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Mención en Lengua Inglesa

TRABAJO FIN DE GRADO

**HEAVY METAL AND THE TEACHING OF
ENGLISH IN EARLY CHILDHOOD: A TEACHING
PROPOSAL**

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ABSTRACT

Heavy metal and Preschool Education are two terms that are not usually related. Nevertheless, heavy metal possesses several elements that are essential in the teaching process. We believe that in our current society where multiculturalism is the rule, heavy music provides the necessary tools in order to understand ourselves, the others and the world. By encouraging attitudes of comradeship and fight against injustice, the aim is to recover the great forgotten tales blending them with our current knowledge, giving the children a *phronetic* wisdom, knowledge of the world that can be truly useful for them. We present a teaching proposal through which we intend to include heavy metal in Preschool classroom's everyday life as a mean to learn English, by placing music back in where it belongs and instilling the children the love for English.

Key words: heavy metal, hermeneutics, poetry, English, music, retrogression

RESUMEN

Heavy metal y Educación Infantil son dos términos que normalmente no van de la mano, e incluso son considerados incompatibles. Sin embargo, el heavy metal posee diversos elementos que son esenciales en el proceso educativo. Creemos que en la sociedad actual donde impera el multiculturalismo, la música heavy procura las herramientas necesarias para comprendernos a nosotros mismos, a los demás y al mundo. Promoviendo actitudes de compañerismo y lucha en contra de las injusticias, el objetivo es recuperar los grandes relatos olvidados mezclándolos con nuestro saber actual, dando a los niños una sabiduría *prhonésica*, un conocimiento del mundo que les sea verdaderamente útil. Presentamos una propuesta didáctica a través de la cual queremos incluir el heavy en la vida cotidiana del aula de Educación Infantil como medio para aprender inglés, devolviendo a la música el lugar que le pertenece e inculcando a los niños el amor por la lengua inglesa.

Palabras clave: heavy metal, hermenéutica, poesía, inglés, música, retroprogresión

Table of contents

1. INTRODUCTION	4
2. JUSTIFICATION	6
3. OBJECTIVES.....	7
4. THEORETICAL FRAMEWORK.....	8
4.1. PROUD PARIAS. THE HISTORY OF HEAVY METAL MUSIC AND ITS CHARACTERISTICS	8
4.2. <i>THE HEAVY METAL THUNDER</i> . METAL'S EFFECTS ON PEOPLE	10
4.3. <i>WELCOME TO THE JUNGLE</i> . HEAVY METAL IN THE ERA OF PLURALISM.....	11
4.4. <i>THE BEAST THAT REFUSES TO DIE</i> . THE EARLY CHILDHOOD CLASSROOM'S NEED OF HEAVY METAL	13
4.5. <i>A KINGDOM BY THE SEA</i> . MUSIC, POETRY AND ENGLISH LANGUAGE TEACHING	16
5. METHODOLOGY	19
6. TEACHING PROPOSAL	20
6.1. INTRODUCTION	20
6.2. JUSTIFICATION	21
6.3. OBJECTIVES	21
6.4. CONTENTS.....	23
6.5. TIMING AND SEQUENCING.....	24
6.6. METHODOLOGY	24
6.7. MATERIALS AND RESOURCES.....	25
6.8. ACTIVITIES	25
6.8.1. Songs listening	25
6.8.2. Posters with song fragments.....	25
6.8.3. Fantastic binomial	26
6.8.4. An alternative ending	26
6.8.5. Lyric analysis	26
6.8.6. Creation of a class pet	27
6.8.7. Travelling book	27
6.9. ASSESSMENT	27
7. INTERVIEWS. ANALYSIS OF THE RESULTS.....	28

8. CONCLUSIONS	30
9. BIBLIOGRAPHICAL REFERENCES.....	32
10. APPENDIX	35
10.1. INTERVIEWS SCRIPT	35
10.2. INTERVIEW TRANSCRIPTION.....	36
10.3. LIST OF SONGS.....	43
10.4. FRAGMENTS OF SONGS	45
10.5. ASSESSMENT RUBRICS.....	48

1. INTRODUCTION

As I tried to state clearly in the title of the present dissertation, I intend to offer a teaching proposal to use Heavy Metal music in order to teach English in an early childhood class (from 3 to 6 years).

It is believed that music has its origins in the prosodic exchanges between mother and child and, therefore, in language. Besides, it is remarkable that humans are able to hear before being able to see. The aim I pursue is to bring music to children's life in a way different from the one that rules nowadays. As Storr reminds us (1992), "[...] These days, we are so used to think in the individual response to music that we usually forget that, during most of our history, music was, foremost, a collective activity" (p. 43) and declares that "we should assure all the members of our society to have the chance to take part in the wide variety of musical genres" (p. 73). Following Storr, I also expect to give back music to the place it belongs – an essential part of our lives, rather than something restricted to specific moments. Because in the end, we are inevitably connected with music (Boecio quoted by Storr, 1992, p. 17).

The kids start to wonder about their identity as soon as they start to explore (Bettelheim, 1975). Music may help them in this task, given that mastering this art is about "sounding out one's depths, gushing up the basic emotions that are common to all the human gender" (Storr, 1992, pp. 187-188).

The decision of using Heavy metal music is not hazardous at all. As Kuhn stated in 1996, the choice of a certain tool implies the assumption that particular circumstances will appear. Heavy Metal music may not represent the world as it is usually shown to children, but it gives them a view of the world anyway. In the words of Morin, that is exactly what learning must do, reading "a richer message in the book of the world" (p. 179). In addition, the world reflected in Heavy Metal songs is not that different from the children's world.

As Morin said (1984), life is meaningful because it has an end; and disorder, noise and errors are part of it. Besides, Bettelheim reminds us in 2012 that the only way for the children to defeat the negative impulses they do have is facing them. For this to occur, it is obvious that firstly this drives must be acknowledge as existent and shown to

the kids as something inherent to themselves. Music is game, according to Maneveau, and game is motivated by both death and life impulses.

Along this dissertation I will state the parallelism between some concepts exposed in Heavy Metal songs and the ones that are present in early childhood, as well as prove to be untruthful the idea that this kind of music is quite unsuitable for the children of this age.

Usually seen as a type of music full of terror, mayhem and depravation, Heavy Metal is precisely an accurate representation of the world if we trust what Shakespeare told us in Macbeth:

Life is a story told by an idiot, full of noise and emotional disturbance but devoid of meaning. (William Shakespeare, 5th act, 5th scene)

According to the author, whose opinion was supported by Morin (1984), the Universe is conducted by irrational laws. My intention is to show the world to the children as it is, without the absurd veil of naivety that everything carries when introduced to the youngest. Pániker (2016) thought that the ambivalence between order and disorder is present everywhere and Morin stated in 1984 that the dialogue between this two forces is necessary, since they are intrinsic to one another.

Unlike other kinds of music, Heavy Metal music requires the focusing of all your attention (Francisco Carrera & Bueno Ruiz, 2019), and is this focusing that brings a huge stimulation that can be measured with an electromyogram that shows the increase of the electrical activity in the muscles (Storr, 1992). When listening to music, “we learn to impose our own judgement in order to process the information given to us, to rule out what is irrelevant and to pay attention to what is important. Thus, we create or discover an order in the world” (Storr, p. 141).

Finally, I would like to mention the current trend in Education to adapt what is being taught to the child’s characteristics and tastes, to make the kid the protagonist of his learning process. However, the teachers tend to plan activity thinking about the future of the kid, instead of his present. Regarding music, it might be in our interest to wonder if the current usage of music in the classrooms (focused in melodic and rhythmic order) satisfies what our world is demanding (Maneveau, 1993, p. 178); in

other words, if it is useful for children. With this teaching proposal, I intend to make Heavy Metal music useful for the kids in their learning of English and in their lives.

2. JUSTIFICATION

When I had to ask myself about the topic of my final dissertation, I knew I wanted to do some research on an unexplored area of study. And that's when Heavy Metal music and the teaching of English in early childhood appeared. The idea that those two elements do not belong together is widely spread in our society and there is no research within the College environment. And yet I was willing to write about it, partly encouraged by Edgar Morin who, talking about the scientific research, said in 1984 that it is essential that "the scientific institutional entities (techno-bureaucratic) don't repress, but bring into being their adventurous characters" (p.49), in concordance with his idea of the risk as something inherent to Science. For him, it is all about "the imperative: knowledge for knowledge's sake"(Closing ceremony of the 159th annual Assembly of the Société Helvétique des Sciences Naturelles,).

Beyond the fact that English gave me the access to a vast amount of culture, I have always felt an unbreakable tie with this language. I remember telling my mother that it was like music to me. Reading aloud a poem or singing a song would make me feel different, as if English awoke a part of me I did not know, giving me somehow a different view of what were around me. This is really the subjective background and motivation for writing the present dissertation.

I chose music to be the channel of my teaching proposal due to its importance in human life. Stravinsky, quoted by Maneveau in 1993, said in 1935 that music is "an order between man and time" (p.21). Maneveau himself thought that music was "halfway between language and art" (p.22) and so do I, since it tells stories about how the world is but also about how people *see* and *feel* the world.

According to Gardner (1995), music is present in every culture throughout the world. Besides, few things stir up passions as music does. The same occurs with Heavy

Metal music. Thus, those instruments seem quite appropriate since the principal purpose of this dissertation is preschool children to feel passion for English.

