tiempo relacionadas con rutinas Expresiones para el cuidado personal	Presente simple Preguntas Yes/No questions (Do you…? Yes, I do...; No, I don´t.) Adverbios de frecuencia.	• Reconocer sonidos y entonación adecuados. /e/ v /ᵋ/ v /æ/ Beat bet bat Meet met mat	• Secuencia de eventos.
3	Conectores Países y Nacionalidades Comida Celebraciones Vestuario Adjetivos Expresiones para gustos y disgustos Expresiones para describir personas	Preguntas Wh-questions Presente simple	• Reconocer sonidos en conversaciones cortas /s/ v /z/ v /Iz/ Wants, gives, pushes	• Conectores de secuencia (and, first, second, third, etc.) • Iniciar y mantener una conversación sencilla

Table No. 5. *Language Skill adapted form MEN Suggested Language Content for A1 Learners*

Content

The documents for the musical content are related to the music theory and harmony. These books

are used for musicians and teachers for their regular classes at the University.

These books were found at the UNIBAC Marun Gossaín Jattín library. The Keywords were

Harmony and Music Theory. A list of the books, related to this particular content, were asked to

the Library office and they provided a full record of the books. The authors were looking for the

most appropriate content for this research and then, they extracted the most relevant of it.

Author	Description	Main Topics
Carlos Vega. Lectura y Notación de la Música.	The 9 first units are about phrases and notions. The authors explain during the units the different elements of the Music. He uses musical phrases as the main concept and the he reinforces the learning by explain the main ideas inside the staff and musical pieces.	Dot, Staff, G clef, quarter note, Phrases, Measure, Intervals, C Major Scale, half note, Metronome, eighth note, simple meter, compound meter, sixteenth note, whole note, thirty-second note, sixty-fourth note, Syncope
Alberto Williams. Teoría de la Música	He explains the Music Theory in 2 parts. The first part deals with: solfegé, staff, musical notes, and musical figures, clefs, till grades of the scale, whole step, half step and diatonic scale. The second part explain the intervals, steps, modes, scales, dictates of music and gender.	Staff, Notes, ledger lines, figures, rest, clefs, slur, tie, dot, double dot, measure, syncope, accidentals, scales, grade of scales, whole and half step, Intervals, mnemonic of intervals, scales.
Adolphe Danhauser. Teoría Musical	Divide the music theory in 4 parts. On the first part explain the signs and symbols to write music. He starts with the staff and end with tuplets. He takes 14 lessons. The second part is split in 9 lessons. The main topic are scales and intervals. The first lesson is about the diatonic scale, then he moves toward whole and half steps, and from lesson 4th to 9th he speaks about intervals. The 3rd part is made by 15 lessons. Here, the author explains the diatonic scales and the modes. The last part is about measure, tempo and beats.	Staff, Notes (figures and rest) notes values, names of the notes, clefs, accidentals, dot, double dot, tuplets, sextuplet, Scales, Intervals, tonality, Diatonic scale, grades of the scale, key signature, modes, minor scale, chromatic scale, measure, beat, tempo, and rhythm.
Enrinc Herrera. Teoría Musical y Armonía Moderna	On his work explains the musical notation from the roots, after that, he begins to introduce the students into the topics of harmony.	Measure, tempo, beat, slur, tie, dot, accidentals, tuplets, syncope, repetition, sign, tonality, Intervals, Modes, harmonic progression, and chords.
Walter Piston. Armonía Tonal en la Práctica Común.	Harmony. This work is related to harmony Common practices. He introduces the topics with the music elements: Scales, Intervals, triads, Major and minor modes, tonality, modality, first inversion, the bass (making emphasize on seventh, ninth, eleventh and thirteenth chords.	Scales, intervals, triads, minor mode, cadences, seventh chord, sequences, ninth chords, eleventh chords, thirteenth chords, and other chromatic chords.
Nettles Barrie Harmony I	He opens his work by explaining in a direct way the musical notation and then he moves towards intervals and chords.	Staff, clefs, ledger lines, accidentals, scales, modes, key signatures, intervals, inversion of intervals, chord constructions, triads, Seventh chords, inversion of chords. Tensions, diatonic harmony, and cadence.

