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INGLÉS

LEARNING ENGLISH THROUGH MUSIC
IN PRIMARY EDUCATION

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Facultad de Ciencias Humanas y Sociales
Giza eta Gizarte Zientzien Fakultatea

Grado en Maestro de Educación Primaria /
Lehen Hezkuntzako Irakasleen Gradua

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EDUCATION***

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FACULTAD DE CIENCIAS HUMANAS Y SOCIALES

GIZA ETA GIZARTE ZIENTZIEN FAKULTATEA

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Preámbulo

El Real Decreto 1393/2007, de 29 de octubre, modificado por el Real Decreto 861/2010, establece en el Capítulo III, dedicado a las enseñanzas oficiales de Grado, que “estas enseñanzas concluirán con la elaboración y defensa de un Trabajo Fin de Grado [...] El Trabajo Fin de Grado tendrá entre 6 y 30 créditos, deberá realizarse en la fase final del plan de estudios y estar orientado a la evaluación de competencias asociadas al título”.

El Grado en Maestro en Educación Primaria por la Universidad Pública de Navarra tiene una extensión de 12 ECTS, según la memoria del título verificada por la ANECA. El título está regido por la *Orden ECI/3854/2007, de 27 de diciembre, por la que se establecen los requisitos para la verificación de los títulos universitarios oficiales que habiliten para el ejercicio de la profesión de Maestro en Educación Primaria*; con la aplicación, con carácter subsidiario, del reglamento de Trabajos Fin de Grado, aprobado por el Consejo de Gobierno de la Universidad el 12 de marzo de 2013.

Todos los planes de estudios de Maestro en Educación Primaria se estructuran según la Orden ECI/3854/2007 en tres grandes módulos: uno, *de formación básica*, donde se desarrollan los contenidos socio-psico-pedagógicos; otro, *didáctico y disciplinar*, que recoge los contenidos de las disciplinas y su didáctica; y, por último, *Practicum*, donde se describen las competencias que tendrán que adquirir los estudiantes del Grado en las prácticas escolares. En este último módulo, se enmarca el Trabajo Fin de Grado, que debe reflejar la formación adquirida a lo largo de todas las enseñanzas. Finalmente, dado que la Orden ECI/3854/2007 no concreta la distribución de los 240 ECTS necesarios para la obtención del Grado, las universidades tienen la facultad de determinar un número de créditos, estableciendo, en general, asignaturas de carácter optativo.

Así, en cumplimiento de la Orden ECI/3854/2007, es requisito necesario que en el Trabajo Fin de Grado el estudiante demuestre competencias relativas a los módulos de formación básica, didáctico-disciplinar y practicum, exigidas para todos los títulos universitarios oficiales que habiliten para el ejercicio de la profesión de Maestro en Educación Primaria.

En este trabajo, el módulo de formación básica se concreta en todos aquellos contenidos socio-pisco-pedagógicos que se desarrollan en el marco teórico del trabajo. Se han incluido teorías de autores en relación a la música y sus beneficios. En este trabajo se presenta la teoría socio cultural de Vygotsky, la teoría de las inteligencias múltiples de Gardner, y así como la teoría Piagetiana de la zona de Desarrollo Próximo, todo ello aplicado a la música como herramienta de enseñanza-aprendizaje.

El módulo *didáctico y disciplinar* se concreta en el análisis de la música como metodología de la enseñanza, centrándonos en su influencia didáctica en la enseñanza de la segunda lengua en la educación primaria. Este módulo está presente a lo largo del trabajo, tanto en el análisis de las implicaciones de la música en diferentes ámbitos desde sociales, cognitivos y lingüísticos.

Asimismo, el módulo *practicum* nos ha permitido dotar de funcionalidad y practicidad al proyecto con el objetivo sea de aplicación en futuras oportunidades profesionales. Por ello se han propuesto actividades destinadas a su uso en el aula.

Por otro lado, la Orden ECI/3854/2007 establece que al finalizar el Grado, los estudiantes deben haber adquirido el nivel C1 en lengua castellana. Por ello, para demostrar esta competencia lingüística, se redactan también en esta lengua los apartados “Antecedentes” y “Conclusiones”, así como el preceptivo resumen que aparece en el siguiente apartado.

Resumen

Dada la riqueza de estudios, documentación y diversidad de recursos sobre la música, el objetivo del presente proyecto es analizar la música como una metodología a utilizar en la enseñanza-aprendizaje de la Lengua Inglesa. Inicialmente, se procede al análisis de los enfoques utilizados en la enseñanza de la lengua extranjera y de la situación actual. Se analiza el rol de la música y su aplicación como metodología en la educación primaria, desde perspectivas psicológicas, pedagógicas y sociales. Se realiza también un análisis de los principales beneficios de la utilización de la música en el marco de la competencia comunicativa, y de la habilidad de la lengua Inglesa, centrándonos en aspectos Lingüísticos y Sociolingüísticos. Planteándose por último unas actividades de carácter práctico cumpliendo los objetivos del currículo, orientadas a diferentes niveles y siguiendo los enfoques anteriormente expuestos.

Palabras clave: Música; metodología; competencia comunicativa; enseñanza del inglés como lengua extranjera; proceso de enseñanza-aprendizaje.

Abstract

Due to the richness of research and resources about music, the purpose of this project is to analyze the music as a methodology for learning English as a foreign language. Initially, it reviews the different approaches that the teaching of English has experienced and its current tendencies. It is analyzed the importance of the music in primary education according to a psychological, pedagogical and social perspective. In addition, it is also examined the benefits of music in the framework of communicative competence, being focused on linguistic and sociolinguistic aspects. Finally there are suggested practical activities which demonstrate the potentiality of music as a methodological tool to enable work the different competences of the curriculum, oriented to different levels and under different approaches.

Keywords: music; methodology; communicative competence; Teaching English as a Foreign Language – TEFL; teaching-learning process

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INTRODUCCIÓN

“La música es una ley moral. Le da alma al universo, alas a la mente, vuelo a la imaginación, y el encanto y la alegría a la vida y a todo”. Platón

La música juega un papel fundamental en nuestras vidas, formando parte de nuestra vida personal y social. Nos acompaña desde casi nuestro nacimiento con canciones de cuna, así como a lo largo de cualquier celebración o acontecimiento social o individual. No deja indiferente a nadie, provoca emociones, ayuda a formar una identidad de tipo cultura o colectiva, además de ser un icono dentro de una comunidad y dar sentido a la cultura. Partiendo de este hecho, nos planteamos el reto de saber hasta qué punto la música puede tener un efecto positivo en el aprendizaje de las segundas lenguas, en este caso, la Lengua Inglesa.

Es innegable que la influencia anglosajona tiene su efecto en los diferentes aspectos económicos, sociales, políticos, culturales, así como en el ámbito académico y educacional. Por otro lado la repercusión del mercado musical anglosajón en la realidad cultural de nuestro país, así como su repercusión en aspectos personales y sociales de los más jóvenes hacen que este proyecto analice los posibles beneficios de la música en la educación.

Asimismo, dado que la situación educativa actual demanda una apuesta por una enseñanza de calidad de la Lengua Inglesa, y busca la motivación de los estudiantes por el aprendizaje de esta lengua, sería conveniente analizar la posibilidad de integrar estas dos premisas; música y enseñanza-aprendizaje. Por ello, se busca dar un paso hacia una enseñanza de calidad de la segunda lengua, al mismo tiempo que se fomente la satisfacción por su aprendizaje. Además, la música puede ofrecernos aspectos que van desde la creación de una atmósfera que fomente un ambiente relajado en un aula, al aprendizaje de la cultura de la lengua estudiada, sin no por ello olvidarse de aspectos cognitivos y lingüísticos.

Se han realizado diversos estudios sobre el poder de la música en el ámbito de la educación. Especialistas como (Jolly, 1975), (Faiiloni, 1983), (Cruz Cruz, 2005) y (Medina, 2002) entre otros, han realizado estudios analizando los beneficios de la música en la educación y sus efectos positivos en el aprendizaje de la segunda lengua. Además, pedagogos como Gardner han hecho una mención a la música y su efectos en nuestra personalidad. Su teoría “Múltiples inteligencias” está basada en una inteligencia global, y apuesta por una Inteligencia musical como una de las siete inteligencias que se integran globalmente en nuestro en nuestro desarrollo personal.

Por todo ello entendemos que la música sea considerada un aspecto a tener en cuenta en nuestro desarrollo individual.

En definitiva, todos estos estudios realizados aconsejan una integración de la música en la enseñanza tanto de la primera lengua como de la Lengua Extranjera, siguiendo corrientes constructivistas enfocadas en el aprendizaje significativo, donde el alumno es el protagonista y construye su propio conocimiento activamente.

1.-ANTECEDENTES, OBJETIVOS Y CUESTIONES

En la educación española la enseñanza de la lengua extranjera ha sido un punto de mejora, por ello nuestra educación ha tratado de solventar este problema dando un mayor peso dentro del sistema educativo a la enseñanza de la segunda lengua.

Es indudable que la educación del S.XXI enfoca sus objetivos a suplir las demandas sociales de una sociedad cada vez más plurilingüe y pluricultural. Por ello la adquisición de nuevas lenguas es cada vez una puesta por integrarnos y adaptarnos a la actual situación.

