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**Master's Dissertation/
Trabajo Fin de Máster**

**ENGLISH
THROUGH MUSIC**
**A PROPOSAL OF ACTIVITIES FOR SECONDARY
SCHOOL STUDENTS**

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Abstract

This paper examines the advantages and potential of the use of music in the Teaching of English as a Foreign Language by means of a set of meaningful multimodal activities implemented in secondary school students whose goals are obtaining the B1 and B2 English certificates.

The main aim of this study is to measure learners' advancement in their level of English and to test the efficacy of the suggested activities, methodology (CLIL) and ICT tools.

Keywords: English, activities, music, advancement.

Resumen

Este artículo explora las ventajas y el potencial que tiene el uso de la música en la clase de inglés como lengua extranjera a través de una serie de actividades multimodales significativas en alumnos de secundaria que se están preparando para obtener los certificados de B1 y B2 de inglés.

El principal objetivo de este estudio es medir el avance de los estudiantes en su nivel de inglés y comprobar la eficacia de las actividades sugeridas, de la metodología CLIL y las herramientas TIC.

Palabras claves: inglés, actividades, música, avance.

CHAPTER 1: INTRODUCTION

Improving education is a complex issue and it is a subject of concern for everyone. This research project aims at providing support in the field of education with new methodology as well as innovative teaching techniques and activities by carrying out a creative proposal for Secondary school students. It basically consists of introducing music in the classroom as a way to attract learners' interest in English and motivate them so that they will feel eager to improve their current level of the language.

Learning a second language is considered essential by an increasingly global society. The English language, considered the language of international communication nowadays, can help improve the prospects for development in our society. In the context of post-compulsory secondary education, moreover, the teaching of English can bring numberless benefits for our students: primarily, it can help them in other areas of the curriculum since they will have access to reference and information resources otherwise linguistically inaccessible to them. On the other hand, it can help them improve their future job eligibility within the European Union by equating their opportunities with those of other EU students. In educational terms, some of the students will hopefully pursue higher education and since recent legislation has promoted the creation of the European Higher Education Area (EHEA), English will progressively become an essential component in education in a context where the mobility of EU university students will be even higher than it actually is nowadays.

Apart from this, students can acquire a deeper metalingual awareness of their own language by reflecting on the similarities and differences between both. Additionally, new cultural realities and customs explained through the foreign languages can encourage respectful attitudes and a wider knowledge of the international reality beyond the scope of their own immediate environments.

When Becerra Vera and Muñoz Luna (2013) asserted in their article, that the European Commission (2006) measured pupils' level of English and French and "Spain occupied the twelfth position", they were actually concerned about education. That is the reason why they suggested the idea of progressing and widening the English language teaching: "we need to move beyond teaching English as a second/foreign language, and start to embed it in class as the lingua franca it is in economy, tourism and industry sectors". Therefore, it is our duty, as teachers, to embrace innovation in language teaching.

According to statistics, the number of students who fail English in high school every year is alarming; and this situation compels teachers to lower the level considerably. Different procedures and techniques have evolved over the years: from the Grammar-translation method to the most recently developed Communicative Approach. However, no conclusive methods or opinions have hitherto been reached. And some recent investigations, such as Gardner's *Theory of Multiple Intelligence* (1983), state that there are eight different types of intelligences or abilities that students may have and/or develop. One of the types of intelligences he mentions is the musical ability (the one relevant for this investigation). Taking this for granted, some students have this musical ability and lack linguistic skills, by means of using music in the English classroom, they can enhance their language competence in English and improve their academic results.

So far, in an attempt to improve education, I made a logical reflection that led to the birth of a new concept that I named R.O.P.E. Indeed, this acronym stands for four subconcepts: roots, organization, pizzazzism and einsteinism. Coincidentally, ROPE, as a noun, is a "very strong thick string made by twisting thinner strings, wires, etc. together" (Oxford English Dictionary, 2003). Likewise, as a verb it means "to tie one person or thing to another with a rope" and "to tie something with a rope so that it is held tightly and safely", among the most important meanings. Thus, a rope is used to tie and/or tighten other things. In fact, it is used as an aid and support. Actually, this is what we really need in education.

When I speak about Roots (R), I want to convey different ideas. First of all, no plant grows up, unless it has healthy roots. Healthy roots that need to be watered. So the same is for education. We need to implement solid roots and education programmes that will fortify the teaching and learning process, while protecting and keeping it alive. Second, the key to successful learning progress and achievement relies in their roots. For instance, if a student is in the fourth year of Compulsory Secondary Education and shows severe problems with verb tenses in English, s/he will urgently need extracurricular lessons and reinforcement activities. No one can advance if there is knowledge gap or erratic knowledge on his/her back. As the old saying goes 'it is like building a house by starting with the roof', it is utterly true.

However, when I speak of Organization (O), everyone knows that this is an indispensable element in anything we want to do. Frankly, this is the key to any success in life. Having everything organized at your workplace is an excellent way to produce

more results in less time. Thus, when schools organize their materials, syllabi, schedules, teaching meetings and teachers work hard and make a difference, the educational system is sure to be smooth sailing.

The third aspect, Pizzazzism (P), is also very important. It consists of giving students positive energy, promoting dynamism and making learners participate in every activity. The classroom needs pizzazzism, movement and action. In my opinion, there has been a considerable lack of dynamism in the classrooms in the history of education. Yet, more and more frequently, new technologies and resources are bringing dynamic methods that attract students' interests and increase their motivation.

