

**PONTIFICIA UNIVERSIDAD CATÓLICA DE
VALPARAÍSO
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INSTITUTO DE LITERATURA Y CIENCIAS
DEL LENGUAJE**



**PONTIFICIA UNIVERSIDAD
CATOLICA
DE VALPARAISO**

**GETTING TO KNOW “THE QUIET BEATLE”:
AN ELECTIVE WORKSHOP ON GEORGE HARRISON FOR
JUNIOR STUDENTS**

**Trabajo de Titulación para optar al Grado de Licenciado en Educación y al
Título de Profesor de Inglés**

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INTRODUCTION

What is culture and why should educators teach it?

Defining the term culture is almost—if not completely—an impossible task. As a matter of fact, experts, such as anthropologists, have not agreed on a definition. It has been argued that the concept of culture is, indeed, a very complex term, whose complexity is given by its definers, its definitions, and its own nature (Moran, 2001). Trying to come up with a useful definition of the language classroom, Moran (2001) asserts that “Culture is the evolving way of life of a group of persons, consisting of a shared set of practices associated with a shared set of products, based upon a shared set of perspectives on the world, and set within specific social contexts” (p. 24).

In the Chilean English as a Foreign Language (EFL) program designed for junior students, contents to be learned focus mainly on linguistic functions taught to perform tasks in today’s globalized world, such as using language to write business letters, e-mails, to name a few. Cultural topics and content areas seem to be neglected, thus creating a gap between culture and language. When it comes to language learning, this should not be the case because “language teachers deal with products, practices, perspectives, persons, and communities, particularly as they intersect with the use of language” (Moran, 2001, p. 28). Furthermore, language and culture complement each other, as the former helps students examine and address a cultural phenomenon not only individually, but also collectively “through participation, description, interpretation, or personal responses” (Moran, 2001, p. 28).

As Johnson and Rinvulcri (2010) highlight, focusing on the language itself instead of concentrating on the culture in which it is used causes the students to not be able to get into the mentality of the average person of that culture. Moreover, if teachers want students to learn features of the daily life in a culture—the way people dress, the way they speak, the music they listen to, the newspapers they read, the TV programs they watch, among others—

they will be leaving aside “the insights to be gained by a more anthropological approach” (Johnson & Rinvolutcri, 2010, p. 15); that is, they will not understand the underlying elements of that culture: the reasons to dress and speak in a determined way, to read a certain type of newspaper, to watch a certain type of TV program, to listen to a specific kind of music, etc. This is what the Chilean Ministry of Education’s EFL program lacks: the inclusion of cultural topics—such as the culture of rock music—in order to learn the English language through them.

Why teach English through a cultural person?

Taking Moran’s (2001) definition of culture as a basis, it is clear that this concept is quite difficult to grasp. For educational purposes, to actually learn everything about a culture seems to be an impossible quest. Could students actually learn everything about a culture by attending a workshop? Could juniors, for instance, get to know and understand the cultural phenomenon of rock music, its relevance, and—if Moran’s definition is followed—its products, practices, perspectives, communities, and persons? They surely could if they took a course or a workshop longer than the one herein proposed.

Why should, then, English and the culture of rock music be taught through a cultural person instead? It should be done mainly because culture is not only collective but also individual. As Moran (2001) asserts, “Culture resides in persons, in individuals. Each member of a culture, like a minuscule twist in a kaleidoscope, reflects and refracts the common colored lights of their culture in a unique display, recognizably similar yet unquestionably different” (p. 98). In other words, a person embraces and lives a culture in two ways: his or her own personal way and the society’s way. Individuals, consequently, could be defined as the perfect blend among the community, the larger culture they belong to, the personal experiences, and the collective ones.

Moran (2001) examines cultural persons from two interrelated perspectives: identity and life history. As for identity, the author claims that it is both explicit and tacit. Identity is explicit because people can describe some features of it, while there are others that just cannot be

explained using words. These other aspects of identity start to be discovered when others question them. Thus, by studying a person's identity, the underlying aspects of the culture to which that person belongs become evident to one's eye; that is, that person's cultural identity, which depends on that person's similarity to other people within the larger culture, is revealed.

Regarding life history, Moran (2001) claims that this is one of the ways to understand a person's identity. Through the study of a person's life "within the larger life of the culture" (p. 103), that person's identity is revealed and is, thus, disclosed. By examining a person's life history, not only do people get to know the culture to which a person belongs and situates himself or herself in it, but they also get closer to the person being studied (Moran, 2001).

As the topic of the present workshop will be George Harrison as a cultural person, it is necessary to define him as such. Thus, the following two sections will refer to George Harrison's life history and identity.

George Harrison's life history

Everyone knows that The Beatles, probably the most popular British band ever, changed the world from the second they set foot on *The Ed Sullivan Show* on February 9th, 1964. Both as a group and as solo artists, The Beatles have shaped decades of rock and pop music; this influence remains until this very day. George Harrison—as a member of said rock band—is no exception to this rule: his unique guitar sound and his search for supreme divinity reflected on his compositions revolutionized rock music forever.

But, why is studying George Harrison relevant to English as a foreign language teaching? Simply because George Harrison, named Member of the British Empire in 1965, is a cultural phenomenon by himself: a person and idol whose overlooked life history, transformative role in the culture of rock music, and legacy are worth analyzing. Apart from playing the guitar on The Beatles, Harrison gave the band a twist that can be clearly noticeable from the 1966's *Revolver* album, released by the time he was converting into a Hare Krishna. Moreover, he tried to convert the whole band into this religion and took them on a "Magical Mystery Tour"

to the Hilton Hotel in London in 1967, the place where they attended a lecture on Transcendental Meditation by Maharishi Mahesh Yogi, the Indian Guru. This episode in the band's life influenced their music, as it can be seen in the lyrics of two of their hits: "I Am the Walrus" (1967) and "Across the Universe" (1970).

This musician, however, changed not only The Beatles, but also the world. He organized the first massive and popular benefit concert ever made—The Concert for Bangladesh (1971)—in the history of both rock & pop music. Unlike The Woodstock Music & Art Fair (1969), which was organized to protest against the Vietnam War, this concert's goal was to raise both funds for and awareness of refugees in Bangladesh, formerly known as East Pakistan. The all-star band that played that night for 40,000 attendees included, among others, Ringo Starr, Eric Clapton, Bob Dylan, and host George Harrison. The Concert for Bangladesh, which took place in Madison Square Garden, is considered to be the very first "benefit concert of its kind in that it brought together an extraordinary assemblage of major artists collaborating for a common humanitarian cause—setting the precedent that music could be used to serve a higher cause" ("About the Concert," <http://theconcertforbangladesh.com/theconcert/>). This event was the springboard for other benefit concerts, including A Gift of Song: The Music for UNICEF Concert (1979), Live Aid (1985), The Freddie Mercury Tribute Concert (1992), Live 8 (2005), among others.

In addition, George Harrison changed the role of musicians and artists in general by making his spiritual journey public through his lyrics. During the 60s, taking drugs—LSD, marijuana, acid, among others—was common among artists and musicians. As well as many of them, Harrison took LSD. Nevertheless, he stopped taking it after he and the band visited Haight-Ashbury in San Francisco, USA, and saw the real face of the drug culture. In an interview included in the documentary *George Harrison: Living in the Material World*, Harrison declared that

[The visit] showed me what was really happening in the drug culture. It wasn't what I'd thought: of all this groovy people getting/having spiritual awakenings and being artistic. (...) So, at that point, I stopped taking it [LSD], actually. That's when I really went for the meditation (Harrison, *n.d.*, in Scorsese, 2011).

Inglis (2010) refers to Harrison's transformation as "a serious and important development that reflected popular music's increasing maturity. (...) What he, and the Beatles had managed to overturn was the paternalistic assumption that popular musicians had no role other than to stand on stage and sing their hit songs" (p. 11).

Not only did George introduce the Hindi spirituality into his songs, but he also transformed world music forever by introducing Hindi elements to his compositions. He did so by playing the sitar on The Beatles' "Norwegian Wood (This Bird Has Flown)" (1965), "Love You To" (1966), "Tomorrow Never Knows" (1966), "Within You Without You" (1967), popularizing the instrument and giving "Indian music real global attention" (Broughton & Ellingham, 2000, p. 109).

George Harrison's identity

In order to define George Harrison as a cultural person, it is imperative to describe the larger cultural phenomenon that he represents: the culture of rock music. Rock music is defined as "a musical style and broader cultural phenomenon born in the United States and practiced extensively in the English-speaking world" (Shaw & Dennison, 2005, p. 46). Although its exact beginning is argued by experts, rock music is said to have been born sometime between 1949 and 1953. Chuck Berry, Little Richard, Buddy Holly, Bill Haley and His Comets, among others, were considered to be the fathers of this cultural phenomenon.

However, it was "The King," Elvis Presley, who changed both rock and the world forever since the release of the 1956 single "Heartbreak Hotel," with whom he topped charts that year. Elvis Presley became an icon, inspiring thousands of young men around the globe,

including four adolescents from the city of Liverpool, England: The Beatles, also known as The Fab Four.