Varios han sido a lo largo de la historia de la enseñanza de las segundas lenguas las metodologías utilizadas. A comienzos del S.XX se apostaba por un enfoque estructuralista, (Saussure), en el cual el lenguaje es entendido como una estructura, y los signos que lo componen son dependientes entre sí y no se pueden separar unos de otros. Otro método utilizado en la enseñanza de la segunda lengua fue el *Audio Lingual* cuyas premisas se basaban en la repetición y la automatización de los conceptos gramaticales. Más adelante, la comunicación fue entendida como el eje principal de la enseñanza de la lengua extranjera, donde el aprendiz debe comunicarse en contextos reales y con significado, dando lugar esta concepción del lenguaje a otro método, Communicative Approach.

La música tiene el poder de crear un ambiente favorable al aprendizaje de la segunda lengua, ya que se establece un entorno propicio para su aprendizaje, a la vez que minimiza los efectos negativos como puede ser la ansiedad (Krashen, 1982). Desde hace ya varias décadas, se ha apostado por el fomento de la creatividad y de la imaginación, haciendo de la música una herramienta que ayuda a potenciar el lenguaje (Paquette & Rieg, 2008).

Las barreras afectivas en el aprendizaje de la Lengua Extranjera han sido tenidas en cuenta en métodos como Suggestopedia cuya principal premisa se basa en la

eliminación de las barreras psicológicas en el aprendizaje de la lengua (Lozanov, 1978, citado en Dogget, 1986)

En nuestro país se está apostando por una mayor calidad en la enseñanza de la lengua inglesa, por ello se ha superado el concepto de Lengua Inglesa como una asignatura más dentro del currículo a tener un mayor protagonismo y convertirse en lengua vehicular de la enseñanza de otras áreas no lingüísticas.

A través de metodologías como AICLE, Aprendizaje Integrado de Contenidos y Lenguas Extranjeras, la lengua es utilizada como medio para el aprendizaje de los contenidos del currículo. La implantación de la enseñanza de contenidos en inglés tiene como objetivo fundamental contribuir a reforzar el aprendizaje de la lengua inglesa. Además se amplían las posibilidades de uso del lenguaje en situaciones más variadas y se refuerza el aprendizaje de contenidos de diversas materias curriculares. Por último proporciona finalidades más reales al uso del idioma, construyéndose un aprendizaje significativo.

Un aspecto a tener en cuenta en la enseñanza de lengua es la competencia comunicativa entendida como la habilidad para expresar e interpretar pensamientos, sentimientos y hechos, tanto de forma oral como escrita en una amplia gama de contextos sociales y culturales. La capacidad comunicativa es el conjunto de las habilidades lingüísticas de manera holística.

La comunicación es mencionada en el currículo como un concepto transversal donde se trabaja a lo largo de todas sus áreas. Además, la lengua toma un mayor valor ya que no solo es entendida como una materia en sí, sino como un vehículo para el aprendizaje de otros contenidos.

La lengua es el principal medio de representación y comunicación, de socialización y aprendizaje, por lo que tiene un papel central en la formación integral del alumnado. Todas las áreas del currículum participan en el desarrollo de las competencias verbales, todas ellas inciden en la mejora de

competencias lingüísticas básicas. Complementariamente y en correspondencia, las materias lingüísticas atienden y preparan a los alumnos para desarrollar técnicas de trabajo y estudio (tomar notas, realizar esquemas, mapas semánticos, resúmenes, explicaciones, argumentaciones, etc.), imprescindibles en todas las áreas. Además, el aprendizaje de la lengua adquiere más sentido si se convierte en vehículo de aprendizaje de contenidos curriculares de las diversas áreas. (Decreto foral 24/2007: 91)

Uno de los aspectos que facilita el interés del alumnado por el aprendizaje de cualquier materia es su aplicabilidad en la vida real, es decir, el alumno necesita saber que el aprendizaje, en este caso de la lengua inglesa, se lleva a cabo dentro de un contexto real que es de gran utilidad para su vida diaria. Por ello dado que la música es parte integrada en la vida de los alumnos, su inclusión en la enseñanza de la lengua Inglesa puede resultar beneficiosa al acercar los contenidos educativos a la realidad.

Es cierto que la música ha estado valorada en el campo de la educación, no solo como asignatura propia sino como vehículo para el aprendizaje de idiomas. Además, la música evoca emociones y gustos como destaca Salcedo (2010), por lo tanto su utilización puede ser fuente de motivación y diversión, además de servirnos para la construcción de nuestra personalidad.

1.1. Objetivos.

1. Análisis bibliográfico de los estudios previos realizados a cerca de la enseñanza aprendizaje de segundas lenguas y su relación con la música, desde perspectivas psicológicas, psicológicas y culturales.
2. Análisis de la adecuación de la utilización de la música como metodología educativa y sus aplicaciones lingüísticas, sociolingüísticas, discursivas y estratégicas acorde con las competencias del currículo.
3. Desarrollo de actividades atendiendo a las distintas competencias comunicativas, entendidas como la habilidad de comprender y usar la lengua como en un contexto social y real.

2.- MARCO TEÓRICO: FUNDAMENTACIÓN Y SU RELACIÓN CON LA PRÁCTICA DOCENTE

2.1 Methodologies and conceptions of the language teaching

The process of teaching a second language has been carried out under different theories and approaches. First of all, the process of teaching English as a foreign language (TEFL) was based on a methodology based on grammatical structure of languages. Sheen (2002) defines this concept, *“Focus on forms is based on the assumption that classroom learning derives from general cognitive processes which is related to grammar structures”* (p.303)

It involves three stages:

- Providing a complete understanding of the grammar structures
- Practicing grammar in a communicative and non-communicative way, through exercises, providing them with full comprehension and production.
- Foster the automatic and accurate use of the language.

All in all, there was a first period when the teaching of second languages was under the influence of structuralism, whose main foundation was based on the forms of the language.

Others approaches originating in Conductive theory, were based on the role of the teacher who had the possession of the knowledge. His role was seen as the person who spreads his/her knowledge to the students who were utterly passive. One of the main disadvantages of this system was that students were not able to produce the language learnt, that is to say, given the fact that they were just merely passive learners they were only able to develop aspects of the language such as vocabulary and grammatical structures. However those aspects of the language that requires production such as oral or written tasks were poorly realized.

Other approaches were based on physical movement, as Total Physical Response, whose theory was founded on the association between language and active

movement (Asher, 1981). There is a non-conscious cognitive map that seems to be acquired when some adults ask children to perform some actions e.g. (brush your teeth). Children acquire language through active actions. Consequently, while they mix meaning with performance, the acquisition is more efficient, even though they are not producing oral language. This idea is reinforced by (Jolly 1975:11) *“music and creative movement are near the heart of human language and communication”*.

Involving actions such as mimics or movements in the process of learning a second language can create a system of physical responses that will produce a long term comprehension in the language acquired (Asher, 1981; Campbell, 1992, as cited in Cruz Cruz, 2005; Richards & Rodgers, 1995, as cited in Horn, 2007). In the words of Sedar (1997) using songs and combining them with physical exercise, could be an asset in the learning process of the second language. In addition, he is focused on integrating the arts, such as dancing with the language development. “Eurhythmics” whose inventor was Dalcroze, a Swiss musician, has been related as an important term, because its meaning comes close to connect the traditional Greek idea of music that included melody, movement and language (Mead, 1996, as cited in Sedar, 1997).

Not only controlled movements are enhanced through music but also spontaneous ones. According to Howle (1989) young children respond to rhyme with spontaneous movements. Besides, they improve their strength and increased their awareness during the process of their growth. The psychomotor development and its relationship with the development of the intelligence have been intensively studied. According to Piaget, (1972, as cited in Cameron, 2001) there are four stages during the children’s psychomotor development:

- Sensory-motor period (0-2 years old): the knowledge is based on the motor and sensory inputs.
- Pre-operational stage (2-7 years old): Characterized by the egocentric thinking.
- Concrete operational stage (7-12 years old): Kids can adopt diverse points of view and their thought is further logical.
- Formal operational stage (from 12 years old and up): Children have a complex thinking, they think abstractly and logically)

The spontaneous movement that Howle (1989) describes takes place during the sensori- motor period, when knowledge is extremely related to inputs that are responded with physical movements. Children acquire language when they relate actions with communication.

With reference to the activities used in the *Total Physical Response*, they need to be related to movement. For instance, a clear example of an activity using music could be the song “Yellow Submarine” by the Beatles. In which the teacher can use mimics gestures, and movements of his/her body. This physical movement can make his/her students enhance their knowledge, since concepts from the song are related to her/his body movement.

Another method used in the learning process of a second language is the Audio Lingual Method. It is suggested that language acquisition is produced through the process of memorization (Larsen-Freeman, 2008). According to Doggett (1986) students keep learning patterns until they are able to produce these patterns spontaneously. For instance, using a song with a repetitive rhyme can be seen as an efficient way to learn vocabulary. Additionally, grammar structures can be also activated through imitation or repetition. Clear examples of songs that can be used in this method are lullabies since they have lyrics with simple vocabulary and they repeat no complicated grammatical structures.

According to Larsen-Freeman (2008), the techniques of this method are:

- Memorization of oral text such as dialogues
- Conversation in pairs
- Dramatization of memorized dialogues
- Memorizing structures or vocabulary.

Having said that memorization of the dialogues is a characteristic of this method, we can use the lyrics of the songs as if they were dialogues in order to practice the vocabulary and grammar structures.

Conversely, nowadays this method rather than regarded as an effective methodology is basically stared as an old-fashioned technique, since it is based on memorization and redundancy. In agreement with Jolly (1975:13) “*One of the weaknesses of the*

mechanical pattern normally associated with the audio-lingual approach to second language teaching is that such repetition often causes boredom, and consequently students gradually lose their motivation”.