As Bettelheim taught us in his *The Uses of Enchantment. The Meaning and Importance of Fairy Tales*, both the success and the failure of a relate depend, to a large extent, on the message the kids get through the narrator's attitude towards the relate itself. Thus, I intend to transmit love –for English and Heavy Metal music– since love is what I feel for them, and love is (or should be) an essential part of the learning/teaching process.

3. OBJECTIVES

The principal purpose of this final dissertation is to show the suitability of heavy metal music for Education, specifically within a Preschool classroom. I intend to show how music is extremely useful when teaching a second language –in this case, English– and how heavy metal lyrics might be not only appropriate but necessary for the youngest.

For its part, the teaching proposal within this final dissertation has been designed with clear methodological aims and principles that seek to enquire into English teaching as well as into processes related to interpretation, comprehension and creation of literary works and musical pieces. Learning a language is not merely mastering a tongue, but using that linguistic knowledge in particular contexts. Hence, this teaching proposal is not aimed only towards English teaching, but also towards the usage of this latter in our current society.

Thus, my intention is to teach English grammar, vocabulary and phonetics through songs. Besides, I pursue the children to acquire respectful attitudes towards the others and themselves as well, through introspection and the interaction with their classmates. Lastly, I want to get the children closer to art works –both songs and poems– and to involve them in the process of analysis and creation.

4. THEORETICAL FRAMEWORK

4.1. PROUD PARIAS. THE HISTORY OF HEAVY METAL MUSIC AND ITS CHARACTERISTICS

As Deena Weinstein stated (2000), “Heavy metal music is a controversial subject that stimulates visceral rather than intellectual reactions in both its partisans and its detractors”. However, to understand Heavy Metal music, it is necessary to go back in time a little further. Charles Snider in his *The Strawberry Bricks Guide to Progressive Rock* explains us how psychedelic music in the 1960s led people to have a more open mind and created a new youth culture, being essential to the successive artists, since it gave them “carte blanche to experiment and expand the boundaries of their music” (2002, p. 17). Then music meant legendary venues, adventure, passion and a reflection of the author’s character, who became at the same time artist and composer.

Woodstock festival in 1969 marked a milestone and meant the failure of youth revolution. Rock music was no more hegemonic and youth culture started to splint. It must be taken into account that the end of the 1960s was full, in equal proportion, of promise and terror, and music reflected that (Konow, 2002). Weinstein said (2000) that “The eruption of heavy metal genre, its formative phase, occurred during the years between 1969 and 1972” (p. 14) and that “its beginnings must be traced retrospectively from its phase of crystallization in the mid-1970s” (p. 14). There is no consensus on whether its precursors were Led Zeppelin or Black Sabbath. The proliferation of heavy metal bands in the early 1980s gave rise to a splintering of the genre, which became part of a wider cultural complex. Thus, “hard rock and heavy metal dominated sports arenas” and radio stations during this period (Konow, 2002, p. 66). Throughout its history, heavy metal music has had periods of more or less success, and nowadays this genre is not so popular. Even so, “no matter what ups and downs the music went through, there was always a strong core of metal fans to support it” (Konow, 2002, p. XII), being worthy to be known as “The beast that refuses to die”.

Heavy metal music can be classified in lite metal and trash metal. Lite metal has no screams and is about love and lust, whilst trash metal talks about “the isolation and

alienation of individuals, the corruption of those in power, and the horrors done by people to one another and to the environment” (Weinstein, 2000, p. 50).

Basically, heavy metal is a mixture of blues rock and psychedelic music. It is a music genre with a code, a set of rules, a certain arrangement of sound, visual art and verbal expression. Its main aim is to give the listener a sense of power through an overwhelming sheer volume.

Weinstein explained that heavy metal is divided in two binary-opposed sides – Dionysian and Chaotic. Dionysian experience “celebrated the vital forces of life through many forms of ecstasy” (2000, p. 35), being the incarnation of the trinity of sex, drugs and rock and roll and a challenge to the hegemonic order that repress injustice, death and rebellion. But, above all, it was a praise of rock music.

Regarding the Chaotic side, heavy metal musicians did not invent the discourse of chaos, but borrowed it from the cultural forms that already contained it, such as Judeo-Christian tradition, paganism and pre-Christian religions of Northern Europe. Chaos and order forces can be also found in the current society beyond its mystifications and repression. Hence, the aim of heavy metal is to face those forces in the imagination and to go beyond them in art, as well as to point at an infringement of the moral order.

It is true that heavy metal emerged with white, working-class bands in the industrial cities of England, whose members’ depressing upbringings reflected the tumultuous period they had been raised in. Thus, they were in fact *living* what they sang. Despite that, “not all those who form the audience for metal are white, male, blue-collar youth”, as Weinstein explained (2000, p, 102). In fact, its members do not extend their interests beyond a shared love of the music. Heavy metal fans have been accused of misogyny, but they do not actually hate women, but the canon and the gender role that have been imposed to them. In Western civilization, we have been told that men and women opposed. Thus, every woman who does not represent femininity (as society defines it) is treated as an equal. Another critic made on heavy metal is their Satanism but, like their refusal of femininity, it is not a religious belief but a repudiation of religion and its role in society.

Heavy metal might seem aggressive, but it is full of shy people who use music to speak their thoughts and often belong to the “counterculture concerned for social justice, freedom and peace” (Weinstein, 2000, p. 242).

4.2. THE HEAVY METAL THUNDER. METAL'S EFFECTS ON PEOPLE

Traditionally, heavy metal music has been accused of encouraging suicide and aggression. However, there are some sources that refute this theory. Weinstein (2000) showed that “indeed, for each heavy metal fan who commits suicide there are hundreds who feel that the music actually saved them from killing themselves” (p. 153)

Sharman & Dingle conducted an experiment (2015) with subjects exposed to extreme metal music, which showed that “heart rate increased during the anger induction and was sustained (not increased) in the music condition, and decreased in the silence condition” (p. 1). Taking that into consideration, the experiment indicated that “extreme music did not make angry participants angrier; rather, it appeared to match their psychological arousal and result in an increase in positive emotions”. Through this experiment, researchers found that “extreme music fans listen to music when angry to match their anger, and to feel more active and inspired. They also listened to music to regulate sadness and to enhance positive emotions”.

Thompson, Geeves & Olsen did some research in 2018 about the reasons that may lead someone to enjoy violent music. Quoting Thompson & Balkwill (2010), they stated that “long-term exposure to this music, in turn, should lead to increasing sensitivity to genre-specific emotional signals, permitting the construction of complex emotional experiences” (p. 30). Thompson et al. proved that heavy metal fans and non-fans had different reactions to violent lyrics. They suggested that “individuals with certain personality traits and music-listening motivations are drawn toward aggressive music with violent themes, and their enthusiasm for this genre promotes a range of positive emotional responses to this music”, using the violent lyrics as a tool to process anger.

In 2019, Macquarie University in South Wales published a report written by Sun, Lu, Williams and Thompson about implicit violent imagery contained in heavy

metal music. They tested subjects showing them two different images at the same time, one to each eye. This technique is called binocular rivalry. According to the experiment they did, Sun et al. stated that “long-term exposure to music with aggressive themes does not lead to a general desensitization to violence” and concluded that “for listeners who extract a positive experience from violent or aggressively themed music—even when they recognize that the music expresses violence—music will not reinforce a processing bias for violent imagery” (p. 9).

4.3. WELCOME TO THE JUNGLE. HEAVY METAL IN THE ERA OF PLURALISM

S. Pániker (2016) thought that “pluralism is the essential background of our time” (p. 19) and I could not agree more with him. In spite of the local mentalities, we have reached a global tolerance towards many topics: religion, sexual orientation, races and genders. It seems everyone can be whoever they want and believe in whatever they want to in order to create their own identity and find their *raison d'être*. Then, if there are as many ways of seeing the world as people on Earth, what can we base our knowledge in? It is obvious that every person having a different perspective has been a tangible reality throughout history, but there used to be theories about the world that everybody shared (at least, inside the same community). There is no supremacy in paradigms. Thomas Kuhn explained (1996) that “in its established usage, a paradigm is an accepted model or pattern” (p. 23). Hence, nowadays, there are uncountable paradigms or perspectives.

As I have developed previously, heavy metal music shows a different paradigm of moral, human essence and world, trying to let us see the other side of reality. It actually blends several paradigms as it picks up elements from different religions. I truly believe that using heavy metal music -that is, showing the children a different form of seeing the world- they will start to change the way they see themselves. What I am proposing here is a change of paradigm, so that the children begin to notice the dark side of what is surrounding them as well as inside them. It might seem pretentious, but as Francisco Carrera stated in 2015 inspired by Starko (2010), “in order to change a mentality, it is necessary to start from somewhere, especially from places of basic

human institutional structuring such as family or school” (p. 135). Then, this change would be extended throughout society, following the logic of Maturana and Varela (1990):

Since every autopoietic system is a unit with multiple interdependences, when there is an aspect of it that is damaged, it happens as if it dragged the whole organism after it to experiment correlative changes in many aspects at the same time. (p. 98)

Kuhn himself proposed a list of discoveries that were causes of or contributors to paradigm change (1996, p. 66). Why is a paradigm change necessary? It is obvious that the way we teach our children is not useful anymore –at least if we want them to succeed in this era. It is a compensation of a certain disturbance within a group of people, which is what Maturana and Varela defined in 1990 as evolution. “When paradigms change, there are usually significant shifts in the criteria determining the legitimacy both of problems and of proposed solutions”, said Kuhn (1996, p. 109) and continued “lead by a new paradigm, scientists adopt new instruments and look in new places. Even more important, during revolutions scientists see new and different things when looking with familiar instruments in places they have looked before” (1996, p. 111).