By the same token, The Beatles gave rock music a twist by inspiring hundreds of bands and popularizing it since they appeared on Ed Sullivan's variety show on American television. Even after their breakup, The Fab Four continued influencing musicians who, at the same time, changed rock music and its complexities. Moreover, as solo artists, they swayed both rock music and global music; for instance, George Harrison changed global music forever while being a pioneer in introducing Eastern influences to Western music and popularizing them through his songs such as "My Sweet Lord" (1970).

In conclusion, it can be said that George Harrison, both as a Beatle and as a solo artist, is part of the cultural phenomenon of rock music. As one of the five dimensions linked to rock music as a cultural phenomenon, he reflects the rock culture and refracts it by mixing it up with his own contributions and experiences. George Harrison, thus, is one of the thousands of cultural persons involved in the cultural phenomenon of rock music.

A Workshop on George Harrison

Taking all of the above into account, a workshop called "Getting to Know 'the Quiet Beatle': An Elective Workshop on George Harrison for Junior Students" has been created. While dealing with Harrison's life history and importance in the culture of rock music as a cultural person, junior students will be learning language functions and vocabulary. This way, George Harrison as a cultural person will serve as a means for language learning; consequently, the wide gap between the Chilean Ministry of Education's English as a Foreign Language program for junior year and cultural content is likely to become narrow.

Selecting junior students as the target audience of this workshop has not been a random pick. According to the Ministry's EFL proposal, students in junior year learn to persuade, demonstrate, and compare in English (Ministerio de Educación, 2004); that is, they are assumed to know how to use the language functions required for this workshop, whose main goal is evaluate George Harrison's importance as a cultural person in rock music. To carry

out this evaluation, students will engage in critical thinking activities. Critical thinking is defined as “the intellectually disciplined process of actively and skillfully conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by observation, experience, reflection, reasoning, or communication, as a guide to belief and action” (“Defining Critical Thinking,” <http://www.criticalthinking.org/pages/defining-critical-thinking/766>).

To achieve this, there are specific objectives to be met by junior students:

- to analyze George Harrison’s early life
- to analyze George Harrison’s importance and role in The Beatles
- to discuss how George Harrison’s lyrics and music reflect his change and his spiritual journey
- to discuss George Harrison’s contributions as a solo artist and their effect on the culture of rock music

The MINEDUC program for junior students is language-functions-oriented; therefore, this program is not likely to give them the opportunity to either learn the English language through cultural topics or learn cultural topics through language. Considering this, the following language objectives align with the main goal of the present workshop:

- to give reasons, give personal opinions, and draw conclusions through the use of persuasive language
- to give opinions and draw conclusions through the use of expressions and language to agree and disagree
- to organize ideas, opinions, and information in a logical manner through the use of transitional expressions and devices when producing oral and written texts
- to express hypothetical situations when referring to George Harrison’s legacy and importance in the culture of rock music through the use of conditionals

Hence, George Harrison as a cultural person will be a topic through which the students will learn both culture and language.

The syllabus

The type of syllabus chosen for this workshop is a topic-based one. When organizing a course using this kind of syllabus, “[the] emphasis is put on the lesson content, which can serve the various interests of students, while still remaining focused on language objectives” (Lúðvíksdóttir, 2011, p. 10). In other words, as the workshop focuses on the topic of George Harrison as a cultural person and the sub-topics that emerge from it, what matters here is the content to be learned, leaving language as something to be learned through the topic and not the other way around.

The topic-based syllabus, furthermore, will allow students to work on the four language skills in an integrated way, which is one of the goals of this workshop. As Lúðvíksdóttir (2011) notes, “Teachers who use topic-based instruction in their classrooms avoid teaching the skills as separate units, but seek to integrate them, since it is the theme itself that controls the selection and sequencing of language focus” (p. 12).

The syllabus, thus, will be organized around the main topic of this workshop and arranged into five units, which will be sub-topics that arise from the main one. For instance, units such as *The Beatle before the mania*, *The beginning of the spiritual journey*, to name a few, will help organize the syllabus according to the chronological order in which they occurred in the musician’s life: all of this is done with the sole purpose of understanding and studying his life history in a better way.

Students’ needs

In order to have an idea of the needs of the target audience, a needs analysis questionnaire (see Appendix 1) has been conducted among 19 students in junior year from Saint Peter’s School, a private school in Viña del Mar.

The following are the aims of this needs analysis:

- to collect information about students' interest in listening to music in English and in rock music from the 70s
- to find out if students have heard of The Beatles and of George Harrison in particular
- to find out if students have used music in their English lessons and if they are willing to use music in their English lessons
- to discover the ways of schoolwork the students prefer
- to find out if the students enjoy reading about music or musicians at home and/or in their English class, and the type of genres they select to do it
- to discover both the skill the students find to be the most difficult and the skill they would like to improve the most

The questionnaire consisted of 18 questions: 7 out of 18 questions were dichotomous ones, in which the students had to choose between answering Yes or No to it; 4 out of 18 questions were filter ones, in which they had to complement their "Yes" answers by selecting one or more of the possible options; 2 out of 18 questions were rating scales, in which they had to rate from the hardest to the easiest skill and from the skill they wanted to improve the most to the one they wanted to improve the least; and 5 out of 18 questions were multiple choice ones. From the total of questions, 2 referred to skills, 5 to the topic of the present workshop, 3 to reading about music and/or musicians, 5 to activities using music in the classroom, and 3 to listening to music in English.

The results of the questionnaire (see Appendix 2) show that all of the students like listening to music in English, as 100% of them answer "Yes." When enquired about the genres they like, 57.9% of the students select rock music as one of their favorites. Furthermore, 89.4% of the students say they like listening to rock music of the 70s; moreover, 36.8% of them like it because they like both their music and their content, 26.3% of them like it because they consider it to be real music, and 26.3% of them like it because family members listen to it.

With regard to the topic of the workshop, 100% of the students say they have heard of The Beatles and 100% of them recognize “The Fab Four” as a rock band during the 60s and early 70s. On the other hand, 78.9% of the students answer they have heard of George Harrison. However, only 33.3% of them recognize him both as a Beatle and as a solo artist.

In relation to using music in the classroom, 89.4% of the students have done activities using music, but 94.1% of them have only done fill-in-the-gap exercises, and the remaining 5.9% of the students have just listened to a song. Moreover, 100% of the students assert that they would like to use music in their English lessons. As the workshop deals with George Harrison’s life, music, and legacy, a variety of activities have been designed to cover these contents, such as analyzing his lyrics, researching the contexts in which his songs were written, discovering and discussing the meanings of his songs, etc.

Regarding the ways they like to work at school, 41.2% of the students prefer working in groups of three or four students. On the other hand, 29.4% of the students like working in pairs, and the remaining 29.4% prefer working individually; thus, this workshop will include all of them, putting emphasis on group work.

In relation to reading about music and/or musicians, 63.2% of the students state they enjoy reading about music both at home and in their English classes. In terms of the genre they select when reading about music or musicians, 30% like reading biographies, 10% of them like reading auto-biographies, 16.66% of them choose newspaper articles, and 26.66% of them prefer reading informational books and/or webpages.

Finally, concerning skills, students rank Writing as the most difficult skill with 2.84 points average (on a scale from 1 to 4, 1 being the highest and 4 the lowest); furthermore, they rank the same skill as the one they want to improve the most with 2.7 points average. As a consequence, all of the skills will be developed throughout this workshop, but there will be more emphasis on Writing.

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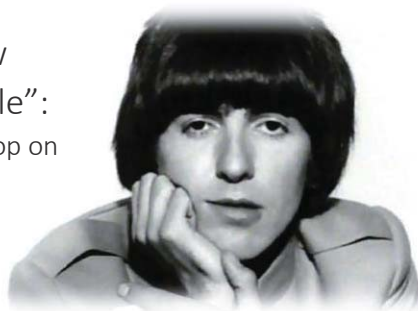
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Getting to Know
 “the Quiet Beatle”:
 An Elective Workshop on
 George Harrison



Name of the workshop	“Getting to Know the Quiet Beatle”
Type of workshop	Elective
Duration	1 semester: 17 sessions → one session a week. Each session lasts 120 minutes
Teacher’s name	Marta Francisca Ignacia Miranda Soto
Contact number	+56 9 6588 2163
E-mail address	fran.ignaciam@gmail.com
Availability (office hours)	Mondays, Tuesdays, and Thursdays between 11.30 and 13.00

Syllabus

Rationale

“Getting to Know the Quiet Beatle” is an elective workshop whose main goal is evaluate George Harrison’s importance as a cultural person in rock music through critical thinking activities. It lasts a whole semester (four months approximately) and has five units whose contents are directly related to George Harrison’s life history. Therefore, other than improving their linguistics skills, the students will both learn a cultural topic through the English language and, in turn, they will learn the English language through a cultural topic.

General objective

By the end of this workshop, the students will be able to evaluate George Harrison’s importance as a cultural person in rock music.