Learning a language is not an easy task due to the physiological barriers the learner is encountered. Other methods rather than being focused on physical movements or memorization of structures are focused on the emotional barriers that learners face during the process of second language acquisition.

One of these methods is Suggestopedia which is described as a holistic method, whose main goal is to overcome the physiological obstacles that a second language learner faces, such as anxiety. It is focused on vocabulary, and some explicit grammar structures, with no exams (Doggett, 1986; Lozanov, 1978, as cited in Salcedo, 2005).

One of the main obstacles that learners of a second language face is the overwhelming and insecure atmosphere. It is widely shared that having a relaxed atmosphere during a foreign language classroom enhances the learning process (Cruz Cruz, 2005, Jolly, 1975; Krashen, 1982; Puffer, 2007; Rafiee, 2010; Richards, 2002, as cited in Rafiee, 2010). Teachers should create an atmosphere where students feel security; teachers should make *“them feel confident”* (Doggett, 1986:5).

According to the Suggestopedia method, music can be used not only for a primary tool to enhance language acquisition but also as a second source. Doggett (1986) indicates that using classic music like background music including some relaxed movements can foster the relax atmosphere and consequently the learning of second language is more effective.

Conversely, the current present-day tendency is based on communication. Language is understood as a medium of expression. At present times, it is believed, that the learner has something to say or find out; *“the primary function of the language is interaction and communication”* (Horn, 2007:18).

In order to be able to communicate effectively we need to be aware of the importance of the communicative competence. This is understood as the ability to be able to comprehend and employ the language successfully to integrate reality and educational environment. There are described four components: Linguistic (understanding and

using the language), Sociolinguistic (awareness of cultural aspects of the language), Discourse (the capability to combine language structures into dissimilar types of cohesive and coherent texts) and Strategic (using procedures to design and assess the efficiency of communication and discourse (the ability of understanding how ideas are connected) (Canale and Swan, 1980 as cited in Riggensbach, 1999). Due to the relevance of these components they will be further discussed in this project.

Following the previous ideas that communication and active practice are understood as the most efficient learning processes, another method needs to be mentioned, the Communicative Language Teaching (CLT). This method is based on using the language in an active way. Grammar and structure are placed on subsequent stages.

According to Frost (2004) this method has clear advantages:

- Students feel free in their language control
- Learners use the language in a natural and diverse way.
- The communication is fostered
- The process of learning is more enjoyable

Finally, education methods have been developed with the idea that communication should not be regarded as a secondary stage as far as second language learning is concerned. For this reason, a new approach was introduced in our system, Content and Language Integrate (CLIL), and is currently established in most of the schools of our country. According to Coyle's theory (1999, as cited in Barrios) the methodology involves the use of the second language as a method of instruction in linguistic and non-linguistic contents. One of the characteristics that makes this method extremely suitable is its flexibility and adaptability. There are four components defined by Coyle as the 4Cs: Content, Communication, Cognition, and Culture.

- Content: acquisition of knowledge, skills and comprehension of the specific curricular content and topics, making the construction of their own knowledge easier.
- Communication: the use of the language while acquiring knowledge and learning the language itself.

- Cognition: progress of the complex cognitive skills processes that enhance to form concepts and knowledge.
- Culture: being presented to diverse perspectives, integrating them and being conscientious of the other and the one's self.

According to Puffer (2005), there are numerous advantages of this method:

- Language competence is improved
- Oral skills are developed
- Awareness of differences/similarities of first-second language is taken into account.
- Universal and cultural interests are fostered.

Hence, the use of the communication as a way of instruction as it is used in the first language has been regarded as a great impulse not only for the subject studied itself, but also for the language acquisition (Krashen, 1982; Lightbown & Spadam, 2006). Zarobe and Calán (2009) support the idea that second language is more efficiently acquired when we are focused on the subjects rather than on the language used. Marshs (1994) highlights the idea that *“a language classroom, where learners go through the often difficult process of sorting out sounds, structures, grammar or vocabulary is rarely natural”* (p.3). On account of this, the process of learning a foreign language is not acquired properly and students end up with no motivation (Cruz Cruz, 2005; Puffer, 2007; Salcedo, 2003).

At the moment, we are witnesses of how the conceptualization of learning a second language has increasingly changed. The main reason for this is that nowadays the second language is seen in terms of use, with a clear purpose, rather than in terms of structure. Consequently, the English language should be integrated in education as a mean of teaching contents of the curriculum (Puffer, 2007).

2.2. Developmental Implications of music

In general terms music has been proved that has connections with different fields, such as education (Campbell, 1992, as cited in Cruz Cruz, 2005). Quoting Lanfit (1994, p.430) *“music is a powerful medium that educators can and should incorporate into the classrooms”*. In addition, Cruz Cruz, (2005) also highlights the importance of using music as a tool in the language class *“music can be a powerful teaching and learning medium”* (p.22)

The equivalences between music and education are described by Hansen, Bernstorff, E., & Stuber (2004, as cited in Wiggins, 2007):

1. Phonological awareness: Understanding all components of sound (generating and recognizing rhyme, syllables, beginning and ending sounds). It is pretty similar to the different aspects of the music sound (noticing repeated sound patterns and imitation of them).
2. Phonemic awareness: Categorizing and using the minimum sound units in written symbols, such as letters, as compared to stressing the smallest units of musical sound.
3. Fluency: Ability to get ideas across effortlessly, verbally or in writing as compared to the ability to perform music effortlessly, simply, and readily.

Having seen the relationship between music and education, it is also important to analyse music and its implications in different domains. In fact, music has been extensively studied investigating its benefits and repercussions by professionals in different areas, from sociology, pedagogy and linguistics. The purpose of the following section is to provide an insight of how music is related to the process of learning foreign language in a social, cognitive, affective and linguistic environment.

2.2.1. Social and cultural development

Learning any kind of language has implicit the contact with the culture which the language is spoken, and music is undoubtedly an essential part of the culture itself. Salcedo (2010) states that in the process of developing our personalities as human

being in a society, we have three universals *“All cultures on this planet have music; language and communication are also universal”* (p.19).

Consequently, music and language are deeply interconnected and take part differently in every society. In the words of Cruz Cruz (2005) *“music has been a part of the human experience and culture through the world in every civilization”* (p.16). Ultimately, being able to learn a language, not only gives us the ability to be able to express in other language but also to develop values such as tolerance, sympathy and empathy.

The interaction with the medium in order to explain our social and individual development has been studied by several authors. According to Piaget (1972), children are encountering roadblocks in their social interaction, and they use their own resources in order to overcome these difficulties. This allows the learning process to take place, that is to say, children actively grow mentally, since they are enthusiastically taking part in the procedure rather than imitate, and consequently they construct their own knowledge (Piaget, 1972, as cited in Cameron, 2001).

Accordingly, Piaget (1972) believes that neither the social medium nor the languages are as important as the child in order to develop his/her knowledge. He distinguishes two concepts: on the one hand *“assimilation”*, in which the external words are incorporated in the internal world without changing its structure, and *“accommodation”*, the phase where changes are produced in order to adapt to the situation. The latter is precisely related to second language acquisition, since the learners reinterpret the new information acquired.

Another pedagogue, Vygotsky differs from Piaget’s vision, and gives more importance to the effects of social and cultural impact in the learning process. He bases his arguments on the socio-cultural theory. This theory stands up for an active relationship among the child, the others and their environment. As a result of this collaboration and relationship, the acquisition of knowledge is produced. Through the social interaction, the child learns and assimilates the thinking processes and behaviours of his/her society (Vygotsky, 1962, as cited in Cameron, 2001).

It is pointed out that interaction between novices and experts is necessary in order to increase knowledge. Learners should be helped by experts before they build and

organize their knowledge. This collaboration between beginners and advanced experts is called the Zone of Proximal Development. Vygotsky gives a new meaning to intelligence, rather than be focused on what the learners know he is concentrated on *“what the child can do with skilled help”* (Vigotsky, 1962, as cited in Cameron, 2001, p.6). The ZPD is the distance among the level of what the kid by now knows and the level of potential development that he could reach under the adult guidance or in collaboration with his/her peers. Ultimately, social interaction is regarded as an important aspect of the learning process.

The first way that human beings were able to communicate was through the oral language. Regarding Salcedo (2010) stories were transmitted by songs, and it was precisely this transmission which gives them the essence of their community. Singing is an activity that gives the sense of belonging to a group of community. Besides, since singing is not a highly –skilled activity in broad terms, all the members of the group can do it, believing they are an active part of the community (Huylee, 1999, as cited in Engh, 2013)

Another important aspect of communities is the sense of cooperation and collective sharing of thoughts and aims. A research was carried out by Anshel & Kipper (1998 as cited in Engh, 2013) whose aim was to measure the interactions between music, trust and collaboration. Results confirmed that music was extremely important as far as trust and association is concerned.

In relation to culture, having seen that music is frequently regarded as a symbol of community, and as a consequence, as an international vehicle to spread knowledge, songs are culturally embodied resource for the language classroom (Cheung, 2001; Jolly, 1975). Another author, Failoni (1993) mentions the advantages of using music as a tool to teach culture. *“Music provides an interesting mirror of the history, literature, and culture of a country, which can be seen in song texts and in musical style”* (p.97)

During the scholar age not only we are increasing our global knowledge but we are also forming our personality. The strong links that can be created between music and culture might help learners affirm their personality. *“By subscribing to popular music, for instance, a person claims an identity with other listeners, and with performers and*

writers who share the same views about who they are or might be, and what the world is or might be” (Cheung, 2001, p.56)

In addition, what is believed is that music is also a powerful tool in order to increase the awareness of the differences among the countries where the language being learnt is spoken. Frequently, we are not aware that although several countries share the same official language, they might have many differences culturally speaking, as is the case of the USA and the UK. Therefore, music can be an asset in order to make us aware that equal language spoken does not lead to sharing the same culture.