I do not intend to carry out this task deleting all our accumulated knowledge. I agree with Francisco Carrera when he said there is no use in fighting against tradition and that we’d rather understand it and integrate it when interpreting events. Francisco Carrera continues to develop this idea by saying that, as Gadamer said, all of us have pre-established assumptions that limit our comprehension. It is the Pániker’s theory of *retro-progress* I will develop later.

Hermeneutics are needed where pluralism is present. Understanding and interpreting are intrinsic things, since none of them are possible *ex nihilo*. (Francisco Carrera, 2015, p. 35). Thus, what is analogue can be found between tradition and creativity, between equivocal and unequivocal. Arranging all those interpretations resultant, combining those edges that seem to be distant, a new paradigm would have been born. As stated by Kuhn, we are quite prepared to approach a new paradigm directly (1996, p. 90).

Once more, we recall what Edgar Moring wrote in 1984 in *Le Monde* about scientific discoveries' need of theoretical, ideological and philosophic pluralism in the scientific institutions. Francisco Carrera expressed that, even though there is a sense of continuity, what *istruly real* needs changes happening in order to survive. He also thought that, since old paradigms are vanishing, "nothing new seems to be capable of provide solid foundations". The solution to this might be the one given by Pániker: "a global *paideia* as a rite of passage so that everyone invents their own path" (2016, p. 257). Thus, both Pániker and Kuhn agreed that creation –that is, the change of paradigm– implies at the same time construction and destruction. It is life's natural passing by. Likewise, heavy metal music is able to destroy what we thought to be true and to build up a new realm for everyone who wants to be touched by its inescapable calling.

4.4. THE BEAST THAT REFUSES TO DIE. THE EARLY CHILHOOD CLASSROOM'S NEED OF HEAVY METAL

In 2016, the philosopher Salvador Pániker said that our Universe, "apart from beautiful, is monstrous", which is not that different from the passage from *Macbeth* I mentioned before, the Beethoven's songs full of pain or many heavy metal songs, such as the Amon Amarth's *Twilight of the Thunder God* or Motörhead's *1916*. Quoting Pániker, it seems that our world is made up of "Eros and death instinct taking place"; the starry sky that has inspired to uncountable poets throughout history is nothing but "explosion and cataclysm" (Pániker, 2016, p. 50).

Apparently, the world described in 1980s' heavy metal songs is not that different from our time, full of vulnerability and uncertainty, and yet, as Bettelheim said in 1975, our society tends to show us only its kind side, producing unilateral thinking. It is widely spread the idea that children learn through social behaviours, which are "the behavioural settings that are *ontogenically* acquired through the communicative dynamics of a social mean and are stable throughout generations", according to Maturana & Varela (1990, p. 170). It is precisely in early childhood when kids theorise about the world, but they are inevitably reaching a wrong image of it if society is hiding information from them.

Then, which one would be the *real* image of the world? What would be the *truth*? Vico thought that “uniform ideas born in whole groups of people unknown for one another must have a common bottom of truth” (1995, P. 119). However, those traditional ‘great tales’ are lost and Vico wrote that it was Science’s duty to “find again those bottoms of truth that, as years went by and tongues and traditions changed, got to us covered by falseness” (1995, p. 121). In his *Musique et éducation*, Guy Maneveau quoted I. Xénakis, who believed that music has to “guide, through a charted course, towards the total exaltation, by which a person, consciousness, blends with an immediate, strange, huge and perfect truth” and stated that “his great truth, huge, is not made up of objects, feelings, sensations; it is beyond them” (1993, p. 22). Francisco Carrera (2015) talked about Gadamer’s book *Truth and Method*, where he said that humans are being of and for language, so this latter might be the suitable mean to uncover the truth.

Picking up the thread of what I said before, we need to go back to those traditional stories to discover (again) our real essence, our truth. It might seem an absurdity to change our current knowledge for the knowledge of our ancestors, but Pániker would argue that “real education consists of both learning and unlearning” (2016, p. 133). It is all about recovering our origin, in words of Pániker, who said that this return to what is real is present in Science and Culture throughout history. This *retro-progressive* ambivalence is the dynamic between order and disorder. As the Catalan philosopher explained, it consists on combining the progressive thrust with propulsion towards the origin, faith with uncertainty, security with adventure, to reach the primitive spontaneity that the culture does not let us glimpse.

As I have expounded on previously, our world, our *real* word is made up of all those binary realities. And heavy metal music does reflect them in their songs. Learning about the Universe is learning also from oneself. In his doctoral dissertation, Francisco Carrera (2015) expressed an extremely enriching idea from Steiner (2008): “our brain is so wonderfully organised that, when exercising it, fascinating things occurred because there is a moment when, thanks to that, many doors open inwards, and that is precisely what a good teacher does” (p. 16). Also Francisco Carrera (2015) picked up the words of Krishnamurti (2006, Vol. 3, p. 180) about this topic: “in order to be correctly educated, they need to understand themselves, they need to keep learning about themselves”.

As I said before, Maneveau invited teachers to wonder if current music teaching was on the right track to be useful in our society, which is somehow related to Gardner's idea of intelligence, being this the "necessary ability to solve problems or to make products that can have some importance in a certain cultural context or community" (1995).

We could say it is the intrapersonal intelligence that Gardner talked about in 1995: "since this intelligence is the most private one, it requires the evidence offered by language, music or other forms of more expressive intelligence, so that it could be observed in its functioning". Functioning would mean as well facing life, even though (and especially) when this latter seems disconcerting. This process requires the child to understand his chaotic feelings, confronting both his consciousness and his unconscious. Once again, we do not intend to imbue children with meanness, but to fight this latter using it. Bettelheim (2012) explained it perfectly: when kids *are allowed* to "gain entry to unconscious material, to a certain point, to consciousness and the being elaborated by imagination, its harmful potential [...] gets considerably limited; then, some of their impulses can be used for more positive aims" (p. 14). Bettelheim (2012) continues by saying that in our society, we do not admit that children can be evil, and thus, some of the evilness they do possess can be treated by games but other does not, since they are not approved by our community. In some sense, children know –or at least, intuit- that the world is not as they have been told: during childhood, they learn that there is a huge distant between their inside experiences, that is, what they have inside, what they *are*, and what they can observe around them (Bettelheim, 2012).

If we take into account the multiculturalism prevailing nowadays, we should be concern about our conversation with '*the other*', which is as well in '*oneself*' (Pániker, 2016, p. 155). It is the interpersonal intelligence Gardner (1995) talked about and which, according to him, consisted in distinguishing changes in the others, such as "contrasts in their mood, character, personal motivations and intentions (p. 40). Francisco Carrera would say (2015) that:

Dialogue exists in friendship's jubilant freedom, in love's munificent sphere. To have a dialogue is to love the other when creating a shared space, a common homeland for both, is to remember that the word is our home and that word beats after all with one and the same heart to which all of us, with our lives, give voice. (p.61)

Nevertheless, are we aware of this bond with the others? Heavy metal music reinforces the need of being member of a group. One is not alone if he is surrounded by people who share his infinite love for music. Heavy metal fans love and fear life equally; it is the never-ending battle between agony and ecstasy. We often forget that, at the beginning, music was a group activity. It provokes similar physical reactions in many people contemporaneously, giving them a sense of unity.

Maybe we should present heavy metal lyrics to children in the same way we do with fairytales: not as descriptions of reality but as symbols of psychological problems (Bettelheim, 2012, p. 213). Storr quoting Claude Lévi-Strauss said that music is “supreme mystery of human science” (p.13), since it is at the same time comprehensible and untranslatable. Thus, music would match with life instinct (Maneveau, p- 23), constituting an “analogy of human ‘interior life’” (Storr, 1992, p. 215).

To sum up, I believe that heavy metal would really help us to survive in this multicultural era, which means basically learning to communicate with others and understand their realities, being necessary a previous understanding of ourselves, which would be provided by heavy metal music. In words of Weinstein (2000), heavy metal “sins by excess of ecstasy and of play with symbols that some segments of the society hold sacred” (p. 239).

I would like to conclude this section with a metaphor that uses the music, capturing the words of Pániker, who thought that everybody has their own music, and it is “often extraordinarily dissonant. A music that, sometimes, is mere noise” (2016, p. 62).

4.5. A KINGDOM BY THE SEA. MUSIC, POETRY AND ENGLISH LANGUAGE TEACHING

We are used to think about language learning as the sum of the four great abilities: writing, listening, reading and speaking. But acquiring a tongue goes further. In fact, “the acquisition of communicative competence involves learning of interpretative procedures hereby particular situational or contextual factors are recognised as realisations of conditions which determine the communicative function of

linguistic elements” (Widdowson, 1979, p. 152). Hence, a knowledge of grammar is not enough; learners need a knowledge of grammar usage. This could be achieved by poems and songs (or fragments of songs turned into poems).