Lastly, the fourth letter (E) stands for Einsteinism, and by this, I mean that we, as teachers, should try to be ingenious all the time or, at least, every time we want our students to learn something important. Albert Einstein, perhaps best remembered for his theory of Relativity, was also number one in ingenuity. Although it is very difficult for teachers to resemble the most beautiful mind of all times, we should make an effort to design original materials and activities. Teenagers are endowed with the capacity of detecting anything new or that stands out standards. The idea is to be original and creative and leave traditional methodology aside.

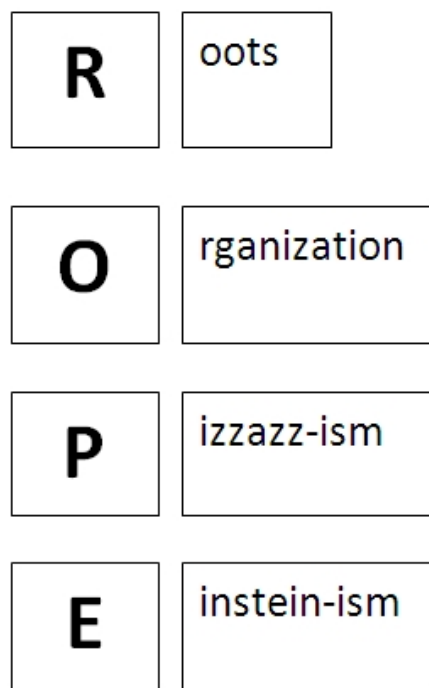


Figure 1. Improving upon education

The main goal of this study is to suggest a set of activities to attract students' interest in English, enhance their motivation and increase and accelerate their level of the language.

1.1 Objectives

- (i) To improve the teaching of English as a foreign language.
- (ii) To determine if students acquire the English language faster and more efficiently with the different activities and uses of music in the classroom.
- (iii) To prove the effectiveness of a set of new techniques and activities when learning through music.
- (iv) To make use of ICTs in the classroom and that students learn how to use tools such as Lextutor (this is, of course, an appended, secondary goal).
- (v) To teach through CLIL. Unquestionably, this goes hand-in-hand with an explanation and/or depiction of the historical period or historical event (e.g. commemorating a festivity) of the song(s), learners are exposed to history and culture through the English language.
- (vi) To incite students to participate in the making of activities by bringing their favourite songs to class, and become the own creators of new song lyrics.

1.2 Research questions

This study attempts to answer the following research questions:

- (i) Is education stuck in old ideas and methodology?
- (ii) Do education systems embrace innovation?
- (iii) Does teaching English through music accelerate the learning process? Is it possible to implement CLIL teaching at the same time?
- (iv) Are teachers creative enough when dealing with the uses of music to pique students' interest?
- (v) How many ideas, resources and activities can we derive from songs?

Because we are living in the 21st century, new changes, in all kind of fields, are bringing innovation and novel ideas, and education is nothing less. The world has never stopped changing and spinning around. The reason for this lies in the fact that human beings are curious by nature as something compels them to develop themselves, search for investigation and progress within society and beyond. The arrival of the Internet,

new technologies and ICTs in the classroom has renovated teaching institutions and improved education. They have acted as a gateway to another educational dimension where countless piles of information are circulating worldwide at every moment. It is true that education is one of the sectors in which new technologies have played a key role. The use of the Internet and corpora has been used in the language classroom for some decades now, as they provide teachers and learners with numerous examples of real usages of the language by native speakers, professional practitioners, experts, etc.

It is a fact, I believe, that education is becoming a new entity and is starting to be detached from old methodologies. Little by little, educational institutions are embracing innovation in every subject presented in the syllabus. Even Physical Education (P.E.) is being clearly affected by innovative resources, since nowadays; students can enjoy a virtual game projected on the wall in which they have to kill plenty of insect by throwing balls at them.

1.3 Research hypotheses

- (i) Students who listen to English songs while doing exercises learn more in less time than those who follow traditional methods.
- (ii) Language acquisition takes place much faster when the target language is put into real practice (natural communication).
- (iii) Music and the use of ICTs enhance students' motivation and interest in learning a foreign language.
- (iv) CLIL teaching offers more benefits and positive aspects than pitfalls. CLIL has proven to foster commitment, confidence and satisfaction among learners, as well as develop and improve the pragmatic competence, language skills without affecting the L1 or the subject knowledge.

1.4 Justification and Relevance

It is acknowledged as true that acquisition takes place when students are unaware of their learning process. When they do not even know they are acquiring the target language. According to Stephen Krashen (1985), "acquisition is the product of a subconscious process very similar to the process children undergo when they acquire their first language. It requires meaningful interaction in the target language - natural communication - in which speakers are concentrated not in the form of their utterances, but in the communicative act." In contrast to acquisition, is "learning", the conscious

process by which students receive a formal instruction of grammar rules and language form”

For this reason, my investigation complied with a significant request from the educational institutions. That is, to attain students’ acquisition of English by means of musical proposals. In such a way, students learned and acquired English with no conscious attention. In order to fulfill this objective, my mission was to bring new fresh teaching suggestions and creative resources to my classroom and search for productive techniques and procedures to improve the quality of language teaching.

The niche I wanted to fill is to what extent music played an important role in the teaching of English, and also, to what extent music helped learners acquire a second/foreign language. Although we all knew the outcomes at a superficial level, we did not know what was behind all this. Although prior research to this has undergone an exhaustive investigation, this present study aimed at providing English language teaching with new ideas and activities by means of music.

