

Additional Material for the Catalonia-Lesson

Christopher Wallbaum 2018 (ed.): Comparing International Music Lessons on Video.
Olms: Göttingen, New York

Pupils age: 13 – 15 years

Nr. of pupils: 16

*School type: Compulsory Lower Secondary Education,
ESO*

*Topic: Singing Rehearsal for an Engaged Music
Project*

Recorded on 6.11.2013

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1 Interviews with the teacher

1.1 Interview BEFORE the lesson (I)

I: - interviewer

T: - teacher

- 1 I: Let's see if everything works. It records everything that's here. ... I have two big
2 blocks of questions, one about lesson planning, and the other about what you think
3 of music, but one after the other. The first thing is: for the upcoming class, what are
4 your plans, exactly ... with ... your objectives, what contents, which methods you
5 use, the procedure of the class.
- 6 T: As it is an elective of singing, we will do all the exercises for preparing the body for
7 singing ... we will make exercises of improvement of our body: Breathing,
8 activation ... and then we will make music and movement, because for being able
9 to sing they have to move correctly ... Then, when we have finished that, we will
10 work on beat, rhythmical exercises, because in one song, I want that they sing and
11 play a rhythm and walk a rhythm ... and then I will show them the choral parts they
12 will have to sing at the Cantata per la Pau¹, and the choreographies...
- 13 I: And the ... central content of the class is ...
- 14 T: The voice ... clear... imitate correctly the voice ... take good the ... beat, and learn
15 the text of the choruses of the songs.
- 16 I: Hmmhmm. Then, the next question. The main ... what do you want the students to
17 primarily learn in this ...
- 18 T: I want them to learn to sing correctly ... that they are content with the voice they
19 have, that they know how to put it in the correct register and that they enjoy
20 singing because that when they go to theatre, they'll have a good time.
- 21 I: Hmhm. I understand. What are the characteristics of the class ... of the group of
22 pupils that will be here ... are there any special characteristics?
- 23 T: Yes, we have a girl ... no, we have a pupil that has problems with hearing, she had
24 an operation. We have one pupil, of which I still don't know if we have permission,
25 I will look then, that is (...) and he does not want to sing half of the times because
26 of culture, it costs him much to sing, and as it embarrasses him a lot, sometimes he
27 hides, or does stupidities. We have one child, which is from (...) ², she does not know
28 where to put her voice, and she puts it down here (last two words in low-pitched
29 voice), I said no, and then she took falsetto another day, I had her singing up here
30 (last three words in high-pitched voice). OK, but she does not know where to put
31 her voice. And then, the rest of the children are standard.
- 32 I: Hmhm. There is no ... qualification, or special musical background or something ...
- 33 T: Everybody who wants can come. The children that want register.

¹ Cantata for Peace

² A non-European country

- 34 I: And also, migration background, social background, are there any things that are
35 ... different than ...
- 36 T: [Teacher speaks about immigrant and low socio/economical background of some
37 of the students. Omitted to keep students' privacy]
- 38 I: Hmm, and, for the planning, the last question, how do you put the ... lesson in a
39 broader context? ... A context is ... ehm yes, ... you have the class here, and, when
40 you give the class, before the class and after, and ...
- 41 T: I don't understand the question.
- 42 I: ehmm. If you plan a ... you make a plan of ...
- 43 T: Of work?
- 44 I: Of a trimester for example.
- 45 T: Yes!
- 46 I: Ehmm, ... of Music, where do you put this ... in what pla... what position does this
47 class have in the plan of the trimester and where do you put this... What position
48 does the class have in the plan of the trimester, and of the contents you have in this
49 ...
- 50 T: OK, like, I take them (for) the trimester, we finish in February, the beginning of
51 February. Then, they only come on two days a week, Wednesday and Friday, and
52 during three Fridays they did not have class, because there were festivities, we
53 went to the auditorium, so we are at the beginning. They know: that I want them
54 to breathe, how I want them to breathe, and how I want them to (do) the exercises,
55 and that they don't laugh about the exercises.
- 56 I: What is, is the principle of ... (Noise from outside, 12 s pause) ... you have a plan of
57 the trimester
- 58 T: I have a goal.
- 59 I: And you, the goal of the trimester, and of this class, where ... where are you in this
60 big goal you have?
- 61 T: We are ... at the beginning.
- 62 I: At the beginning, you already said that.
- 63 T: Now they don't laugh when we do the exercises, now they already sing a little, they
64 aren't so much embarrassed, for example in the beginning when we did do re mi
65 re do (singing) hm hm hm hm hm, ha ha ha ha he he he hi, yes! We have to breathe
66 the (incomprehensible), the initiation of the voice, the (incomprehensible), then, I
67 use much that they copy me. I do, and they imitate.
- 68 I: Hmm, and the big goal of this ...
- 69 T: is that they sing well.
- 70 I: is that they sing well.
- 71 T: Sing well (last two word in low voice)
- 72 I: In both ... music lessons they have every week, no?
- 73 T: Yes! That they learn to sing. And that they are confident with what they are singing.
- 74 I: And ... last thing, nearly. ... We already talked about this a little, but one more time:
75 What is generally of importance for you regarding the teaching of music?

- 76 T: For me? The most important thing is that when they leave here, that they like the
77 music, that they listen to it, thinking, how it is, that they could sing it, how difficult
78 it is, that they esteem the people that are up on a stage, how hard it is, no? For the
79 control, and the respect for the people that are acting, because they have acted. For
80 me it is important that they make an experience how it is to be musician, even if it
81 is ... very basic, it was if they have sung in a project, or played, and they show it to
82 other pupils, or to their parents, well, then, how hard it was to prepare it, and to go
83 up and do it. And how nasty it is, when someone laughs about you. (Today) they
84 enter a theatre and the pupils, they shout. No? It's not very well educated. And they
85 only can understand what should not be done if they themselves have been artists.
86 And the final thing is ... when they have some money they say: today, I am going to
87 a concert. And when they have been to the concert, they will see how hard it is. The
88 value of doing it. And, in these projects, the children pay for singing. One euro, and
89 this money, this euro, it is not for preparing the cantata. It's for supporting a project
90 from intermon, or for supporting the water supply or for the planting with their
91 effort. We can make a concert, and the money from the concert, which in principle,
92 is money that is left, because the institutions have given us money to make it, goes
93 to intermon. For a solidary project.
- 94 I: Intermon, it's something of charity ...
- 95 T: Intermon, it's ONG, it is ... you don't have intermon? Oxfam? Intermon-oxfam?
- 96 I: It's a ..
- 97 T: Yes, you have to have it ...
- 98 I: It doesn't sound familiar ... it's a company or something
- 99 T: It's a ONG, worldwide. How do you call it?
- 100 I: This ONG, is it an abbreviation?
- 101 T: "Organizacion no governmental"!
- 102 I: I understand, we call it an NGO in Germany.
- 103 T: You don't have, how do you call it?
- 104 I: No, it's NGO in German.
- 105 T: NGO.
- 106 I: Non-Governmental Organization. OK ... I understood. Ehmm.
- 107 T: You don't have intermon?
- 108 I: ... I think I know ...
- 109 T: Let's see if I have a paper from the other years somewhere. (searching) There is
110 nothing.
- 111 I: It's not that important.
- 112 T: Yes, but you have it ... no? (searching) It isn't I threw them away, normally I have
113 so many ... no
- 114 I: OK, something else, ehmm ... are there specific, eh, certain concepts or ... concepts
115 of teaching music, or certain methods ... that are specific that you follow, normally,
116 and especially in this class?

- 117 T: Look, I do: a little bit of Kodaly, to make the voices, to make the (sus), for example
 118 they have to sing Do Si La So (singing high-pitched)
- 119 I: Tu lo haces con los manos.
- 120 T: (incomprehensible) But to all it is, eh, when I have three hundred children up on a
 121 stage, I show them, and with this, when they see my hand, they know what they
 122 have to sing, or when they have to sing, and instead of conducting like this, I paint
 123 the music notes they have to sing.
- 124 I: And instead of conducting ...
- 125 T: ... Or I can be doing like this, and give the music note they have to do (conducting
 126 with one hand, solfeggio with the other=
- 127 I: I understand!
- 128 T: I'm a little bit crazy (laugh)
- 129 I: Yes (laugh). Well, Ok, last, maybe you could say something about the project that is
 130 central ...
- 131 T: Ah ... I do ... the Kodaly.
- 132 I: Yes.
- 133 T: ... that is the choral singing, and the movement from Dalcroze.
- 134 I: Dalcroze, hmhm.
- 135 T: Because today we won't have Orff, Tomorrow, we'll do Orff.
- 136 I: In the other class?
- 137 T: Yes!
- 138 I: Ehm, and last, maybe you could say some things about this Project "Cantata per la
 139 pau" that ... Because this class generally is a preparation for this Project too, no?
- 140 T: Yes.
- 141 I: Could you say something about the project so that we have it on ... in the interview.
- 142 T: The project of the "Cantata per la Pau" is ... prepare a story that is of relevance for
 143 today, which takes the pupils, to work. Or: social problems, movement problems ...
 144 of ... for example two years ago we have been against the government and the crisis
 145 of the politics, the last one was a critic of society. And the necessity that the people
 146 stand up, and this year it's a wonderful story: it is, we have changed our
 147 perspective and it's about a book with the title "wonder". Wonder is a child, it's a
 148 mandatory lecture in all American schools, and now we want to make it mandatory
 149 here too, in secondary school. It's the story of a child that is born with a physical
 150 disability. She has a syndrome and does not have ... has the face very deformed.
 151 Then, when she is ten years old, and when they have finished all the operations,
 152 they have taken a bone from one place and put it in the jaw, she already has teeth,
 153 and the tongue does not hang any more, and she appears middle normal, but
 154 intellectually she is very intelligent, it's only a physical problem. And her mother
 155 wants her to go to school, that ... she cannot stay at home anymore because (one)
 156 of the teachers is her mother. And it's about how this child comes to school, at ten
 157 years, how the headmaster of the school takes her in a small private school,
 158 because they thought it's close to their house, and so it would be easier to enter

- 159 school. And the headmaster prepares her entrance, shows her the school one day
160 when there aren't any pupils there, he shows her to three or four pupils so they can
161 get acquainted and they are not shocked when she comes. And, when she already
162 has come to school, it's about how the other children don't want her. It disgusts
163 them, they play plague, we have taken this story, and then, the work of the teachers,
164 and the things go on, and there is a moment where the child hides, and does not
165 want to go back to school. But how the things are changing and in the end, they all
166 accept ... that, Wonder is a fantastic child (incomprehensible) and that the (thing)
167 is not the physical, but that it is ... the personal. In this work, because here we find
168 ourselves with this. There are children that don't like the other, or because they
169 are rich, or because they are from other cultures, or because they are ugly, or ...
170 not, a little? Searching this (incomprehensible), and it makes them get better,
171 because everybody needs to get better. Wonder has August, that is the name of the
172 child that has to become better so the others like him. And the other have to
173 become better to accept the difference. And there is a point that we like a lot to
174 touch ... the thing of the society of the families, because there is one snob family,
175 that's very richly ...
- 176 I: In this ...
- 177 T: In this school, in the story that does not want this child in school. Because they pay
178 a private school for their children and that it is not an inclusive school. Inclusive
179 are the schools that accept children with disabilities. And the headmaster says, well
180 this isn't an inclusive child, this child, has a physical but not mental deficiency. How
181 ... the families are planning a boycott and want to throw this child out of school.
182 And how the children say no, this is a normal child. And how the press, this we
183 invented, how the communication media uses information to deceive the public.
184 And we make this so the children reflect about the things. This is the "cantata" of
185 next year.
- 186 I: Is there ... anything else, about the preparation of the lesson, that ...
- 187 T: About the preparation ... we'll prepare the songs and then there will be a group of
188 children, that will be thirty, where we start this Saturday, and they will have the
189 leading roles. Those that move, those that sing, those that ... lead the singing voice.
190 And the two- or three hundred follow ... Was this all?
- 191 I: Yes, we have it, yes.