Widdowson truly believed that poetry “can serve as an invaluable aid in the development of communicative competence” (p. 149), partly due to the fact that “we interpret poetry in the same way as we interpret other kinds of discourse” (p. 154). Even so, when teachers around the world try to use *creative* resources in their language courses, they tend to use films, series or songs, but never poetry. Before that, Widdowson (1979) argued that:

[...] although poetry is an abnormal use of language, its interpretation involves the same essentially normal procedures as are required for the understanding of any discourse and that it is precisely because of its abnormality that poetry can be used to learner’s attention to these interpretative procedures. (p. 149)

Storr in 1992 picked up a quote of Heidegger where he said that, unlike what most people think, everyday language is a forgotten and worn-away poem (p. 31). For his part, Francisco Carrera (2015) thought that, in fact poetry was the only way to discern the world as it really is (p. 15). It certainly helps us to keep our minds and our heart in what is really transcendental. Francisco Carrera himself and Gómez Redondo said in their article (2018) that poetry points at ineffable things, establishing itself as a limit between us and those things. Thus, we are forced to use our imagination in order to navigate through the poem’s obliquity (Francisco Carrera & Gómez Redondo, 2018). As human beings, we tend to integrate imagination and reasoning. What happens, somewhat, is that we interpret the world through poetry. Nevertheless, not all interpretations are valid, neither in poetry than in life. Under the layers of culture and language, there is the real sense of things, which can only be found through hermeneutics. Thus, lyric consciousness reveals the naked Truth (Francisco Carrera, 2015, p. 139), giving sense to lifeless things, which is almost the same when children pick up objects and they imagine they are alive. Our ancestors must have been extraordinary poets (Vico, 1995, p. 129)

Gardner stated that, from the first year forward, children acquire intelligence through a symbolic system, that is, they acquire language through tales, music through songs (1995, p. 45), while for Trías (2014), quoted by Francisco Carrera in 2015, that

symbolic intelligence is the one that “intercedes between lyric aptitude and conceptual force” (p. 142).

Regarding using musical resources, it might seem inappropriate to provide songs with both American and British accent to the kids, but it must be taken into account that the inputs they receive from their mother tongue do not always belong to the ‘standard variety’ of the language. Thus, Allwright and Bailey (1991) explained that foreign language teaching is usually carried out by non-native speaking teachers. This could be compensated by the teacher’s attitude and the quality of his lessons. In fact, Allwright and Bailey (1991) thought that people’s experience towards a language and its learning can be influenced, to a large extent, by the teachers they had (p. 160). This is extremely important if we take into account that many school children are open to learning a foreign language because they “imagine themselves being successful and they are open to the possibility of success” (Allwright & Bailey, 1991, p. 163), above all during the beginning of their linguistic journey.

The parallelism between music and poetry is evident. Both are forms of art, the most intimate ones, in fact. They talk and sing about life, about people’s deepest fears and desires. The content is as important as the form, being the rhyme the pace of the author’s heart. Do not forget that the text of a song is called lyrics. The lyric text is compounded of two main elements: there is a lyric subject that internalises an object (Francisco Carrera, 2015, p. 154); it is the author’s reaction to the world. But the most important element will always be the subject.

At the beginning, music interpreter had nothing to do with the music piece but, as we have seen previously, it is in the dawn of heavy metal music when musician and poet merge into the same person. Since then, heavy metal has borrowed several topics and poetical resources from poetry, especially from Romanticism and Gothic.

Lastly, we would like to remind that, according to Allwright and Bailey, learning a language may imply acquiring two ways of looking at everything (1991, p. 74) since it is about learning someone else’s language (p. 174). Some aspects of one’s personality seem to awake when speaking other language.

5. METHODOLOGY

One of the methods I used to write this final dissertation is systematic bibliographical revision. I have read books about heavy metal music, poetry, scientific research, music, English, philosophy and language. I utilised this bibliographical material in order to write the theoretical framework as well as to base my teaching proposal. I tried to connect all these fields of knowledge instead of talking about them separately, since I believe that all of them affect one another.

The other method I used was qualitative research. Trying to explain whether qualitative research is better than quantitative research, I will borrow the words of Corrales Sánchez & Jiménez Carillo in 1994, quoting Numan (1989): “The debate between those who favour the usage of quantitative or qualitative approaches in scientific research continues. [...] It will be those aims and audiences to determine the methodology and the design to use”.

Among all the techniques of qualitative research, I will use the interview. According to Ruiz Olabuénaga (2012), it is “a technique to obtain information, through a professional conversation with one or more people for a research analytic study or to contribute in social diagnoses or treatments” (p. 165), which always implies “a communication process, during which, both actors, interviewer and interviewee, can influence one another, both consciously and unconsciously” (p.165).

There are two types of interviews: structured and non-structured. I will use the semi-structured, which is a blend of both, consisting on guide notes and spontaneous questions that may emerge during the interview. Thus, the principal aim is not to explain but to understand, the interviewee’s answers will control the interview’s pace (changing the order of the question or adding new ones) and the result will be open answers, without categories of pre-established questions.

Once again, I am using hermeneutics, given that my aim is not to explain the reality through objective events, but to understand it. In this attempt to decipher reality, past events and experiences must be taken into account too. In fact, every element that might help to understand the situation will be relevant. Thus, hermeneutic would

“represent a reaction against positivism and its rigidity regarding certain types of social problems” (Ruiz Olabuénaga, 2012, p. 12).

It may seem reckless to use this technique, given that it is not as subjective due to its dependence on interviewer’s experiences and opinions, but at the same time he is being prudent, that is, using *phronesis*, since he must do it “studying himself, inquiring into himself and observing how he observes and through observed observation” (Francisco Carrera, 2015, p. 222)

Being a human tool and hence a hermeneutic technique, Francisco Carrera understands the interview as a “dialogue with the data” (p. 244) and explains that “the ones who prepare depth interviews do not desire to corroborate a theory, a model or certain theoretical assumption as an explanation to a problem. They possess some ideas, more or less well founded, and want to delve into them until finding a convincing explanation. (Rodríguez Gómez at al., 1996, p. 168)

6. TEACHING PROPOSAL

6.1. INTRODUCTION

This teaching proposal is aimed to introduce heavy metal music in the everyday classroom life. Hence, the activities proposed here can be used to teach any contents in English in Preschool Education. I am blending here poetry, music and English teaching. Besides, I intend to use English and music to teach care and respect towards the others and themselves as well. It is the *phronesis* understood as practical wisdom that helps us in our everyday life.

The recipients of this teaching proposal are the children from 3 to 6 years. The contents and the activities can be adapted to the children’s English level and literary skills and the teacher’s needs.

6.2. JUSTIFICATION

I included a teaching proposal in my final dissertation since, despite the fact that this is a research dissertation, I am cursing a degree in Education, and so carrying out a teaching proposal was almost obvious. I have considered phonetics, vocabulary and grammar (being this latter taught in an implicit way). Since it is Preschool Education, I intend to develop oral skills –that is, listening and a little bit of speaking- instead of writing skills.

6.3. OBJECTIVES

Note: the general objectives of this teaching proposal are based on the Spanish curriculum for Preschool Education.

General objectives:

- To recognise and to identify oneself's feelings, emotions, needs, preferences and interests, and to be able to express and communicate them to the others, respecting anybody else's.
- To achieve an accurate image of oneself, through their personal exploration and their interactions with the others.
- To adequate their behaviour to the needs and demands of the others, to act with self-reliance, and to develop attitudes and habits of respect, aid and cooperation.
- To show interest towards the different school activities and to act with attention and responsibility, experiencing satisfaction before well-done tasks.
- To interact with others in a more balanced and satisfactory way, gradually, and to adjust their behaviour to the different situations and to solve troubled situations peacefully.
- To express ideas, feelings, emotions and needs through oral language.
- To use the language as a tool of communication, representation, learning, enjoyment and social interaction. To value oral language as a mean of interaction with the others and of relation of the cohabitation and equality between men and women.

- To understand and answer, verbally and non-verbally, to oral productions in foreign language.
- To adopt a positive attitude towards a foreign language.
- To understand and to produce literary texts, appreciating, enjoying and showing interest towards them.
- To listen musical fragments with delight.
- To participate in resonant games, reproducing meaningful groups of sounds, words or brief oral texts in a foreign language.

Specific objectives:

- To recognise and identify feelings and ideas within the lyrics of a song and to be capable of explain them, respecting their classmates’.
- To show interest in heavy metal music and the activities related.
- To show interest in English language and its learning being open and wiling.
- To use the lyrics as a tool to understand and explore themselves and their feelings and needs.
- To understand poems and lyrics in English.
- To be able to answer, verbally and non-verbally, to the inputs received in English.
- To enjoy producing group of sounds in English and reciting poems in that language.
- To show interest towards listening to and producing stories.
- To understand poems and to show interest in listening to and producing them.
- To enjoy listening to heavy metal music and to react towards music with delight.
- To use oral language willingly and delightfully to express their ideas.
- To feel part of the class group and to interact with the others with respect, developing attitudes of care towards themselves and the others and skills of cooperation and conflicts solving.