Before analysing the effects of music on teenagers, it is paramount to say that Greek philosophers warned governors about the risk of listening to a certain kind of music, especially in the youngsters, as some music had positive effects on them such as quietness, discipline, etc; while other types of music provoked very negative effects, like craziness and lack of scruples (Federico Abad, 2012:12). Nevertheless, “music has been one of the basic ingredients in social celebrations, and it has contributed, from the earliest times, to reinforce the union ties among members of any community.” (Federico Abad). In a sentence, I would say that music has prehistoric history. According to Ray Jackendoff (2006:2), he thinks that “hominids started by grunting or hooting, or crying out, and gradually this somehow, developed into the sort of language we have today”. Thus, human sounds preceded any form of language. And with this, linguists proved how music evolved into language.

It is also remarkable that music played a key role in oral medieval literature. In the Middle Ages, literature was transmitted by word of mouth since few people could read or write at that time except for the cleric. Bards, minstrels and songmakers made use of special techniques (known from the days of Greek oral poetry), such as repetitions and rhythmic patterns, to better retain the songs or poems in their long-term memories.

Vis-à-vis the research proposal, I squeezed the selected songs for this study, by which I exploited the raw materials to the maximum. The first and most important thing I did was break down the content or message hidden in a song, that was, the lyrics. The lyrics are very important elements for the release of a song, though not essential, together with the musical instrument(s) that accompanies it. The message that lies in them can even change people's view of the world, lifestyle, ways of thinking and the like. Hence some songs have been very influential in the history of mankind, such as John Lennon's song *Imagine* and the movement for peace. Every 30th of January, the International Day of Peace, this famous song is played in most of educational institutions since the lyrics claims for a world where there are no possessions, no barriers across countries, no religion and no war. As the lyrics provides the listener with the message, the musical instruments produce catchy rhythm and melodious chords that make the listener feel attached to it, s/he will understand and learn the message of the song in a faster way than solely reading the lyrics.

In order to introduce music in a teaching-and-learning context, there are eight questions we should answer first:

1. What are we going to teach (as teachers of English)?
2. What are students going to learn?
3. Where are we going to teach?
4. Where are students going to learn?
5. Why are we going to use music in the teaching of English?
6. How are we going to teach English through music?
7. When are we going to use songs in the classroom?
8. When are students going to learn English by listening to music?

As I have previously stated, the lyrics provide the content or the message of a song. Therefore, we, as teachers, have successful materials at our disposal that are the remaining texts extracted from the lyrics. Through them, I can enhance students' listening skills, as well as exploiting the learning of new vocabulary and structures. These are also crucial to the study of vocabulary, grammar points, the creation of exercises, tapescripts, exams, and so on. Without the existence of texts and books, education would lack one of the most important pillars. They comprise a paramount means within the teaching-learning process wherein we can analyze the grammar

contained in the lyrics, the lexis, the semantics, the phonetics, etc. Nevertheless, not only can we analyze the linguistic component of the lyrics, but also the socio-cultural aspects, the literary points, the figures of speech, historical background, or if there exists a philosophical reflection in the song that may open the way for a debate. As we have an available and authentic text in English, we can exploit the raw material, such as the historical background of the song, the biography of the artist(s), etc.

On the other hand, many songs commemorate and represent a national *fiesta*, a historical event or a festival; such is the case of the existence of songs for Thanksgiving's Day, Halloween, Christmas, and Valentine's Day. Apart from that, within music, there are different styles: Pop, Rock, Classical, Jazz, Indie and many more. Students will feel enthusiastic about specific styles. So it is our duty to vary the music style from time to time to please all the students. In addition to this, a wide selection of techniques and activities can be done inside and outside the classroom.

When dealing with music in the English classroom, there are many traditional techniques and/or activities for using songs which are known to many professionals. To be honest, I made use of some of them for the elaboration of my learning worksheets, as I found them valuable to complete the goal I had in mind. (I have underlined the ones I used):

- Translation: students normally translate from the target language (English) to their mother tongue (direct). This is known as direct translation. When learners translate from their mother tongue to the target language is called indirect translation.
- Pictures: little pictures appear in the lyrics to illustrate the corresponding missing words. Students will have to write the corresponding words.
- Mime: students are standing up and mime the plot of the song. In this case, the song should have ordinary and easy actions to perform.
- *True or False*: students mark some sentences true or false in the lyrics after listening. True or false exercises can also be done while learners are listening.
- Cloze texts: the lyrics are presented with some of the words missing which have to be filled in while students are listening.
- Comprehension questions: they are given before the listening process in order to check students' previous knowledge and awake in them a passion for the topic and the song in question.

- *Error correction*: some words in the lyrics have been intentionally erratic to make learners center on correcting the errors.
- Scrambled sentences: learners have to unscramble the sentences while they are listening.
- Phonetic words: students are asked to transcribe the phonetic words.

So far, to make the English lessons more effective, I have incorporated the use of ICTs in the classroom such as *Lextutor* and *Linguee*, to let my students know about a helpful tool that can make their writings easier. Additionally, CLIL teaching is absolutely feasible at the same time. Because the lyrics have a significant context and background, learners receive this information in the target language (English), also, the singer, singers or band, have an interesting biography to read, (e.g. Life of Michael Jackson), which is available on the Internet, and students are willing to search for this information, and to learn further.

Going back to our primary goal, that is teaching English through music, we must admit that many techniques, methods and approaches to language teaching have been proposed since the 19th century. When Audiolingualism came to the fore in the United States between 1940 and 1960, a special emphasis was given to aural-oral skills (listening and speaking). Also, pronunciation, dialogues, mimicry and memorization gained importance. The use of music, however, became notable over the years. Nowadays, using songs in the English classroom is a common practice. Nonetheless, not all teachers and practitioners might be aware of all the potentiality of music in the classroom.