1.2 Interview AFTER the lesson (II)

I: - interviewer

T: - teacher

- 1 I: Here it is ... we are “after”, yes ... please tell me directly and spontaneously what
2 you think of this lesson.
- 3 T: Good. It went good. And I made a mistake, he? (laugh) Yes?
- 4 I: Yes? It is that I have not seen it ...
- 5 T: No, for example, in place of making a song and something else, well ... it didn't work
6 out... it hasn't all been perfect.
- 7 I: Yes.
- 8 T: ... but also it's normal. Y said a name wrong to one child, things like these
- 9 I: Yes ... Well ... we had talked about the planning of the lesson before, no? Ehm ...
10 when and where did the class not work out as it was planned? And ... why did it
11 not work out ... like you had planned it?
- 12 T: I had thought, for example, in the new song, once we had it going, when I wanted
13 to pick some percussion in a second part, they had so much difficulties in putting
14 the new text that I did not do it.
- 15 I: Yes.
- 16 T: I had seen that it would be too complicated in the moment of making it. Or: what I
17 had planned, making some percussion exercises, yes, but put them in the song, that
18 I could not do.
- 19 I: And, the cause because it was so difficult ...
- 20 T: Because ... the text I had written down had an error.
- 21 I: Did you have the text printed out?
- 22 T: No, they saw it on the white board. When we had sung, the first time we had sung,
23 I thought: It does not go well. And the second time, I had seen there was the error.
24 I corrected it, but then we did not sing. But if the first time you make a song and the
25 text is not perfect, it puts the children in doubt.
- 26 I: Because ... they have the text in their head and ...
- 27 T: And then I had seen, that we had problems with the text, so I dedicated upon just
28 making text and not to complicate it more. Because two difficulties, you cannot put
29 them both.
- 30 I: Yes yes yes ... Other things that were not like ...
- 31 T: No, well ... I did some new exercises ... and ... I started doing it one way and then
32 changing, until I had seen that they could not do it.
- 33 I: Yes. And things like the exercises at the beginning ... was it like you had thought it
34 would be?
- 35 T: Yes yes yes. Yes I did what I had thought of.
- 36 I: Well, the next one: What have the students learned?

- 37 T: ... well. They learned: ... to make one pulse while others make another one. They
38 have heard... it's between them because they had to finish at the same time, it's a
39 new exercise.
- 40 I: Yes, yes.
- 41 T: Because what I want is that: when they do one thing, they make themselves capable
42 of hearing it in the whole. They have learned the chorus of one song and we have
43 repeated two other choruses, and we have put the text to two songs. But: I do each
44 song a little while and many days in a row instead of keeping all day on the same
45 song.
- 46 I: Yes.
- 47 T: And it would be tiresome, when I see that they have repeated it three times, I
48 change the song.
- 49 I: Yes ... And, if you would ask them, the pupils about the lesson they just had, what
50 would they remember of the lesson, what do you think?
- 51 T: That they passed it very well. And that they had like... that they like the songs, but
52 that they are insecure. They do not yet know how to be glad about themselves. But
53 what they know at the beginning ...
- 54 I: Yes, you already had said it a little
- 55 T: The cameras disturbed them. There were boys, I have three boys ... that don't
56 follow well, OK? But it's that they were all the time looking at the camera. I had to
57 go to them, take them, you know ...
- 58 I: They are quite small, no?
- 59 T: They are small. I had one girl, who was all the time, (laugh) ... looking up! You
60 remember what we put up there? I had to go to him, it's a camera, nothing happens.
61 Yes I know her ...
- 62 I: Yes. There were many times ...?
- 63 T: That goes, with ...
- 64 I: And in ...
- 65 T: They were nervous, yes?
- 66 I: They were nervous, yes. Well, it has something to do with the next question. The
67 main experience that your students made, or gained ... what is it, what do you
68 think? The experience
- 69 T: That they made?
- 70 I: That they made today.
- 71 T: I think, basically, they feel... esteemed.
- 72 I: Yes?
- 73 T: Yes. Because they see that what they do is important for someone. Very often the
74 children do the things because they have to do them. It is in the value that this
75 something is important for the others. It's precisely that what I want is that they
76 know, that with their effort they'll make a well done thing. And that it is important
77 that they do it. Not do it because it's my turn to do, but because I want to do it. It's

- 78 the concept that cost so much work. ... (Noise of students) Make pause, make pause
79 (short pause of recording)
- 80 I: Well, then nearly the last thing: What would you do differently, if you could give
81 the same lesson again with the same students? With the same pupils? Something
82 like "rewind" and ...
- 83 T: I would do the same and it would come out better because they would repeat it ...
84 there always is, this ... this spontaneous thing. When you see something new, you
85 don't know if ... yes. Surely it would be more perfect because the text would not be
86 wrong ... because, we would already have tried it out before. It's a little like what
87 happens when we go singing in the theater, that we will have prepared it so much
88 that there won't be any errors left. Now I know there still are!
- 89 I: There are.
- 90 T: Because you are building it up.
- 91 I: And ... how would you rate this class? With a grade from one to ten, one worst, ten
92 best, what would you give it?
- 93 T: ... an eight.
- 94 I: An eight, OK. And ... why?
- 95 T: ... Because not everyone was at one hundred percent. I did not manage that STILL
96 all the children participate. I have three children that don't want to sing. And they
97 hide themselves. ... (laugh)
- 98 I: And ... This ... was it a good music lesson?
- 99 T: Yes. I think it was very good, when (we do) these things.
- 100 I: Why, what happened in this class that makes you say it was a good music lesson?
- 101 T: That they are singing every time better, that they are quite motivated ...
- 102 I: Yes.
- 103 T: I want that they feel content with what they can do. ... That they are learning it ...
104 on their level, everyone in his place. And that I don't put a ten, is because of those
105 children that still don't dare. That they still feel inferior.
- 106 I: And what could be done with these children, what do you think?
- 107 Z: They have a general (orthopedic) problem. They don't know to stand tall, they
108 don't know. They aren't self-assured, they physical attitude is negative. Of course I
109 show it to all of them, everybody (incomprehensible) because they themselves are
110 not confident that they can do it.
- 111 I: And what could be done if you would have time and all ...?
- 112 T: Work much on it. But ... there are things that ... that you don't have time with the
113 music. It's ... everything the pupil brings in himself, no? How is the family, how they
114 learn, what sport they have practiced, what they have done, and their physical
115 expression. ...
- 116 I: Yes ... OK.
- 117 T: There are children that don't ... and you work on it, but still ... they have so much
118 anxiety, that it disturbs them when you touch them. (...) but the work is, with these

- 119 children, even if not every time, to make them more confident. Because the more
 120 confident they are, the more they get out of it.
- 121 I: Yes ...
- 122 T: That's it? Good, now I want you to watch the lesson! (laugh)

2 Interviews with the students

2.1 Interview 1

2.1.1 Interview 1 transcript

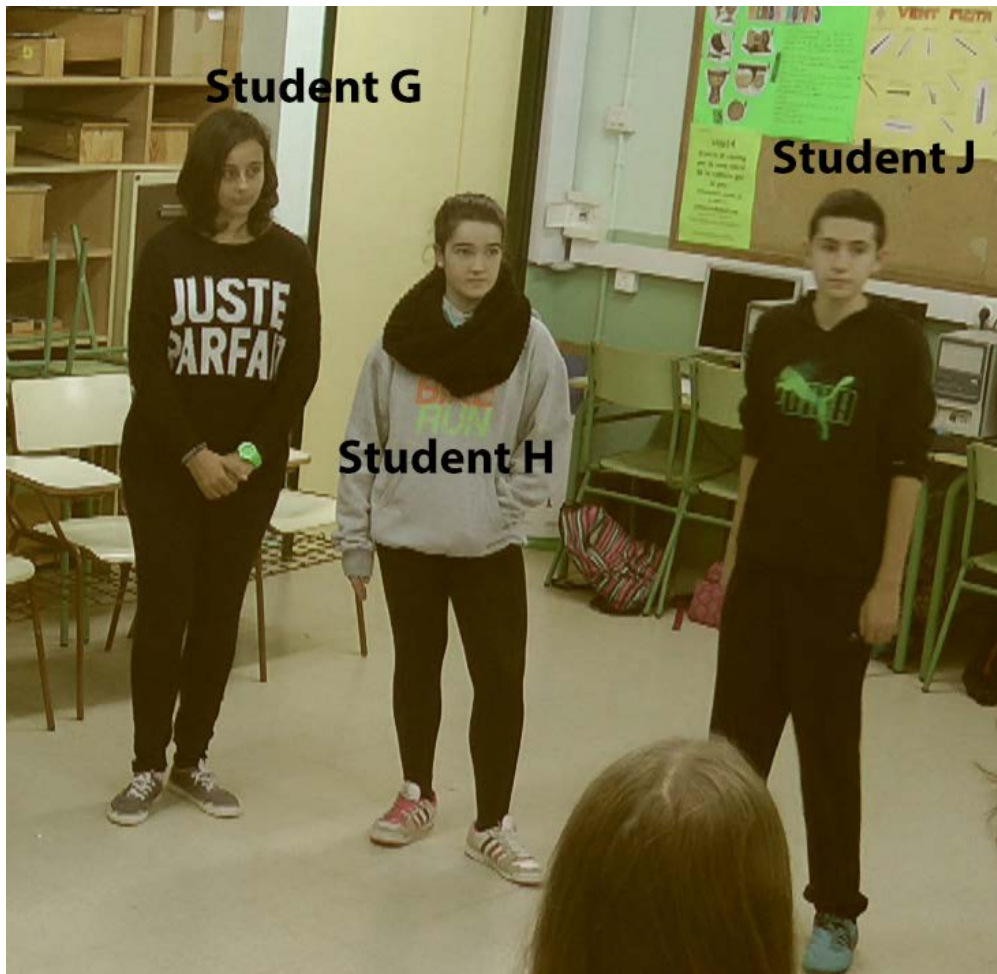
I: - interviewer
 G, H, J: - students, see below

- 1 I: What did you do in class today?
- 2 H: My name is H, I am wearing a black sweatshirt.³ The class went as it usually goes,
 3 there were just cameras, we didn't change the routine
- 4 J: Hello, my name is J and I am wearing a Puma t-shirt. The only difference was that
 5 we were being recorded.
- 6 G: Hello My name is G and I am wearing a black jumper with white letters and today's
 7 class was completely normal, but with cameras.
- 8 I: Did anything surprise you?
- 9 H: Today we were together more so as not to feel so vulnerable in front of the cameras
 10 and to feel better.
- 11 I: What did you get out of today's class?
- 12 (all): (laughter)
- 13 J: we learnt a new song today.
- 14 I: What did you like the most?
- 15 G: The warm up exercises, they were fun.
- 16 H: The thing I like the best was the new song
- 17 I: What did you like the least?
- 18 H: That we had to stand.
- 19 I: Didn't you sit down during the class?
- 20 H: no we sang standing up all the time...
- 21 I: Today you listened to and made music, ...how do you feel about all of that?
- 22 G: Good
- 23 H: Not like professional musicians, but our voices are improving
- 24 I: Did you like the song that you sang?
- 25 H: Yes, it's beautiful.
- 26 I: If your parents ask you this evening what you have learnt from this lesson, what
 27 would you say
- 28 H: Apart from exercises and songs

³ This seems to be in contrast to the picture in the following section. However, the teacher of the lesson correctly identified the student.

- 29 J: new way of moving,
30 I: Did anything distract you?
31 H: Some misbehaviour, the cameras.
32 I: During the lesson did you behave as you wanted to?
33 (all): ...
34 I: What does your music mark mean to you?
35 H: It's just another mark that we need to pass ESO...and..... it is good to have and it's
36 good to have a good time
37 I: What is the most important thing for you in your music lesson, the mark that you
38 get or what you do in class or the songs that you sing.
39 H: Both are important but what you learn is more important
40 I: If you had to give the lesson a mark out of 10 what would it be?
41 H: 8,5
42 R: 9
43 G: 8
44 I: Why?
45 H: an 8.5 because it was fun and we learnt, but it could have been even more fun
46 J: a 9 because we learnt new things, a song
47 G: an 8 because it was fun, we learnt new things and we danced.
48 I: What could your teacher have done differently?
49 H: She made us work quite hard, but it was good.
50 I: In your opinion are your music lessons good?
51 G: Yes, they are.