Specific objectives

By the end of this workshop, the students will also be able to

- analyze George Harrison's early life
- analyze George Harrison's importance and role in The Beatles
- discuss how George Harrison's lyrics and music reflect both his change and his spiritual journey
- discuss George Harrison's contributions as a solo artist and their effect on the culture of rock music

Language objectives

By the end of this workshop, the students will be able to

- give reasons, give their personal opinions, and draw conclusions through the use of persuasive language
- give opinion and draw conclusions through the use of expressions to agree and disagree
- organize ideas, opinions, and information in a logical manner through the use of transitional expressions when producing oral and written texts
- express hypotheses George Harrison's legacy and importance in the culture of rock music

Assessment criteria

The students will be assessed through activities done both inside and outside the classroom, such as writing essays, reading and writing song reviews, making posters, among others. All of these activities will be calculated on a grading scale where the lowest of achievement is 60% (4.0). These graded activities will be averaged, constituting 65% of the final grade.

The remaining 35% of the final grade corresponds to the final project of the workshop—an e-booklet—which will be also calculated on a grading scale where the lowest of achievement is 60% (4.0). The grade of this final project will be calculated taking into account the e-booklet itself, the oral presentation of the e-booklet, and self- and peer-evaluations completed

by the students before, while, and after doing the e-booklet. Thus, the e-booklet grade percentages will be the following:

- the e-booklet (55%)
- the oral presentation of the e-booklet (25%)
- the average of self-evaluations (5%)
- the average of peer-evaluations (15%)

The following chart explains the types of assessment and the different scores they have in the workshop.

Formal assessment	% of final grade	Final grade
<i>In-class work and homework</i> Average of: the letter-writing, posters, the song review, the anti-drugs campaign video, the mind-map, and essay-writings.	65%	100%
<i>Final project: the e-booklet</i> The final version of the e-booklet = 55% The oral presentation of the e-booklet = 25% The average of self-evaluations = 5% The average of peer-evaluations = 15%	35%	

Attendance

The students will pass the workshop only if

- They have attended 70% of the total of lessons and have gotten a 4.0 as a final average.
- They have attended 60% of the total of lessons and have gotten a 5.0 as a final average, with absences justified by a doctor's note.

Plagiarism

The student will get a 1.0 if caught committing plagiarism. However, if the student wants to improve his/her grade, s/he will be given another task, which will be calculated on a grading scale where the passing grade is 70% (4.0).

Syllabus

Unit 1: The Beatle before the mania Specific objective: to analyze George Harrison's early life	
Lesson	Activities
1.1. George's childhood and music	<ul style="list-style-type: none"> - Individually, brainstorm your expectations about the workshop. Then, share your expectations with the class. - Get together in groups of three. Then, interview your group-mates asking them what they know about The Beatles and George Harrison. - In a plenary, share the answers to the interview. - Read the text "George's early life" about Harrison's early years and complete a chart with information from the text. - Share your answers in a plenary. - Watch the segment of the documentary <i>George Harrison: Living in the Material World</i> about George's interest in Rock and Roll and guitar skills during his adolescence. Take notes. - As a class, play "Who Wants To Be a Millionaire?" (Speaking activity) through a PPT. One by one, go to the front and answer questions about the previously watched video. Your answers must be justified. - Individually, answer the "What have I learned so far?" questions.
1.2. George in the band	<ul style="list-style-type: none"> - In pairs, write down everything that can be remembered from last class. Then, share your notes with the class. - Before watching the segment of the documentary <i>George Harrison: Living in the Material World</i>, predict how George Harrison became a member of The Beatles. Write your predictions down. - Watch the segment of the documentary <i>George Harrison: Living in the Material World</i> about George joining John and Paul's band (from 0:06:02' to 0:07:21'). Take notes. - In groups of four, compare your predictions to the information in the video. Then, share them with the rest of the class.

	<ul style="list-style-type: none"> - Write a 100/120-word letter to one of the classmates about George Harrison becoming a member of The Beatles, including the predictions and the video clip contents. - Individually, answer the “What have I learned so far?” questions.
Unit 2: The Beatles Era: Harrison as one of the Fab Four Specific objective: to analyze George Harrison’s role and importance in The Beatles	
Lessons	Activities
2.1. George and the beginning of The Beatles	<ul style="list-style-type: none"> - In groups of four, brainstorm ideas about the things George Harrison and The Beatles did before the band became famous. Consider the name of the band, members, activities, places, etc. - Share your ideas in a plenary. - Watch the segment of the documentary <i>George Harrison: Living in the Material World</i> about George and the band about their early years. Take notes. - Compare your previous ideas to the information provided by the video. - Make a poster comparing your previous ideas to the information provided by the video. - Explain your poster to the class. - In groups of three, discuss the “What have I learned so far?” questions.
2.2. George and the mania	<ul style="list-style-type: none"> - In groups of four, discuss why The Beatles were called “The Fab Four.” Share your ideas in a plenary. - Before reading the news article “The Beatles Played 'The Ed Sullivan Show' 50 Years Ago Today,” predict how The Beatles became famous. Relate their “alias”—the Fab Four—to your prediction. - Read the news article. - Compare your answers in groups of three. Then, compare them in a plenary. - In groups of three, discuss the following question: Why do you think The Beatles caused such an impact with their music? - Write down your ideas. - Share them with the rest of the class.

	<ul style="list-style-type: none"> - Individually, answer the “What have I learned so far?” questions. - Homework: <ol style="list-style-type: none"> 1) Research on the songs that were played by The Beatles on that day. Include the name, the songwriter(s), and the year in which each song was written. 2) Find a song review. Read it. Then, read the assessment rubric for the following class.
2.3. George and songwriting	<p>(This session is to take place in the school’s computer lab)</p> <ul style="list-style-type: none"> - In pairs, share the information from homework about the songs researched. - After sharing, predict on which Beatle album George included his first song. - Watch the segment of the documentary <i>George Harrison: Living in the Material World</i> about George’s first song and his feelings towards songwriting in The Beatles. - Individually, confirm your predictions. - Listen to George’s first song “Don’t Bother Me.” - In a plenary, share the song review from homework. - Using the information, the song review from homework, and the assessment rubric, write a 120/150-word song review for a music magazine. In it, comment on and give opinions about the music, the context in which it was written, and the lyrics. - Individually, answer the “What have I learned so far?” questions.
2.4. George and excesses	<ul style="list-style-type: none"> - In pairs, reflect on the expression “sex, drugs, and rock and roll.” Share your views in a plenary. - Watch the segment of the documentary <i>George Harrison: Living in the Material World</i> about George’s relationship with drugs and how he stopped taking them. Take notes. - In groups of four, design an anti-drugs campaign taking into account Harrison’s testimony, using him as the visible face of the campaign. Provide, at least, two arguments to back up your point of view.

	<ul style="list-style-type: none"> - In groups of four, discuss the “What have I learned so far?” questions. - Homework: show your campaign on a 4-minute video, including a slogan, George’s testimony, two solid arguments, and visual support.
Unit 3: The beginning of the spiritual journey Specific objective: to discuss how George Harrison’s lyrics and music reflect both his change and his spiritual journey	
Lesson	Activities
3.1. George and meditation	<ul style="list-style-type: none"> - In pairs, recall what George said about why and how he stopped taking drugs from the video you watched last class. - Watch the segment of the documentary <i>George Harrison: Living in the Material World</i> about George’s experience with meditation and meeting the Maharishi. - Individually, fill the blanks in the transcript while watching the clip. - In a plenary, check your answers to the exercise. - In groups of four, discuss how meditation influenced George and The Beatles. Make a list of your ideas. - In your group, create a mind-map synthesizing your ideas. Then, present it to the class. - Individually, answer the “What have I learned so far?” questions.
3.2. George and Ravi Shankar	<ul style="list-style-type: none"> - Individually, read the title of the text “Ravi Shankar: George’s guru” about Ravi Shankar. Then, take a look at Ravi’s picture. Later, in pairs, predict the content of the text by relating the title to the picture. Share your answers with the class. - In groups of three, discuss the following question: “What do you think a guru does?” Then, share your ideas with the class. - Read the text and compare your predictions to the content of the text. - Watch the segment of the documentary <i>George Harrison: Living in the Material World</i> about George as a disciple and a friend of Ravi Shankar’s. Take notes. - Individually, think about a person that is as important to you as Ravi is to George. Answer the following questions:

	<ul style="list-style-type: none"> * Who is “your Ravi Shankar”? * Why is that person so important to you? * How has that person influenced you? What things has that person taught you? - In groups of four, share your answers to those questions. - Individually, answer the “What have I learned so far?” questions. - Homework: write a 180/200-word argumentative essay answering those questions and giving examples to support each of your answers.
3.3. George and Hare Krishna consciousness	<ul style="list-style-type: none"> - In pairs, take a look at the picture of George and some Hare Krishnas. Then, discuss the following questions: What do you know about Hare Krishnas? Have you heard of them? Have you ever seen one of them? - In a plenary, share your ideas with the class. - Watch the segment of the documentary <i>George Harrison: Living in the Material World</i> about George converting into a Hare Krishna (from 1:01:40’ to 1:06:26’). - Individually, answer multiple choice questions to demonstrate comprehension on the video. Then, check your answers in pairs. Afterwards, check them in a plenary. - Listen to “Within You Without You” by The Beatles. - Read the lyrics of the song. - In pairs, analyze the lyrics and answer how the song reflects George’s conversion. To justify your answer, pick specific parts of the song as examples. - Share your views in a plenary. - In groups of three, discuss the “What have I learned so far?” questions.
3.4. George and Eastern influences on music	<ul style="list-style-type: none"> - In groups of three, evoke the content covered in the three previous lessons. Then, answer the following question: “How did George reflect his internal change?” Share your answers with the class. - Read the text “Norwegian Wood: Rock, Folk and India in the 60s” about George’s influences on world music by introducing the sitar in a rock song.