1.5 Sections

Chapter one lays out a complete view of the investigation's subject matter, covering the research topic, objectives, research questions and hypotheses. Within this chapter, the origins and importance of music are described in detail. Besides, traditional ways of using songs in the English classroom are mentioned, and also, a justified portrayal of how music might be an exceptionally successful method to teach English is consequently highlighted by its relevance in the educational context.

In chapter two of the investigation, the antecedents of this research project are explicitly penned. Teaching English through music has a long trajectory and a positive

baggage behind. In the following sections, the entire methodological process is outlined and studied together with an overall discussion of the results.

Chapters five, six and seven are centered on the possible limitations of the study, as well as, valuable alternative lines for further research (the use of drama in teaching English). And lastly, the final conclusion is conveyed.

CHAPTER 2: LITERATURE REVIEW

Taking a step back to search methodological proposals concerning the teaching of English through music, this area of investigation has been vastly explored. Yet my intention is to bring a new proposal and renovated ideas to the classroom. Like in any field of knowledge, researches and scholars have been interested in searching for answers, exploiting raw materials and data collection and reaching general conclusions. In this case, Dwayne Engh (2010:113) asserted that “scholars have been arguing for use of music in a language acquisition context for both its linguistic benefits and for the motivational interest it generates in language learners”. It is a fact that the use of music in the teaching of English has gained much importance over the years. Thus, it is my duty to explain why and how, and travel back in time through different scholarly works that did research on it and explored the benefits of this method.

As I have previously stated in the introduction, when the Audiolingualism emerged, a special emphasis was given to listening and speaking skills as well as music use. “Music had been used on occasion with the Audiolingual Method in language teaching classrooms to reduce the boredom that could occur from repetitive drills from the 1950s through to the 1970s” (Bartle, 1962; Kanel, 2000). It is true that unless teachers innovate methodology from time to time, the students will be submerged into an endless boredom. Our main aim, as teachers, is to break the monotony of a traditional English class. I strongly believe that students learn more when the context is also appealing. For instance, do you think that if we put a group of learners into a disco pub to learn Mathematics that would be effective? I do not think so. Contexts are paramount and they have to be meaningful. Teaching in a conventional classroom scenario all the time is boring. That is why trips to Gibraltar, Albufeira or London are also made, for students to learn more in an unconventional way, to spark their attention.

Hence, the concept of the flipped classroom¹ was born as well. To take our students to the outside world, meet the otherness and make them learn and discover new things by themselves.

Nevertheless, Dwayne Engh (2010:113) pointed out that there were two perceptions towards music in an English classroom: “one was a strong support for use of music... but there was actually very little occurring in most classrooms. The other was a “lack of understanding of the theoretical underpinnings that supported that choice”. So it is now clearly understandable, that lack of research and information was holding teachers back from including music in their English lessons.

Reading through the relevant bibliography, I had special interest in the categorization that Dwayne Engh drafted in 2010 taking into account “the use of music as an aid in language acquisition” (114). He divided his paper into five categories: “Sociological Considerations, Cognitive Science, First Language Acquisition, Second Language Acquisition and Practical Pedagogical Resources” (114). Broadly speaking, what he did was to analyze the importance of songs and music within society from long in history to nowadays. He cited Merriam (1964) to argue that “the survival of literary epic poetry and ballads in oral traditions must be credited to the use of song”. Besides, Dwayne outlined that “singing is a collective activity...practiced by people not requiring professional training... and in a variety of settings including leisure, religious or educational communities”. In turn, when he referred to cognitive science, he studied the connection between language and music in the brain, asserting that they have “important points of convergence and/or overlap”. It was in this section when he mentioned the ‘Mozart Effect’, which is widely popular, and holds the idea that those learners who normally listen to classical music are more intelligent. He then named a list of researches (Patel, Edward, Ratner, Besson & Holcomb, 1998; Koelsch, Gunter & Friederici, 2000; Koelsch et al., 2002) to claim that “musical structure is processed in language areas of the brain, specifically in Broca’s area and its right hemisphere homologue.”

However, when he spoke about FLA, he talked about “the number of insights that corroborate the arguments of Cognitive Neuroscience for the innate connection of language and music in human beings”. Therefore, this premise resembles the way a child learns his/her mother tongue, in an intuitive way. Such is the similarity he claimed

¹ A learning strategy by which students learn outside the classroom: interviewing native speakers, collecting information, taking surveys, etc.

that language teachers are unconsciously using modified intonation and an exaggerated pronunciation in the same way mothers speak to their children. This is known as 'motherese speech, baby-talk or infant-directed speech'. As regards SLA, he examined affective filters (from Krashen's theory), motivation and learning strategies, among others. Findings have shown that "music lowers affective barriers and assists in making students more relaxed, thereby more receptive to language learning". The literature backs "the use of song and linguistic play in the language classroom to increase individual language-learner motivation" (Cook, 1997).

Dwayne also explored the positive effects of music on learning strategies in that they are enhanced. Music is well-known for playing an important role in long-term memory as the repetition of a chorus, chunks of word and formulaic expressions help achieve this positive outcome. When he did a research on empirical SLA studies he gave the example of Fonseca Mora's investigation (2000) when he stated that "songs have a positive outcome on the students' language acquisition and that lexical patterns stored in long-term musical memory can be retrieved with ease at a later date for mental rehearsal, memorization or during oral interaction."