2.1.2 Scheme for identifying the students in Interview 1



2.2 Interview 2

2.2.1 Interview 2 transcript

I: - interviewer

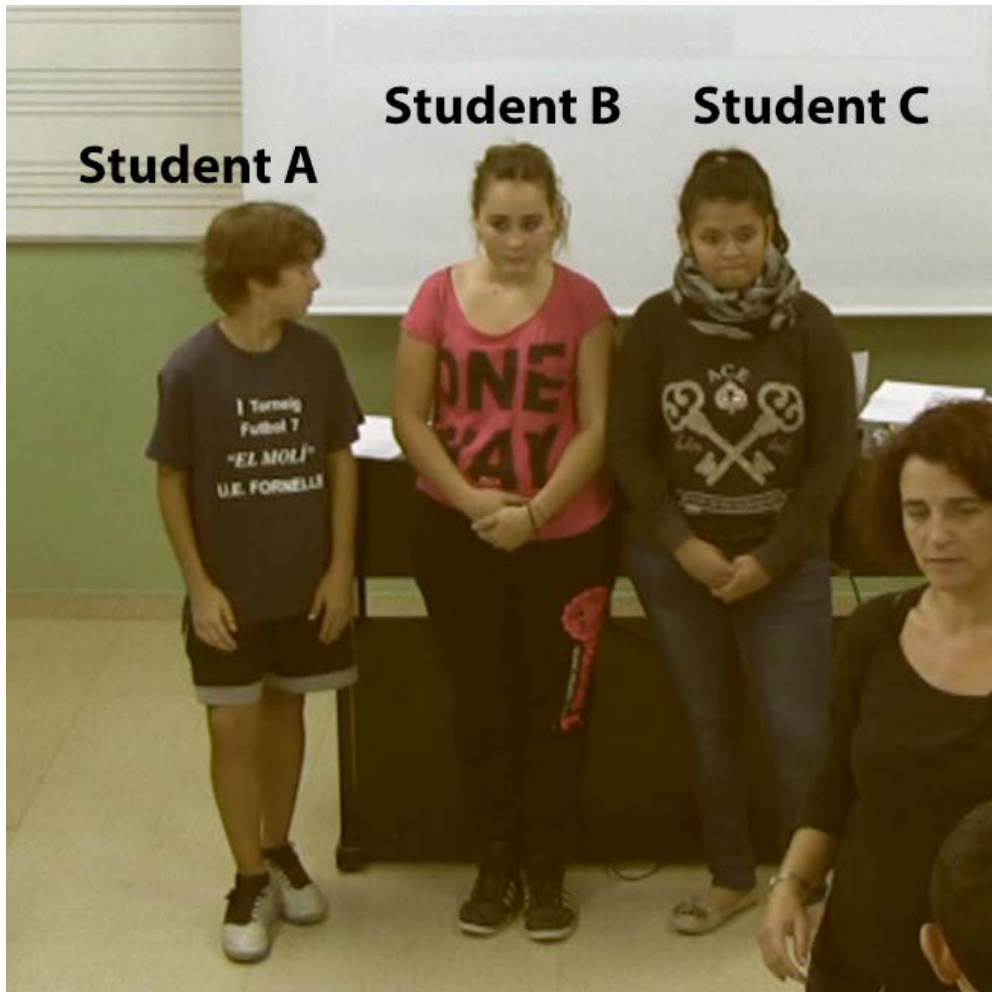
A, B, C:- students, see below

- 1 I: How do you feel about today's lesson?
- 2 A: We sang like we always do.
- 3 B: We kept the beat and we trained our voices.
- 4 A: We played singing games.
- 5 I: What do you remember in particular?
- 6 A: walking as we are counting the beats.
- 7 B: when we count the beats.
- 8 I: What did you get out of the lesson?
- 9 B: It was like any other class, we sang, we always do the same
- 10 I: Did you like today's lesson?
- 11 B, A: Yes, as always
- 12 I: What didn't you like?
- 13 B, A: The cameras because they were intimidating.
- 14 I: What did you do today?

- 15 A: We started.... we practiced...we sat down....
16 B: we didn't know..
17 A: We warmed up our voices.
18 A: We sang a song.
19 B: We walked.... kept the beat...
20 A: and that is it.
21 I: How did you feel doing these activities?
22 B: I felt fine.
23 A: As I always do.
24 B: The same.
25 I: Did you compose music?
26 A: No.
27 I: Did you make music?
28 B: Yes.
29 I: How did you feel?
30 C: Good.
31 A: in after school activities?
32 I: No today
33 B: As I always do...
34 B: We didn't feel any different
35 I: If your parents and friends asked you what you had learnt in this lesson what
36 would you answer?
37 B: The songs that we sang
38 I: Which?
39 B: "Next to me", "Fil de llum"...
40 I: Is there anything else which distracted you and didn't let you pay attention to the
41 lesson.
42 A: Yes, the cameras
43 I: While you were in class was your attitude based on the mark that you would get?
44 A: No,
45 B: it depends
46 I: What does your music mark mean to you?
47 B: It's another mark like all the others (they laugh)
48 A: I don't know.
49 I: On a scale from 1 to 10 what mark would you give the class 1 being the worst mark
50 and 10 the best
51 B: an 8 the boys didn't pay a lot of attention, because of the boys.
52 A: a 7 because some of the girls didn't pay a lot of attention
53 C: an 8
54 I: Do you think the teacher has to do anything different?
55 A: No, what she does it well.
56 I: How do you like your music lessons?

57 B: Like we do them now.

2.2.2 Scheme for identifying the students in Interview 2



2.3 Interview 3

2.3.1 Interview 3 transcript

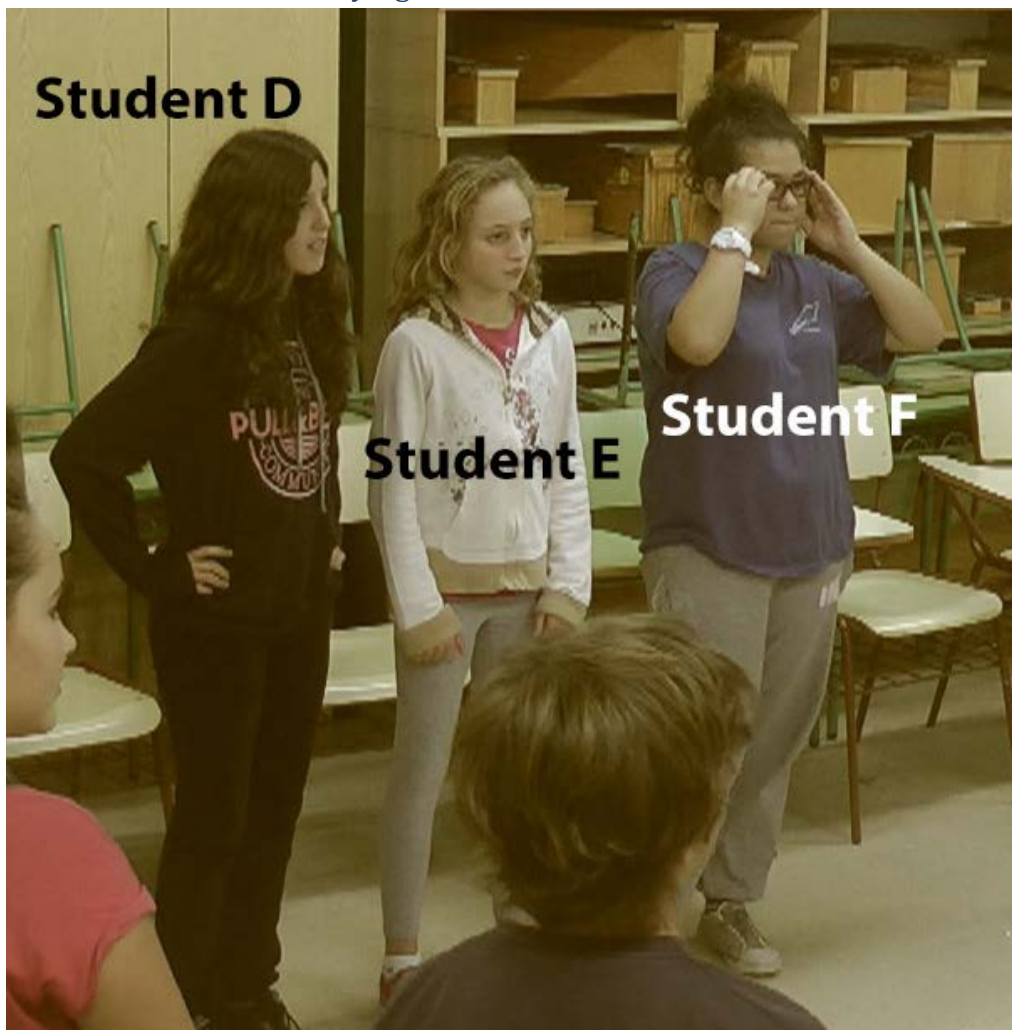
I: - interviewer

D, E, F:- students, see below

- 1 I: We would like to know how the class went today. What did you do?
- 2 D: At the beginning we were very nervous and then we calmed down a little because
- 3 we became more used to it all. That's all.
- 4 I: What can you remember specifically about the class?
- 5 F: There were three cameras and two microphones and we just looked at the cameras
- 6 and the microphones.
- 7 I: What have you learnt from this subject?
- 8 E: Well, we have learnt a lot of things, the notes and we have got together and we have
- 9 had fun.
- 10 I: What do you like the best about it?
- 11 D: I really like it when we do an exercise and sing.
- 12 I: Is there anything which you didn't like?
- 13 F: All the cameras
- 14 F: We found the cameras threatening.
- 15 I: And what did you do today?
- 16 E: Well, first of all we gave each other a massage, then we warmed up our voices and
- 17 then we started to sing.
- 18 I: And when you did that how did you feel?
- 19 D: Observed.
- 20 I: Did you like what you did?
- 21 F: Yes
- 22 I: If your parents asked you what you had learnt what would you tell them?
- 23 D: I don't know, lots of things. I would tell them everything which we did.
- 24 I: Was there anything which distracted you today?
- 25 (all): the cameras
- 26 I: Is your attitude in class based on your mark?
- 27 (all): No, it's have fun and have a good time.
- 28 I: What does your music mark mean to you?
- 29 D,F: I don't know, I think that it is like another subject. But it is different because it isn't
- 30 so important, but it is also more fun.
- 31 I: What is more important what you do in class or your mark?
- 32 F: What we do in class.
- 33 I: If you could give your lesson a mark what mark out of 10 would you give music?
- 34 D: a 10.
- 35 F: a 7.
- 36 E: a 10, a 9..a 10
- 37 I: Why?