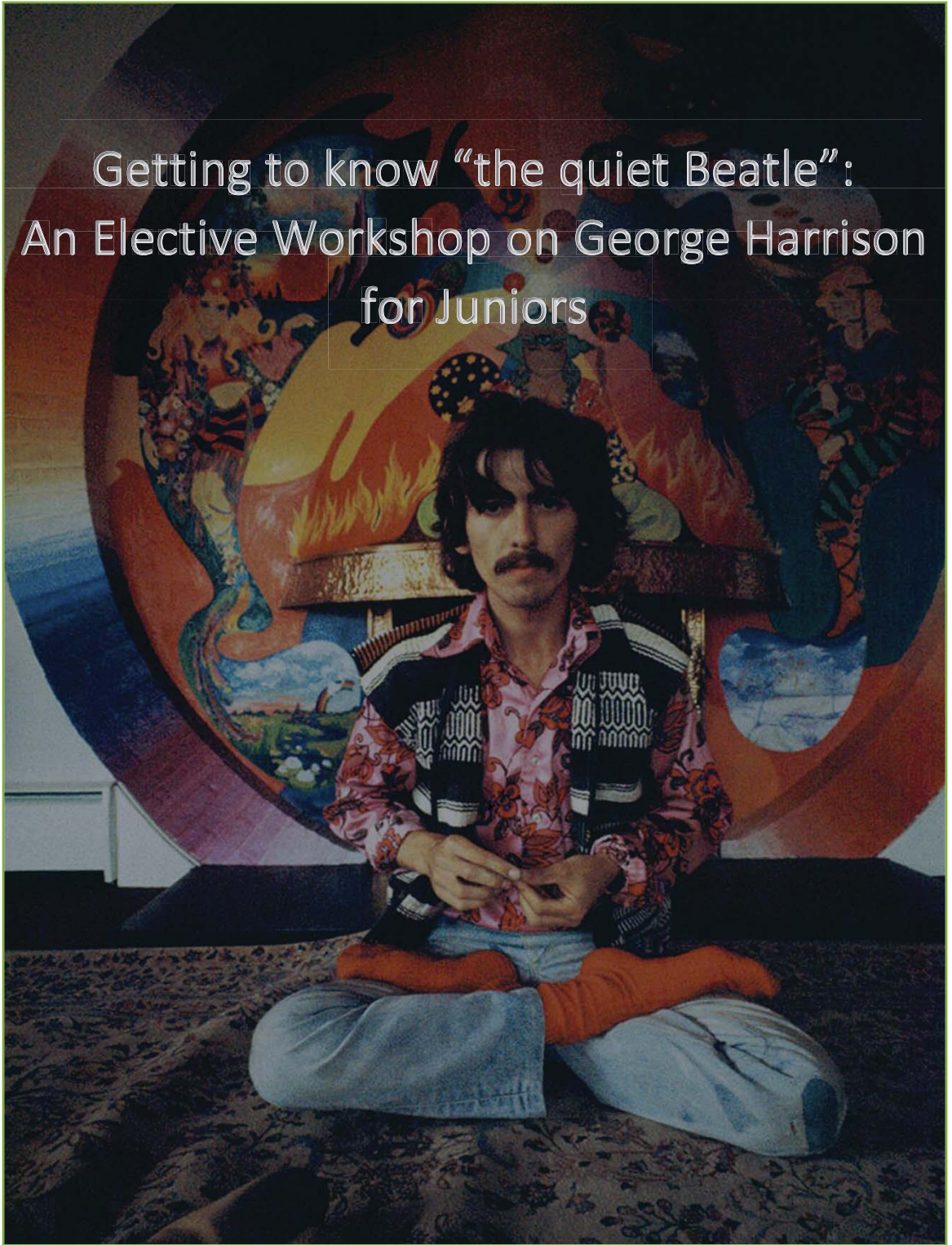
	<ul style="list-style-type: none"> - In pairs, comment how important was George's contribution to and the impact it had on global music. Share your answers by choosing a word to summarize the opinion. Then, explain it briefly. - In groups of four, choose one of the songs named in the text. Then, read the lyrics of the song. Afterwards, discuss which aspects the song (sounds, lyrics, topics) of are influenced by Eastern elements. - Make a poster that reflects the song's lyrics. - Explain to the class how your poster reflects the lyrics and George's Eastern influences on global music. - Individually, answer the "What have I learned so far?" questions.
Unit 4: The Post-Beatle Era Specific objective: to discuss George Harrison's contributions as a solo artist and their effect on the culture of rock music	
Lesson	Activities
4.1. George and The Beatles' breakup	<ul style="list-style-type: none"> - In groups of three, comment and share your views on the following statement: "Imagine being a member of a famous rock band. What reasons would make you quit the band?" Later on, report about it to the class. - Watch the segment of the documentary <i>George Harrison: Living in the Material World</i> about George's desire to quit The Beatles and the reasons that led to the band's breakup. - Complete a chart with Paul's point of view and George's point of view on the matter. - In pairs, compare and check answers. Then, check them in a plenary. - Individually, start drafting a 200/220-word argumentative essay that gives one or two reasons to support both Paul's and George's points of view. Then, in the conclusion, decide on the viewpoint that is more convincing. - Individually, answer the "What have I learned so far?" questions. - Homework: write the essay.

4.2. George and All Things Must Pass	<ul style="list-style-type: none"> - In pairs, evoke the contents covered last class. Then, do a conceptual map naming George's reasons to leave the band. Share them, afterwards, with the rest of the class. - Individually, read the article "All Things Must Pass" about George's first solo album. Relate the ideas in the reading to the ones exposed by George on the video you watched last class. - In pairs, discuss why the record had such a powerful influence on rock music according to the text. - In groups of three, share your ideas and points of view. Afterwards, do the same in a plenary. - Individually, answer the "What have I learned so far?" questions.
4.3. George and The Concert for Bangladesh	<ul style="list-style-type: none"> - In groups of four, write down everything you remember from Unit 3. Then, share your notes with the class. - Read the article "The Bangladesh Liberation War." - Complete a chart to summarize the main ideas of the text. Then, in pairs, compare and check information. Later, share your ideas in a plenary. - Watch the segment of the documentary <i>George Harrison: Living in the Material World</i> about The Concert for Bangladesh. Take notes. - In groups of three, give opinions about the importance of this concert. - Share your ideas with the class. - Individually, answer the "What have I learned so far?" questions.
4.4. George and the 80s and 90s	<ul style="list-style-type: none"> - In pairs, list the things George Harrison did during the 70s. Then, exchange views on the following questions: "What do you think George Harrison did during the 80s and the 90s? Do you think it is similar to what he did during the 70s?" Then, share your ideas with the rest of the class in a plenary. - Watch the segment of the documentary <i>George Harrison: Living in the Material World</i> about George's reinvention in the 80s and his work with the Traveling Wilburys. Take notes. - Individually, write a 220/240-word argumentative essay answering the following question: "Do you think George's comeback in the 80s had the

	<p>same impact as his solo career in the 70s? Give at least two reasons and support them with examples from the video and from contents covered in class.”</p> <ul style="list-style-type: none"> - Individually, answer the “What have I learned so far?” questions. - Homework: research on George Harrison’s influence on Chilean and/or Latin American music.
Unit 5: George and his legacy Specific objective: to evaluate George Harrison’s importance in the culture of rock music	
Lesson	Activities
5.1. George and our e-booklet: Planning	<ul style="list-style-type: none"> - Get together in groups of four. Then, discuss the following questions to appraise George’s importance: <ul style="list-style-type: none"> * How important is George Harrison in the culture of rock music? What would have happened if George hadn’t existed? How has George Harrison influenced Chilean and/or Latin American music? Give reasons and examples, taking into account the things you have learned from this workshop. - After discussing, start writing down the reasons and the examples. - Of all the reasons listed, choose the three considered to be the strongest ones by the group. - Think about examples to support the three reasons. - Taking those reasons into account, start designing a 4-page e-booklet that must include <ul style="list-style-type: none"> * A creative catchy phrase as its title * A clearly developed introduction, including the purpose and the topic of your e-booklet * Subtitles to divide and organize the information * Clearly developed and justified reasons for the significance of George Harrison in the culture of rock music and his influence on Chilean and/or Latin American music * A conclusion including a summary of the reasons * Pictures and photographs

	<ul style="list-style-type: none"> * An appealing and creative design - In your group, organize the work to be done outside the classroom. - List the materials needed for the elaboration of your e-booklet. - Complete a peer-assessment rubric and a self-assessment rubric. - In groups of three, discuss the “What have I learned so far?” questions.
5.2. George and our e-booklet: Elaborating	<ul style="list-style-type: none"> - Get together in your e-booklet group. - Finish elaborating your e-booklet. - Complete a peer-assessment rubric and a self-assessment rubric. - Read the presentation rubric with your group-mates. - After reading, draft the oral presentation of your e-booklet.
5.3. George and our e-booklet: Presenting	<ul style="list-style-type: none"> - Present your e-booklet orally. - Answer questions from classmates. - When your presentation finished, listen to the other groups and ask questions when the time is appropriate. - Complete a peer-assessment rubric and a self-assessment rubric.