It is assumed that in order to teach a foreign language, we also have to teach its culture. No one would understand the English language in depth, without previous or basic knowledge of the anglo culture. The idea is to introduce learners to the English multi-worlds and realities, so as to spark their attention and make them ready for learning the language. In this respect, sociocultural aspect such as customs, folklore, beliefs, behaviours or religion become essential in the teaching-learning process. Music is one the most important sociocultural aspects, and is present in our daily lives. Such is the importance of music that it can adopt different formats and styles: songs, lullabies, recited poems, rhymes, anthems, chants, etc. Besides, music is part of our lives long before the moment we are born. As Becerra Vera and Muñoz Luna (2013:17) pointed out, "scholars claim that music is crucial in the psychological development of human beings. An example of this is how an unborn child can recognize melodies and his/her mother's voice from the outside of the womb, something vital for the development of cerebral functions".

Curiously enough, Storr (1992:1) remarked that "language and music have been present since our ancestors painted people dancing in the caverns". And similarly, supporting this connection, Pinker (2002: 404) established that there is a strong link between humanity and music when researchers found bone-made flutes in caves in

France and Germany (Silva, 2006:25). Music is therefore something indispensable in our lives. But perhaps the most shocking fact was discovered by Campbell (1998:203), when he claimed that both music and language acquisition are developed in the right side of the brain. This finding speaks for itself.

Referring back to Krashen's Monitor Theory, music has proven to lower students' filter and takes them to a friendly classroom atmosphere where they feel enthusiastic about learning again. Becerra Vera and Muñoz Luna cite Arnold & Fonseca to speak about the significance of Gardner's interpersonal intelligence: "the interpersonal intelligence is associated with learning a second language because we learn it to communicate with other people, to try to understand their beliefs and ideas..." (Arnold & Fonseca, 2004: 128). Nonetheless, the most important issue is how teachers work with music in the English classroom. Lems (1996) and Poppleton (2001) suggested that the "song lyrics should be clear and loud, the vocabulary should be appropriate to proficiency level and songs should be pre-screened for potentially problematic content, such as references to violent acts or sex, or inappropriate religious allusions".

CHAPTER 3: METHODOLOGY

3.1 Introduction

Methodology is perhaps one of the most important parts in this research project. It presents the quid of the matter, as it poses new teaching proposals and ideas, such as a set of multimodal activities for secondary school students which are presented in this paper. In any teaching-learning context, this section becomes crucial, in the sense that teachers and/or other experts reflect upon improving education, and an array of the latest methodological suggestions, teaching techniques and suggestions are unfolded.

3.2 Research Design

The present investigation is qualitative in nature, although it also has some quantitative features as it includes graphics and tables to better visualize and represent the data analysis. It is characterized for being a primary research which has undertaken a deep process of survey research which includes individual interviews, classroom observation and questionnaires. Following Denzin's (1970) theoretical reference to data collection, my project employed data triangulation, since the source of information was provided by people with different roles in the language teaching context: a budding

teacher, a retired teacher, two in-service teachers and a language department chief. Furthermore, a methodological triangulation and a location triangulation will be applied to obtain data, by using different methods, from a private English academy.

The design of the present method had two current assets: first, an initial evaluation was carried out. By means of an initial test, students were asked to answer 10 questions on the same contents we were about to cover in the two-week classes through the selected songs. I did it so because a final contrastive-comparative analysis was needed to draw conclusions. The initial assessment was graded according to the following grade taxonomy:

Honours (sobresaliente)

A Grade (notable)

B Grade (bien)

C Grade (suficiente)

Failed

At the end of the experiment, a final evaluation was made by means of a final questionnaire on the contents and skills covered, and a self-evaluation sheet. The former assessment followed the aforementioned taxonomy, whereas the self-evaluation questionnaire is shown in Appendix 2.

Between the initial and the final evaluation, we had the entire experimental process of teaching English through music, which was purposely divided into three steps or stages:

1. Pre- (warming-up or brainstorming): This stage was meant to warm up the class atmosphere and get my students ready for the lesson in question. For example, we all did a brainstorm of ideas to introduce the singer or band and guess the subject matter of the song (e.g. what do you know about...?). Afterwards, we ended up with a brief discussion on some historical and/or sociocultural aspects of the song/lyrics/singer/band, which are deepened in the following step.

Examples of ‘pre-activities’ are: (insert screenshot)

2. While- (follow-up): In this stage, students worked on all the activities presented in the sheet I designed. My roles as a teacher were monitoring, instructing and correcting the activities.

Below, there are some sample ‘while-exercises’: (insert screenshot)

3. Post- (closure): this is the most important part of the process because it let me know how much students had learned, and how satisfied they were with the contents and activities done, in terms of academic achievement. In order to obtain this information, discussion prompts were suggested (e.g. what can you remember about [...] that we learned the other day? However, the most important method I put into practice was to deliver a final questionnaire to each student to measure the advancement in their level of English. The final test or questionnaire consisted of 10 questions on vocabulary, phonetics and grammar, as well as on the four skills: listening and reading (reception), and speaking and writing (production). A sample test is in Appendix 4.

Additionally, each learner was self-assessed by ticking, in the self-assessment sheets, their level of satisfaction and progress in relation to the areas and language skills covered. You can find a sample self-assessment sheet in Appendix 5.

At the end of this whole process, right 5 minutes before the end of the class, we all engaged in a karaoke session. This was done to encourage students and go out in a good mood, in case some of them did not reach the expectations or desired results. As can be observed, the entire hour is dedicated to working on one song (and its corresponding activities) and the fulfillment of the three-stage process.