Table No. 6. *Description of the musical content per author.*

The authors of each book use a sequence to present the content, according to their own ideas and conceptions. However, the column of topics show that there are some repetitive content among the authors, related to the fundamentals of the musical notation.

In order to start the process of learning music, Danhauser (1986) states that "para leer la música y comprender su lectura es necesario conocer los signos por medio de los cuales se escribe, y las leyes que los rigen". (p 1) On his book, Danhauser begins the content by explaining the symbols and the musical notation, and then he moves toward scales and intervals, in the same way that Nettles and Herrera do.

Herrera (1984) describes that some students in Spain lack of the music theory basis, which is a problem to understand in the Harmony theories. His opinion led him to write the book "Teoría Musical y Armonía Moderna" in which he explains the fundamentals of music theory from the roots and then introduces the students to the harmony concepts. On this particular case, the opening topic is the terminology of musical notation, and then it continuous with symbols and musical notation.

On the other hand, Nettles designed the Harmony book which is use at the Berklee University. This University applies the same point of view during their Harmony courses. In this case it is mandatory for the students assigned for this Courses to do the first level of the fundamental course of Music application and theory (Berklee University. 2016). The students learn the basis of musical notation and chord structures. The fundamentals of music theory during the learning of harmony improves the knowledge of the students so that they can create compositions and improve their performances. Nettles opens the first chapter of his book declaring the following

statement: "As in learning any language, the first step in the learning process is the development of a vocabulary" (Nettles 1989. p1). The first starting topic of this book is based on Musical Symbols, then he continues with intervals and scales.

It is clear the importance of the fundamentals of musical notation for the learning of music and harmony. For this project, the content of music to take into account are the ones related to the fundamentals of musical notation for writing and reading music. The topics are classified on units and themes:

Unit	Theme
Musical Symbols	Staff, Clef, Notes and rest, Ledger lines, Accidentals Measure
Scales	Major Scales Key signature Modes
Chords	Chords construction Triads Seventh Chords

Table No. 7. *Suggested Content organization.*

The Micro curriculum of the English Course

Time:

The University has 16 weeks per semester. The timing is 4 hours per week. There are three midterms on the 5th, the 10th and the 16th week. For this matter, the content will be splitted on three units according to the midterm dates. The units 1 and 2 have 20 hours (18 hours for classes and 2 hours for the midterm) and unit 3 has 24 hours (22 hours for attendance class and 2 hours for the midterm).

Scope and Sequence

Language Competences:

- The students participate in a short conversation.

- The students asks for and gives clarification about how unknown names and words are spelled in a short conversation.

- Learners understand and use familiar words and phrases about routines, daily activities and likes.

- They understand instructions and communicate oral and written ideas.

- They describe basic characteristics of people, places and things.

- Learners respond to questions related to "what, who, and when" after reading or listening to a simple and short text.

- They write basic personal information in pre-established formats.

- They understand the topic and the general information of a simple and short text.

Module	Language Functions	Objectives	Know	To know how to do it
1	• Dar y pedir información personal. • Describir personas y actividades cotidianas. • Presentarse a sí mismo y a otras personas. • Dar instrucciones. • Deletrear nombres. • Entender y usar el lenguaje del salón de clases. • Dar y pedir información sobre números telefónicos y la hora	• Identificar palabras y frases relacionadas con información personal y actividades cotidianas en textos orales y escritos sencillos. • Intercambiar información personal y de actividades cotidianas en juegos de roles sencillos. • Hacer oraciones simples sobre información personal y actividades cotidianas de manera oral y escrita. • Identificar frases y expresiones relacionadas con características de personas, celebraciones y lugares en textos orales y escritos cortos.	• Identifica palabras y expresiones de información personal, estados de ánimo y sentimientos personales. • Identifica información personal a través de preguntas de tipo Yes/ No questions. • Reconoce el vocabulario relacionado con saludos, instrucciones y lenguaje del salón de clase.	• Utiliza los saludos apropiadamente en pequeñas conversaciones. • Diligencia un formato con información personal. • Escribe un perfil personal propio y el de otra persona. • Expresa estados de ánimo y sentimientos personales a través de conversaciones sencillas. • Intercambia información relacionada con situaciones cotidianas en el aula de clase. • Hace un listado de oraciones cortas y sencillas sobre actividades cotidianas.