Getting to know “the quiet Beatle”:
An Elective Workshop on George Harrison
for Juniors



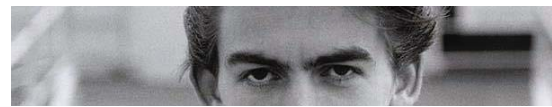


Before watching

1. Get together in **pairs**. Then, **write** down everything that you can remember from last class. Afterwards, **share** your notes **with the class**.
2. Now, **individually**, **predict** how George Harrison became a member of The Beatles. **Write** your predictions **down**.

While watching

- * **Watch** the segment of the documentary *George Harrison: Living in the Material World* about George joining John and Paul's band.
- * **Take notes**.



After watching

1. Get together in **groups of four**. **Compare** your predictions to the information in the video. Then, **share** your findings with the rest of the class.
2. **Individually**, **write** a 120/150-word letter to one of your classmates **answering** the following **questions**:

- How did you think George had become a member of The Beatles?
- Did your predictions match the real story? Give reasons to support it.

DO NOT FORGET TO:

- Watch your grammar & spelling
- Watch your punctuation
- Use transitional expressions
- Respect word limits
- Respect the format: include salutation & closing

What have I learned so far?

Think about the things you have learned today. Then, answer the following questions:

1. How much did you know about George before starting this workshop?

2. What things have you learned about George during this unit?

3. What is the most interesting thing you have learned about George Harrison during these two lessons?

4. What do you expect to learn about George in the next unit called "The Beatles Era: Harrison as one of the Fab Four"?

Rubric to assess the letter-writing task

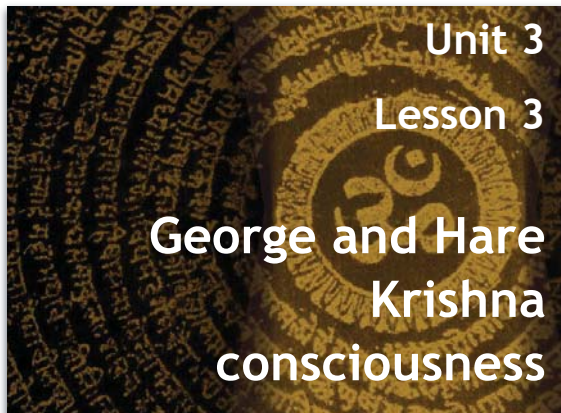
Letter-Writing : How George Harrison became one of The Beatles

Teacher Name: **Ms. Miranda**

Student Name: _____

CATEGORY	4	3	2	1
Salutation and Closing	Salutation and closing have no mistakes in capitalization and punctuation.	Salutation and closing have 1-2 mistakes in capitalization and punctuation.	Salutation and closing have 3 or more mistakes in capitalization and punctuation.	Salutation and/or closing are missing.
Ideas	Ideas were expressed in a clear and organized fashion. It was easy to figure out what the letter was about.	Ideas were expressed in a pretty clear manner, but the organization could have been better.	Ideas were somewhat organized, but were not very clear. It took more than one reading to figure out what the letter was about.	The letter seemed to be a collection of unrelated sentences. It was very difficult to figure out what the letter was about.
Word limit	The letter is between 120-150 words.	The letter is between 110-119 or 151-159 words.	The letter is between 100-109 or 160-169 words.	The letter is shorter than 100 words and longer than 170 words.
Grammar	Writer makes no mistakes in grammar.	Writer makes 1-2 mistakes in grammar.	Writer makes 3-4 mistakes in grammar.	Writer makes more than 4 mistakes in grammar.
Spelling	Writer makes no mistakes in spelling.	Writer makes 1-2 mistakes in spelling.	Writer makes 3-4 mistakes in spelling.	Writer makes more than 4 mistakes in spelling.
Sentences & Paragraphs	Sentences and paragraphs are complete, well-constructed and of varied structure.	All sentences are complete and well-constructed (no fragments, no run-ons). Paragraphing is generally done well.	Most sentences are complete and well-constructed. Paragraphing needs some work.	Many sentence fragments or run-on sentences OR paragraphing needs lots of work.

(Adapted from: <http://rubistar.4teachers.org/>)



Before watching

- In pairs, take a look at the picture of George and some Hare Krishnas. Then, discuss the following questions:
What do you know about Hare Krishnas? Have you heard of them? Have you ever seen one of them?
- In a plenary, share your ideas with the class.

While watching

I. **Watch** the segment of the documentary *George Harrison: Living in the Material World* about George converting into a Hare Krishna. **Individually**, answer the following questions:

1. George states that Ravi and the Sitar were an excuse to:
 - a. learn about the Eastern culture
 - b. try to find a spiritual connection
 - c. learn about Ravi's spiritual life
2. According to George, it is better to:
 - a. be an outspoken atheist because it is cool
 - b. believe than being an atheist
 - c. be an outspoken atheist than a hypocrite
3. According to the woman, what led George to look for spirituality was:
 - a. his experience with drugs
 - b. his experience with alcohol
 - c. his heavy smoking
4. According to George, what made him quit drugs and go for meditation was:
 - a. having an unpleasant experience at Haight-Ashbury
 - b. thinking about Yogis in the Himalayas
 - c. reading a book about direct perception of God

📺 After watching

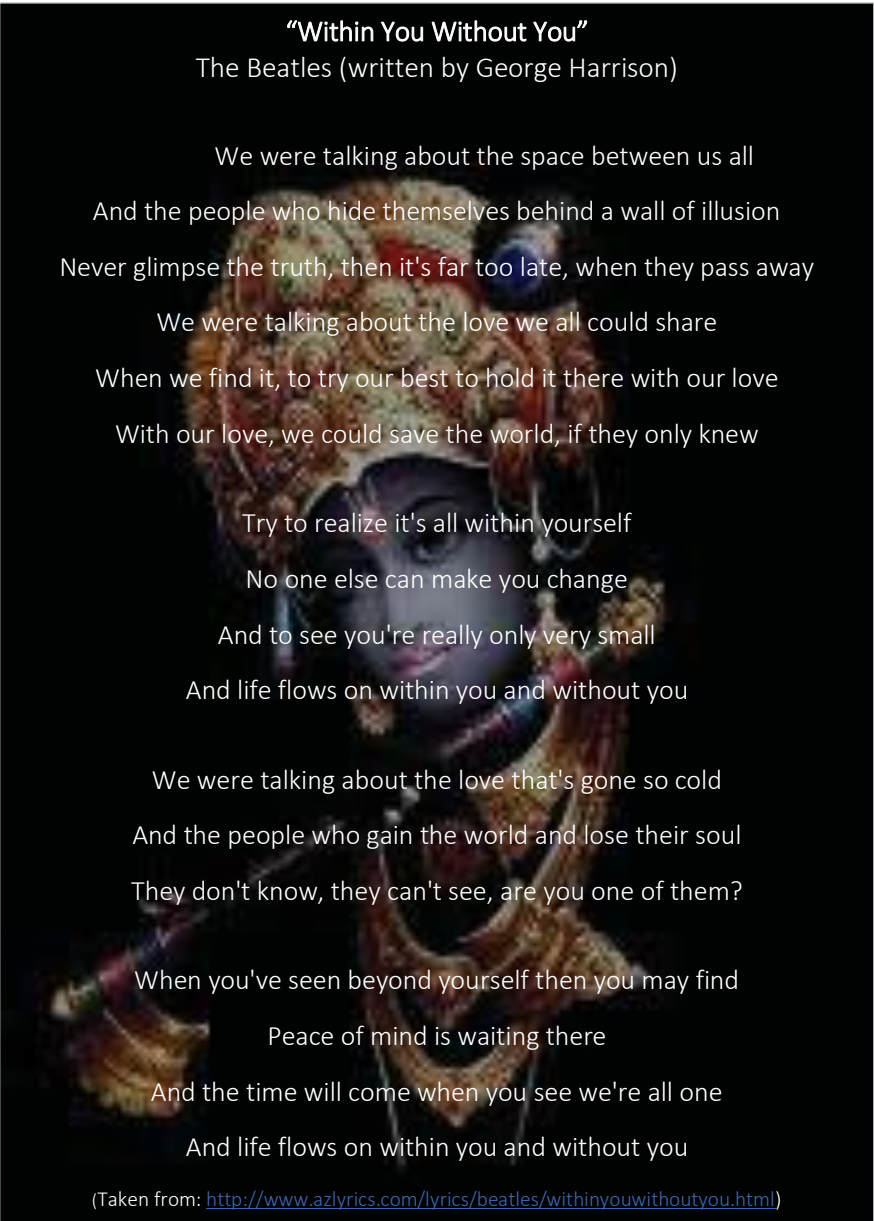
Now, **read and listen to** the lyrics of the song “Within You Without You” written by George in 1966. Then, **in pairs, analyze the lyrics and discuss** the following question:

How does the song reflect George’s conversion into Hare Krishna consciousness? Pick specific parts of the song as examples to justify your answer.