- 38 D: 10 because I have a great time and I love singing and having fun. The reason I
39 signed up was because I, I don't know, I wanted to.
- 40 F: A 7 because I also have a good time, but I don't like it.
- 41 E: I have a good time I like singing and having fun.
- 42 I: What would the teacher have to do to improve the lesson?
- 43 D: She's fine.
- 44 F: Nothing she is already okay.
- 45 E: She is very good..
- 46 I: Do you enjoy what she does?
- 47 D: Yes.
- 48 I: What do you think is the best part of the music lesson?
- 49 D: Singing together.
- 50 I: What about being together as a group?
- 51 D: Yes.
- 52 F: Very well.
- 53

2.3.2 Scheme for identifying the students in Interview 3



2.4 Interview 4

2.4.1 Interview 4 transcript

I: - interviewer

M, N, O: - students, see below

- 1 I: Well, first of all, my name is I and we would like to find out how the class went
2 today?
- 3 N: Well, my name is N and, well, I have always like the things which we do in this class,
4 and furthermore they are fun, we laughed a lot.
- 5 I: What did you do today?
- 6 M: My name is M, I am wearing a grey sweatshirt. We started off with our voices,
7 rhythms and massages and then we started to practice the songs for the UAP show.
- 8 I: What do you think you got out of this class? What have you learnt?
- 9 N: I have learnt many things. Also I learnt.... about rhythms.
- 10 I: and what is the thing which you liked the most?
- 11 O: I.... liked the part when we gave each other massages because some people tickle
12 you and on your back.... there comes a point when you can't stand it anymore
- 13 I: And why do you give each other massages?
- 14 I: I don't know, to relax ourselves, I suppose.
- 15 I: And what didn't you like?
- 16 M: I ... don't really like singing a song which I don't like very much and that I am already
17 bored with.
- 18 I: Which song is it?
- 19 M: "Fil de Llum", well it's not that I don't like it, but today I would have preferred not
20 to sing it.
- 21 I: And how did you feel when you were doing all of that? Did you feel well? Did you
22 feel stressed?
- 23 N: Happy.
- 24 I: She has told us that she didn't like the song, but did you like it?
- 25 O: Yes, I liked it, but it is like she said that we sang it a lot today and it's not as if the
26 majority wanted to sing it
- 27 I: If your parents asked you this evening what you learnt and did in class today, what
28 would you tell them.
- 29 M: Well, I would tell them that we started to sing a new song that we don't know yet
30 and that we have to look at videos on YouTube to learn the dance steps, the song,
31 the backing chorus. I would also tell them that we have learnt the new lyrics.
- 32 I: And what would you tell them?
- 33 O: I would tell them that we are learning how to match the rhythms, split in three
34 groups singing different things and we can match the rhythm
- 35 M: Three groups and we did different things and we coincide in a specific beat
- 36 I: Did you become distracted at any time during the class?
- 37 N: Yes, often

- 38 I: Eh? Often? How come?
- 39 N: Because I was nervous because the cameras were there
- 40 I: Was your behaviour in class based on the mark which you would be given
- 41 afterwards or was it for fun?
- 42 O: For fun mostly
- 43 I: And you?
- 44 N: Also for fun.
- 45 I: And you?
- 46 N: For fun or for the mark
- 47 I: Emm... What does your mark mean to you? Does it mean a lot to you, or is it just
- 48 another subject which isn't important?
- 49 O: I think that it is very (important) because music is an art which is lovely and
- 50 somebody knowing about music is... . There are lots of people who don't have the
- 51 opportunity to learn about music so music is very good
- 52 M: Well, I think it is important. In addition it can offer you different opportunities
- 53 I: And you? What does your music mark mean to you? Just another mark or is it
- 54 important?
- 55 N: Important
- 56 I: and what do think is most important? Your mark or what you do in class?
- 57 O: I think that both are important, the music which we do in class because... I don't
- 58 know... because I also think that it is important, isn't it? And the mark is important
- 59 so as not to fail any subjects....
- 60 I: And to get a high mark?
- 61 M: Yes
- 62 O: think the class is more important because the mark might be important.... it is like
- 63 an exam, because the exam always is worth more than anything else and that day
- 64 you don't do well in the exam. But it true that you could fail the subject because of
- 65 a bad exam, on the other hand the class may go well and it is more fun.
- 66 N: The mark
- 67 I: And you the mark?
- 68 M: Out of ten what mark would you give today's class?
- 69 M: Today I would give it an 8 because there were a lot of distractions, but it wasn't
- 70 that bad, it was very good.
- 71 I: What mark would you give it?
- 72 M: An 8 or a 9
- 73 O: An 8 or a 9
- 74 N: I think the same as her
- 75 I: Yes? But you have to explain why
- 76 M: I think an 8 or a 9 because it is true that there were some distractions but on the
- 77 whole it went very well.
- 78 N: So do I.
- 79 I: And why?

- 80 N: Because I behaved very well
- 81 I: If you had wanted the teacher to do something different what would it have been?
- 82 N: I don't know
- 83 I: Something like changing the song, maybe?
- 84 M: Maybe a choreography which is more fun to do, don't you think?
- 85 O: Yes
- 86 N: yes
- 87 I: Add a choreography?
- 88 M: Or change it. Change it a little because it is quite....you may or may not find it
89 embarrassing to do, but it would be good to change it.
- 90 I: What would you change?
- 91 N: The attitude
- 92 I: What do you mean?
- 93 N: The attitude
- 94 I: of the teacher? If she had done something different what would you like to change?
- 95 (all): Nothing
- 96 I: Nothing? And are your music lessons good? Do you like them?
- 97 O: I like them a lot
- 98 M: Yes, they are fun
- 99 N: Yes
- 100 M: Yes
- 101 N: I agree.

2.4.2 Scheme for identifying the students in Interview 4



2.5 Interview 5

2.5.1 Interview 5 transcript

I: - interviewer
 K, L: - students, see below
 T: - teacher

- 1 I: The interviewer I, from 1st Batxillerat A and so I... we would like to know how the
- 2 class went and what you did in it
- 3 L: My name is L I am wearing a sweatshirt. In today's music lesson we did what we
- 4 always do. First voice exercises to sing better and to relax as well. (...s pause)
- 5 I: Emmm...Can you remember anything in particular about today's lesson?
- 6 L: Well, she always gets us to give each other massages at the beginning to relax and
- 7 to stay calm.
- 8 I: (laugh) Did you learn anything in this lesson?
- 9 L: Well, we always learn something new: like how to get our voice to work harder and
- 10 sing better.
- 11 I: What do you think about your music mark? What do you think about your music
- 12 mark? Or rather do you think it is just another mark like, Spanish and Catalan or
- 13 do you think it is a subject which isn't important?

- 14 L: Well, it isn't important to me. It is an optional subject. If they offer it as an optional
15 subject I don't value it like the other subjects.
- 16 I: Yes, but in the end it counts like any other subject as far as the average mark is is
17 concerned.
- 18 L: Yes, but I don't know, I don't value it that much
- 19 K: I don't value it like the other subjects either
- 20 I: For any particular reason? Is it like P.E?
- 21 L: No, but I don't know. If they offer it as an optional subject it must mean that it is
22 not necessary to learn this for my everyday life
- 23 I: What did you enjoy about the lesson you did today?
- 24 L: Well, our teacher is always very friendly and helps us to see things better, she
25 makes things easier for us.
- 26 I: Is you teacher T?
- 27 L: Yes, T.
- 28 I: Is there anything which you didn't like about today's class?
- 29 L: The cameras are intimidating and they make you nervous
- 30 I: Emmm... Today apart from singing what did you do? Can you take me through it
31 step by step?
- 32 L: When we arrived she got us into a circle. We gave ourselves massages to relax and
33 she made us do the usual ... like when she makes us say a sentence so that it sounds
34 better and to warm up the voice before singing. And then we sang the songs from
35 the UAP show.
- 36 I: How do you feel while you are doing your music lesson?
- 37 L: I don't know, I liked it. It is a lesson where I only sing, it isn't theoretical, it's more
38 about doing things.
- 39 I: Did you like the song you did today. If you did more than one which one did you
40 like the best?
- 41 L: We did three. I liked "Fil de llum" because it is the one I know by heart and I don't
42 know the other songs that well.
- 43 I: If you parents asked you this evening what you learnt in the lesson today, more or
44 less what would you say to them?
- 45 L: Breathing. She always teaches us better, more every day, about how to breathe so
46 as not get stuck or not to force your voice.
- 47 I: And well, was there anything which distracted you, apart from the cameras (laugh)
48 and that made you pay less attention to the class... at any point?
- 49 L: Well, yes. Sometimes there are people who don't behave and they distract you from
50 your objective, but no
- 51 I: Let's see, your attitude in class today, is your attitude in class based on the mark
52 that you would like to get or do you concentrate on having a good time?
- 53 L: No, to have a good time, certainly, yes
- 54 I: So, your mark isn't as important?
- 55 L: Yes.

- 56 I: and, in general is the mark that you get more important or the music that you have
57 learnt during the year?
- 58 L: The mark I get, because the music... well, I don't need to know the songs
- 59 I: What mark would you give the class out of 10 where 1 is the worst mark and 10
60 (laugh) is the best? Truthfully without thinking about the teacher or the marks.
- 61 L: Mmm... an 8.
- 62 I: And why is that? (laugh)
- 63 L: Because I always have a good time, I don't know. It's singing and because I am with
64 my friends I have a good time, and I don't have to write just sing.
- 65 I: And do you think that if the teacher were different, the class would be different?
- 66 L: Yes, yes certainly.
- 67 I: But, better or worse?
- 68 L: Depends on the teacher. Last year, if you have a teacher who you don't like as much
69 it will make things more complicated.
- 70 I: And, do you think the teachers which you have at the moment do it quite well.
- 71 L: Yes, Merce sings very well.
- 72 I: That wasn't on the list but I have asked you (laugh). In your opinion, are your music
73 lessons good? Not about the teacher, about the class itself, subject matter and
74 everything that you do.... I suppose you have a book?
- 75 L: Yes, No, we don't have a book because it is for the UAP show. It is an optional subject
76 to prepare for the UAP show
- 77 I: Well, do you have a personal opinion, conclusion or anything to add?
- 78 L: No, I like music lessons a lot. With the teacher, my friends and That's it.
- 79 I: Do you play the piano or any other instrument?
- 80 L: No, we don't.
- 81 I: Well. So.... K, introduce yourself and we will go through the questions again. Well,
82 how did the class go today?
- 83 K: My name is K... well...it went quite well and
- 84 I: But what did you do? What topics did you do?
- 85 K: Em... we sang.
- 86 I: And... Can you remember anything in particular? Any details or things that you
87 thought were interesting?
- 88 K: No.
- 89 I: Did you learn anything new during this class?
- 90 K: Yes, how to control your breathing while you are singing
- 91 I: Good and the experience, did you like it? Do you like doing music lessons and
92 singing?
- 93 K: Yes.
- 94 I: What did you like about it?
- 95 K: I like it when she puts on the music and we have to sing it.
- 96 I: Do you do anything else apart from that? Anything other than sing?
- 97 K: Em... yes. At the beginning of the lesson we do relaxation exercises

- 98 I: Is there anything you don't like about the lessons?
- 99 K: No, I usually like everything.
- 100 I: Did anything happen today that you didn't like? (...pause) Well, today you listened
101 to and sang songs, isn't that right? So, how did you feel, how do you feel when you
102 sing, listen or do music lessons in general?
- 103 K: I feel good because I like it.
- 104 I: Can you tell me how you feel, freer or more...?
- 105 K: Yes
- 106 I: Today did you like the songs which you sang? Were there any that you didn't like
107 or you didn't like as much?
- 108 K: Em... "Fil de llum" is the one that I like the best.
- 109 I: well, and if your parents asked you this evening what you had learnt in today's
110 class, what would you say?
- 111 K: That they taught us how to control your breathing while you are singing and how
112 to relax, that's it.
- 113 I: Did anything distract you during the class?
- 114 K: Sometimes someone does something silly, but in general nothing really.
- 115 I: And the students' misbehavior do they stop you from paying attention? Or are you
116 able to pay attention just the same?
- 117 K: It doesn't distract me at all.
- 118 I: So your attitude when you are in class, are you thinking about your mark or are
119 you thinking about the music? For example, is your objective to learn music or get
120 a good mark? Which is more important?
- 121 K: The music is more important.
- 122 I: Do you like music outside.... I mean away from school?
- 123 K: Yes.
- 124 I: So, is your music mark as important as any other? If you got a 7 in music or a 4 in
125 music, would it be more important than getting a 4 in Catalan, would it be the same
126 or more important? How would it be?
- 127 K: It would be less important because this is an optional subject that we do and I think
128 the other subjects would be more important than an optional one.
- 129 I: Even though they are worth the same?
- 130 K: Yes.
- 131 I: And why? (laugh) Might it be that Catalan is a basic necessity for living and music
132 isn't?
- 133 K: Yes.
- 134 I: In your opinion in general the music lessons ... (laugh) On a scale from 1 to 10,
135 where 1 is the worst and 10 is the best, what mark would you give the lesson,
136 honestly?
- 137 K: Well, I would give it a 10, because I usually have a great time and I like it a lot.
- 138 I: And what would you think if the teacher were different? Would you have an equally
139 good time?