Language and Content		Grammar	Social Interaction
• Lexical • My Family • Basic personal information. • Musical instrument names • appearance • numbers from 1 to 100 • objects in the classroom • the alphabet • The musical notes • Greetings • Likes and dislikes • Asking for music interest expressions		• The verb to be • Simple present tense • Adjectives • Frequency adverbs • Singular and plural noun	• Making friends and colleagues • Showing interest and respect for the others. • Keep a simple conversation on

Module	Language Functions	Objectives	Know	To know how to do it
2	• Describir hábitos y rutinas de cuidado personal. • Dar y solicitar información personal y de actividades cotidianas. • Expresar gustos e intereses. • Describir partes del cuerpo. • Describir personas, lugares y costumbres.	• Hacer oraciones simples sobre rutinas, gustos e intereses de manera oral y escrita. • Identificar palabras y frases sobre rutinas, gustos e intereses en textos orales y escritos sencillos. • Intercambiar información sobre rutinas, gustos e intereses en una conversación sencilla.	• Identifica información esencial relacionada con rutinas de cuidado personal diarias a partir de textos cortos escritos en lenguaje sencillo. • Reconoce el vocabulario relacionado con rutinas diarias y cuidado personal. • Identifica la estructura de Yes/ No questions	• Formula preguntas relacionadas con rutinas de cuidado personal. • Responde con frases cortas las preguntas sobre una rutina de cuidado personal con base en el vocabulario y las expresiones estudiadas. • Anota en un formato preestablecido expresiones cortas y palabras relacionadas con rutinas de cuidado personal a partir de una presentación oral corta y sencilla. • Hace un listado de las actividades de cuidado personal diarias más saludables con base en las notas tomadas. • Da a conocer, de manera oral y escrita, información sobre personas y celebridades de un país.

Language and Content		Grammar	Social Interaction
• Body Parts • Musical Figure parts • Musical symbols • Daily Routines • Routines for playing music • Reading the staff and notes • Biographies of music composers • Countries and Nationalities		• Prepositions of time and place • Frequency adverbs • Adverbs of order • Adjectives for appearances	• Discussing and sharing information about other musicians. • Sharing experiences about musical routines • showing appreciation about other musicians' experiences

Module	Language Functions	Objectives	Know	To know how to do it
3	• Describir acciones en una secuencia sencilla y lógica. • Dar y pedir información sobre un tema. • Verificar información.	Intercambiar información sobre actividades cotidianas a través de preguntas y oraciones. • Identificar frases y expresiones sobre actividades cotidianas en textos orales y escritos cortos. • Hacer oraciones simples sobre actividades cotidianas de manera oral y escrita.	• Reconoce vocabulario referente a la notación musical • Identifica la estructura de Wh-questions • Distingue las secuencias en un texto oral o escrito, y en una partitura musical • Identifica la estructura de Wh-questions.	• Formula preguntas previamente preparadas sobre actividades diarias relacionadas con partituras musicales y temas de interés. • Toma nota de palabras y expresiones relacionadas con actividades musicales reportadas por sus compañeros de clase. • Propone acciones sencillas para la lectura de una partitura
	Language and Content		**Grammar**	**Social Interaction**
	Connectors Scales, Key signature, Modes Playing the notes		Wh-questions Ordinals and cardinals numbers Demonstrative Adjectives	Reassuring and validating information Developing self-confidence and self-reliance

SIOP Sample

Date:	Grade: 3ᵈ Semester	Subject: English I	Unit/Theme:

Content Objective.	Language Objective:
To identify the musical notes	To identify the letters and sound of the alphabet.
Key Vocabulary	**Supplementary Materials**
Notes Staff Lines Spaces	Flash Cards - Video Beam Speakers Board - Photocopies Markers – stave notebook