6.4. CONTENTS

Here I proceed to develop the contents of this project:

- Balanced identification and expression of feelings and ideas.
- Acceptance and accurate and positive valuation of their own limits and possibilities regarding English.
- Identification of the others' feelings and attitude of listening and respect towards them.
- Discovery of friendship's value and development of social skills aimed at affection and care attitudes, having a positive attitude towards every-day rules and cohabitation.
- Enjoyment and participation in symbolic games, understanding, accepting and using their rules.
- Interest in improving in their achievements and in showing with satisfaction the knowledge and competences acquired, valuing their own accuracy.
- Adjustment of their behaviour in activities and situations that imply interactions with others.
- Usage of oral language to manifest feelings and interests and to transmit information, valuing it as a mean of interaction and adjustment of one's and other people's behaviour.
- Achieve certain grade of grammatical concordance when speaking in English.
- Creative participation in linguistic games and activities.
- Curiosity and respect for other people's information and communicative intentions and interest and satisfaction when one's ideas are expressed and listened to.
- Understanding and answer to instructions given in English orally.
- Understanding of basic ideas contained in songs and poems in English, helped by images and audiovisual tools.
- Differentiation of the most evident vocal and rhythmic schemes in English
- Reproduction of meaningful groups of sounds, words and poems in English.
- Practice of listening to others and reflecting about their messages, showing respect and asking questions.

- Discovery of written texts' usage through analysis and recitation.
- Identification of written English words in their environment.
- Gradual usage of posters for comprehensive writing learning.
- Listening and comprehension of songs and poems as a source of pleasure and learning in English.
- Interest in showing interpretations, sensations and emotions provoked by songs and poems.
- Reciting of poems, enjoying rhythm, intonation, rhyme and beauty.
- Musical hearing encouraging creativity.
- Learning of songs individually and/or in group in an unconscious way.

6.5. TIMING AND SEQUENCING

This teaching proposal is designed to be used throughout the school year. As I explained before, it can be used with almost any teaching unit or project in English. Thus, it can be adjusted, increasing or decreasing its weekly usage.

6.6. METHODOLOGY

Within this teaching proposal I will use both individual and whole-class groupings. Most of the time, they will be group activities where they will have to discuss something, but when pronouncing some words or sounds or taking care of the class pet I will be observing their individual progress.

I will use inductive method, since the kids will have to observe, experience, analyse, intuit, give examples, explain and abstract.

I want the children to be the protagonists of their learning, to be the ones who create their learning (active education). I wish they learn from their everyday life and reflect about their learning, employing reasoning techniques, which would be both experiential and think-based learning.

Last but not least, the activities proposed here encompass uncountable contents and hence *must* be related to activities and contents outside this project. Thus, children would blend the knowledge acquired with this project and the one they already possessed, as well as the internalised knowledge from this project with the new information received in the future. It is, hence, meaningful learning.

6.7. MATERIALS AND RESOURCES

The principal resource of this project will be music tracks, supported by posters, a plush toy and paper.

6.8. ACTIVITIES

6.8.1. Songs listening

Description: This is a routine activity which consists on playing heavy metal songs like background songs while doing different tasks. In the attached documents, there is a list with songs I selected and consider appropriate. The idea is that the children get used to listening to this kind of music but also to music in general, since music is relegated to certain moments during the learning process. I would combine heavy metal music with silence because I believe that silence must be valued and children need to learn that it is as necessary as sound.

Linguistic content: pronunciation, vocabulary and implicit grammar structures.

Product evaluated: the children capacity to sing songs in English and the improvement of their pronunciation.

6.8.2. Posters with song fragments

Description: There are heavy metal songs that contain non-appropriate words or expressions and yet their lyrics are extremely interesting and useful in a preschool classroom. Thus, I will make posters with some fragments of those songs.

There are other songs, for example those ones from trash metal, whose sound aspects would not let the children understand the lyrics. An example can be some songs

contained in the conceptual album from the Finnish band Amorphis called *Tales from the Thousand Lakes*, based on the *Kalevala*, a Finnish epic poem (see appendixes documents from 5 to 8).

The children would have to memorise those poems and recite them, both individually and in group.

Linguistic content: intonation, pace, pronunciation, vocabulary and implicit grammar structures.

Product evaluated: memorization and correct recitation of poems.

6.8.3. Fantastic binomial

Description: throughout the school year I will give the kids two words, which will be two recurrent topics from heavy metal songs. Individually, each of them will have to build a sentence (or a couple of them, depending on the age of the kids) using those two concepts in order to make a *microstory*. Some examples of fantastic binomials can be moon-run, thunder-eagle, night-memories.

Linguistic content: vocabulary and implicit grammar structures.

Product evaluated: *microstories*.

6.8.4. An alternative ending

Description: I will read aloud a song to the children. Then we will talk about what its story is about and will discuss about its ending, reflecting together and deciding a new one. The children will have to reason their decisions and to respect and listen to their classmates' proposals.

Linguistic content: vocabulary, text structure.

Product evaluated: a story invented by the children.

6.8.5. Lyric analysis

Description: I will seat the kids in a semicircle and will read aloud a song to them. Then I will ask them questions about the song: *Is it sad or happy? How does it make you feel? What is it about? Have those things ever happened to you?* Etc. I will also explain the words they do not understand so that both meaning and pronunciation

are reinforced. Lastly I will show them some rhetorical devices such as metaphor, so that they get close to literary language.

Linguistic content: vocabulary, text structure, rhetorical devices

Product evaluated: a coherent brief exposition when asked about the song's topic and characteristics (both formal and of content).

6.8.6. Creation of a class pet

Description: I will choose a plush toy to be the pet of the classroom and dress it up with heavy metal clothes such as leather or a bandanna. The children will choose its name and its story. The idea is that the children can see a tangible and near representation of heavy metal, seeing that heavy metal aesthetic and dark colours are not aggressive at all. It would be a female pet, in order to encourage the idea that heavy metal is not only for males. The children could only speak with the pet in English.

Linguistic content: vocabulary, pronunciation.

Product evaluated: the daily interactions with the class pet in English.

6.8.7. Travelling book

Description: after having been listening to heavy metal songs for a while and having got used to take care of the pet, each child will be able to take the pet home for a weekend and continue to look after it. They must try to talk to it in English.

Linguistic content: vocabulary, implicit grammar structures.

Product evaluated: a travelling book made up of the experiences of all the kids. Each page would belong to a kid and would be compound by a picture of the kid with the pet and a title in English given by the kid (written by their families if they are still too young).

6.9. ASSESSMENT

For this teaching proposal I have designed three rubrics: The first one is for me to evaluate their kids –their improvement in English, in communication and in social skills

(see appendix number 12). The second one is aimed to show the children how to evaluate themselves, since their self-assessment is a powerful way for them to see whether they are improving or not (see appendix number 12). To conclude, the third one is a teacher's self-assessment. I designed this one because I truly believe that it is necessary to reflect about one's work and progress (see appendix number 14).

7. INTERVIEWS. ANALYSIS OF THE RESULTS

In order to reach a deeper understanding about the topic of my dissertation, as I have explained before, I carried out some non-structured interviews. Specifically, I interviewed three people. The first interviewee was Dr. Juan Romay Coca, a sociologist and a biologist who is currently working as a Professor at Valladolid University; the second one was Eusebia Calvo, a music teacher in preschool and primary school; and the third one was Sara Huerta Molinero, a preschool teacher specialised in English.

All the interviews were carried out in academic places (university, classroom, school library). Consequently, they were serious and professional conversations and yet there was a relaxed atmosphere. Nevertheless, there was a huge difference on the development of the interviews caused by its circumstances. For example, the music teacher was quite nervous and was not so convinced about her interview being recorded, which was undoubtedly reflected in her answers. Regarding the preschool teacher, our interview was scheduled in the break time because she was free at that moment, but when I arrived, some kids had not finished the activity so we had to hold the interview in an adjacent classroom. It was very short due to the fact that she had to get back to her classroom to 'keep an eye' on the kids.

Hereby I proceed to analyse the interviews in order to get to a conclusion about the image that my academic environment has about heavy metal and its usage in Education.

During the interviews, I followed the script I had elaborated previously but I also introduced some questions that seemed interesting according to the way the interview was being carried out.

The first thing to take into consideration is that the male interviewee is a heavy metal fan, but the female ones are not. When asked about what heavy metals evokes them, both their responses were negative. They did not mention the lyrics, just the overwhelming and disturbing noise. For them, it was not a sound but a noise. For the sociologist instead, heavy metal evoked his teenage and meant happiness.

Thus, the school teachers had never used this kind of music in their lessons and did not wish to do it. They tended to choose classical music or songs created for children and the language chosen in preschool was always Spanish.

Regarding the preschool teacher, music was only used in certain moments during the learning process, those moments where children are not required to do a focusing-demanding activity but are not *only* listening to music. They are always doing something else.

Both the preschool teacher and the music teacher agreed in the fact that more hours of music lessons are needed, since music is important in several aspects of our lives but especially in the child's development. They thought that children have to enjoy listening to music and associated it only with positive feelings (at least, when used at school).

According to the sociologist and the music teacher, music has a relevant role in shaping someone's individual identity.

I enquired the sociologist about educating children in rebellion and he saw it as a positive and necessary aspect of current education.