Finally, **share** your answers **in a plenary**.

“Within You Without You”

The Beatles (written by George Harrison)



We were talking about the space between us all
And the people who hide themselves behind a wall of illusion
Never glimpse the truth, then it's far too late, when they pass away
We were talking about the love we all could share
When we find it, to try our best to hold it there with our love
With our love, we could save the world, if they only knew

Try to realize it's all within yourself
No one else can make you change
And to see you're really only very small
And life flows on within you and without you

We were talking about the love that's gone so cold
And the people who gain the world and lose their soul
They don't know, they can't see, are you one of them?

When you've seen beyond yourself then you may find
Peace of mind is waiting there
And the time will come when you see we're all one
And life flows on within you and without you

(Taken from: <http://www.azlyrics.com/lyrics/beatles/withinyouwithoutyou.html>)

What have I learned so far?

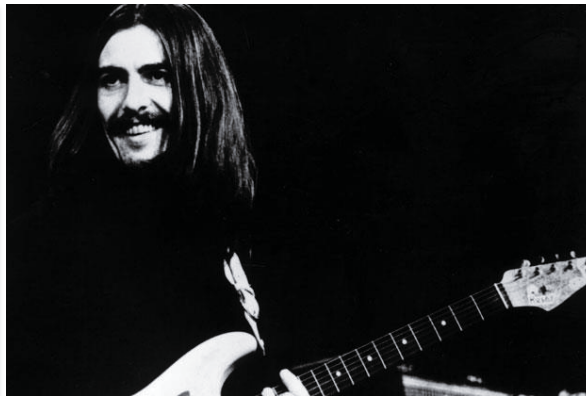
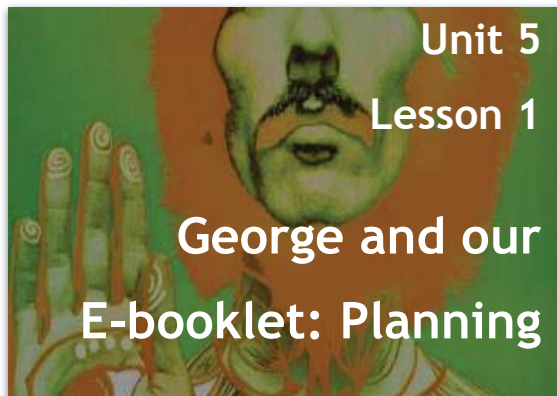
Think about the things you have learned today. Then, answer the following questions:

1. How much did you know about Hare Krishna consciousness before watching the video?

2. How much have you learned about Hare Krishna consciousness after watching the video and analyzing George's song?

3. Are there other things you would like to know about Hare Krishna consciousness? Name them.

4. How much has this lesson changed your views on George Harrison?



Planning our e-booklet

* Discussing

Get together in **groups of four**. Then, **discuss** the following questions to appraise **George's importance** in the culture of **rock music**:

- ✿ How important is George Harrison in the culture of rock music?
- ✿ What would have happened if George hadn't existed?
- ✿ How has George Harrison influenced Chilean and/or Latin American music?

Give reasons and examples, taking into account the things you have learned from this workshop.

* After discussing

- ✎ Start **writing down the reasons and the examples**.
- ✎ Then, of all the reasons listed, **choose** the **three** considered to be the **strongest** ones by the group.
- ✎ Later, think about **examples to support** the three reasons.

Designing our e-booklet

- Taking those reasons into account, **start designing** a 4-page **e-booklet**, which is an electronic mini-book with only a few pages of information about a topic. It must include:

- ✿ A **creative catchy phrase** as its title
- ✿ A **clearly developed introduction**, including the **purpose** and **topic** of the e-booklet
- ✿ **Subtitles** to divide and **organize** the **information**
- ✿ Clearly **developed and justified reasons** for the **significance of George Harrison** in the culture of rock music and his **influence on Chilean and/or Latin American music**
- ✿ A **conclusion** including a **summary of the reasons**
- ✿ **Pictures** and photographs
- ✿ An **appealing and creative design**

Organizing our work

- In your group, **organize** the **work** to be done **outside the classroom**; for example:

- 🕒 **Who** is going to be in charge of **designing** the e-booklet?
- 🕒 **Who** is going to be in charge of the **writing**?
- 🕒 **When and where** are you **meeting** to start working on your e-booklet?
- 🕒 **How much** of the e-booklet work are you going to do **outside the classroom**?

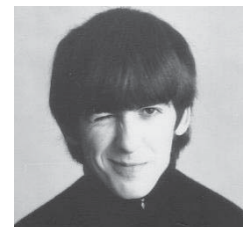
- **List** the **materials** needed for the elaboration of your e-booklet.

- Finally, **complete** a **peer-assessment rubric** and a **self-assessment rubric** to evaluate your work and your group-mates' work today.

What have I learned so far?

In groups of three, discuss the following questions:

- * How much have you learned about George Harrison during this workshop?
- * How has this workshop helped you understand George Harrison better?



E-booklet: George Harrison's importance in the culture of rock music

Teacher Name: **Ms. Miranda**

Members of the group: _____

CATEGORY	4	3	2	1
Title	There is a creative catchy phrase as a title, which is completely related to the topic.	There is a catchy phrase as a title, but it isn't creative.	The catchy phrase is somewhat confusing and not creative.	There is no title.
Introduction	The introduction is inviting, states the main topic and the purpose of the e-booklet.	The introduction clearly states the main topic and the purpose of the e-booklet, but it is not particularly inviting to the reader.	The introduction states the main topic, but it does not adequately state the purpose of the e-booklet nor is it particularly inviting to the reader.	There is no clear introduction of the main topic nor is there a clear statement on the purpose of the e-booklet.
Organization of information	The information is placed in a logical order, using subtitles to divide it effectively, and the way it is presented and organized keeps the interest of the reader.	The information and subtitles are placed in a logical order, but the way in which they are presented/introduced makes the writing less interesting at times.	Some information and subtitles are not in a logical or expected order.	Many pieces of information and subtitles are not in a logical or expected order. There is little sense that the information is organized.
Reasons	The three reasons are clearly developed and justified by relevant, quality details and/or examples.	The three reasons are mentioned, but only two of them are clearly developed and supported.	The three reasons are mentioned, but only one of them is clearly developed and supported.	The three reasons are mentioned, but they are not developed nor are they supported.
Conclusion	The conclusion is strong: it includes a complete summary of the ideas exposed in the e-booklet.	One of the ideas exposed in the e-booklet is missing in the conclusion.	The conclusion is incomplete: only one of the ideas exposed in the e-booklet is present.	There is no conclusion.
Grammar	There are no grammar mistakes.	There are 1-3 grammar mistakes.	There are 4-6 grammar mistakes.	There are more than 6 grammar mistakes.
Spelling	There are no spelling mistakes.	There 1-3 spelling mistakes.	There are 4-6 spelling mistakes.	There are more than 6 spelling mistakes.
Punctuation & Capitalization	There are no punctuation and/or capitalization mistakes.	There 1-3 punctuation and/or capitalization mistakes.	There are 4-6 punctuation and/or capitalization mistakes.	There are more than 6 punctuation and/or capitalization mistakes.

Pictures & photographs	Pictures & photographs are clear and not blurred. Moreover, they completely relate to the information. There is a good mix of text and graphics.	Pictures & photographs are clear and not blurred. However, a few of them do not relate to the information in the e-booklet.	The majority of the pictures in the e-booklet do not relate to its topic.	None of the pictures relate to the topic of the e-booklet OR there are no pictures & photographs in the e-booklet.
Design	The design is appealing and creative. The use of colors and graphics is excellent. It is highly likely that it will call the reader's attention.	The design is very creative, but the use of colors OR graphics can be improved.	The design is very creative, but the use of colors AND graphics can be improved.	The use of colors and graphics is sloppy: it lacks color, the graphics are small and/or not clear.

Total score: _____ /40

Grade: _____

(Adapted from: <http://rubistar.4teachers.org/>)

Self- evaluation

Name of the evaluator: _____

Item	4	3	2	1	SCORE
Team spirit	I worked well with others giving ideas, participating, discussing actively, listening to and criticizing others respectfully.	I worked well with others. I gave ideas, participated actively, but I was not respectful when listening to others.	I gave only a few ideas and did not participate much in the discussion. Plus, I had a disrespectful attitude while discussing.	I did not work well with the group, withdrawing from giving ideas and having a disrespectful attitude while discussing.	
Planning	I participated actively in the planning of the work. I constantly gave ideas to organize the work.	I sometimes participated in the planning and gave ideas to organize the work.	I rarely participated in the planning, giving just a few ideas to organize the work to do.	I did not participate in the planning at all.	
Delegating	I gave a lot of ideas when assigning roles, volunteered myself, gave ideas on how to work collaboratively, and participated when dividing the work to be done, proposing group-mates' names.	I gave some ideas when assigning roles and volunteering myself to do parts of the work. However, I did not propose group-mates' names nor did s/he give ideas on how to work collaboratively.	I gave few ideas when assigning roles, but I did not volunteer nor did I propose any group-mates' names to divide the work.	I did not give any ideas when dividing the work. Moreover, I did not volunteer to take part in the work.	
Professionalism	I never interrupted my classmates, turned off my cell phone, and never talked to classmates from other groups.	I rarely interrupted my classmates. However, I sometimes talked to classmates from other groups OR played with my cell phone.	I sometimes interrupted my classmates. Moreover, I sometimes talked to classmates from other groups and, on occasions, played with my cell phone.	I repeatedly interrupted my classmates, talked to classmates from other groups, and played with my cell phone.	