SIOP Features		
Preparation **adaptation of content __x__** **warm up activities __x__** **links to past learning __x__** **Strategies incorporated __x__**	**SCAFFOLDING** **Modeling __x__** **Guided Practice __x__** **Independent Practice __x__** **Comprehensible Input __x__**	**GROUPING OPTIONS** **Whole class __x__** **Small groups __x__** **Independent __x__**
Integration of processes **Reading __x__** **Writing __x__** **Speaking __x__** **Listening __x__**	**APPLICATION** **Meaningful __x__** **Linked to objectives __x__** **Promotes engagement _____**	**ASSESSMENT** **Individual _____** **Group __x__** **Oral __x__** **Written __x__**

Min	Lesson Sequence
	Content and Language Objectives
5	
10	Play a popular music song with the notes of the American Music system (audio)
10	Sing the notes from the previous activity
10	The names of the notes on the staff (Flashcard)
15	Alphabet - Oral Drills
20	Pair work: Spelling dictation of the musical note on the staff.
10	Singing the notes from the dictation

Reflections

Conclusions and Implications

In the development of this project we may highlight that the musical contents which UNIBAC hopes to develop immediately, have to wait in the midterm because according to the standards and descriptors of the Common European framework, the beginner student has to acquire a series of basic language knowledge; this knowledge will allow them to communicate using short phrases and then address more complex topics that require a more specific vocabulary.

The whole development of the contents in harmony and music theory should wait for the maturity of the student; this is related to the use of the language in order to master them. The basic musical contents have relation with the basis of musical notation, like numbers, alphabet, adverbs, and nationalities, however the contents such as chords, intervals and chords construction definitely should wait until the students reach the level A2. We make conscious that the UNIBAC goals take more time to be achieved, referred to the harmony contents

We strongly believe the Institution UNIBAC will implement this project in its Educational program of music since it can be used as the basis for developing a real, motivating and practical curriculum, in the meantime it may serve well the next generations.

In our opinion we are giving education a useful tool that promotes good practices in the subject of learning English through content, in this case music and we hope to fulfill the necessity of this type of work in our city.

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Annexes

Encuesta a Directivos
Nombre: Rupert Sierra Salazar
Cargo: Director Programa de Música de la UNIBAC
Fecha: 28 de junio de 2016.
Lugar: Oficina Director del Programa de Música de la UNIBAC.

1.   ¿Por qué es importante la enseñanza del idioma inglés dentro del programa de música de la UNIBAC?

R./ Comenzando que el Ministerio de Educación ha solicitado a todos los programas con una segunda lengua, que en este caso es el inglés. Partiendo desde allí, para nosotros es importante contar con los lineamientos que pone el ministerio, y en sí pues, es razonable que todas las universidades están en el proceso de bilingüismo y es importante para nosotros y también para los estudiantes dese el punto que hay muchos textos que está en inglés y que en la actualidad pues manejar una segunda lengua que en este caso es el inglés es muy importante para el intercambio universitario con otros países a la movilidad estudiantil y de docente que se están llevando a cabo actualmente pues en la formación profesional.

2.   ¿Tiene la UNIBAC interés por el desarrollo de la lengua inglesa dentro del programa de música?

Obviamente si está muy interesada, tanto que en el nuevo pensum son para las carreras que tienen 8 semestres tienen desde el primer hasta el octavo semestre inglés y para las carreras como música que tiene 10 semestre tiene a partir del tercer semestre. Todas las carreras que tienen en estos momentos la UNIBAC que son 6 carreras profesionales, tienen 8 semestres de Inglés.

3.   ¿Cuál es la intensidad horaria de la asignatura de inglés? ¿considera usted que es suficiente? ¿Por qué?

Bueno, en el nuevo programa, me refiero al nuevo registro calificado que se les hicieron a los 4 programas, digamos antiguos, y en la creación de los 2 programas nuevos aparecen 2 créditos por semestre en inglés. En la malla de música dicen 2 créditos, 4 horas presenciales y 2 horas no presenciales, pero me parece, por lo que he visto en la carga académica que se está haciendo, se ha generalizado 2 créditos, pero de la siguiente forma: 2 presenciales y 4 no presenciales, o sea 4 horas de trabajo individual del estudiante. De una u otra forma, pues para el Ministerio lo que le interesa o lo que le concierne es la cantidad de créditos; la forma cómo se manejen dentro ya en el programa, pues es algo de la Institución, yo creo que se generalizó por la carga académica 2 horas presenciales y 2 por fuera del aula.