Due to the relevance of the cultural aspect of music, culture in relation to the communicative competence is further discussed in a specific section.

2.2.2. Cognitive development

Gardner (1993) suggested “The Theory of Multiple Intelligences”, in order to explain that intelligence is neither innate nor settled in the individuals brains. After several researches presented in the 80s and 90s he came up with the conclusion that intelligence rather than being focalized on one area of the brain was located in eight dissimilar parts. Put another words, as human beings we possess eight types of intelligence that are interconnected and are potentially developed. The development of these intelligences is related with the capacities and variances of the individual in order to retain information and acquire novel knowledge. The eight intelligences are:

- Mathematical-logical. Those children that improve this intelligence are able to handle with number, patterns, connections and functions.
- Bodily-kinaesthetic: This intelligence implies the use of the body in order to express feelings or ideas. Coordination, flexibility, strength and speed are their strengths.
- Interpersonal: Those who are able to cultivate this intelligence are good at recognizing other’s mood. They enjoy the social interaction.
- Intrapersonal: Contrary to the previous intelligence, this one is related to the introspection, in other words, with the one’s inner self. They act consequently to themselves; they possess self-esteem, self-respect and self-image.

- Visual-spatial: This intelligence is based on the visual and spatial images. They express their ideas graphically, through lines, colours and graphics.
- Naturalist: Those who improve this intelligence have the ability to distinguish, classify and analyse the environment. Observation, reflection, experimentation, and analysis are nurtured through this intelligence.
- Verbal-linguistic: This intelligence is related to the capability of using the terms, the expressions, the structure, the phonetic, the syntax and the semantics of the language. Consequently those children who are good at this intelligence are good at learning languages, what is more they are keen on rhymes.
- Musical-rhythmic: Apprentices whose intelligence is musical and rhythmic have a well-built acoustic ability. They can distinguish, transform and express themselves effortlessly by beats and tones of the musical sounds. The learners that raise this kind of intelligence, enjoy listening sounds and melodies and following and keeping the rhythms.

In conclusion, the main point of Gardener's "Multiple Intelligence" is that intelligence should be seen as a global concept in which there are eight different parts that foster eight different aspects of the intelligence. It is precisely the musical-rhythmic intelligence, the one that is extremely related to this project. This has motivated us to focus on the analysis of the connections between the brain and the music and how this association might affect to the learning process.

The functionality of the brain and its mechanism has been studied along the history of the psychology. Cognitive psychologists maintain different views related to music and spatial processing. Some scientists in the field of the neuropsychology have argued the fact that musical and language elements can be dissociated, and consequently could work organized as separate areas (Borchgrevink, 1982, as cited in Engh, 2013).

Hetland (2000) remarks two theories regarding how the brain manipulates the information and process it. The former topic is "*modularity, the theory that the mind is comprised of relatively separate units dedicated to particular kinds of information, predicts independent processing of musical and spatial information*" (p.105). The latter theory is "*Cognitive Transfer in which one kind of learning supports performance on other kind of tasks, is notoriously difficult to achieve, especially when the case is distant*

as is the case of musical and spatial processing" (p.105). That is to say, music and information are separately treated, and consequently they are not related.

Hetland (2000) carried out a research in order to determinate whether these previous conceptions that state that the brain has separated and non-connective processes were correct. His hypothesis suggested that listening to music and specially Mozart music enhance performance on spatial task. The research was realized in the laboratory, where one group listened to music and the other was in silent conditions. The author came up with the conclusion that listening to music (Mozart music) "*could raise children's IQ*" (p.105).

For instance, the *Mozart effect* suggests that music and spatial abilities are not absolutely separate units and that transmission from one to another one is likely. Consequently, he is denying the theory of "Modularity and Cognitive Transfer" cited previously. Although further research has criticized the Mozart theory by authors such as Nantais and Schellenberg (1999).

The brain has a mechanism where there are involved many connections in the process of acquiring knowledge. In addition, when we are working with music, the number of neurons that we activate is higher. In the words of Lanfit (1994) the more connections are made in the brain, the more integrated and associated the learning process is, and as a consequence of this, the better the knowledge is inside recall.

One of the cognitive aspects that are particularly important during the language acquisition is the ability to memorize and retain the language concepts. The use of music fosters the recall during the learning process (Medina, 1990; Fonseca-Mora *et al.* 2000; Rainey & Larsen, 2002). While memorizing from a long list can result a tough task, it is believed that songs and its lyrics may be recalled easily and with effortless. Fonseca-Mora *et al.* (2000) point out "*music fosters mental rehearsal and memorization*" (p.150). Rainey and Larsen (2002) affirm that there is an integrated storage in where we keep the words and music of songs and even as adults we are able to recall the lyrics or the rhythms more efficiently than any list of vocabulary.

2.2.3. Affective development

Emotional factors are believed to take an active part in the learning process of the second language (Lozanov, 1978, as cited in Salcedo, 2005). Krashen (1985) describes *The Affective Filter Hypothesis* in order to involve all the aspects that emotionally should be taken into account in order to maximize the language learning, creating an atmosphere with low anxiety, a self-confident state and an enthusiastic and a positive attitude.

A low affective filter means a positive attitude towards learning. If the affective filter is strong the learner will not search for language input, and consecutively will not be open to language acquisition. Teachers should know how important is to create a positive environment that fosters the language acquisition.

Learning a second language can provide a feeling of “homeless”. It is produced when learners feel social uncertainty, no confident and dissatisfaction (Brown, 1994 as cited in Lake, 2002; Shoeep, 2001). In order to overcome these unpleasant feelings, these authors recommend the use of music in the language learning class. Music can also foster the confidence of the learner *“music has the function of increasing self-esteem through increased self-satisfaction in musical performance and also to energize and bring order”* (Richards, 2002, as cited in Raffiee, 2010, p.101)

Another idea related to create an enjoyable atmosphere that plays an important role in education, is the introduction of the humour in the English class by singing. In the words of Rafiee (2010) the application of humorous songs can be a real injection to motivation. Songs and humour has been regarded as ridicule and jokes, however they can work as an asset in the language acquisition.

As far as motivation is concerned, it is common knowledge the important role that it plays in the educational environment, since it enhances students’ eagerness to learn, and by this means, they are fostered to work hard since they feel rewarded with the knowledge acquired. It is precisely this reward what is called *external motivation* by Engh (2013) *“motivation is multifaceted and concerns both the affective states and attitudes that impact the amount of effort a learner expends to acquire a new*

language” (p.117). Yi-Chun & Pi-Ching (2009) states that the use of music is highly recommended as an important factor to make students eager to learn more. “Motivation contributes significantly to success in learning and it is also recognized as an important factor in L2 achievement” (p.14).

Passivity in second language acquisition is regarded to be a common state among the students, since the process of teaching the second language is not engaging enough according to Warrington and Jeffrey (2005). In the words of Cheung (2001) music appeals to students, and can work as a tool to make them more proactive in their learning process. This author also claims the importance of using music in order to motivate learners since *“it motivates them to become responsive and active learners”* (p.56).

In order to prove whether the music affects positively to the learning motivation in the students of the elementary school, Yi-Chun & Pi Ching (2009) carried out a research whose main purpose was to *“explore whether the use of English popular songs can enhance elementary school students’ motivation for learning English”* (p.13). A total of 131 six-grade students constituted the study subjects. The research lasted a semester. Students were exposed to songs during fifteen minutes a day. The results of the text presented that most of the students relished and valued learning English through singing popular songs. Both the learning performance and the learning motivation were increased. Essentially, using music English popular songs work as a tool as far as motivation is concerned.

Using music is strongly believed to foster motivation in second language acquisition, however we should also analyze which kind of music is the most appropriate to use. Domoney and Harris (1983) point out that we should take into account the music that they enjoy most, rather than songs that may be in the text book, due to the fact that student regard these songs as a bit childish. According to them, pop music is the most adequate, because it *“is more natural and authentic for students”* (p.235)

Nowadays one of the principles of the education is nurturing the creativeness that children have potentially and are willing to develop. Due to the fact that feelings are revealed when we listen to music, songs can foster the inspiration (Cheung, 2001; Cruz Cruz, 2005; Horn, 2007; Paquette & Rieg, 2008; Rafiee, 2010).

2.2.4. Linguistic development

Considering the information that has been showed previously and seeing the fact that music is related to social, affective and cognitive aspects, we are analysing how music can affect the development of language acquisition.

Since language is acquired vastly before students attend to the formal education it is believed that integrated non-formal education such as music and songs can lead to normalize the education. As a result of integrate informal sets of learning such as playground, home or transportation, we can create a global process of learning. (Cheung, 2001; Goodking, 1994, as cited in Cruz Cruz, 2005; Medina, 1990).

There are several authors that support the idea that music benefits the second language acquisition, since they share similar process in their acquirement (Schellenberg, 2007; Schön *et al.*, 2008). According to Patel, (2003, as cited in Engh, 2013) music and language are processed in the same areas of the brain.