Score: _____/24

Grade: _____

(Adapted from: <http://rubistar.4teachers.org/>)

Peer-evaluation

Name of the evaluator: _____

Peer 1: _____ Peer 2: _____ Peer 3: _____

Item	4	3	2	1	Peer 1	Peer 2	Peer 3
Team spirit	My classmate worked well with others giving ideas, participating, discussing actively, listening to and criticizing others respectfully.	My classmate worked well with others. S/he gave ideas, participated actively, but s/he was not respectful when listening to others.	My classmate gave only a few ideas and did not participate much in the discussion. Plus, s/he had a disrespectful attitude while discussing.	My classmate did not work well with the group, withdrawing from giving ideas and having a disrespectful attitude while discussing.			
Planning	My classmate participated actively in the planning of the work. S/he constantly gave ideas to organize the work.	My classmate sometimes participated in the planning and gave ideas to organize the work.	My classmate rarely participated in the planning, giving just a few ideas to organize the work.	My classmate did not participate in the planning at all.			
Delegating	My classmate gave a lot of ideas when assigning roles, volunteered his/herself, gave ideas on how to work collaboratively, and participated when dividing the work to be done, proposed group-mates' names.	My classmate gave some ideas when assigning roles and volunteering his/herself to do parts of the work. However, my s/he did not propose group-mates' names nor did s/he give ideas on how to work collaboratively.	My classmate gave few ideas when assigning roles, but s/he did not volunteer nor did s/he propose any group-mates' names to divide the work.	My classmate did not give any ideas when dividing the work. Moreover, s/he did not volunteer to take part in the work.			
Professionalism	My classmate never interrupted his/her classmates, turned off his/her cell phone, and never talked to classmates from other groups.	My classmate rarely interrupted his/her classmates. However, s/he sometimes talked to classmates from other groups OR played with his/her cell phone.	My classmate sometimes interrupted his/her classmates. Moreover, s/he sometimes talked to classmates from other groups and, on occasions, played with his/her cell phone.	My classmate repeatedly interrupted his/her classmates, talked to classmates from other groups, and played with his/her cell phone.			

Score: _____/24

Grade: _____

(Adapted from: <http://rubistar.4teachers.org/>)

Appendices

Appendix 1: Needs Analysis questionnaire

Needs Analysis - Questionnaire

Dear Third Senior students,

The following survey will help create a workshop for students of your age. Your answers will be essential to designing the lessons and materials. Please, answer all of the questions as honestly as possible.

Thank you!

1. Do you like listening to music in English?
a) Yes b) No

2. If your answer to the previous question was “Yes,” what kind of music do you prefer listening to? Tick (☑) all genres you like

_____ Rock	_____ Rap & Hip-Hop
_____ Pop	_____ Classical
_____ Grunge	_____ Other: _____

3. Do you like watching documentaries about music/musicians?
a) Yes b) No

4. Have you heard of The Beatles?
a) Yes b) No

5. If your answer to the previous question was “Yes,” what do you know them for? Tick (☑) all the ones that apply.

_____ Being movie stars
_____ Being a rock band during the 60s and early 70s
_____ Being famous TV personalities
_____ Being famous producers

6. Have you heard of George Harrison?
a) Yes b) No
7. If your answer to the previous question was “Yes,” what do you know him for? Tick (☑) all the ones that apply.
- ____ Being a movie star
- ____ Being one of The Beatles
- ____ Being a solo artist
- ____ Being a famous TV personality
8. Do you like music from the 70s? Tick (☑) the statement that identifies you the most
- ____ Yes. I consider it to be real music
- ____ Yes. I like the lyrics and their content
- ____ Yes. I like it because of my parents/siblings/grandparents/other family members
- ____ No. I find it boring
- ____ I don't really know music from that period
9. Have you done any classroom activities with music in your English class?
a) Yes b) No
10. Which of the following classroom activities have you done in your English class? Tick (☑) all the ones that apply (no limit)
- ____ Analyzing the lyrics
- ____ Transcribing the lyrics
- ____ Filling in the gaps in a song's lyrics
- ____ Singing the song, so as to improve the pronunciation
- ____ Picking up new vocabulary, expressions, and idioms
- ____ Discussing over the song's lyrics and meaning
- ____ Researching on the context in which the song was written
- ____ Other: _____
11. Which of the following classroom activities would you like doing with music in class? Tick (☑) all the ones that you like (no limit)
- ____ Analyzing the lyrics
- ____ Transcribing the lyrics
- ____ Filling in the gaps
- ____ Singing the song, so as to improve the pronunciation

- ____ Picking up new vocabulary, expressions, and idioms
- ____ Discussing over the song's lyrics and meaning
- ____ Researching on the context in which the song was written
- ____ Other: _____

12. Which of the following ways of schoolwork do you like? Tick (☑) all the ones you prefer

- ____ Pair work
- ____ Group work (3-4 people)
- ____ Individual work
- ____ Other: _____

13. Which of the following things do you like doing the most in your English class? Tick (☑) all the ones you prefer

- ____ Oral presentations
- ____ Class discussions
- ____ Individual or group written projects
- ____ Creating videos
- ____ Writing entries on a blog
- ____ Writing essays
- ____ Debates
- ____ Other: _____

14. Do you like reading about music/musicians at home?

- a) Yes b) No

15. Do you like reading about music/musicians in your English class?

- a) Yes b) No

16. If your answer to the previous question was "Yes," what kind(s) of genre(s) do you select?
Tick (☑) all the ones you like

- ____ Biography
- ____ Poetry

- _____ Auto-biography
- _____ Newspaper articles
- _____ Magazine articles
- _____ Informational books/webpages
- _____ Other. _____

17. From 1 to 4, **1** being **the lowest** and **4** being **the highest**, what is the linguistic skill that you find the most difficult?

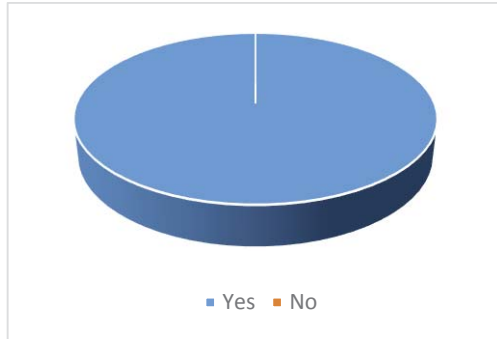
- _____ Reading
- _____ Listening
- _____ Writing
- _____ Speaking

18. From 1 to 4, **1** being **the lowest** and **4** being **the highest**, what is the linguistic skill that you would like to improve?

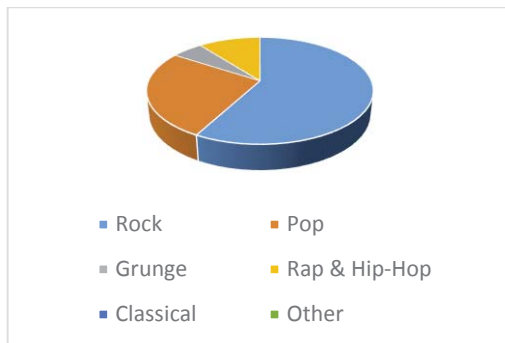
- _____ Reading
- _____ Listening
- _____ Writing
- _____ Speaking

Appendix 2: Needs Analysis – Results

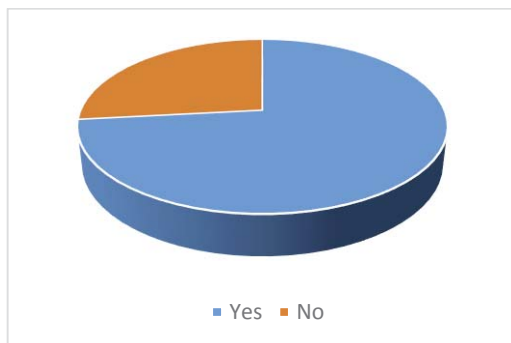
1. Do you like listening to music in English?



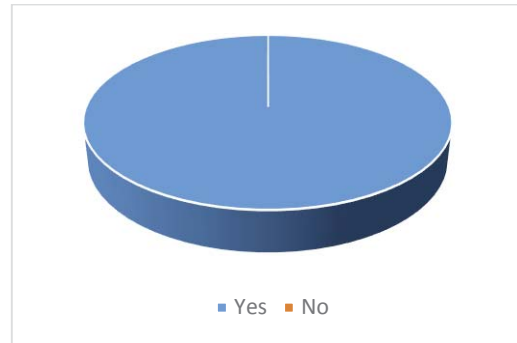
2. If your answer to the previous question was “Yes,” what kind of music do you prefer listening to?