Regarding violence, injustice and death as potential topics at school, the sociologist and the preschool teacher believed that children need to be taught about those not-so-kind aspects of life. Nevertheless, the preschool teacher never used songs where the lyrics talked about those topics. She also emphasised that the form and the content when treating those aspects are extremely important in preschool.

Lastly, I asked the sociologist about paradigms and the role of music. He thought that music can be an interesting and powerful tool to show the world to the children, but not the only one. Besides, he stated that there has to be a change of paradigm since our society, our species, changes all the time. Even so, the school atmosphere is not enough to carry out that change; there are other agents required. Actually, he thought that every social agent has to participate in a paradigm change.

In conclusion, the school teachers: 1. Do not usually use Heavy Metal and 2. Do not seem to find in this genre a clear potential for their classrooms. Nevertheless, it is advisable to remember that their opinion was only based in the form, not in the content. The three of them gave them an important space for music in their lives. The sociologist was more open to changes, but the school teachers preferred to do everything as they always had. For example, I asked the music teacher if she thought that music had to be used in the classroom more often, not only during the music lessons. She thought it was alright to use music as a way of escaping reality, even though it means to relegate it to certain moments of our lives and even though those moments do not happen as often as they should.

8. CONCLUSIONS

This final dissertation aims to bring heavy metal music to the preschool classroom, to bring the children closer to the some facets of life which can be too dark for them through the life-changing influence of English.

Some may consider it an absurdity, a crazy thing or a desecration of the honourable task of being a teacher. It is not a negation of everything I have learned before and that has shaped the person I am today and the vision I have of the world. It is the sacred desecration that Coca, Francisco Carrera and FernándezTijero talked about in 2016. My research and teaching proposal are at the same time construction and destruction, progress and search of the origin, interculturalism and return to primitive essence.

I truly believe that achieving this is possible since I do not see our world as a division of sociocultural paradigms. We do have frontiers, but there must have been a unique *weltanschauung*, a unique truth about the world, about ourselves. Thus, it is not

about working to make people feminist or tolerant, but to help them get rid of those layers of culture and get back to their essence, where there are no vestiges of homophobia, misogyny or racism.

Nevertheless, our pure essence is not angelical. We do have negative drives but there is no use in rejecting their existence. Education must be the tool through which kids get to know these impulses and learn to control them.

Our true essence can only be uncovered if we awake from the dream we are immersed in. I am not talking here about a mystical vision but about the mysticism contained in everyday events. Being awake is being aware of our being in this world, it is both a sacred and profane experience.

Thus, heavy metal music represents the most appropriate tool for this mission –it blends monotheist and polytheist religions whilst worshipping earthly pleasures; it talks about life after death, mysticism but also about friendship, love, lust, rebellion, loneliness, music and freedom; it evokes both happy and sad sensations.

The truth cannot be reached with everyday language. If we see things obliquely, we should talk about them likewise. Poetry would be, hence, the real language we talk.

I am aware of the difficulty of this teaching proposal being used at a school but it needn't be an instantaneous change. I intend the teachers to value gradually the importance of heavy metal music.

We sometimes forget that we are human beings and hence we change, we take risks, we lean towards the abyss again and again. This is precisely what I did when I choose the topic of this final dissertation, leaping over the abyss and await the results. It is a leap of faith encouraged by the love I deeply feel for English and Heavy Metal but also inspired by my endless curiosity.

It is the 'mournful explorer' that Coca et al. talked saying that he:

[...] can't, due to its own nature, be satisfied with what he has and what he is. For this reason he seeks constantly (it is him who seeks himself), incessantly, and it is here precisely where understanding of others' scientific impulse is born. (2016, p. 87)

As a final personal statement, I would like to say the following: Some people told me that doing a final dissertation was a mere formality but I refuse to do anything

without passion and effort, since I do not know to do things otherwise. This final dissertation has meant tears and restless nights but has meant as well happiness, satisfaction and lots of new information.

It seemed for me the only path to follow to end my degree in Education. It could be perfectly expressed with some verses from Motörhead's *Born for Speed*:

Don't you listen a single word / against rock n' roll. / The new religion, / the electric church, / the only way to go.

If I had to choose a word to define the process of doing this final dissertation it would be *vertigo*. I do not understand vertigo as a fear of heights, but as Milan Kundera did. For me, vertigo is leaning on the abyss I mentioned before and wanting to jump, rejecting this deep desire. But here I am, I succumbed vertigo and jumped towards life.

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10. APPENDIX

10.1. INTERVIEWS SCRIPT

Appendix no. 1. Interview script for Sara Huerta, Preschool teacher specialised in English

¿Es usted consumidora de este tipo de música?

¿Qué es lo primero que se le viene a la mente al pensar en el Heavy Metal?

¿Ha usado alguna vez este tipo de música en su aula? ¿Qué géneros suele usar?

¿En qué momentos de la actividad didáctica usa la música? ¿Para qué fines?

¿Cree que se les debe hablar a los niños acerca de la muerte, la enfermedad, la violencia?

¿En qué grado es útil la música a la hora de enseñar una segunda lengua a los niños?

Appendix no. 2. Interview script for Eusebia Calvo, music teacher in Preschool and Primary School

¿Es usted consumidora de este tipo de música?

¿Qué es lo primero que se le viene a la mente al pensar en el Heavy Metal?

¿Ha usado alguna vez este tipo de música en sus clases? ¿Qué géneros suele usar?

¿Qué competencias busca usted desarrollar en los niños de Educación Infantil?

¿Qué es la música para usted?

¿En qué grado la cultura y, por tanto, la música, forma parte del proceso de creación de identidad?

Appendix no. 3. Interview script for Juan R. Coca, sociologist and professor in Valladolid University

¿Es usted consumidor de este tipo de música?

¿Qué es lo primero que se le viene a la mente al pensar en el Heavy Metal?

¿Cree que es positivo educar a los alumnos en la desobediencia, esto es, en rebelarse contra aquellos aspectos de su sociedad que consideran injustos?

¿En qué grado la cultura y, por tanto, la música, forma parte del proceso de creación de identidad de uno mismo?

¿Cree que es posible que desde la escuela se impulse un cambio de paradigma en la sociedad?

10.2. INTERVIEW TRANSCRIPTION

Appendix no. 4. Interview of Juan R. Coca – 24th May 2019, 10:35 a.m.

Q: Puesto que la entrevista gira en torno al heavy metal, me gustaría saber si es usted consumidor de este tipo de música:

A: Sí. Sí, la consumí más de lo que la consumo ahora mismo, pero sí, sí sigo escuchando música heavy.

Q: ¿Qué es lo primero que se le viene a la mente al pensar en el heavy metal?

A: Guau, qué pregunta más complicada. ¿Lo primero que se me viene a la mente cuando escucho heavy? La adolescencia, me recuerda a la adolescencia, porque sobre todo cuando la escuché más fue en la adolescencia, y... (medita la respuesta). Me centro sobre todo en la música, no tanto en lo que cantan... bueno, alegría, sí, a lo mejor alegría me viene a la cabeza, me da sensación de alegría.

Q: De acuerdo. La gente opina que hay ciertos temas tratados en las canciones de heavy metal que no son adecuados para los niños, bueno, ni siquiera para los adolescentes. ¿Usted, como profesor y sociólogo, cree que es positivo educar a los alumnos en la

desobediencia, esto es, en rebelarse contra aquellos aspectos de la sociedad que consideran injustos?

A: Sí. A ver, el cambio social, la dinámica social de cualquier sociedad...este... necesita que haya cierto punto de desobediencia a las normas que están establecidas, unas normas que nos damos a nosotros mismos, pero necesitamos subvertir cosas. El ser humano no cambiaría nada, o sea, no, no... quiero decir, las propias sociedades no cambiarían si el ser humano no cambia absolutamente nada. Entonces, es connatural al ser humano modificar las cosas; todos a veces utilizamos las mesas para sentarnos, utilizamos, los niños utilizan las camas para saltar, entonces, sí, la desobediencia está bien, es parte de nosotros. Luego hay que, evidentemente, saber que hay cosas que hay que obedecer, pero con ciertos límites.

Q: De acuerdo...

A: A mí no me parece desde luego mal educar en eso, pero, repito, con límites.

Q: Con límites como, por ejemplo, tratar los temas de muerte, dolor, enfermedad...con los niños.

A: Sí, es necesario, claro.

Q: ¿En qué grado cree que, la cultura y, por tanto, la música, forman parte del proceso de creación de identidad de uno mismo?

A: ¿Cómo? Repíteme, por favor.

Q: ¿En qué grado cree que la cultura y, por tanto, la música, forman parte del proceso de creación de la identidad de uno mismo? Es decir...

A: Sí, sí, sí. ¿En qué grado? A ver... (Medita la respuesta).

Q: Bueno, primero: ¿cree que son importantes?

A: Sí, sí, sí. La... (Medita la respuesta). En la adolescencia sobre todo, en las épocas en las que buscas sentirte más o menos identificado, antes sí, antes sí era muy importante. De hecho, las tribus urbanas: los punk eran punk, los grunge... yo fui más grunge que heavy (se ríe), los grunge eran grunge, los heavies estrictos eran heavies, etc. Pero...yo no tengo claro que actualmente la música estructure la identidad. (Se para a pensar).