4.	En la UNIBAC, en su programa internacional (giras al extranjero, Tours con los diferentes estudiantes de la Orquesta) ¿Qué papel cumple la enseñanza del idioma inglés en la Universidad para llenar ese trabajo en el exterior?

Bueno, debido a esa movilidad que se dio el año pasado, que estudiantes estuvieron en la Universidad de Tennessee, haciendo pues un intercambio académico-cultural, y para este año regresó el Profesor Kerry y en intercambio en estos momentos está en Bogotá la docente Liliana Atencia porque mañana viaja a los Estados Unidos a la Universidad De Tennessee, digamos que es el mismo objetivo, es la manera que los estudiantes, pues al igual que el personal docente en toda esta movilidad, este intercambio de Universidades, pueda dominar el Inglés de una forma mejor a lo que se ha hecho, de tal manera que la capacitación de Inglés se está realizando en la UNIBAC para los docentes, se está haciendo los martes y los miércoles de 5 a 6:30 p.m. en donde hay 2 niveles, el nivel inicial y los que están más adelantados pues en el grupo B.

5.	Dentro de esa proyección y el tiempo de las horas que maneja la universidad ¿cree usted que hay falencias dentro de ese cuadro de la enseñanza que se dicta en la UNIBAC para aprender términos musicales en inglés para la internacionalización del programa?

Ahora que tú dices términos musicales… aquí bueno, digamos que mi archivo, no he visto el plan de clases, sería bueno darle una hojeada, ahora que tú dices términos en inglés aplicado a la música, pues me queda una duda, porque debo mirar el currículo.

6.	¿Considera usted que es importante implementar un buen micro currículo en inglés en la carrera de música? ¿Por qué?

Por supuesto que sí. Es muy importante porque el estudiante se motiva. Primero porque encuentra un ducto del conocimiento musical que tiene para así mismo llevarlo al inglés de algo real y que se ve obligado a comprender lo que está hablando porque sabe temas de la música y en el caso que se haga la interdisciplinariedad y explique la tarea musical en inglés se ve obligado a asociar el inglés y a comenzar a pensar ya en inglés el conocimiento que él sabe lo va a hacer por medio del idioma inglés.

7.	Lo he escuchado hablar mencionar el nuevo pensum, el nuevo programa, aprobaron la nueva acreditación, en el programa antiguo ¿había inglés?

Bueno, en el Programa Antiguo, que se renovó en el 2007 a 2014 (le renovación dura 7 años) el inglés estuvo como electiva y se hicieron pues ciertos cursos en inglés, algo así, no fue muy asignatura, ahora sí hace parte del componente humanístico de la carrera. Está dentro de la malla del PENSUM de la carrera.

8.	Dentro de ese cambio de electiva a nueva asignatura ¿los docentes anteriores entregaban algún micro currículum de la clase? O simplemente ¿el nuevo docente que venía tenía que crear uno nuevo?

Sí entregaban micro currículum, pero como te digo, como era una asignatura que se veía Inglés I E inglés II, allí aparecen, yo en la carpeta que tengo aquí de los nuevos programas actuales, sí está con los lineamientos de la asignatura.

9.	¿Los docentes de inglés de semestres anteriores desarrollaron un plan de clases para la enseñanza de contenidos musicales en inglés o sólo uno enfocado al inglés en general?

Enseñaban un inglés generalizado o de pronto utilizaban una música por la parte del canto para un ejercicio de pronunciación o cómo motivación de la clase, hasta donde yo tengo conocimiento de a clase. El docente que venía no era un docente que tenía conocimientos musicales obviamente, sino pues, lo normal en una persona, que canta, que sabe que una música es un arte, que tiene su ciencia y hasta allí.

10.	¿Qué espera usted del programa de inglés? ¿Qué le gustaría que fuera el eje central del curso?