- 140 K: I suppose not, it depends on the teacher.
- 141 I: And in your opinion what is good about the lessons? Can they be improved?
- 142 K: Em... no. Well...
- 143 I: (laugh) I suppose that the answer is yes, but you don't know how to say it. This
- 144 question is for the both of you because I didn't ask it before. It doesn't matter who
- 145 goes first. What do you think should be done.... anything that the teacher should
- 146 change, anything little thing to make the class better, more dynamic or basically
- 147 better?
- 148 L: Well... I don't know, sometimes when we start a new song she does her own thing
- 149 and playing the piano, and we just stand there talking amongst ourselves rather
- 150 than doing a lesson. Maybe if she had looked at it earlier we would be able to start
- 151 sooner and not waste time.
- 152 I: Maybe it would be more participative or you would use the time better.
- 153 L: Yes, we waste quite a few minutes. Because she has to look at the harmony and all
- 154 that.
- 155 I: Do you have anything to add, K?
- 156 K: No.
- 157 I: Well, do you play or do music outside school?
- 158 L: No, I don't
- 159 K: Neither do I.
- 160 I: Would you like to play an instrument or something like that?
- 161 L: No, I wouldn't. Only sing. I only like singing.
- 162 I: Do you like to play an instrument or... or do you only like singing... or what musical
- 163 thing do you like doing?
- 164 K: Em... singing.
- 165 I: (laugh) Well ... am ... (laugh) ... What does music mean to you?
- 166 L: I don't know. Sometimes when you are very stressed or something like that, when
- 167 you here a song that you like it relaxes you.
- 168 I: But I want to say how do you feel? For example do you mean that if you hear a sad
- 169 song it makes you feel more sad or happier...that sort of thing?
- 170 L: Yes, sure. If you listen to a happy song it always makes you feel happier ...
- 171 I: So, if you want to tell us about something which happened in the music lesson, or
- 172 that you did. Something that happened one day?
- 173 L: Well, I don't have many because we usually just sing. There aren't any stories to
- 174 tell.
- 175 I: What about you, K?
- 176 K: Yes...
- 177 I: Em ... so if in 3rd or rather 4th year you can choose to do music again, depending
- 178 on the itinerary that you choose.... would you choose music again?
- 179 L: It depends on what the choice of subjects is. This year I hadn't put music down as
- 180 my first choice for the optional subjects.
- 181 I: What had you chosen?

- 182 L: French. But there were other people and I was given music.
183 I: And did you choose music first time?
184 K: Yes.
185 I: And in 4th year when you do music and latin would you choose it again?
186 K: It depends
187 I: Well, there is also a group which does music and computing or something like that.
188 Well, ... I think that they are ESO. So, you would choose to do music as an optional
189 subject in 4th year?
190 K: Yes
191 I: So, do you have anything to add? ... Something interesting which might look good?
192 (laugh) No?
193 L: No...
194 I: Okay then, that's us finished. Goodbye! (laugh)

2.5.2 Scheme for identifying the students in Interview 5



3 Transcript of the lesson

	Time	Subtitle
1	00:00:05:17	S: Hello, L.
2	00:00:06:29	T: Hello, how are you?
3	00:00:16:07	One is still missing ... these papers...
4	00:00:23:25	Come in, come in.
5	00:00:25:03	S: Is it today that the lesson is recorded?
6	00:00:30:06	T: Yes, it's already recording, recording everything.
7	00:00:39:03	Sit down please. Look, I'll explain ... in a moment ...
8	00:00:45:07	S: (calls S), isn't she here?
9	00:00:52:12	She was here, I saw her earlier.
10	00:01:09:01	L, where do we put the backpacks?
11	00:01:11:19	T: Down here.
12	00:02:40:01	I'm going to explain it to you now.
13	00:02:43:09	Right now it's already recording everything
14	00:02:47:22	Please behave like in a usual class
15	00:02:50:15	and ignore the camera.
16	00:02:53:00	When the lesson will be finished
17	00:02:56:25	I'll divide you into six groups at random
18	00:03:02:03	and some senior students
19	00:03:05:01	will take you to the school hall
20	00:03:08:16	and they will ask you some questions
21	00:03:11:07	which shouldn't take longer than the break time.
22	00:03:14:10	If it's a bit longer never mind, teachers are aware you may be late.
23	00:03:18:05	You'll talk about how the lesson was.
24	00:03:20:06	You have to give your sincere opinion about the lesson.
25	00:03:25:12	I know it's a bit daunting, but we'll do it very well.
26	00:03:33:16	Stand up, we are all here, in a circle
27	00:03:42:14	Let's stretch all the top of our backs,
28	00:03:49:12	our neck muscles, let's relax, one step inside, well done.
29	00:03:58:04	Let's move up and down our spine, all our spine, our full capacity
30	00:04:08:10	Let's relax, well done!
31	00:04:10:22	Let's put our hands in the intercostal area,
32	00:04:13:26	so that when we breathe in, we feel that the one
33	00:04:15:23	in front of us puts a bit of pressure here.
34	00:04:17:13	Can we feel how the back expands in this area when we breathe in?
35	00:04:22:19	Let's not get nervous. Uuuf!!
36	00:04:26:22	Let's do what we know how to do. (laugh)
37	00:04:31:28	Let's relax
38	00:04:34:23	I've broken it!
39	00:04:40:25	We know how to do that!

40 00:05:03:02 Very well
41 00:05:06:25 Massage your face, cheekbones, mouth
42 00:05:23:06 the tongue, the space between your teeth and your lips, roof of your mouth.
43 00:05:39:25 Let's breathe in slowly, stand like this
44 00:05:51:24 breathe out.
45 00:06:05:03 Now breathe in and hold from time to time,
46 00:06:22:05 Well done!
47 00:06:25:19 Pat your stomach...
48 00:06:28:16 Let's play a new game.
49 00:06:34:14 Three, four
50 00:06:42:20 Now only three ...
51 00:06:51:29 Four ...
52 00:07:00:25 And now five, one, two, three, four and five...
53 00:07:13:17 six, five, six
54 00:07:18:10 five, six, seven, eight.
55 00:07:30:20 Very well.
56 00:07:31:29 Half the team. S come here, S go over there, isn't that right S?
57 00:07:39:29 You'll do three: one, two, ...
58 00:07:46:12 And we'll do four.
59 00:07:48:22 There will be a point where threes and fours will coincide, ok?
60 00:07:54:02 When we coincide we'll look at each other: "hey, welcome!"
61 00:08:01:26 1,2,3
62 00:08:07:13 1,2,3,4
63 00:08:30:12 Very well
64 00:08:32:29 Threes well done and fours you are not focusing
65 00:08:38:17 Let's try again
66 00:08:45:02 All together fours
67 00:08:58:00 (incomprehensible)
68 00:09:16:11 Fours do you know what you are doing? Now it's threes turn!
69 00:09:44:27 Okay, now when we coincide three times
70 00:09:50:07 we have to stop and we can't make a mistake
71 00:09:57:21 S: How many do we do? T: Three
72 00:10:02:29 Ready? All together.
73 00:10:14:19 First time
74 00:10:21:22 Second time. Ready?
75 00:10:29:16 (laughter) S you should have stopped
76 00:10:36:29 S, S, S (laughing).
77 00:10:47:19 S
78 00:10:51:09 1,2,3
79 00:10:55:29 Would you dare to do five?
80 00:11:04:23 1,2,3,4 und 5
81 00:11:21:29 Four: 1, 2, 3, 4, ...

- 82 00:11:32:01 Three: 1, 2, 3, ...
- 83 00:12:05:19 When we coincide all together we stop, ok?
- 84 00:12:12:29 (incomprehensible)
- 85 00:12:32:15 Don't rush
- 86 00:12:41:18 We nearly got it right. Let's leave it there.
- 87 00:12:46:11 Let's warm up our voices.
- 88 00:12:51:11 Mmmmmu how are you?
- 89 00:12:59:23 S please stand in the middle over there
- 90 00:13:15:29 S don't speak now please...
- 91 00:13:21:14 Mr S, what's the problem with the camera...
- 92 00:13:28:05 There are three cameras.
- 93 00:13:42:28 Your feet apart, arms by your sides.
- 94 00:13:55:07 The octave.
- 95 00:14:51:22 All the time like bringing it in a tray, like a glass that can break.
- 96 00:15:01:09 Do not fall, do not fall...
- 97 00:15:10:24 "What a stink here", purse your nose.
- 98 00:15:32:23 Very good, keep going!
- 99 00:16:35:18 At the key change do "xiu, xiu"
- 100 00:17:36:22 The L from behind the roof of your mouth.
- 101 00:17:58:01 Legs well positioned
- 102 00:18:25:26 Great, I'll play "Do you hear the people sing?"
- 103 00:18:34:06 Do you remember how we always used to read it when we sang it?
- 104 00:18:41:01 Here you've got the lyrics:
- 105 00:18:51:06 "Do you hear the people sing?"
- 106 00:18:54:23 "It's like frantic drumming..."
- 107 00:18:57:08 Can you please turn of the lights?
- 108 00:19:01:11 Better you come closer, not too much...
- 109 00:19:07:01 Organize yourselves in two rows.
- 110 00:19:13:23 "Do you hear the people sing?"
- 111 00:19:17:01 "It's like frantic drumming..."
- 112 00:19:20:19 "It's the song of free people"
- 113 00:19:24:25 "Afraid of loosing their rights."
- 114 00:19:28:20 Let's change the key. (S read words of the song)
- 115 00:19:34:04 "Do you hear the people sing?"
- 116 00:19:37:10 "It's like frantic drumming..."
- 117 00:19:40:22 "It's the song of free people"
- 118 00:19:44:27 "Afraid of loosing their rights."
- 119 00:19:48:00 "All their hearts beat as one"
- 120 00:19:53:16 T: All their hearts beat as one.
- 121 00:19:56:14 "Looking for a better world"
- 122 00:20:00:03 "There is hope on a new day"
- 123 00:20:03:17 "When the sun will rise!"

124 00:20:07:08 Once more, we'll sing it higher
125 00:20:12:00 Let's see if that's better
126 00:20:14:08 "Do you hear the people sing?"
127 00:20:17:24 "It's like frantic drumming..."
128 00:20:21:03 "It's the song of free people"
129 00:20:25:10 "Afraid of losing their rights."
130 00:20:29:24 We aren't singing it right. My fault.
131 00:20:34:11 "Do you hear the people sing?"
132 00:20:38:02 "It's like frantic drumming..."
133 00:20:41:16 "It's the song of free people"
134 00:20:45:28 "Afraid of losing their rights."
135 00:20:53:29 T: Are you troubled by one of the cameras up here?
136 00:20:57:09 I'd like you to straighten your head and relax
137 00:21:05:27 "Do you hear the people sing?"
138 00:21:09:13 "It's like frantic drumming..."
139 00:21:13:00 "It's the song of free people"
140 00:21:17:07 "Afraid of losing their rights."
141 00:21:20:08 "All their hearts beat as one"
142 00:21:25:02 T: All their hearts beat as one
143 00:21:35:24 "All their hearts beat as one"
144 00:21:39:07 "Looking for a better world"
145 00:21:42:24 "There is hope on a new day when the sun will rise"
146 00:21:51:29 T: Let's do it again, but now
147 00:21:54:21 I turn the computer screen here
148 00:21:59:17 and don't worry about the lyrics.
149 00:22:02:07 I want you to spread out into the classroom
150 00:22:05:16 and do the exercise we used to do
151 00:22:13:07 Do you remember? S: Yes, yes.
152 00:22:20:19 T: Don't follow each other in a circle like sheep!
153 00:22:25:21 Walk straight and when you have to turn around, turn 45°.
154 00:22:31:27 and keeping the beat.
155 00:22:33:10 S: If I do this?
156 00:22:35:01 T: Ok, 90°
157 00:22:39:04 So we'll refresh our memory.
158 00:22:41:14 "Do you hear the people sing?"
159 00:22:44:13 "It's like frantic drumming..."
160 00:22:47:28 "It's the song of free people"
161 00:22:51:26 "Afraid of losing their rights."
162 00:22:54:13 "All their hearts beat as one"
163 00:22:57:28 "Looking for a better world"
164 00:23:01:01 "There is hope on a new day When the sun will rise!"
165 00:23:08:20 T: Let's do it again.