Como soy una persona curiosa, les pregunto a mis alumnos qué música escuchan, entonces de repente me encuentro que personas que, de primeras yo diría que iban a escuchar heavy, me dicen “no, escucho flamenco”. Guau. O música clásica, pop, rock. No, ya no está tan estructurado como en tiempos, cuando nosotros éramos jóvenes. Tengo cuarenta y dos años, este... hace veinte, veintitantos años, estaba mucho más estructurado y, tiempo atrás, más. Ahora mismo, la música no creo que estructure la identidad. La cultura, sí. La música, la música estrictamente, no lo tengo tan claro.

Q: Claro, pero es que yo no me refiero a la identidad como manera de vestir, o gustos... Yo parto de la premisa de que la identidad se configura a través de la forma de ver el mundo, también. De cómo entiendes la realidad y tu vida. Entonces, los niños pequeños, sobre todo, empiezan a conocer el mundo, en parte, a través de las canciones. Lo que leen, o lo que escuchan en las canciones, a partir de eso hacen una imagen del mundo y, por tanto, de sí mismos.

A: Es cierto, sí. Con matices, pero sí, es cierto, estoy de acuerdo, estoy de acuerdo. No tengo claro que la lógica típica de “si escuchas reggaetón, eres un machista”. No lo tengo claro esa lógica tan directa. Es decir, hay gente que escucha reggaetón y no es machista; hay gente que no escucha reggaetón y es machista. Entonces, el hecho de que tu hijo, si no escucha reggaetón no vaya a... Mmmm (sonido gutural de escepticismo). En sociedad, las cosas no son tan lineales. Entonces, es cierto lo que dices, estoy completamente de acuerdo, que sí que, pues...para enseñar a lavar las manos, utilizamos una cancioncita, se nos queda mejor y el niño, evidentemente, estructura, su comportamiento y su cosmovisión, su manera de ver el mundo en base a esas músicas, estoy completamente de acuerdo. Pero...pero en parte. La identidad se conforma en parte.

Q: Claro, pero yo iba más al hecho de que, por ejemplo, en Infantil se tratan todos los temas, y es obvio que en los cuentos, o en los cuentos de hadas, la muerte aparece, pero aparece como algo secundario y de soslayo, los niños lo ven así. Entonces, eh... su reacción ante la muerte, a lo largo de su vida, se va a configurar en parte por esto, no es solo lo que ellos van a pensar, sino lo que se queda en la recámara de su mente, como el inconsciente. Es que me estoy explicando fatal.

A: Sí, sí, sí, te entiendo. Pero claro, tú lo dices: en parte. Luego todo va en grados: hay personas que la música... acuérdate de que todos tenemos capacidades diferentes,

entonces hay personas que la música está más dentro de su ADN, por decirlo de alguna manera, una manera un poco absurda, pero bueno; y hay otras personas que la música no es, para ellos la música no es tan importante. Entonces, depende.

Q: Y por último, ¿cree que es posible que desde la escuela se impulse un cambio de paradigma en la sociedad?

A: (medita la respuesta) No. Eh... (duda). Creo que la escuela no, en sentido amplio. En el cambio de paradigma en la sociedad, la escuela puede ser un facilitador brutal de cambios. Pero...es eso, se puede convertir en un agente más, que facilite ciertos cambios de la sociedad. Pero la escuela por sí misma no hace nada. Si en los centros educativos se trabaja lo que sea y en las familias no hay como, por decirlo así, un correlato de este trabajo, no hay apoyo al trabajo educativo, va a ser absurdo, va a ser inútil el trabajo. A lo mejor no inútil, porque puede quedar algo, pero sus posibilidades van a estar muy limitadas. Entonces, este... La sociedad tiene que cambiar en su conjunto, y hablando entre todos los agentes: la familia, la política... porque la política puede hacer, los partidos políticos, en función de dónde estén, limitan las posibilidades de las escuelas, entonces esto limita las posibilidades que hay de transformación social. Es un poquito todo complejo.

Q: Sí, no interviene solo un agente, pero si este cambio tuviera que partir de algún sitio, ¿de dónde nacería, de cuál de todos esos agentes?

A: Yo diría de todos en su conjunto, siendo la escuela uno de los más importantes, pero de todos en su conjunto.

Appendix no. 5. Interview of Eusebia Calvo – 24th May 2019, 12:08 a.m.

Q: ¿Es usted consumidora de este tipo de música?

A: ¿Te refieres al heavy metal?

Q: Sí.

A: No, para nada. En absoluto (se ríe). Me gusta la música más tranquila.

Q: ¿Qué es lo primero que se le viene a la mente al pensar en el heavy metal?

A: En general, ruido (se ríe). Y es algo que detesto, el ruido. Aunque sé que hay cosas que, bueno, que son interesantes, pero...ruido.

Q: ¿Ha usado alguna vez este tipo de música en sus clases?

A: A ver, en clase de Primaria, con los de sexto, sí que utilizo distintos tipos de música, aparte que para que los conozcan, también porque les dejo elegir a ellos melodías porque así ellos se sienten más identificados con la música, es algo más cercano a ellos. Lo que hacemos es pues un niño elige una melodía, previamente la escucho porque actualmente hay unas músicas que...sobre todo las letras son terribles. Y luego pues comentamos cómo es la estructura que tiene, los instrumentos que suenan, todo lo que hemos trabajado de alguna manera en la clase.

Q: ¿Y qué géneros suelen elegir?

A: En general, reggaetón (se ríe).

Q: ¿Ninguno más?

A: En general. Pero bueno, sí que hay niños que utilizan pues música folclórica, hay niños que a lo mejor van a la coral y buscan pues melodías que son de grupos actuales pero que cantan a capela.

Q: ¿Y usted qué géneros suele usar?

A: Yo lo que más escucho es música clásica. De vez en cuando pop, pero me encanta la música clásica.

Q: ¿Y qué competencias busca usted desarrollar en los niños de Educación Infantil cuando les da clase de Música?

A: Vamos a ver, lo principal que quiero es que disfruten, pero realmente la música sirve para desarrollar un montón de capacidades: la atención, por ejemplo, la concentración, la facilidad para comunicarse, les ayuda a comunicarse la música. Hacemos muchas actividades de juegos en los que lo que tienen que hacer es representar con su cuerpo de alguna manera qué es lo que sienten con la música que están escuchando. Entonces, bueno, son muchas cosas, pero básicamente es que disfruten.

Q: ¿Qué es la música para usted?

A: Todo (sonríe). La música es arte, son matemáticas... No lo sé, forma parte de mi vida. Y creo que forma parte de la vida de todo el mundo. Que sin música no puedes vivir, estamos rodeados de sonidos, y esos sonidos, según los combines, hacen música. Otras veces, es ruido pero, según cómo lo interpretes, también puedes hacer música.

Q: Y, siendo tan importante la música en la vida de las personas, ¿cree usted que la música, dentro de la cultura, forma parte del proceso de creación de la identidad de uno mismo?

A: Yo creo que sí.

Q: ¿En qué sentido?

A: Vamos a ver, estamos determinados por todo, ¿no? Y cuando, a medida que crecemos, hay cosas que nos van marcando. Pues lo mismo que un olor, un paisaje, algo... una música determinada nos puede hacer sentir bien en un momento dado y nos puede ayudar a expresarnos, nos puede ayudar, y eso de alguna manera sí que es parte de nuestra identidad y de cómo nos desarrollamos, cómo crecemos. Si un niño está acostumbrado a escuchar todo el tiempo ruido, todo el tiempo una música que es como un *obstinato*, al final no tiene sensibilidad y va a disfrutar con eso, pero si está acostumbrado a escuchar otras gamas, si está acostumbrado a ver distintas partes, eso le puede ayudar a desarrollarse y a desarrollar ideas creativas.

Q: ¿En la tarea educativa, cree usted que es adecuado el tratamiento de la música como una asignatura aparte, en lugar de incluirlo normalmente? Porque, en las aulas de Infantil, y en las de Primaria aún menos, se usa en determinados momentos, y no como algo...

A: Lo que hay es muy poco tiempo. Sí que hay tiempo dedicado a la música, en Infantil tampoco es obligatorio, con lo cual muchas veces la Música, los encargados de enseñar el área de Música son los mismos profesores tutores de Infantil. En Primaria hay nada más una hora, que es un tiempo súper escaso, porque muchas veces las horas no son de sesenta minutos, sino que son periodos de tiempo de cuarenta y cinco minutos, entonces tampoco da mucho tiempo a hacer un buen trabajo. Sería necesario que hubiera más tiempo, lo mismo que hay más tiempo para Educación Física, u otras materias.

Q: Pero, ¿no cree usted que en nuestra vida, la de los adultos también, tenemos arrinconada la música? Como que la usamos para evadirnos de los momentos, en lugar de...

A: Sí, de sentirla de otra manera. Pero quizás eso forma parte también de la Educación, de lo que hemos vivido y de lo que, de cómo nos lo han enseñado, cómo nos lo han transmitido. Pero, bueno, aunque sea para evadirnos, también está bien.

Appendix no. 6. Interview of Sara Huerta Molinero, 27th May 2019, 12:05 a.m.

Q: ¿Es usted consumidora música heavy metal?

A: No, la verdad es que no lo suelo escuchar nunca.

Q: ¿Qué es lo primero que se le viene a la mente al pensar en el heavy metal?