Once the ongoing classroom process has been explained from a general point of view, it is time now to zoom in on the specific purpose. To do that, I have created a fresh proposal of multimodal activities to be done inside the classroom, which is meant to teach, motivate and inspire learners. They are described as follows:

- **The ‘rota system’:** this is the first activity I suggested after the warming-up. The students are given the worksheets in which the lyrics have many missing words (more than the average). So students have to fill in the blanks with as many words as possible, and hand over their worksheet to the next student in a sort of rota system. They will listen to the song three times. So they will be filling in the blanks and changing their worksheets three times too. After this, and working in big groups (in this case, there was only one group made up of five students), I will hand out another worksheet for them to complete all the missing information they got, so as to have the final product in one common sheet.

- **The translation ‘rota system’:** the same process is applied to translation. Each student translates a paragraph and hands over the worksheet to the next student. Thus, if the lyrics have five stanzas and there are five students, each student has to correct the possible errors of the following stanza. For instance, a student translated the second stanza, so s/he had to correct the possible errors in the third stanza; if a student translated the third stanza, s/he had to correct the fourth stanza and so on. Both rota-system exercises are dynamic activities by which motivation and joy are ensured.
- **Witty questions:** some thought-provoking questions appear in the middle of the worksheets and are characterized for being witty. For instance, there is a song in which the verb ‘be’ appears (e.g. be yourself, no matter what they say...). Consequently, the question I suggested was: ‘why is there a bee in this paper?’. As can be observed, this is a good example to introduce homophones to learners. Another sample question is related to values and tenets within society. ‘Modesty, propriety, notoriety appear in the song, but the students will never expect to be asked this type of question.
- **Semantic fields:** students are asked to classify the words contained in the lyrics into two columns according to their semantic and opposite fields. (e.g. words that are associated with a positive meaning and words that have negative connotations).
- **Make your own:** students are encouraged to make and bring their own songs to the classroom, together with some suggested activities created by them.
- **One by one, we sing!:** Each student sings a verse, one by one, and the whole classroom sings the chorus. This activity turned out to be a very motivating strategy for the students, as they all participated in a funnier way.

All the above activities, together with the ones underlined in section 1.4 (justification and relevance) have been organized and worked from least to most difficult. Obviously, the first activity I proposed was the cloze texts in the rota system, that is, a gap-fill exercise with many words missing. This is the most common type of activity when listening to a song, and, because students are engaged in a group exercise, this is much easier for them as it is conjointly done by the whole group in a dynamic way.

On the other hand, the following activities are also attractive for learners, they comprise writing the words of the pictures, correcting mistakes, guessing meaning from context, miming, unscrambling sentences, singing contests, etc. Lastly, in the third and final song, I made a remix of all the activities done in song 1 and song 2. This was purposely designed to test and enhance learners' abilities and to provide a full content summary of all the previous work done.

3.2 Sample/ Participants

The main partakers of this study were, of course, the students. They were the target of my research proposal and source of information. Since I could not seize a group of, at least, 30 participants, I had to resort to the nine students I had at my workplace. They were divided into two different groups: five students who belonged to B1 level, and four students who belonged to B2 level, according to the CEFR. I particularly chose the B1 group to be the experimental group and focus of investigation. In this respect, this group underwent the process of 'teaching English through music', while the B2 group was into the control group, as it did not undergo any experimental changes, but rather, they continued to receive the same conventional English lessons.

Others participants, however, collaborated and guaranteed my study, such as a group of four experts who contributed to revise and provide additional information: a budding teacher, two in-service teachers (one of my workmates and myself) and the headmaster of the language school. The opinion of a retired teacher would have been worthwhile and necessary too; but I could not find any, eventually.

3.3 Variables

Regarding the quantitative analysis, three types of variables have been taken into consideration: dependent, independent, and intervening ones.

The *dependent* variables are:

- The competence of English language students in lexicon and the four skills (listening, reading, writing and speaking).

Instead, the *independent* variables comprise a well-equipped room with quality speakers and audio, and also, all the facilities for both students and teachers such as: economic support, school's reputation and good connection to the Internet.

Finally, *intervening or moderating* variables are stated as below:

- Enthusiasm, motivation and attitude towards the new method. Students showed enthusiasm when I announced that we would carry out two-week lessons through music.
- Verbal intelligence: not all the students are gifted with the capacity of communicating. Some students are endowed with linguistic competence when they express quite understandable ideas and use well-constructed sentences. Some others, instead, have ability to make mental calculations faster, while others show great musical artistry when playing the piano or any other musical instrument.
- Socioeconomic and sociocultural statuses: these two aspects highly influence the results of my research since those students whose economic level is lower, will probably have fewer resources such as no Internet connection, or even the absence of personal computers at home. However, this aspect is not conclusive because it also depends on the student's inner abilities.
- Setting (urban or rural): It is true that cities have more cultural sites than towns. Therefore, it is easier for urban girls and boys to enjoy more cultural events such as festivals, gigs, museums... Indeed, they have more contact with new music trends and singles.
- Exposure to English inside school: If our goal is to get our students communicatively competent, we will reflect on the time of exposure to English they really need to increase the level of the language.
- Exposure to English outside school: the teacher must know that not all the students go to private lessons or have opportunities to use English in non-classroom contexts.
- Learning styles and strategies: according to Eddy (2011:15) there are two types of students: those who focus on grammatical details (analytical), and those who are more communicative and sociable (global). In relation to sensory preference, there exist other learning alternatives. Ken Robinson² asserts that "we think about the world in all the ways that we experience it. We think visually, we think in sound, we think kinesthetically. We think in abstract terms. We think in movement".