A mí me gustaría (pues nosotros trabajamos con logros con procesos), tener como un indicativo donde se comience eso que decía ahora, que un estudiante pueda en cualquiera clase, en donde el docente le pregunte por un ejercicio en inglés y que éste le pueda contestar en esta lengua (habilidad del habla). Que sea un inglés aplicado a la terminología, que se entienda qué es ligadura con otro término, o que, al llegar al calderón, que no se entienda (suena como chiste) que en nuestro contexto calderón suena como caldero grande, y que no se produzca que, al traducir calderón, diga caldero de gran tamaño (por decir un ejemplo) sino que ya, cuando se diga la palabra, que sea la palabra técnica en inglés, y que sepa que se refiere a la música. Como también, cuando habla de Armonía se entienda que es la ciencia que estudia la construcción y enlace de los acordes, no en la armonía de llevar las cosas coherentes y todo ello. Que se entienda que es del inglés y que sea de la música.

Apartes de la entrevista

Rupert … El acorde es algo que es el sentimiento es una emoción que se siente, como un frío en el cuerpo, como un poco de espinas que le dan a uno en el cuerpo cuando uno siente ese acorde, para mí no es un acorde Si b, para mí es un acorde de ira, es una ira lo que se siente, no es sólo un acorde, entonces el que va a traducir diría: está rabioso, y tiene unos cuernos, ¡miércoles! Será cachón, por decir algo, se va tergiversando, cuando dice que es una cantidad de puyitas
Jair. Tiene que ser un traductor que conozca de música para poder dar la traducción aproximada de lo que usted quiere decir

Rupert. Entonces sí, sería el enredo, ¿cómo hago yo en el ensayo? ¿Cómo puedo montar esa obra? O extraer esa declaración de intención, lo que yo quiero que suene, así como la está sonando suena muy alegre, y cómo la sonata suena muy triste… Yo quiero que se oiga como es agresiva, pero no por fortaleza sino de ira, ¿cómo la podemos sacar? Entonces hagamos… a eso es lo que yo me refiero.

Jair. En Inglés, entonces fíjate, cuando a uno ya le dicen eso, entonces uno tiene que en el programa que va a diseñar dice: Bueno, sí, vamos a ver música, en este caso los elementos de la dirección. ¿Cómo son esos elementos? Se necesita esto, esto y esto, ahora, ¿qué es lo que hay

que tener en inglés? Adjetivos, Adjetivos descriptivos de personalidad…. En el inglés es gramar (descripciones) pero se va a ver dentro del contenido. Van los dos de la mano (contenido + gramar) o sea, no es enseñar la música, por un lado, sino que los dos contenidos sean centrados dentro de la asignatura para que se pueda desarrollar de esa manera.

Rupert. Claro, claro.

J o sea no pueden ir: esto por acá y esto por allá (…) Content Based es cómo utilizar la transversalidad de la malla, no es simplemente que inglés quede como un aislado, como un huequito de la malla, sino que sea eso (eje central)…
Ru/ es lo que tú acabas de decir, esa transversalidad

Jair/ vaya dentro de cada uno de los componentes del Currículo. Por ejemplo: Lo que usted acaba de explicar, eso en conversación es adjetivos, pero para decirlo en un contexto musical necesita saber partes específicas del gramar que le puedan dar a entender a la otra persona esa idea que usted quiere decir.

Ru/ lo mismo el instrumentista, le explica que la interpretación él la hace de X forma… entonces que se entienda, o sea, que defina… el caso de las palabras italianas (palabras que se utilizan en la música universal para explicar dinámicas) pianísimo, mezzo forte, forzato (…) son estándares para poder explicar…

J/ lo que nosotros estamos buscando es eso, que el contenido del inglés sea de esa manera. Ahora este semestre lo que se desarrolló fue enseñar lo primero. ¿qué es lo primero en música? Notas, símbolos, teoría de la música, lo básico, pero paralelo a eso se desarrolló artículos demostrativos, número ordinales, números cardinales, o sea para decir primera, segunda, tercera, tiene que decir FIRST, SECOND, THIRD… o sea el cómo se dice, el orden de esos adjetivos, el estudiante cuando ya ve eso: los nombres de las notas, cómo se llaman los signos… por ejemplo en inglés clave es CLEF (…) tienen otros nombres que cuando el estudiante ya ve eso se da cuenta y piensa: ahh no pero esto no es así, esto se dice así… se vuelve mucho más fácil enseñar el inglés, porque en el español tiene un equivalente que utiliza todos los días en su carrera musical.