Like language, music is a human universal involving perceptually discrete elements organized into hierarchically structured sequences. Music and language can thus serve as foils for each other in the study of brain mechanisms underlying complex sound processing, and comparative research can provide novel insights into the functional and neural architecture of both domains. (Patel, 2003, as cited in Engh, 2013, p.674)

According to Sloboda, (1989, as cited in Fonseca-Mora *et al.*, 2011, p.2) there are similarities between music and language:

- Both are universal and specific to human beings.
- They have three modes of expression: vocal, gestural and written.
- Speech and song are spontaneously developed at the same time.
- The natural environment is auditory – vocal.

- There is a human ability to create an unlimited number of new sequences using musical contours or words.
- Rhythm and melody are essential elements.
- Both follow a fixed order in structure through the use of words or musical notes creating a sentence or a melody.
- The first capacity that emerges is that of receptivity and then, consequently that of productive ability.
- Both are culture-bound.

Conversely, there are also dissimilarities between music and language (Sloboda, 1989 as cited in Fonseca-Mora *et al.*, 2011, p.2)

Those differences are as follows:

- While a language normally needs to be translated into another language, it does not make sense to translate music to another culture.
- Although many people are only competent in one language, most people are familiar with different musical styles.
- Musical rules do not provide meaning whereas grammar provides meaning to language.
- The range of musical styles evolve and progress quite quickly in comparison to the grammar of a language.
- While language asks about the real world, objects and relations, music does not have this manipulative function.
- Music possess less cognitive demands than language
- Emotional expression is essential in music but not in language.
- Despite the fact that temporal structure and rhythmic organization play an important role in both language and music, the metric is specific to a piece of music, and the suprasegmental structure of language prosody is less specific and more variable.
- The numbers and variety of tones are similar in all cultures, whereas the numbers of phonemes connected to language vary.

Having seen that music and language have plenty of aspects in common, it leads to believe that music can be seen as an asset in order to improve the skills in the second language acquisition. Listening is undoubtedly improved when we are hearing music as a resource in the language class (Jolly, 1975; Orlova, 2003; Paquette & Rieg, 2008; Saricoban & Metin 2000). Additionally, in the words of Cruz Cruz (2005) oral skill could be worked while we are using songs, since they can be used to discuss topics or set up lively debates. Reading and writing might be improved when we are using songs; a clear example could be writing another ending for a song.

2.3. Music and the communicative competence

Communicative competence is understood as the ability to understand and use language effectively to be able to interact in authentic social and school environment (Canale and Swain, 1980, as cited in Staire y Zanon, 1990). Furthermore, it also involves being able to know what to say to whom in a specific situation and how to say it.

According to Canale and Swain (1980) there are four components of the communicative competence:

- Linguistic competence: It is understood as the knowledge of the language code (appropriate vocabulary, pronunciation, spelling)
- Sociolinguistic competence: It is the ability to use appropriately the sociocultural code of the language (politeness, vocabulary and style in a specific situation).
- Discursive competence: It is the mastery of using different structures in different types of cohesive and coherent texts (e.g. essay, formal letters, recipes, etc.)
- Strategic competence: The ability to be aware of the verbal and non-verbal communicative strategies that provides us with help when we need to overcome difficulties and we need to enhance an efficient communication.

Undoubtedly music can foster the communicative competence in the second language acquisition; especially in the linguistic components (grammatical rules, vocabulary, and pronunciation) and sociolinguistic competence (culture). In addition, songs can be used in a wide range of aspects of learning a language due to the fact that music is a multitasking tool that can be utilized transversely in any school subject. We can use them in a wide range of activities, with different objectives and for different levels.

“One advantage of using songs in the young learner classroom is their flexibility”
(Millington, 2011:134).

In this project we will analyse “culture” as part of the socio - linguistic competence, two aspects of the linguistic competences; vocabulary and pronunciation. And finally, we will also work on one skill of the second language acquisition, listening,

2.3.1. Linguistic Competence: Vocabulary

The acquisition of vocabulary in the second language differs from the first language; the procedure is not as natural as it happens in the mother language. Mainly, because we are not able to recognize the words in the context and use them. In order to integrate them in our own speech, we should recognize those words in the foreign language as real concepts and for instance, we need to be able to use them in their context (Nagy & Herman, 1987, as cited in Medina, 1990).

Consequently, we should provide an atmosphere that facilitates the informal learning process, where the learners use the knowledge acquired and feel that these new concepts are useful for their communication (Krashen, 1982 as cited in Medina, 1990). Medina (2003) points out that vocabulary is acquired incidentally and naturally while we are reading or listening to any kind of oral stories, there is no need of explicit instruction.

Significance and the use new concepts in context are regarded as an important fact in the process of acquiring vocabulary (Cruz Cruz, 2005; De Groot, 2006, Jolly, 1975; Yongqi Gu, 2003). Krashen 1985 (as cited in Cruz Cruz, 2005) also mentions the “input hypothesis”. He states the importance of the significance, that is to say, the vocabulary will be more effective and long lasting if we are able to understand the meaning in the context. In addition, in order to increase our vocabulary, connections need to be made between the new knowledge acquired and the prior knowledge.

Songs are more efficient than any other kind of oral story. Although songs share all of the elements of an oral story, yet the element that distinguishes both of them are the

vehicle through is conveyed. While in the former, the vehicle is just spoken, in the latter there is an extra musical element that provides higher motivation and consequently it enhances their eagerness to learn the meaning of the concepts (Chun & Ching, 2009). For instance, when we are using songs, learners are witnesses that we are using real resources, in authentic context. Additionally, these songs might be familiar to them, and they might know some part of the lyrics and might learn the rest of them. On account of this, they are making connections between prior knowledge and the knowledge they are acquiring (Cruz Cruz, 2005)

Different studies have been conducted in order to demonstrate the relationship between using music and vocabulary acquisition. Cruz Cruz (2005) carried out a research whose aim was to measure the effects of music and songs, focusing more explicitly on grammar and vocabulary in second language acquisition. The subjects of the study were second-grade students of English as a second language. Twenty eight students were divided into two groups, in the former students were taught following a traditional method without using songs. The latter group was taught through a selection of songs, which were appropriate for teaching vocabulary and grammar constructions. The author concludes that the use of extra linguistics tools like music and songs were an effective treatment that assists the students to improve their vocabulary and grammar constructions, since the result indicated a higher score in the post test they realized.

Medina (1990) conducted a study in order to prove several points. The investigation was focused on the effect that songs and illustrations might have on vocabulary acquisition. The main aim object of this research was to test whether using music could have more impact on the vocabulary acquisition, rather than other traditional non-music approach. Moreover, if an illustration has an impact on vocabulary acquisition. Thirdly, if there is a strong relationship between the instructional medium (music versus non- music) and the extra linguistics medium such as illustrations. There were four groups, the first group heard the story in its musical version, and the second group was able only to hear the story in its spoken version. The third group heard the

music and was able to see the pictures of the vocabulary, and finally the fourth group listened to the spoken version with the pictures.

The results showed that when vocabulary acquisition was measured immediately after the fourth day, the vocabulary increased for those groups with music and the group with illustrations. Finally, the group with both, illustrations and music, gained the highest score in vocabulary acquisition. Her conclusion was clear; music is a vehicle for second language vocabulary acquisition. Indeed, if we provide illustrations and music the results show a positive influence in memory retention. Consequently it could be concluded that music should be given more importance in the curriculum.

Another studied was presented by De Groot (2006). In this research it was measured the effect of three variables and background music on the acquisition of vocabulary in foreign language. The variables were: the frequency, the concreteness of the native language (L1) words and the typicality of the Foreign Language words.

Sixty-four L1-FL pairs were presented to be learnt six times, followed by a recall test after the second, fourth, and sixth learning round. A fourth recall test took place one week later. During the research, eighteen students were exposed to music condition and the rest to non-music condition. The results showed that the learning was more efficient in those groups where music was played. The conclusions were that those words with a relative familiarity with the L1 were learned quicker and they were more unsusceptible to be forgotten. Additionally, those students that during the process had background music performed better.

Schunk (1999) carried out another research whose main purpose was to analyze the effect of singing paired with signing on second language vocabulary acquisition. Eighty learners participated in the study and they were presented four different conditions; sung text paired with songs, spoken text paired with signs, sung text and finally, there was also a control group with a spoken version. A pre-test and post-test were realized during the research. And their results showed that those students that were presented only the spoken version got a lower result in the vocabulary acquired. However, when the paired singing was performed with music the results were higher in terms of vocabulary acquisition. In conclusion, this research highlights the benefits of including music and the use of signs when we are working on second language vocabulary.

2.3.2. Linguistic Competence - Pronunciation

Pronunciation is an aspect of the linguistic competence in the communicative competence (Canale and Swain, 1980, as cited in Staire y Zanon, 1990). It is understood as a real insight of the way the second language is spoken. It has rules that the learner should understand and use them appropriately. Incorrectly pronounced sounds might affect the oral communication. Consequently practicing explicit exercises about pronunciation should be taken into account in the process of second language learning.

One of the sources that we can use in order to work on pronunciation are songs, since they can provide us with segmental and suprasegmental phonetic features, such as word stress, linking, intonation and rhythm. In addition, they can make us aware of the differences between first and second language. Eventually, they can make us conscious that although some words can be similar in terms of pronunciation they have different meaning (homophones) (Failoni, 1993; Jolly, 1975; Orlova, 2003, Paquette & Rieg, 2008; Millingtong, 2011).