² TED talk: *Do schools kill creativity?* (audiovisual material)

- English level of the teacher. It is important to bear the linguistic competence of the teacher in mind. The higher the teacher's level of English is, the more accurate and better teaching for the students.

Overall, each group of learners showed similar characteristics, their socioeconomic statuses corresponded to middle class, the exposure to English outside the school occurred in the private academy, the setting was rural (a town located in the South of Huelva), all of them were motivated and had special interest in obtaining the English certificates, and the teachers had roughly the same level of linguistic competence in the English language (since all the teachers working for this language school were required to have C1 or CAE (Cambridge Advanced English)). The only remarkable differences were the verbal intelligence and learning strategies of each student. Some students showed higher abilities in their writings, while others outperformed in reading, and just two of them demonstrated good listening skills. Most of them found difficulty in speaking and expressing opinions, whether individually or in groups. In general, students had a lower level in the aural-oral skills.

3.4 Instruments

This subsection encompasses the types of data collection (interviews, questionnaires, texts, classroom observation...) and the stages:

3.4.1 Instrument design

In order to accomplish the purpose of this investigation, I have based my instrument on specific resources which are handled in various ways:

- *Interviews*: they have been the first step to take in this research project. Although individual interviews are time-consuming, I could use this observation technique as I only had nine students. By means of face-to-face interviews, I have delved deeper into students' interests and opinions, their hobbies, likes and dislikes, their preferences on methodology, materials, and resources. Yet the last two questions were about music: 'How important is music to you? (On a scale of one to ten) / What is your favourite singer/band and music style?' After taking note of all my students' general information, I was ready to ponder and select the three different songs for my experiment. Broadly speaking, the nine students chose recent or new bands and singers like Crystal Fighters, Ed Sheeran, Muse, Coldplay or Justin Bieber. No one named older famous artists such as Sting, The

Beatles or Bruce Springsteen. Making a reflection on the information obtained from those interviews, I considered it was important to include a very popular song to spark their attention in the first place, and then I thought it was a good idea that the other two songs were unknown to them, and motivating and dynamic at the same time. Happy songs are amenable and create a special classroom atmosphere. According to experts, when human beings feel happy, their self-esteem increases and can achieve their goals effortlessly.

- *Tests or Questionnaires*: three types of questionnaires were used for the data collection process: the ones accomplishing the initial *assessment*, the *self-evaluation* and *final evaluation*. The initial test aimed at evaluating students' previous knowledge of the contents taught during the experimental process. Since our primary goal was to contrast the initial results with the final results, both the initial and final tests were identical for the two student groups (B1 and B2).

Self-evaluation questionnaires were delivered to the students at the end of the set of activities, more specifically in the post-process. They comprised questions to contrast students' previous knowledge in the pre-process with students' recent knowledge in the post-process. For instance, in the warming-up (pre-process) students were asked who Michael Jackson was, or simply, they were asked to foresee or guess the subject matter of the song from its title or just by 'skimming' the lyrics and having a look at the lexicon. Then in the post-activity, they could answer, for example, the former question about Michael Jackson, or as in the second instance, they were able to explain the topic of the song. Also, they were asked to reflect on their own learner achievement and progress: (How much grammar/ vocabulary have I learned?) and evaluate the activity: (Did you like the song? and the exercises?). On the other hand, final evaluation questionnaires attempted to statistically measure the learners' academic attainment and progress.

Taking into account the theoretical contents and skills that have been covered by virtue of the three sample songs, students took a final test (as I have previously mentioned) on vocabulary, phonetics and grammar, as well as on the four skills: listening and reading (reception) and speaking and writing (production). The speaking activity comprised an individual question on culture,

whether the historical context of the song/singer/ band, an important event in history, the musical style or shocking/significant/awkward happenings in the biography of the singer or members of the band. Yet, the writing activity consisted of continuing the story of the song or altering/changing the topic. They could also write about the topic of the song and some important aspects of it. The other eight activities are described in Appendix 4. Unlike the initial test (which also had nine questions on vocabulary, phonetics, grammar and the four skills), the final questionnaire was made up of nine questions plus one self-reflection question. This last question was meant to have students' opinions and evaluation of the present method, which was stated as follows:

- What is your overall opinion of this method: *English through music*? Did you enjoy the lessons? Did you learn much? Would you improve anything in particular?

This final question was carried out anonymously in a different paper. This was intended to make my students feel free to express their honest opinions. Briefly speaking, I had a very positive feedback and comments from my students. They all agreed on considering this method really useful and entertaining.

- *Classroom observation*: this was a paramount aspect to take into consideration. I could notice my students' reactions to the suggested songs and activities by observing their gestures and faces and by overhearing some comments. Teachers can get much feedback and hidden waves from learners by which these perceptions are borne in mind. Becerra Vera and Muñoz Luna cite Barrios & García (2006) to justify and point out that "observation and analysis in class help teachers in decision-taking to widen their insights and strategies in the process of teaching a Foreign Language" (2013:20).
- *Texts*: in this study, texts were the song lyrics. They acted as a window to interesting reading material. Thanks to the lyrics, we could work on manifold fields and skills like grammar, vocabulary, phonetics, culture, listening, speaking and writing, among others. It was surprisingly good how a one-page text could serve as a multiple source of activities. To give an example, "extra-activities" were drawn from the song *Englishman in New York*. They were the following:
 - Where does the singer come from?