¿cuál es la asignatura o las asignaturas que aparecen a lo largo de la malla, que se les hacen más difíciles a los estudiantes?
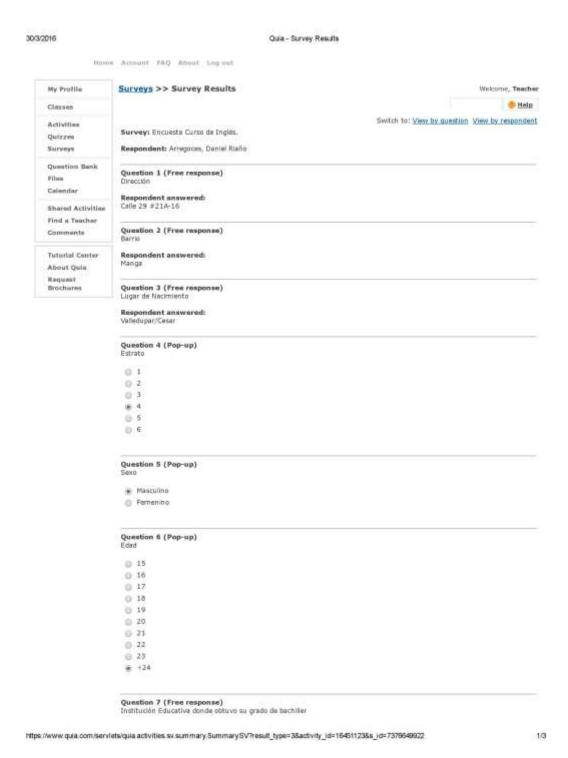
Ru./ de salida, diría que Armonía y Contrapunto (…) los tratados musicales de armonía, hasta el momento (los que yo conozco) son muy ambiguos, son muy clásicos, tenemos que darnos cuenta que en ese momento de esos tratados fue hacen 40 años, 30 años… y a veces la traducción no es muy precisa (…) queremos que el docente pueda leer en inglés (la información) y el estudiante pueda fotocopiar (la información) y dar respuesta en inglés. Eso no se pueda der de una vez. Pero sería la meta final de la universidad.

J/ también sería que, a mediano plazo, el estudiante no solo se comunique hablando, sino que también entienda leyendo. Si es así, el Reading tiene que ser parte de ese currículum y también el análisis de contenidos, no puede ser solamente hablar y hablar, sino que también tenga un input a través de lecturas.

Ru/ ahora en el 2015 es Teoría Integral, va con gramática, armonía, solamente se abre a composición y contrapunto, transcripción y arreglo, (…) ahora que te decía del nuevo pensum, armonía aparece dentro del área de teoría integral y que es del componente teórico auditivo (…) hay algunas partituras que su explicación viene en inglés, como la obertura COLORIAM, su primera hoja viene con instrucciones en el inglés.

Rupert Sierra Salazar
Director del programa de Música de la UNIBAC

Survey to the students of The Institución Universitaria Bellas Artes y Ciencias de Bolívar.

Quia Platform.

Respondent answered:
Colegio Hispanoamericano valledupar / cesar

Question 8 (Yes-no)
Recibiste clases de Inglés en tu colegio?

◉ Si
○ No

Question 9 (Pop-up)
Cuantas horas semanales de inglés recibiste en tu colegio?

○ 1
○ 2
○ 3
○ 4
○ 5
○ 6
◉ más de 7

Question 10 (Yes-no)
Has estudiado ingles fuera del colegio?

◉ Yes
○ No

Question 11 (Pop-up)
Por cuantas horas semanales?

◉ 1
○ 2
○ 3
○ 4
○ 5
○ 6
○ más de 7

Question 12 (Free response)
Cuáles son tus expectativas respecto al aprendizaje del idioma inglés?