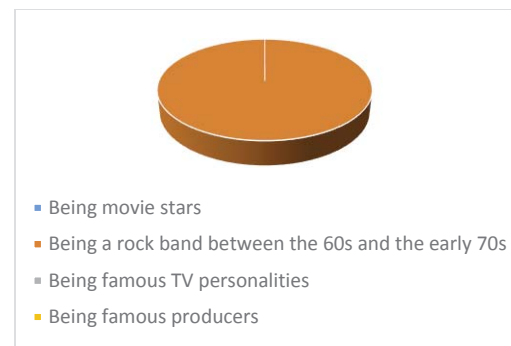
3. Do you like watching documentaries about music/musicians?



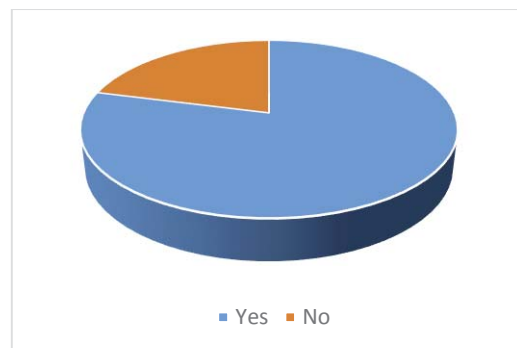
4. Have you heard of The Beatles?



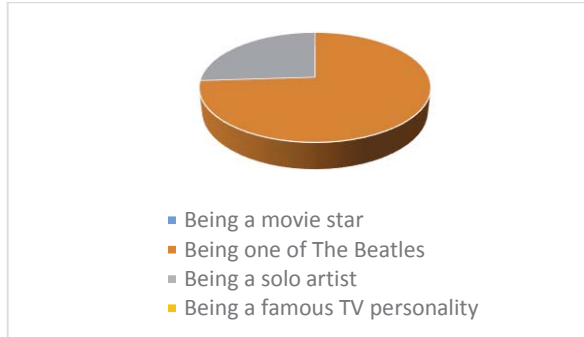
5. If your answer to the previous question was “Yes,” what do you know them for? Tick (☑) all the ones that apply.



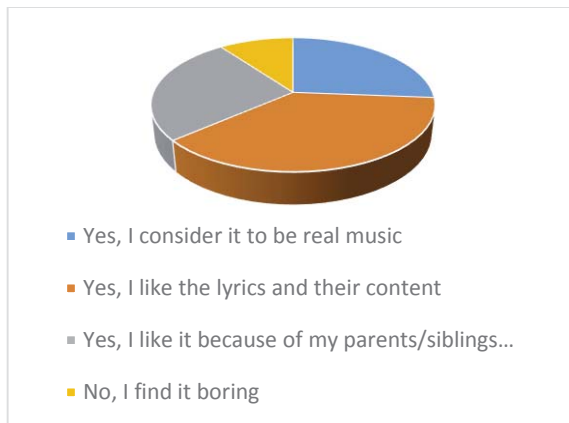
6. Have you heard of George Harrison?



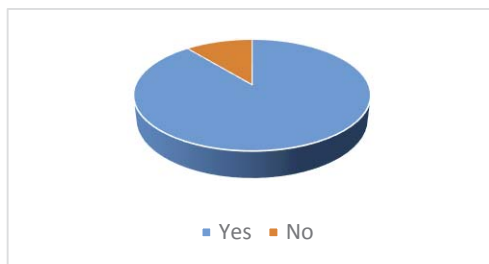
7. If your answer to the previous question was “Yes,” what do you know him for? Tick (☑) all the ones that apply.



8. Do you like music from the 70s? Tick (☑) the statement that identifies you the most



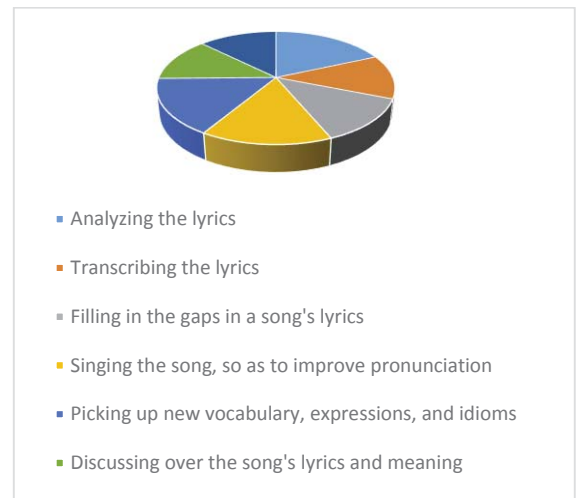
9. Have you done any classroom activities with music in your English class?



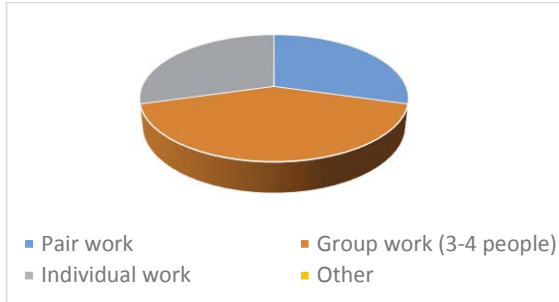
10. Which of the following classroom activities have you done in your English class? Tick (☑) all the ones that apply (no limit)



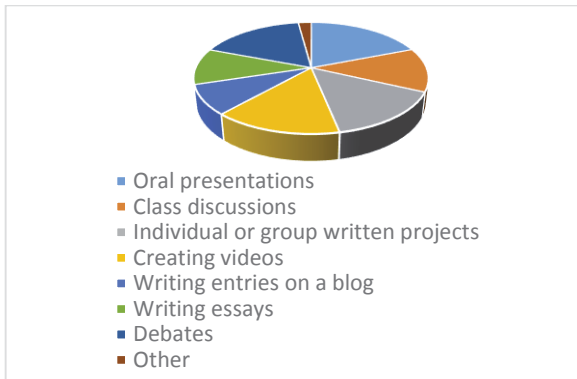
11. Which of the following classroom activities would you like doing with music in class? Tick (☑) all the ones that you like (no limit)



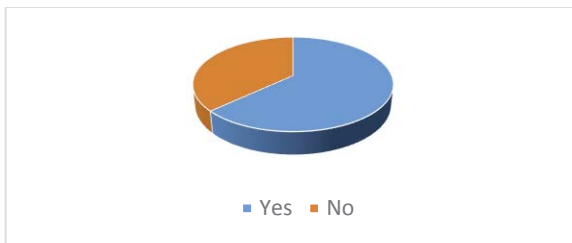
12. Which of the following ways of schoolwork do you like? Tick (☑) all the ones you prefer



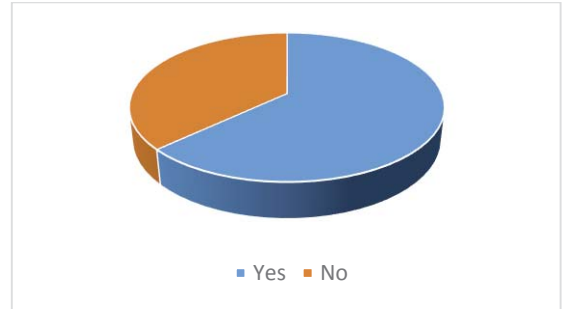
13. Which of the following things do you like doing the most in your English class? Tick (☑) all the ones you prefer



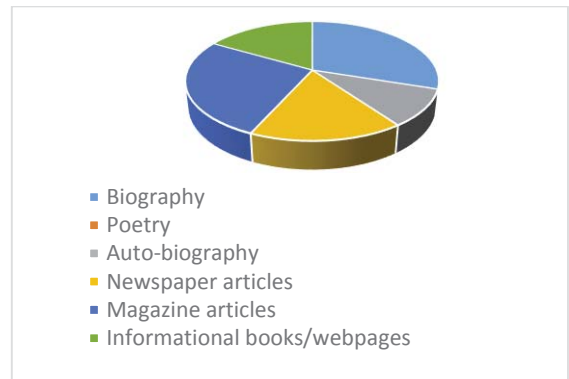
14. Do you like reading about music/musicians at home?



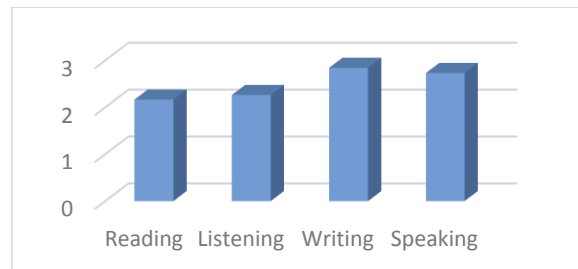
15. Do you like reading about music/musicians in your English class?



16. If your answer to the previous question was “Yes,” what kind(s) of genre(s) do you select? Tick (☑) all the ones you like



17. From 1 to 4, 1 being **the lowest** and 4 being **the highest**, what is the linguistic skill that you find the most difficult?



18. From 1 to 4, **1** being **the lowest** and **4** being **the highest**, what is the linguistic skill that you would like to improve?