166 00:23:12:04 "Do you hear the people sing?"
167 00:23:14:26 "It's like frantic drumming..."
168 00:23:17:29 "It's the song of free people"
169 00:23:21:20 "Afraid of losing their rights."
170 00:23:24:05 "All their hearts beat as one"
171 00:23:27:13 "Looking for a better world"
172 00:23:30:14 "There is hope on a new day When the sun will rise!"
173 00:23:42:22 T: Do you remember this part?
174 00:23:46:13 "We'll walk all together"
175 00:23:49:17 "to build up a fairest world"
176 00:23:54:23 "We'll walk all together"
177 00:23:58:02 "to build up a fairest world"
178 00:24:01:10 "Come everyone, let's work hard"
179 00:24:04:17 "and we'll win the revolution"
180 00:24:07:21 "and we'll live free, working with dignity for our future."
181 00:24:15:02 T: Very good, let's sing again this part?
182 00:24:21:19 "and we'll live free, working with dignity for our future."
183 00:24:25:25 T: Once again.
184 00:24:27:16 "and we'll live free, working with dignity for our future."
185 00:24:33:04 "We'll walk all together"
186 00:24:36:08 "to build up a fairest world"
187 00:24:39:18 "Come everyone, let's work hard"
188 00:24:42:29 "and we'll win the revolution"
189 00:24:46:03 "and we'll live free, working with dignity for our future."
190 00:24:53:18 T: Let's go from the beginning.
191 00:25:00:14 But I want to hear very well the first movement.
192 00:25:07:01 It's important, not this way...
193 00:25:11:04 "Do you hear the people sing?"
194 00:25:13:27 "They are frantic drumming"
195 00:25:17:08 OK?
196 00:25:18:15 S: I'll do the drumming
197 00:25:25:19 "Do you hear the people sing?"
198 00:25:31:06 Let's do it again because of S, I want to hear well the first beat.
199 00:25:39:26 "Do you hear the people sing?"
200 00:25:42:17 "They are frantic drumming"
201 00:25:45:16 "It's the song of free people"
202 00:25:49:00 "Afraid of losing their rights."
203 00:25:51:16 "All their hearts beat as one"
204 00:25:54:16 "Looking for a better world"
205 00:25:57:21 "There is hope on a new day When the sun will rise!"
206 00:26:08:03 T: Don't bang please, can't you see it?
207 00:26:12:15 "We'll walk all together"

208 00:26:15:16 "to build up a fairest world"

209 00:26:18:16 "Come everyone, let's work hard"

210 00:26:21:14 "and we'll win the revolution"

211 00:26:24:29 "and we'll live free, working with dignity for our future."

212 00:26:37:08 T: There is a key change here, ok?

213 00:26:54:01 "All their hearts beat as one"

214 00:26:57:07 "Looking for a better world"

215 00:26:59:29 "There is hope on a new day When the sun will rise!"

216 00:27:08:08 T: Ok, we'll keep going next day

217 00:27:27:02 Very good, I will put "Hello" on..

218 00:27:34:17 "Hello! Welcome! Come in! Hello! Ohohoh" OK?

219 00:27:58:03 We'll look at the video.

220 00:28:13:17 T: Can we see it? S: Yes.

221 00:29:30:05 S, come here in front please.

222 00:29:35:04 "Hello! Welcome! Come in! Hello! Ohohoh"

223 00:29:41:28 "Hello! Welcome! Come in! Hello! Ohohoh"

224 00:29:49:01 T: OK? Question and answer.

225 00:29:51:22 "Hello! Welcome! Come in! Hello! Ohohoh"

226 00:29:57:22 T: And here we have this girl who performed it.

227 00:30:01:08 I turn off the lights so you can see it better

228 00:30:04:16 In the stage you'll be like in the school grounds,

229 00:30:09:29 and the principal welcomes you to come in

230 00:30:12:18 At that point you all come in.

231 00:30:36:10 Look at the choreography and mimic it.

232 00:30:40:19 "Hello! Welcome! Come in! Hello! Ohohoh"

233 00:30:46:03 Very good!

234 00:30:47:22 "Hello! Welcome! Come in! Hello! Ohohoh"

235 00:30:53:28 Arms.

236 00:30:55:04 "Hello! Welcome! I'm very happy to see you here!"

237 00:30:58:15 "Hi, how are you? We're going to start soon."

238 00:31:02:02 "Hello! Welcome! Come in! Hello! Ohohoh"

239 00:31:07:07 "Hello! Come in!"

240 00:31:23:16 "Hello! Welcome! Come in! Hello! Ohohoh"

241 00:31:30:22 "Hello! Welcome! Come in! Hello! Ohohoh"

242 00:31:37:29 "Hello! Welcome! I'm very happy to see you here!"

243 00:31:41:03 "Hi, how are you? We're going to start soon."

244 00:31:44:19 "Hello! Welcome! Come in! Hello! Ohohoh"

245 00:31:49:28 "Hello! Come in!"

246 00:31:59:29 "Hello! Welcome! Come in! Hello! Ohohoh"

247 00:32:06:28 "Hello! Welcome! Come in! Hello! Ohohoh"

248 00:32:14:07 "We are waiting for our teacher"

249 00:32:17:14 "They have told us that today is going to be a fantastic day!"

250 00:32:21:02 "We are waiting for our teacher"
251 00:32:24:22 "They have told us that today is going to be a fantastic day!"
252 00:32:28:06 "We are waiting for our teacher"
253 00:32:31:22 "They have told us that today is going to be a fantastic day!"
254 00:32:35:07 "We are waiting for our teacher"
255 00:32:38:22 "They have told us that today is going to be a fantastic day!"
256 00:32:41:21 T: Let's learn the words: "We are waiting for our teacher"
257 00:32:46:10 "They have told us that today is going to be a fantastic day!"
258 00:32:49:20 "We are waiting for our teacher"
259 00:32:54:19 Once more? S: Wasn't it the principal? S: Yes T: No, "our teacher"
260 00:33:01:03 "We are waiting for our teacher"
261 00:33:06:11 "We are waiting for our teacher"
262 00:33:09:16 "They have told us that today is going to be a fantastic day!"
263 00:33:13:03 "We are waiting for our teacher"
264 00:33:16:16 "They have told us that today is going to be a fantastic day!"
265 00:33:19:15 T: Ok, today movements. Homework: You tube search for
266 00:33:26:08 "Hello UAP12", ok?
267 00:33:36:07 You can start to look at the choreography, because it'll be the same
268 00:33:39:25 and you'll also come onto the stage walking, alright?
269 00:33:42:21 Now we'll learn a new song, "Total eclipse of the heart"
270 00:33:50:08 S: Don't we have to practice "Fil de llum"?
271 00:33:54:11 T: Yes, that's right. Do you want to sing "Fil de llum" once?
272 00:33:59:10 Ok, we'll sing the other one afterwards.
273 00:34:01:06 Do you remember the lyrics by heart?
274 00:34:07:29 S: Yes.
275 00:34:42:17 Soloist, who'll be the soloist? Only one.
276 00:34:48:06 "When I feel like if everything has finished,"
277 00:34:52:03 Who does it? Ok, everyone!
278 00:34:53:24 "That I can't get my head up,"
279 00:34:56:12 "That I don't have any more strength to keep me going."
280 00:35:01:25 "When I feel that I've become small,"
281 00:35:04:23 "That I don't believe in myself anymore,"
282 00:35:07:05 T: Breathing
283 00:35:08:27 "That the world would just keep going without me."
284 00:35:13:29 "Then I try to remember"
285 00:35:16:28 "Your face in front of mine,"
286 00:35:21:05 "My ear listening to you,"
287 00:35:23:11 "You voice speaking softly"
288 00:35:26:12 "Saying that earning my destiny"
289 00:35:29:27 "Would only depend on me."
290 00:35:32:24 "And I promised to take up the challenge"
291 00:35:34:25 "From that moment on."

292 00:35:39:12 "Breath, wait, get up slowly,"
293 00:35:45:10 "Breath in, recover yourself. Life and the world wait for you."
294 00:35:52:00 "Breath, wait, get up slowly,"
295 00:35:58:12 "Breath in, recover yourself."
296 00:36:01:20 "Life and the world wait for you."
297 00:36:19:21 T: What happened here?
298 00:36:24:05 "When I feel that nothing makes any sense,"
299 00:36:28:12 "That the world is upside-down,"
300 00:36:31:20 "That I don't know how to"
301 00:36:34:16 "put my feet on the ground and restart."
302 00:36:37:23 "When I feel that there is nothing left"
303 00:36:41:07 "Of what I've always fought for,"
304 00:36:44:13 "And every wish that helped me think"
305 00:36:47:06 "is falling down."
306 00:36:49:20 "Then I try to remember"
307 00:36:52:27 "Your face in front of mine,"
308 00:36:56:02 T: Voice forward. Project it.
309 00:36:57:29 "My ear listening to you,"
310 00:36:59:25 "You voice speaking softly"
311 00:37:02:19 "Saying that earning my destiny"
312 00:37:05:28 "Would only depend on me."
313 00:37:08:27 "And I promised to take up the challenge"
314 00:37:12:06 S: The camera is up there!
315 00:37:13:16 "From that moment on."
316 00:37:15:13 "Breath, wait, get up slowly,"
317 00:37:22:22 T: Come on, forward!
318 00:37:24:01 "Breath in, recover yourself. Life and the world wait for you."
319 00:37:27:11 T: Project your voice.
320 00:37:29:09 "Breath, wait,"
321 00:37:30:20 T: Very good!
322 00:37:31:26 "get up slowly,"
323 00:37:34:10 "Breath in, recover yourself. Life and the world wait for you."
324 00:37:49:18 T: I am very sorry, Mr S,
325 00:37:52:02 please be aware I'll test you all to go to the theatre,
326 00:37:58:26 and if you go this way, singing no matter how,
327 00:38:03:05 and looking to the spiders in the ceiling, ...
328 00:38:06:07 Not all of you can come to the theatre, you have to deserve it! Ok?
329 00:38:12:18 S: Yes.
330 00:38:13:10 T: "Next to me"
331 00:38:20:21 Let's listen to it. No lyrics here.
332 00:38:25:16 I want you to listen to the chorus.
333 00:39:02:16 Once again.

- 334 00:39:18:19 "Next to me"
335 00:39:23:13 "Next to me"
336 00:39:28:16 "You'll find him next to me"
337 00:39:32:00 T: I want to hear it!
338 00:39:40:17 Let's make a circle
339 00:39:57:13 Closer
340 00:40:13:12 "Next to me"
341 00:40:18:19 "Next to me"
342 00:40:23:21 "Next to me"
343 00:40:28:22 "You'll find him next to me"
344 00:40:32:09 T: Chorus! S: What?
345 00:40:59:00 "Next to me"
346 00:41:04:04 "Next to me"
347 00:41:09:01 "You'll find him next to me"
348 00:41:29:14 "You'll find him next to me"
349 00:41:36:13 T: Eieiei! Who will do that?
350 00:41:59:16 Now we will listen to Total Eclipse of the Heart
351 00:42:08:19 Have you ever heard it?
352 00:42:10:09 It's the first time, isn't it? Listen very well.
353 00:42:17:03 Get into a circle, open up, only listen.
354 00:42:27:14 Listening means silence.
355 00:42:42:25 "Open your eyes"
356 00:42:50:06 "Open your eyes"
357 00:42:57:17 "Open your eyes, look at me"
358 00:43:03:13 "Open your eyes, look at me"
359 00:43:51:22 T: Can you hear the chorus?
360 00:44:03:10 Stand properly, relax your arms,
361 00:44:09:07 "Open your eyes", okay?
362 00:44:12:17 Second time "Open your eyes and look at me"
363 00:44:34:11 Okay let's do it again.
364 00:44:39:01 "Open your eyes", how will we do it?
365 00:44:59:07 Oops, have I lost a page of the score?
366 00:45:12:18 Please, no need for me to keep telling you to stand up...
367 00:45:20:12 Both feet on the ground, standing properly
368 00:45:33:22 "Open your eyes"
369 00:45:40:29 "Open your eyes"
370 00:45:48:10 "Open your eyes"
371 00:45:57:25 "Open your eyes"
372 00:46:05:19 S: Can you please play it again?
373 00:46:07:09 T: No... S: It wasn't me T: You're doing silly things ...
374 00:46:09:18 "Open your eyes"
375 00:46:16:14 "Open your eyes"

376 00:46:23:26 "Open your eyes"
377 00:46:30:28 "Open your eyes"
378 00:46:37:25 "Open your eyes, look at me"
379 00:46:43:03 "Open your eyes, look at me"
380 00:47:50:03 S, can you hear it what you have to sing?
381 00:47:54:16 S: Yes. T: Come on then.
382 00:48:23:03 And we will answer "what the future holds"
383 00:48:58:16 Once more
384 00:49:09:29 Now, I'll put the music on for you, softly
385 00:49:14:21 and I want to hear you singing well.
386 00:49:19:19 Just keep your eyes open, no need to overdo!
387 00:49:31:09 I put it on softly.
388 00:49:37:02 "Open your eyes"
389 00:49:44:17 "Open your eyes"
390 00:49:51:29 "Open your eyes"
391 00:49:53:23 T: Did you hear the pitch?
392 00:49:56:20 Have you seen? Same thing again.
393 00:49:59:20 "Open your eyes"
394 00:50:06:28 "Open your eyes, look at me"
395 00:50:12:19 "Open your eyes, look at me"
396 00:51:08:23 T: Will you listen to it at home?
397 00:51:18:25 We haven't practiced "You raise me up"
398 00:51:20:24 for a while, but we'll do that next day.
399 00:51:22:24 Now, we're nearly finished, just a reminder
400 00:51:30:21 Do you remember it?
401 00:51:33:01 "You give me strength to overcome obstacles..."
402 00:51:40:07 "...you give me strength to cross the ocean"
403 00:51:44:09 Can you see you are banging on the cupboard?
404 00:51:52:26 How did the chorus go?
405 00:52:03:01 Can you remember?
406 00:52:19:07 OK, I'll divide you into groups for the interviews.
407 00:52:21:28 First group, second group, third group 1, 2, 3...
408 00:53:02:04 S, calm down.
409 00:53:07:14 Let's check, how many groups did I make? 1, 2, 3, 4, 5, 6
410 00:53:19:09 Each group will be collected here and you'll go for the interviews.
411 00:53:26:08 You'll be asked questions about the lesson.
412 00:53:33:15 Don't go to the playground.
413 00:53:36:29 Answer freely. But help these senior students to do their work.
414 00:53:39:05 S: Who are they? T: I don't know, they'll come in now.
415 00:53:45:17 It was a great lesson Thanks very much. You sang very well.
416 00:53:55:05 S: Has the recording stopped? T: No, it's still recording.
417 00:54:00:11 S: Teacher, is there any kind of music that is sung with the speaking voice?