In order to maximize the benefits of songs in terms of pronunciation, teachers should provide their pupils with a wide range of different songs in order to teach the diverse components with the premise that *“the more rhythmic and intonated the utterances we teach are, the more holistic the learning will be”* (Fonseca Mora et.al, 2003:151)

2.3.3. Listening Skill

Listening is understood as a crucial component in the language acquisition, not only to understand what we are hearing but also to work as an asset to improve other skills. Horn (2007) states that while we are practicing listening we are focused on sounds and consequently we are improving our oral abilities. In addition, listening fosters the educational and social growth of the learners.

Phillips (1993) also mentioned that learners are better at listening rather than at speaking when we are working on a second language acquisition. He named the “silent period” to the learners’ process of listening, while they are internalizing and formulating their own personal grammar. Learners basically adapt what they are listening to in order to expand it in the language they already know.

Listening implies a continuum of process; on the one hand we have an active process which is under the control of the listener and on the other hand we have a passive process, which is out of the learner hands (Horn, 2007; Phillips, 1993; Rost, 2002). The whole process is integrated and it takes place when we carried out different actions. First of all we hear noticeable words and besides we make predictions about the meaning of the words that are not familiar to us, secondly we might use gesticulation to help our understanding what we are listening to.

According to Rost (2002), four types of listening are distinguished and we should take into account this classification when we are teaching English, considering which kind of listening we want to work on.

- a. Appreciative listening: listening for choice is mainly practiced when we are listening to a television show. It is widely used for inspiring listeners.
- b. Comprehensive or informal listening: listening to gain knowledge, for example directions.
- c. Critical or deliberative listening: in this case we are assessing the credibility or validity of the message.
- d. Emphatic or therapeutic listening: focused on understanding another person feelings or different points of view.

This categorization should have a practical correlation when we are carrying out tasks with music in the EFL classroom in which one or two categories should be taken into account. Teachers might use or combine different types of listening, for example appreciative listening in order to motivate them to listen to in the second language and critical in order to analyse whether what they are listening to is reliable.

In relation to motivation and listening, music can play an important role that should be taken into account when we are working with the listening skill, since it is quite reasonable that the more we like what we are listening, the more attention we will pay to it, and consequently we will perform more effectively (Eken, 1996 as cited in Shoepf, 2001; Horn, 2007; Millington, 2011). For that matter, when we like some songs we play the songs repeatedly without seeing it as a boring task. Millington (2011) states *"listening to a song over and over again can seem less monotonous because of the rhythm and melody"* (p.135)

Another element that has been studied in order to prove the effect of music on the listening skill is humour. According to Raffiee (2010) humorous songs affect positively in terms of listening. He carried out a study with English learners in order to see if those students who were exposed to humorous songs had a better improvement in their listening skills. The results suggest that the introduction of the humorous songs have a *“moderately large effect on their listening comprehension score”* (p. 103).

2.3.4. Sociolinguistic competence: Culture

In words of Canale and Swain (1980), learners should be aware of the socio linguistic code of the language learned, which include appropriate register, style and vocabulary, related to the culture where the language is spoken. As it was mentioned before songs are part of the culture. Indeed, they are a cultural resource inherent to the foreign language classroom. They work as a real insight of the cultural environment of the language taught. In addition, culture is learned in an informal and enjoyable way (Cheung, 2001; Domoney and Harris, 1992; Engh, 2013; Jolly, 1975).

Quoting Engh (2013), *“the use of music in the classroom raises significant questions concerning how culture, language and identity are related”*, (p.115). This idea is also emphasized by Shen (2009 as cited in Mellington, 2001), when he states, *“language and music are interwoven in songs to communicate cultural reality in a very unique way”* (p.136). Jolly (1975) assumes that songs act as an excellent tool in order to grasp insights of the culture, he believes they are a *“direct avenue to the basic values of the culture”* (p.14).

Motivation is equally mentioned in relation to culture as both of them are closely related according to Orlova (2003). Besides, not only learners are motivated when they are using songs in the process of learning, but also teachers feel more motivated using songs as a tool for teaching culture. *“Adopting popular culture in English teaching provides with extrinsic motivation, to both, learners, and teachers”* (Cheung, 2001, p.60).

Teachers should be aware of their pupils’ social interests and personalities in order to bring materials to the English class, such as their favourite songs in order to foster their

motivation. Music is seen as part of globalization, since pop or rock music in English are rich icons known worldwide.

Domoney and Harris (1992) state that through music we also develop the personality, and built our identity. In addition, Cheung (2001) believes that students need to feel they belong to something. According to this author, popular culture is accessible and collaborates with the learners by developing their personality and by making they feel integrated in their society or culture *“by subscribing to popular music a person claims an identity with other listeners”* (Cheung, 2002, p. 56). Furthermore, they not only are focused on the songs related to their preferences, but also on the writers or anything that might be related to it.

3.- PRACTICAL DEVELOPMENT

3.1 Techniques used with songs

Once we have seen all of the advantages of using songs/music in teaching English and teaching English as a second language acquisition, we should also check the different forms that we can put that into practice.

Selecting the appropriate songs is extremely important in order to maximize its benefits (Orlova, 2003; Medina, 2003). Cruz Cruz (2005) states that songs should be operated according to the student's level, they need to have a clear objective related to the curriculum and develop the communicative competence.

Medina (2003) suggests some guidelines in order to use music and songs in the process of Teaching English as a second language TESL.

- It is highly recommended that teachers have knowledge of how to maximize songs and music in education, for instance, they should be able to receive training in this subject.
- Teachers should make connections between the songs used and the lesson plans, that is to say, they should integrate music as a part of the lesson. Besides, it should be included in the regular curriculum also.
- The message that is transmitted by songs should include educational values, rather than non-sense message.
- The melody should be clear as far as the pronunciation is concerned, so then it can be an asset to learn pronunciation.
- Lately, it is highly recommended to use songs with culture heritage and familiar to students.
- The song should contain a certain artistic characteristics.

In addition, there is also a wide range of activities and sources that we can utilize when we are using music (Griffiee, 1990; Medina, 1990):

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- **Pictures:** We can use images with all songs in order to present vocabulary and practice listening and restricted discussion. It is a great idea to make a list in which we can jot down the vocabulary suitable for design an illustration.
 - **Song cards:** The teacher writes the words of the song in flash cards. (It can be used also with sentences)
 - **Song word with puzzles:** This technique can be used with all songs and is suitable for very low to high-intermediate students since it is primarily a vocabulary enrichment technique and it is based on the supposition that puzzles attract students, keep their attention and give them an amusing insight to work the language. It is highly recommended to select the word or words that have some joining, in order to work the theme of the song.
 - **Making predictions from pictures:**

The very first step that this activity involves consists of making some predictions before we listen to the song. We can show the students a bunch of pictures that might foster not only their interest of what we are doing, but also makes them link the information the images provide with the guessing they can make about the listening. We can ask them to describe the imagines and work on some vocabulary that is used in the songs.
 - **Filling the gap**

This activity consists of filling the gaps in the song. After selecting a song, we remove those words that we are working on. The students will be given the non-complete version of the lyrics. There is an alternative for those that might find this exercise complicate, we can write down the words missing in a box in the same page. For instance they will have a narrower list to select from. The song could be played few times.
 - **Spotting mistakes**

It is also an alternative exercise that allows the capacity to be attentive while we are doing the exercises. We can give them the lyrics of the song, however there will be some mistakes deliberately made. Next step, the song will be played. They will have to take into account that there are several mistakes and they will have to write down the correct words sung.

In the words of Medina (2002) there are other combinations with literary genres such as story songs for the youngsters where music is introduced. They are practically a poem with a story line that can be sung rather than spoken.

3.2 Practical Activities

Since primary education range from six years old to twelve years old, we have considered we should prepare activities that range from the lower grades to the upper grades. All of the activities have specific objects that have been selected from the curriculum of Navarra according to Decreto Foral 24/2007.

We have included several approaches and techniques in the different activities. They are mainly focused on the listening skill, and the linguistic competences mentioned in this project: vocabulary and pronunciation. Finally there will be also an activity that will work a transversal topic related to culture. All of the songs have been selected due to its popularity and consequently they result familiar to the schoolchildren.

Activity 1. - “Yellow Submarine” by The Beatles.

<https://www.youtube.com/watch?v=nkhTA6MQ3BQ>

In this activity we are listening to a very popular song from “The Beatles”, since they have easy understandable lyrics and with a lively rhythm. The method used here is Total Physical Response, using body movements in order to associate them to vocabulary. The grade that is thought to apply is first or second grade.

Linguistic Objectives:

- To acquire new and precise vocabulary in order to acquire a correct understanding of the message.
- To improve listening skills and listening comprehension in order to be able to interact correctly in the second language.
- To be able to identify rhythm, intonation and comprehension and use them in order to be able to communicate correctly.

Cross - Curricular objectives

- To learn to respect anyone

Development of the activity:

The teacher will present the activity giving some details about the song they are going to listen to, such as the name of the group and some background information. Later on, the teacher will ask them to pay attention to the vocabulary of the song, since they can recognize some words that they have been taught previously.

The first time they will listen to the song all together. During the second time that the song is played the teacher will use his/her body movements and mimics to express some words sung in the song. The concepts that the teacher might mimic are: a submarine (pretending she/he is sailing), a wave (imitate the movement of the waves with arms and hands), group of people (mimic a kind of hug), a band of music (mimic she is playing a trumpet), a door (mimics opening the door), cut the cable (pretending they are cutting a cable with scissors).