A: (medita la respuesta) Molesta mucho. Ruido. Fuerte. Y dolor de cabeza si escucho más de una a la vez.

Q: ¿Ha usado alguna vez este tipo de música en su aula?

A: No, nunca.

Q: ¿Qué géneros de música suele usar con los niños?

Q: A ver, dependiendo del nivel que se imparta. Ahora estoy impartiendo Infantil y por ejemplo usamos la música clásica, sobre todo para los momentos de relajación. Y luego en Primaria, si se adecúa a las clases, por ejemplo, de inglés, pues música inglesa que suele venir con el método que se utilice. Pero no suelo usar heavy metal. Nunca (se ríe).

A: ¿En qué momentos de la actividad didáctica usa la música?

Q: Generalmente cuando suben del recreo, para relajarse. O en los periodos cuando almuerzan los niños en el aula, que suelen escuchar Cantajuegos, música (de los) Pica Pica... adecuada a la edad infantil.

Q: ¿Cree que se les debe hablar a los niños acerca de la muerte, la enfermedad, la violencia...?

A: Sí. Porque eso está a la orden del día, lo que pasa es que hay que usar un lenguaje o unas explicaciones adecuadas a la edad conveniente. Pero eso está, existe, entonces no hay que ocultarlo para nada.

Q: ¿En qué grado cree usted que es útil la música a la hora de enseñar una segunda lengua a los niños?

A: Fundamental. Yo la música, que es algo que disfrutan los niños, es algo que yo ampliaría incluso las horas semanales. Para mí es algo fundamental la música, el movimiento, la kinestesia de ellos, la educación física, es algo que también ayuda a desarrollar la creatividad.

Q: Y a la hora de enseñar inglés, por ejemplo, ¿es importante la música, o es útil?

A: Fundamental. El *listening*, la canción, la pronunciación. Sí. Yo lo ampliaría, vamos, de hecho, el inglés.

10.3. LIST OF SONGS

Appendix no. 7. List of heavy metal songs.

I have included a list of heavy metal songs that I consider appropriate for the preschool classroom. I have classified them according to the main topic of their lyrics. There are lot more songs than the ones presented here, but I have chosen these fifty.

Praise of rock:

- *Heavy Metal Universe* (Gamma Ray)
- *High Voltage* (AC/DC)
- *Just Let Me Rock* (Saxon)
- *Let There Be Rock* (AC/DC)
- *Rocka Rolla* (Judas Priest)
- *They Played Rock and Roll* (Saxon)

Friendship & Affection:

- *Don't Cry* (Guns and Roses)
- *Future World* (Helloween)

- *In Union We Stand* (Overkill)
- *Nothing Else Matters* (Metallica)
- *Silent Lucidity* (Queensryche)
- *Street of Dreams* (Rainbow)
- *Sweet Child o' Mine* (Guns and Roses)
- *The Best is Yet to Come* (Scorpions)
- *The Last Song* (Poison)
- *United* (Judas Priest)

Freedom and rebellion:

- *Born To Be Wild* (Steppenwolf)
- *Restless and Wild* (Accept)
- *Ride Like the Wind* (Saxon)
- *Ride the Wind* (Poison)
- *Supernaut*(Black Sabbath)
- *Take on the World* (Judas Priest)
- *Wherever I May Roam* (Metallica)

Life and transcendence:

- *Believe in Nothing* (Nevermore)
- *Cold Winter Nights* (Accept)
- *Dust in the Wind* (Scorpions)
- *If I Could Fly* (Helloween)
- *Infinite Dreams* (Iron Maiden)
- *Starfire* (DragonForce)
- *The Light* (Disturbed)
- *The Sound of Silence* (Disturbed)
- *The Thin Line Between Love & Hate* (Iron Maiden)

Mythology, fantasy & epic:

- *Frozen Rainbow* (Saxon)
- *Gorgon* (Angel Witch)
- *Halls of Valhalla* (Judas Priest)
- *The Wizard* (Black Sabbath)

The Universe:

- *A Symptom of the Universe* (Black Sabbath)
- *Over the Mountain* (Ozzy Osbourne)
- *Planet Caravan* (Black Sabbath)

Critic of social behaviour:

- *Eagle Fly Free* (Helloween)
- *Kids of the Century* (Helloween)
- *The Memory Remains* (Metallica)
- *The Unforgiven* (Metallica)
- *The Unforgiven II* (Metallica)
- *The Unforgiven III* (Metallica)
- *This Is My Song* (Scorpions)

Lost:

- *November Rain* (Guns and Roses)
- *So Far Away* (Avenged Sevenfold)
- *We'll Burn the Sky* (Scorpions)

10.4. FRAGMENTS OF SONGS**Appendix no. 8. Into Hiding lyrics (from the album *Tales of the Thousand Lakes* by Amorphis)**

*The islander slips into hiding
 And takes to his heels
 Out of dark Northland,
 The murky house of Sara.
 He whirled out of doors as snow.
 Arrives as smoke in the yard
 To flee from bad deeds.
 There he had to become someone else.
 He must change his shape.
 As an eagle he swept up,*

*Wanted to soar heavenward.
The Sun burnt his cheeks.
The moon lit his brows.*

Appendix no. 9. The Castaway lyrics (from the album *Tales of the Thousand Lakes* by Amorphis)

*A bird flew out of Lapland,
An eagle from the North East.
One wing ruffled the water
And the other swept the sky,
Its tail skimmed the sea.
It flutters, it glides.
It looks, it turns around.
“Why, man are you in the sea,
Fellow among the billows?”*

Appendix no. 10. Black Winter Day lyrics (from the album *Tales of the Thousand Lakes* by Amorphis)





*This is how the lucky feel,
How the blessed think,
Like daybreak in spring,
The Sun on a spring morning.
But how do I feel
In my gloomy depths?
Like the flat brink of a cloud,
Like the dark night in autumn,
A black winter day;
No, darker than that,
Darker than an autumn night.*

Appendix no. 11. Black Winter Day lyrics (from the album Tales of the Thousand Lakes by Amorphis)
















*I have a good mind.
Take into my head.
To start singing
Began reciting.
We seldom get together
And meet each other
On these poor borders,
Those words we have got
From the North's furthest fields,
From the heaths of Kalevala.*

10.5. ASSESSMENT RUBRICS

Appendix no. 12. Rubric for kids' assessment

Area	Assessment criterion	Achieved 	With help 	In process 	Not achieved 
Self knowledge and autonomy	Identifies his/her own feelings and the others'.				
	Uses the oral language to express his/her feelings and needs.				
Knowledge of the environment.	Interacts with the others with respect and cooperation.				
	Shows attitudes of care and peaceful conflict-solving.				
Languages: communication and representation	Shows interest in heavy metal music and the activities related.				
	Shows interest in English.				
	Understands poems and lyrics in English.				
	Answers, verbally and non-verbally, to the inputs received in English.				
	Enjoys producing group of sounds in English and reciting poems in that language.				
Shows interest towards listening to and producing stories.					

Appendix no. 13. Rubric for kids' self-assessment

<p>SELF-ASSESSMENT</p> <p><i>How did I do it?</i></p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;">  <p>Great!</p> </div> <div style="text-align: center;">  <p>Good!</p> </div> <div style="text-align: center;">  <p>I can improve</p> </div> </div>	
<p><i>I paid attention to the teacher's explanations.</i></p> <div style="display: flex; justify-content: space-around; align-items: center;">   </div>	<p><i>I enjoyed listening to songs and reciting poems.</i></p> <div style="display: flex; justify-content: space-around; align-items: center;">   </div>
<p><i>I took care of the pet.</i></p> <div style="display: flex; justify-content: space-around; align-items: center;">   </div>	<p><i>I respected my classmates and their opinions.</i></p> <div style="display: flex; justify-content: space-around; align-items: center;">   </div>
<p><i>I learned English.</i></p> <div style="display: flex; justify-content: space-around; align-items: center;">   </div>	<p><i>I participated in the classroom's activities.</i></p> <div style="display: flex; justify-content: space-around; align-items: center;">   </div>

Appendix no. 14. Rubric for teacher's self-assessment

Teaching scopes	Degree of success			
The instructions provided to the students about the tasks were:	Always clear, complete and easily understood by everybody.	They are understood by most of the kids.	Only few of the kids understood them.	So confusing that no one understood them.
I was equitable:	I treated all the kids impartially.	I was equitable with everyone excepting those who misbehave.	I was unfair, except for those pupils who suck up to me.	I was unfair because I have favouritism towards some of them.
Regarding my attitude towards the class:	I was cheerful, with sense of humour and willing.	I was cheerful, only angry sometimes.	I lost my patience several times.	I was irritable, in a bad mood, unpleasant.
As for my guidance of the group:	I had an excellent control of the class. All of them cooperated.	All of them cooperated, excepting the ones who were misbehaving.	Almost all of them were uncontrolled.	I could not conduct the pupils; all of them misbehaved.
The degree of motivation I caused in my students:	I transmitted knowledge in an interesting and valuable way for the pupils.	Except for some kids, the rest found the activities interesting.	Almost no one showed any interest.	The transmission of information was extremely tedious.
As regards my own knowledge of the topic:	I did a rigorous research and did not almost make mistakes.	I did a superficial research.	I barely knew the topic and made several mistakes.	I did not know the topic and made lots of mistakes.