418 00:54:04:22 T: No, only rap and reggae

419 00:54:11:05 S: No, not the reggae.

420

4 Teaching material

4.1 Text of song “Pots sentir il poble cantar”

Translated from the original text of the musical “Les Miserables” (Alain Albert Boublil, Claude Michel Schonberg, Herbert Kretzmer, Jean Marc Natel)

pots sentir el poble cantar

Pots sentir el poble cantar?
Són uns tambors desesperats.
És la cançó d'un poble lliure
que tem perdre els seus drets....???

Tots els cors bateguen junts
amb l'objectiu d'un món millor.
És l'esperança d'un nou dia
quan surti el sol.

Tots units caminarem
per construir un món més just,
veniu tots treballem fort
i la revolta guanyarem
i lliures viurem treballant dignament amb futur.

Pots sentir el poble cantar,
són uns tambors desesperats.
És la cançó d'un poble lliure
que tem perdre els seus drets.

Tots els cors bateguen junts
amb l'objectiu d'un món millor.
És l'esperança d'un nou dia
quan surti el s

4.2 Text of Song „Pots sentir il poble cantar“ translated

Do you hear the people sing?
They are frantic drumming
It's the song of free people
Afraid of losing their rights.

All their hearts beat as one
Looking for a better world
There is hope on a new day
When the sun will rise!

We'll walk all together
to build up a fairest world
Come everyone, let's work hard
and we'll win the revolution
and we'll live free, working with dignity
for our future.

4.3 Text of song “Fil de llum”

04 Cançó Fil de llum

Solista:

Quan sento que tot s’ha acabat,
que no sé aixecar el cap,
que no tinc forces per continuar cap endavant,

quan sento que m’he fet petit,
que ja no crec en mi,
que el món continuaria igual si jo no fos aquí,
solista i cor de cambra
llavors m’esforço a recordar la teva cara al meu davant,
la meva orella escoltant la teva veu baixet parlant,
dient que guanyar-me el destí només dependria de mi,
i et vaig prometre prendre el repte a partir d’aquell instant.

cor general

Respira. Espera. Aixeca’t sense pressa.

Inspira. Refés-te. La vida, el món t’espera. (2 Vdes)

Solista

quan sento que res té sentit,
cor general

que el món està girat,
que no sé com posar un peu a terra i recomençar,

Solista

Quan sento que no queda res

cor general

pel que sempre he lluitat,
i cau cada desig que m’ajudava a avançar,
torno altre cop a recordar la teva cara al meu davant,
la meva orella escoltant la teva veu baixet parlant,
dient que guanyar-me el destí només dependria de mi,
i et vaig prometre prendre el repte a partir d’aquell instant.

Respira. Espera. Aixeca’t sense pressa.

Inspira. Refés-te. La vida, el món t’espera. (3 Vdes)

4.4 Translation of Song „Fil de lum“

When I feel like if everything has finished,
That I can’t get my head up,
That I don’t have any more strength to keep me going.

When I feel that I’ve become small,
That I don’t believe in myself anymore,
That the world would just keep going without me.

Then I try to remember

Your face in front of mine,
My ear listening to you,
You voice speaking softly,
Saying that earning my destiny
Would only depend on me.
And I promised to take up the challenge
From that moment on.

Breath, wait, get up slowly,
Breathe in, recover yourself. Life and the world wait for you.

When I feel that nothing makes any sense,
That the world is upside-down,
That I don't know how to put my feet on the ground and restart.

When I feel that there is nothing left
Of what I've always fought for,
And every wish that helped me think is falling down.

4.5 Music video from "Hello", "Cantata per la pau" 2012

Available via http://www.youtube.com/watch?v=I-6_kxpwH8I.

Text:

Hello! Welcome! Come in! Hello! Ohohoh
Hello! Welcome! Come in! Hello! Ohohoh
Hello! Welcome! I'm very happy to see you here!
Hi, how are you? We're going to start soon.
Hello! Come in!

We are waiting for our teacher
They have told us that today is going to be a fantastic day!

4.6 Recording of Emil Sandé – "Next to me"

Played back from youtube.com.

4.7 Recording of Bonnie Tyler – "Total Eclipse of the heart"

Unknown origin.

5 Postscript

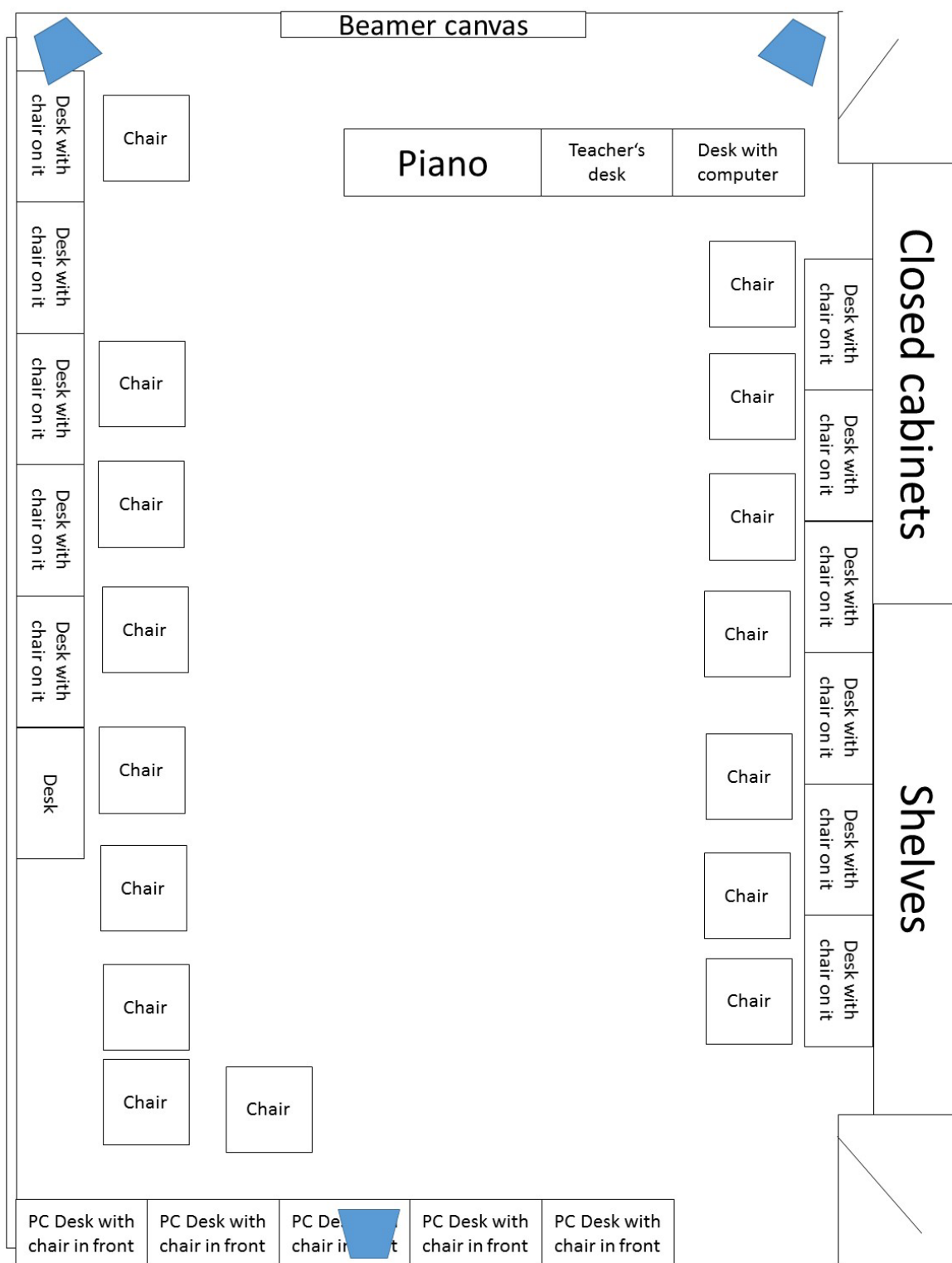
From the perspective of Daniel Prantl, a German music education researcher.

During my stay in Catalonia for the recording of the lessons, I kindly had the opportunity to stay at the teacher's house in the suburbs of the town. Lessons were recorded on two consecutive days, with one day of planning I had in advance. (One lesson was then chosen by the teacher.) The school staff was friendly and helpful during my stay. Prior to each recording, I had about one hour in the classroom for the preparation. When the pupils thus entered the room, all cameras were set up. This was noticed by them with differing reactions. During the lessons, I left the room. The teacher interviews were held in differing locations: at the teacher's home, in an empty staircase or in the school's library, in the last case the teacher supervised a few children during the interview. As stated in the technical comments, the pupil interviews were held by senior pupils themselves. Although this was surprising for me at first, especially working not with students from university but pupils from school, this worked out good. They were very cooperative and followed quite well in the preparation seminar for the interviews.

Additionally, the special nature of the music teacher that held the lesson found my attention: Apart from teaching music in the secondary school, she also runs a small "music school" and gives lessons in piano and "musicianship", a kind of elementary music practice course, thus having quite a full timetable. She also seemed me to be very well accepted as a music teacher in her region as she is organizing musicals with the participation of several schools on a yearly basis. In her learning biography, she had studied both school music in Spain and elementary music pedagogics in Eastern Europe. Thus she presents a teacher who is actively working not only in general but also in specialised music-instrumental education⁴.

⁴ This finding is not seen exceptional from a researcher more into the Catalonian school system.

6 Floor plan of music room



7 Technical Comments

The recording deviates from the main setting in the following points:

1. The student interviews where held in Catalan, transcribed, and translated into English by pupils in the highest grade of upper secondary school as part of a project for their English class. The guidelines have been translated from English to Spanish by the researcher, then into Catalan by the teacher of the lesson. Because of this, the student interviews are of a very varying quality, regarding translation as well as the interviewing process itself, as the pupils could only be briefly trained in the corresponding interviewing techniques.
2. The teacher interviews where held in Spanish. The translation of the guidelines was done by the researcher.
3. At the end of the second teacher interview and the student interview, the respondents are asked to give the class a mark. In the original version, this mark goes from 1 (best) to 6 (worst). This was changed to from 1 (worst) to 10 (best) as this corresponds to the marking practice in Catalonia.
4. On the DVD, the teacher sound was added as an additional audio track. Unlike on the other recording sessions, here this proved useful.

8 Structure of the DVDs

8.1 Angles / audio tracks / subtitle tracks

Camera angles are described regarding the position and direction of the camera. Left and right are related to the primary viewing direction of the teacher or, if applicable, the board.