Respondent answered:
Perfeccionarlo

Question 13 (Multiple select)
Cuál consideras que es tu nivel de inglés:

○ Ninguno
◉ Básico
○ Medio
○ Avanzado

Question 14 (Ranking)
De acuerdo a estas expectativas enumere en orden de importancia las siguientes habilidades en el idioma inglés:
Hablar,Escuchar, Leer y Escribir siendo 1 la menos importante y 4 la mas importante

	1	2	3	4
Escuchar	○	○	○	◉
Hablar	○	◉	○	○
Leer	○	○	◉	○

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Escribir   ⦿ ○ ○ ○

Question 15 (Yes-no)
Alguna vez has estado en un país de habla inglesa?

⦿ Yes

○ No

Question 16 (Ranking)
A través de qué medios usas el idioma inglés: (1 – 5 Siendo 1 el menos utilizado y 5 el más utilizado)

	1	2	3	4	5	N/A
Canciones	○	○	○	○	⦿	○
Youtube	○	○	⦿	○	○	○
películas	○	○	○	⦿	○	○
Lecturas	⦿	○	○	○	○	○
Páginas web	○	⦿	○	○	○	○

Question 17 (Yes-no)
Has recibido algún curso de música en inglés?

○ Si

⦿ No

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Survey: Encuesta Curso de Inglés.

Respondent: BELLO, ENA LUZ CONEO

Question 1 (Free response)
Dirección

Respondent answered:
Kra 64b Nro. 31A - 27

Question 2 (Free response)
Barrio

Respondent answered:
13 de Junio

Question 3 (Free response)
Lugar de Nacimiento

Respondent answered:
Sincelejo- Sucre

Question 4 (Pop-up)
Estrato

- ⦿ 1
- ○ 2
- ○ 3
- ○ 4
- ○ 5
- ○ 6

Question 5 (Pop-up)
Sexo

- ○ Masculino
- ⦿ Femenino

Question 6 (Pop-up)
Edad

- ○ 15
- ○ 16
- ⦿ 17
- ○ 18
- ○ 19
- ○ 20
- ○ 21
- ○ 22
- ○ 23
- ○ +24

Question 7 (Free response)
Institución Educativa donde obtuvo su grado de bachiller

Respondent answered:
Institución Educativa Nuestra Señora Del Carmen

Question 8 (Yes-no)
Recibiste clases de Inglés en tu colegio?

◉ Si
○ No

Question 9 (Pop-up)
Cuantas horas semanales de inglés recibiste en tu colegio?

○ 1
◉ 2
○ 3
○ 4
○ 5
○ 6
○ más de 7

Question 10 (Yes-no)
Has estudiado ingles fuera del colegio?

○ Yes
◉ No

Question 11 (Pop-up)
Por cuantas horas semanales?

○ 1
○ 2
○ 3
○ 4
○ 5
○ 6
○ más de 7

Question 12 (Free response)
Cuáles son tus expectativas respecto al aprendizaje del idioma inglés?

Respondent answered:
Espero controlar un ingles básico e integral puesto que es el idioma universal

---

Question 13 (Multiple select)
Cuál consideras que es tu nivel de inglés:

○ Ninguno
◉ Básico
○ Medio
○ Avanzado

Question 14 (Ranking)
De acuerdo a estas expectativas enumere en orden de importancia las siguientes habilidades en el idioma inglés:
Hablar,Escuchar, Leer y Escribir siendo 1 la menos importante y 4 la mas importante

	1	2	3	4
Escuchar	○	○	○	◉
Hablar	○	○	◉	○
Leer	◉	○	○	○

Escribir   ○ ● ○ ○

Question 15 (Yes-no)
Alguna vez has estado en un país de habla inglesa?

○ Yes
● No

Question 16 (Ranking)
A través de qué medios usas el idioma inglés: (1 - 5 Siendo 1 el menos utilizado y 5 el más utilizado)

	1	2	3	4	5	N/A
Canciones	○	○	○	○	●	○
Youtube	○	○	○	●	○	○
películas	○	○	●	○	○	○
Lecturas	○	●	○	○	○	○
Páginas web	●	○	○	○	○	○

Question 17 (Yes-no)
Has recibido algún curso de música en inglés?

○ Si
● No