In a third time, they will perform their mimics when they listen to the words in the song. It can be repeated as many times as necessary until students associate the mimics with the concepts.

Yellow Submarine

In the town where I was born
lived a man who sailed to sea
and he told us of his life
in the land of submarines
so we sailed up to the sun
till we found a sea of green
and we lived beneath the waves
in our yellow submarine
We all live in a yellow submarine
yellow submarine, yellow submarine
we all live in a yellow submarine

yellow submarine, yellow submarine
And our friends are all aboard
 many more of them live next door
 and the band begins to play
We all live in a yellow submarine
 yellow submarine, yellow submarine
we all live in a yellow submarine
yellow submarine, yellow submarine
 (full speed ahead Mr. Boatswain, full speed ahead
 full speed ahead it is,
cut the cable, drop the cable
 aye, sir, aye
 captain, captain)
 As we live a life of ease
 every one of us has all we need
 sky of blue and sea of green
 in our yellow submarine
 We all live in a yellow submarine
 yellow submarine, yellow submarine
 we all live in a yellow submarine
 yellow submarine, yellow submarine
 we all live in a yellow submarine
 yellow submarine, yellow submarine

Positive aspects of this activity:

- Children can review and acquire vocabulary while listening to music
- All the students participate
- It is dynamic and implies movement

Aspects to be considered:

- Students with special needs can be provided with the lyrics written in order to carry out this activity.

Activity 2. "Hand in my pocket" by Alanis Morrissete.

<https://www.youtube.com/watch?v=LQ8D5Ihe4hg>

This activity is thought to be used in a sixth grade classroom.

Linguistic Objectives:

- To improve listening skills and listening comprehension in order to be able to interact correctly in the second language.
- To be able to acquire vocabulary and distinguish its different meaning in order to acquire a correct understanding of the message.
- To respect other languages as a medium of communication between different cultures.

Cross – Curricular objectives:

- To learn to respect anyone

Development of the activity:

The main goal of this activity is practicing adjectives and contraries. Teacher will present the activity, explaining to his/her pupils what they are going to do. They will be given a sheet of paper with the lyrics. They will contain some gaps (corresponding to the adjectives sung). The song will be played twice.

Another extra activity could be matching antonyms. Due to the fact that the adjectives in this specific song are not antonyms to each other, students can be given the antonyms in a box and they have to match them with the adjectives in a separate exercise.

"Hand in my pocket" Alanis Morrissete

I'm broke but I'm happy

I'm poor but I'm kind

I'm short but I'm healthy, yeah

I'm high but I'm grounded
I'm sane but I'm overwhelmed
I'm lost but I'm hopeful baby
What it all comes down to
Is that everything's gonna be fine fine fine
'cause I've got one hand in my pocket
And the other one is giving a high five
I feel drunk but I'm sober
I'm young and I'm underpaid
I'm tired but I'm working, yeah
I care but I'm restless
I'm here but I'm really gone
I'm wrong and I'm sorry baby

What it all comes down to
Is that everything's gonna be quite alright
'cause I've got one hand in my pocket
And the other one is flicking a cigarette
And what it all comes down to
Is that I haven't got it all figured out just yet
'cause I've got one hand in my pocket
And the other one is giving the peace sign
I'm free but I'm focused
I'm green but I'm wise
I'm hard but I'm friendly baby
I'm sad but I'm laughing
I'm brave but I'm chickenshit
I'm sick but I'm pretty baby

And what it all boils down to
Is that no one's really got it figured out just yet
'cause I've got one hand in my pocket

And the other one is playing the piano
And what it all comes down to my friends
Is that everything's just fine fine fine
'cause I've got one hand in my pocket
And the other one is hailing a taxi cab

Positive aspects of this activity:

- Children can increase and revise their vocabulary while listening to music

Aspects to be considered:

- It requires a high level of listening comprehension as this kind of listening is listening to specific information and not listening for general comprehension.

Activity 3. The planets

This activity is thought to be used in a third grade class during science subject in CLIL, where the English functions as the language of instruction to learn the subject of science.

<http://briancimins.com/2012/04/28/lyrics-for-kidstv123-the-solar-system-song-kids123tv-lyrics/>

Linguistic Objectives:

- To improve listening skills and listening comprehension in order to be able to interact correctly in the second language.
- To be able to acquire vocabulary and distinguish its different meaning in order to acquire a correct understanding of the message.
- To be aware of the use of the language as a vehicle to learn other subjects
- To put into action other previous knowledge and experiences with other languages to foster effective and autonomous second language acquisition.

Cross - curricular objectives:

- To be able to identify the natural and social elements of the environment, analysing its characteristics and interactions.

Development of the activity:

The topic studied is The Solar System. The song provides pupils with information not only about the name of the planets but also about their characteristics. The students will be given the lyrics of the song as a conclusion or final activity of the lesson, in order to revise the concept learnt during previous classes. The lyrics might contain some new information, and they will be asked to add this new information to their notebook.

The solar system

I am the Sun.
I'm a burning ball of fire.
I'm very big indeed.
Life on earth depends on me.
I am the sun.

I am Mercury.
I'm the closest planet to the sun.
I'm a ball of iron — I have no moons.
I am Mercury.

I am Venus.
I'm the same size as the Earth
but I spin the other way and much more slowly.
I have no water — I am Venus.

I am the Earth.
The place where we all live.
There is land and lots of sea so I look blue.
I have a moon.
I am the Earth.

I am Mars.
I'm a rocky, red planet.
My mountains are the highest in our solar system.
I have 2 moons.
I am Mars.

I am Jupiter.
I'm a gas giant.
I'm the biggest and I spin the fastest.

I have the biggest moon.
I am Jupiter.

I am Saturn.
I'm a gas giant.
My rings are made of ice.
Titan is my biggest moon.
I am Saturn.

I am Uranus.
I'm an icy gas giant.
I'm the coldest planet in our solar system.
And I have rings made of dust.
I am Uranus.

I am Neptune.
I'm an icy gas giant.
I'm the farthest planet from the sun.
I have many storms.
I am Neptune.

I am Pluto,
I'm the Closest Dwarf Planet,
Mostly made of rock and lots of ice,
I have four known moons,
I am Pluto

I am Nibiru,
I'm also known as Planet X,
Zecharia Sitchin wrote about me,
I have Annunaki,
I am Nibiru.

We are The Solar System.
We are The Solar System

Activity 4. "Imagine" by John Lennon

<https://www.youtube.com/watch?v=RwUGSYDKUxU>

This song is mainly used in order to develop pronunciation and distinguish different concepts that may be easily confused words due to their similar pronunciation. This activity is thought to be used in 5th grade class.

Linguistic Objectives:

- To improve listening skills and listening comprehension in order to be able to interact correctly in the second language.
- To be able to acquire vocabulary and use it correctly in order to have an efficient communication.
- To be able to identify sounds, rhyme and intonation, grammar structure and use them as a tool of communication.

Cross - curricular objectives:

- To be able to respect others opinion
- To be able to work in pairs

Development of the activity:

This activity consists of practicing words with similar pronunciation. The class will be arranged in pairs, and each one will be given the lyrics of the song which has some missing words. In order to facilitate the task we will provide them with flashcards that contains the missing word and the additional word (both pronunciations are similar). They will have to figure out which word is the correct according to what they hear.

First of all the students will read the lyrics, and they will be asked to guess which words given in the cards should be in the different gaps and discuss it with their partners. They might guess from the meaning, although the main goal of this activity is to be focused on what they listen to.

Later on, the song will be played twice. The first time, we will ask them to listen, and the second one they will have to write the word selected in the gap. It is interesting that both learners of the couples could discuss and reproduce the pronunciation of both words, in order to select the correct one. Finally the partners will exchange their lyrics and they correct each other while the song is played in the third time.

The missing words and their easily confused words are:

- heaven /'hevɪn/ - even /i:vən/
- us /əs/ - has /hæz/
- hard /hɑ:d/ - heart /hɑ:t/

- hunger/'hʌŋgə/ - anger /'æŋgə/
- man /mæn/ -mad /mæd/
- world /wɜ:ld/ - word /wɜ:d/

Imagine

Imagine there's no Heaven (Even)

It's easy if you try

And no Hell below us (has)

Above us only sky

Imagine all the people

Living for today

Imagine there's no country

It isn't hard to do (heart)

Nothing to kill or die for

And no religion too

Imagine all the people

Living life in peace

You may say I'm a dreamer

But I'm not the only one

I hope someday you will join us

And the world will be as one

Imagine no possessions

I wonder if you can

No need for greed or hunger (anger)

Or Brotherhood of Man (Mad)

Imagine all the people

Sharing all the world (word)
You may say that I'm a dreamer
But I'm not the only one

I hope someday you will join us
And the world will be as one

Positive aspects of this activity:

- Slow rhythm and lively song

Activity 5. "*Friday I'm in Love*" by The Cure.

This activity is recommended to use in second grade classroom.

<http://www.lyricsdepot.com/the-cure/friday-im-in-love.html>

Linguistic Objectives:

- To improve listening skills and listening comprehension in order to interact correctly in the second language.
- To be able to acquire vocabulary and revise it, in order to use it correctly.

Cross - curricular objectives:

- To promote the collaboration among the students and the respect for their peers.
- To be able to work in teams.

Development of the activity:

The teacher will present the activity which is focused on the days of the week. The whole class will be split in five-member groups. They will be given a piece of paper with the lyrics of the song. However, they will contain some mistakes since the days of the week will not be in the same order as they are sung. The groups will listen to the song and all together as group should decide whether it is correct or not. If it is wrong, they will have to decide which day of the week has been sung according to the lyrics.