Room	DVD angles	DVD audio-tracks	DVD subtitles
Main room	1. from the back	1. classroom sound cat	1. classroom, eng
	2. from the front left	2. teacher sound cat	2. classroom, ger
	3. from the front right		

8.2 Chapters according to teacher

Phase(s)		Time
1. Start of Class	Students arriving Permission slips Organisation	0:00 - 3:34
2. Activation	Breathing, Air control Concentration Exercise	3:34 - 13:00
3. Vocalization	Resonances Projection R Placing L	13:00 - 18:20
4. First song	Phrases and movement Movement / space Movement / pulse Movement / rhythm Phrase A / movement Phrase B / static Finalising singing and movement through space	18:20 - 27:40
5. Youtube watch new choreography	Revise text Explain first theatrical work	27:40 - 34:00
6. Revise song	"Fil de llum" / text and tuning	34:00 - 38:15
7. 2 nd voices "Next to me"	Listen and sing	38:15 - 42:00
8. New song "Total eclipse ..."	Listen and start to learn the song	42:00 - 52:00
9. End of class	Organisation of interviews	52:20

8.3 Chapters of the DVD

Chapter	1	2	3	4	5	6	8	9	10	11	12
Time	00:00	00:05	00:10	00:15	00:20	00:25	00:30	00:35	00:40	00:45	00:50

9 Information on the national education system

9.1 Catalonia Music Curriculum Summary

9.1.1 Introduction: Context

Catalonia has an autonomous government within Spain. In the area of education the Spanish government retains its prerogative to set the basic minimum curriculum upon which all the regional autonomic curricula (enshrined by law) are based. The autonomic government has competencies in education within the framework of Spanish higher regulations. Thus, the main features of the Spanish documents (Jefatura del Estado, 2006; Ministerio de Educación y Ciencia, 2006) are maintained in the Catalan curriculum (Generalitat de Catalunya, 2007a, 2007b, 2008b) although particular characteristics are introduced (Pardàs, 2014).

Additionally, the non-mandatory EU *Recommendation on Key Competences for Lifelong Learning* (The European Parliament, 2006), has influenced the Spanish curriculum and consequently the Catalan curriculum

The general school curriculum is set out into three different documents:

- Primary education (6-12 y.o.)
- Lower secondary education (12-16 y.o.)
- Upper secondary education (16-18 y.o.)

There is also an official pre-college music curriculum for conservatories and recognised music schools, parallel to lower and upper secondary education. Students who undertake these specialised music studies can opt for an exemption from the music subject in the general school.

9.1.2 Primary education curriculum

- Music is compulsory in all primary schools and is taught by specialist music teachers.
- Content and assessment criteria are organised in two-year bands within two strands:
 - Exploring and perceiving
 - Performing and creating
- Acknowledges the idea of plurality of the school environment, and the content refers, amongst other things, to the traditional Catalan songs and dances as well as to the songs and dances from other cultures

9.1.3 Lower secondary curriculum

(ESO – Compulsory Secondary Education, for its Catalan acronym)

- Continuity from how music is learned in primary education.
- Music is a compulsory subject in the first and third years of the lower

secondary (ESO). In the second and fourth years, students can choose music as an elective.

- Music contributes mainly to communicative competences and specifically to artistic and cultural competence.
- The curriculum conceives music both as practice and as object of knowledge.
- Knowledge of music from different cultures, periods and styles is promoted. Catalan and western classical music are acknowledged as a starting point to understand the diversity of today's music and musical cultures and traditions around the world.
- Music is understood as a means of shaping personal and collective identity as well as a connection between cultures.
- Music in ESO strives to develop students intellectually, affectively and socially through three main fields:
 - Meaningful listening
 - Vocal and instrumental performance
 - Music creationA reflective knowledge of music and its context complements these fields.
- Content organisers:
 - Listening and understanding
 - Performing and creating
 - Social and cultural dimension

In the 1st year of ESO students work mainly in the two first organisers; in the 3rd year the third organiser becomes the centre of music learning.

- Assessment is based on the degree of understanding and interaction between the real musical context and the achieved knowledge rather than on the degree of knowledge gathered.
- Music as a subject in the school has to promote involvement in concerts and other musical functions in the classroom, the school and the community.

9.1.4 Upper secondary curriculum

- In upper secondary education students choose different itineraries, one of them is performing arts, music and dance.
- Music subjects offered are music analysis, music language and practice, and music and dance history.

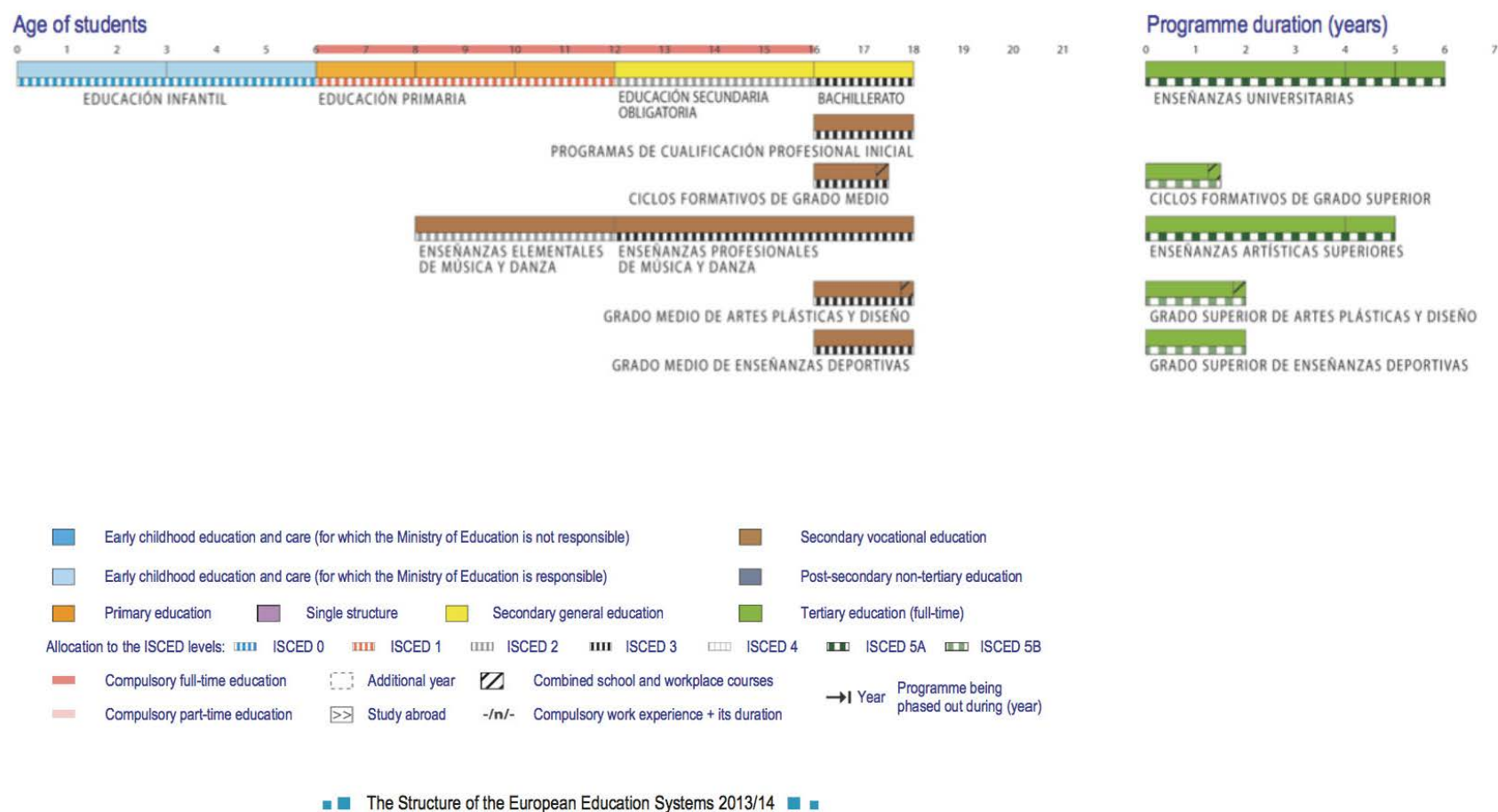
CATALONIA CURRICULUM		
Primary	Lower Secondary	Upper Secondary
Key Competences		
<p>Communicative:</p> <ul style="list-style-type: none"> • Linguistic and audiovisual competency • Artistic and cultural competency <p>Methodological:</p> <ul style="list-style-type: none"> • Information and digital competency • Mathematical competency • Learning to learn <p>Personal:</p> <ul style="list-style-type: none"> • Autonomy and personal initiative <p>Living together and inhabiting the world:</p> <ul style="list-style-type: none"> • Knowledge and interaction with the physical world • Social and civic competences <p>These key competences are to be gained through learning to:</p> <ul style="list-style-type: none"> ○ be and act with autonomy ○ think and communicate ○ discover and have initiative ○ live together and inhabit the world 		<p>Communicative</p> <p>Information management</p> <p>Digital</p> <p>Research</p> <p>Personal and interpersonal</p> <p>Knowledge of and interaction with the world</p>
Music as subject or integrated		
<p>Arts Learning Area</p> <ul style="list-style-type: none"> • Visual Arts • Music and Dance 	Music as separate subject	Music as separate subject
Organization of music curriculum		
<p>Goals/Aims</p> <p>Contents in two strands:</p> <ul style="list-style-type: none"> • Exploring and perceiving • Performing and creating <p>Assessment criteria</p>	<p>Goals/Aims</p> <p>Contents in three strands:</p> <ul style="list-style-type: none"> • Listening and understanding • Performing and creating • Social and cultural dimension <p>Assessment criteria</p>	<p>Specialised courses:</p> <ul style="list-style-type: none"> • Music analysis • Music language and practice • Music and dance history <p>(Different structure for each course)</p>

Adapted from *Music education policies in New Zealand and Catalonia: A comparison between antipodes* (Pardàs, 2014)

9.1.5 References:

- Generalitat de Catalunya Departament d'Educació. (2007a). *DECRET 142/2007, de 26 de juny, pel qual s'estableix l'ordenació dels ensenyaments de l'educació primària.*
- Generalitat de Catalunya Departament d'Educació. (2007b). *DECRET 143/2007, de 26 de juny, pel qual s'estableix l'ordenació dels ensenyaments de l'educació secundària obligatòria.* (Decree 143/2007 of 26th of June, which establishes the Organization of teachings of the compulsory secondary education.)
- Generalitat de Catalunya Departament d'Educació. (2008a). *DECRET 25/2008, de 29 de gener, pel qual s'estableix l'ordenació curricular dels ensenyaments de música de grau professional i se'n regula la prova d'accés.* (DECREE 25/2008, of 29th of January, which establishes the curriculum for professional-grade music teaching and regulates the entrance exam.)
- Generalitat de Catalunya Departament d'Educació. (2008b). *DECRET 142/2008, de 15 de juliol, pel qual s'estableix l'ordenació dels ensenyaments del batxillerat.* (DECREE 142/2008, of 15th of July, which establishes the Organization of baccalaureate courses.)
- Jefatura del Estado (España). (2006). *LEY ORGANICA 2/2006, de 3 de mayo, de Educación.*
- Ministerio de Educación y Ciencia (España). (2006). *REAL DECRETO 1513/2006, de 7 de diciembre, por el que se establecen las enseñanzas mínimas de la Educación primaria.* (Royal Decree 1513/2006 of 7th of December, which establishes the minimum teaching in primary education.)
- Pardàs, L. (2014). Music education policies in New Zealand and Catalonia: A comparison between antipodes. In P. Gouzouasis (Ed.), *ISME 17th Biennial International Seminar of the Commission on Music Policy: Culture, Education and Media* (pp. 125-130). Vancouver, Canada: The ISME Commission on Music Policy and The University of British Columbia.
- The European Parliament and the Council of the European Union. (2006). *RECOMMENDATION OF THE EUROPEAN PARLIAMENT AND OF THE COUNCIL of 18 December 2006 on key competences for lifelong learning (2006/962/EC).*

9.2 Catalonia / Spain: Education System chart



From *The Structure of the European Education Systems 2013/2014: schematic diagrams*. Eurydice Network, European Commission, 2013.