Finally, any member of the group will be assigned one day of the week, and they will have to memorize the sentence where that day is mentioned. In addition, all together will memorize “Saturday and Sunday” sentences and they will sing together.

“Friday, I’m in Love” by The Cure

I don't care if TUESDAY (The correct is Monday)'s blue
 Thursday (Correct Tuesday)'s grey and Wednesday too
 Tuesday Correct (Thursday) I don't care about you
 It's Monday (Friday) i'm in love

Wednesday (Monday) you can fall apart
 Tuesday (Wednesday) break my heart
 Thursday (Correct Tuesday) doesn't even start
 It's Wednesday (Friday) I'm in love

Tuesday (Saturday) wait
 And Saturday (Sunday) always comes too late
 But (Sunday) Friday never hesitate...

I don't care if (Thursday) Monday's black
 Tuesday (Wednesday) heart attack
 Tuesday (Thursday) never looking back
 It's Sunday (Friday) I'm in love

Thursday (Monday) you can hold your head
 Tuesday (Wednesday) stay in bed
 Or Tuesday (Thursday) watch the walls instead
 It's Monday (Friday) i'm in love

(Sunday) Saturday wait
 And (Saturday) Sunday always comes too late
 But Wednesday (Friday) never hesitate...

Dressed up to the eyes
It's a wonderful surprise
To see your shoes and your spirits rise
Throwing out your frown
And just smiling at the sound
And as sleek as a shriek
Spinning round and round
Always take a big bite
It's such a gorgeous sight
To see you in the middle of the night
You can never get enough
Enough of this stuff
It's Friday (the only one that is correct)
I'm in love

Positive aspects of this activity:

- Children can increase and revise their vocabulary while listening to music.
- Working on groups reduces risk-taking anxiety and fosters cooperative learning.

Aspects to be considered:

- It requires attention
- Memorize the sentences can be monotonous and not motivating.

Activity 6. "Gimme Hope Joanna" by Eddy Grant

This activity is thought to be played in a sixth grade class and be used as a transversal topic rather than a specific topic.

Linguistic objectives:

- To improve listening skills and listening comprehension in order to have improve their communicative
- To be able to express correctly using a wide range of grammar expression and vocabulary those are related to opinions or feelings.

- To understand the language as a vehicle to understand other cultures.

Cross - curricular objectives:

- To be aware of the sociocultural dimension.
- To be able to identify unfair situations and neglect it.
- To be able to respect anyone with his/her differences.

Development of the activity:

As mentioned before music could be an important element in order to teach values transversally. In this activity rather than being focused on the linguistic objectives, the music is used as a tool to learn cultural concepts. Due to the fact that, the curriculum of Primary education has an objective to respect other cultures the main purpose of this activity is to introduce the apartheid and racism as a transversal topic. First of all we all together will listen to the song, the pupils will be given the lyrics and the teacher will sort out any doubt about grammar, vocabulary or language expressions. Later on, we will take examples of current racist attitudes and we will make some posters to denounce them. Besides, introduce human rights could be an interesting topic to discuss.

Gimme Hope Joanna

Well Jo'anna she runs a country
 She runs in Durban and the Transvaal
 She makes a few of her people happy, oh
 She don't care about the rest at all
 She's got a system they call apartheid
 It keeps a brother in a subjection
 But maybe pressure can make Jo'anna see
 How everybody could a live as one

[chorus:]

Gimme hope, Joanna

Hope, Joanna

Gimme hope, Joanna
'Fore the morning come
Gimme hope, Joanna
Hope, Joanna
Hope before the morning come

I hear she make all the golden money
To buy new weapons, any shape of guns
While every mother in black Soweto fears
The killing of another son
Sneaking' across all the neighbors' borders
Now and again having little fun
She doesn't care if the fun and games she play
Is dangerous to everyone

She's got supporters in high up places
Who turn their heads to the city sun
Joanna give them the fancy money
Oh to tempt anyone who'd come
She even knows how to swing opinion
In every magazine and the journals
For every bad move that this Joanna makes
They got a good explanation

Even the preacher who works for Jesus
The Archbishop who's a peaceful man
Together say that the freedom fighters
Will overcome the very strong
I want to know if you're blind Joanna
If you want to hear the sound of drums
Can't you see that the tide is turning
Oh don't make me wait till the morning come

Positive aspects of this activity:

- Good example of a different linguistic register

Finally, having said that music is a real tool to create a relax atmosphere according to the method *Suggestopedia*, we can use background music in order to create a relax environment while we are practicing any kind of activity. One example could be listening to classical music while we are reading or writing any story during the second language class.

3.3. Considerations about music and TESL classrooms

During this project we have analysed the advantages that music can provide in different aspects; social, cognitive, affective and linguistic. In addition, we have also analysed the effects of music on the communicative competence, considering the importance of its use in order to develop the components and skills required in the second language acquisition. Aside from that, the activities have been planned following the objectives of the curriculum and with different approaches.

In opposition, despite all the educative benefits of using music, there are also some disadvantages that should be taken into account. Murphy (1992) synthesizes the most common arguments against the use of songs as an educative tool for learning languages:

- Songs are not seen as useful learning tool by teachers.
- Music can distract other lessons.
- Some expressions or idioms are not the same as the learners' first language and no culturally related.
- The material should be developed properly, and the teacher might have not the knowledge.
- It is necessary to have resources such as video, audio, speakers.
- Singing cannot be appealing or motivating taking into account the learner's individual characteristics such as personality.
- The songs should be modern.

In the words of Lems (1996) the use of inadequate songs can lead to non-efficient learning process. In order to avoid this, she suggested some points that should be avoided (p.3)

- Song that are overwhelming length
- Complicated or contradictory imagery
- Unnatural stress, poor grammar, distorted pronunciation
- Tongue twisting wordiness

CONCLUSIONES

El objetivo de la realización de este trabajo basado en la enseñanza del inglés en primaria a través de la música ha sido analizar los aspectos más relevantes de un medio tan presente en nuestras vidas como es la música y los posibles efectos que pueda tener en la enseñanza de la Lengua Inglesa.

La música ha sido valorada como un aspecto importante en el campo de la educación. Desde pedagogos, psicopedagogos, psicólogos hasta músicos han apostado por la integración de la música en la educación. A lo largo de este trabajo se ha hecho una compilación de los efectos de la música en la educación de forma general, y más detalladamente en el aprendizaje de la segunda lengua. Teniendo en cuenta los resultados obtenidos en las diferentes investigaciones presentadas aquí, se puede afirmar que la música tiene efectos positivos no solo en la educación de la segunda lengua (inglés), sino también en otros muchos aspectos incluidos en el currículo de Educación Primaria.

La música está integrada en nuestras vidas y forma parte de nuestra vida social, y personal. Durante la etapa de la educación primaria, las personalidades y gustos se van desarrollando y es precisamente la música quien juega un papel importante en este aspecto, al ayudar a desarrollar la identidad social, cultural y psicológica del individuo.

También se debería destacar la importancia de que el uso de la música en la educación de la lengua extranjera se debe atener a unos objetivos que cumplir. Por lo tanto el docente deberá tener en cuenta qué aspectos del currículo quiere trabajar mediante la utilización de la música y optimizar su beneficio.

Por lo tanto, suposiciones más tradicionales como las que se vincula la música únicamente con la diversión deberían ser revisadas. A lo largo de este trabajo se ha visto como la música relaja el ambiente minimizando la ansiedad, creando un ambiente más relajado en la que alumnado gana confianza en los conocimientos que adquiere, siendo consciente de que ese mismo aprendizaje está aplicado a la vida real en su mismo contexto. Sin olvidarnos que también es fuente de diversión.

Una de las principales razones para la inclusión de la música en el proceso de la enseñanza-aprendizaje de la lengua extranjera, es su excelente flexibilidad y versatilidad. La gran diversidad de la música nos permite trabajar distintos aspectos del desarrollo de los estudiantes, no sólo los relacionados con la adquisición de lenguas y otros aprendizajes sino los relacionados con el su crecimiento social, personal y emocional. Por lo tanto su flexibilidad nos permite trabajar canciones más sencillas en lo que a vocabulario y estructura gramatical se trate, a canciones donde la temática que nos proporciona la letra puede servir para introducir temas culturales o sociales.

El uso de la música en el aprendizaje-enseñanza de la lengua extranjera, puede ayudar a trabajar tanto las habilidades escritas como orales de la segunda lengua, ya que no solo podemos practicar nuestra escucha sino que también podemos establecer una comunicación oral al tener la oportunidad de discutir la temática de las canciones. A su vez la música puede ser utilizada bajo los diferentes enfoques educativos, como puede ser el Enfoque Comunicativo, Total Physical Response, Audio Lingual, etc. Por ello las actividades propuestas en este proyecto tratan de integrar desde diferentes enfoques educativos, diferentes grados de dificultad y diferentes aspectos del aprendizaje de la segunda lengua, sin olvidarnos de la enseñanza de temas transversales mencionados en el currículo como puede ser el respeto por la diversidad cultural.

Como conclusión tras la realización de este proyecto, se puede afirmar que la música es una metodología muy efectiva en la enseñanza-aprendizaje de la lengua. Posee fundamentos didácticos y pedagógicos que fomentan la motivación, el disfrute y la construcción del propio conocimiento. Además de servirnos de vehículo para valorar nuestra sociedad desarrollando el respeto y tolerancia hacia otras culturas.

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