- Cultural differences between US and Great Britain. (In this activity, we talked about lifestyles, food, stereotypes and emblems).
- The song alludes to some tenets and moral values, such as modesty, propriety, notoriety and courage.

After interviewing my students, I had enough information that helped me decide the set of songs for the current experiment. An example I considered was the song *Complicated*, by Avril Lavigne, which was a super hit in 2002, and it is still on the radio. The song is about a supposed love relationship between a girl and a boy in which there are ups and downs because the boy is acting like he was somebody else. Love is a topic by which teenagers identify themselves. The second song was intentionally chosen to deal with the topic of racism in class. To do that, I thought of the King of Pop, Michael Jackson and his song entitled *Black or White*. I considered it appropriate, since the lyrics contain enriching and thoughtful material. Finally, I selected the third song with the intention to follow up the same line of ‘racial’ differences, or let us say, conflicts, which may exist between English and American people³. To carry out this purpose, I opted for *An Englishman in New York* by Sting. As we can notice, the three songs offer the possibility of opening up interesting discussions and moral debates, and by doing that, we are complying with some objectives established by Crown Decree 1105/2014:

a) *Exercise democratic citizenship, from a global perspective, and acquire a responsible civil conscience, inspired both by the values of the Spanish constitution and human rights, which encourage responsibility in the creation of a fair and just society.*

c) *Encourage effective equality of rights and opportunities between men and women, analyse and evaluate critically the existing inequalities and discrimination, especially violence against women, and stimulate real equality and non-discrimination towards people due to any personal or social characteristic, with special focus on persons with disability.*

3.4.2 Instrument validation

In order to validate the process that guarantees my instruments, my research was validated by the critical scrutiny of four experts (as I already stated in the subchapter:

³ Actually, Sting is dwelling with the life of an English homosexual (Quentin Crisp) in the States and his possible discrimination.

sample/ participants), who checked and revised my questionnaires, as well as students' results; and also, by a pilot study with a representative sample of nine students of the same near-like characteristics as those who participated in my research.

3.4.3 Instrument administration

The time span to administer the instruments was two-week classes. The kind of process I followed was handled in various ways: it was both self-administered (e.g individual interviews, tests and self-assessment questionnaires) and group administered (activities that were done in groups). As regards the instruments, they were mainly paper-based (questionnaires, lyrics), however, we made use of *Wikipedia* to read some biographies of the singers and/or interesting facts concerning the historical context of the songs, students did research on some corpora to level up their writings, and more importantly, all the songs were played directly from the *Youtube* platform.

3.5 Data Collection

It is indispensable to carry out the data collection process, since any research study needs data to obtain results that prove the hypothesis(es). To shed light on this analysis, I hereby provide a table depicting all the procedures followed in collecting data. This process is similar to the history of the data collection. Thus, this timeline includes all the research done in the study: from the literature review and the instruments employed, to the final conclusions and implications.

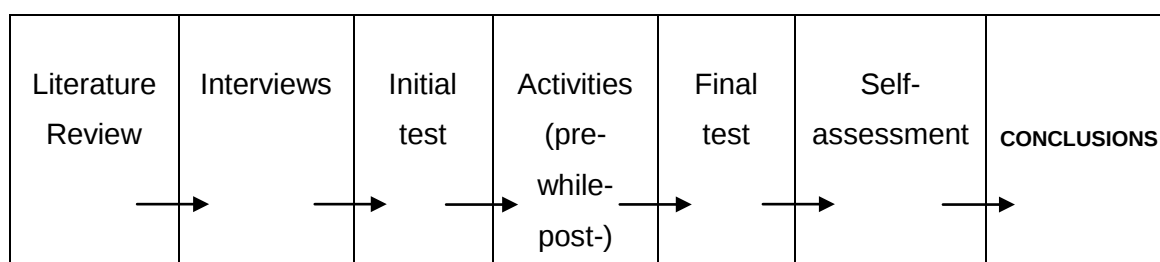


Table 1. Timeline for the collection of data

As shown in the chart, the steps followed are in order. First and foremost, the literature review helped me to reflect on other important aspects related to my study, such as the field of psycholinguistics. It also broadened my former ideas and shifted vague thoughts. Additionally, reading other proposals and investigations clarified my prejudices and orientated my mind to a specific direction in this investigation. On the

other hand, individual interviews gave me important information and hints to decide the types of songs for my project. It was paramount to know the students' tastes and preferences, likes and dislikes so as getting the audience approval. Thirdly, thanks to the initial tests, I could test my students' current level of English as well as their previous knowledge. It was of utmost importance to contrast and know where the students were and where they needed to be after the end of the experiment.

Lastly, the final evaluation process provided me with crucial information to confirm or reject my hypothesis. Clearly, the marks obtained in the final questionnaires quantitatively measured learners' advancement in their level of English and tested the efficacy of the suggested tasks and methodology.

3.6 Data Analysis

As regards data analysis, ethnographic research, such as classroom observation, provided me with a significant source of information for my study. The students seemed to be more motivated and even happier than in the past few months. They showed a bigger interest in the English language. It is true that I had been using music in the classroom from time to time (at least twice a month), but not in such an innovative, continuous and organized way. Although this type of data is basically subjective, it appears to be a very useful tool to analyze a more natural context of the human being.

In addition to this, a psychometric research was also carried out to analyze data objectively. At this stage of the investigation, I delivered the initial tests to the nine students participating in this project (five students from a B1 class and four students from a B2 class) to take the first steps into the process of analyzing data. No special software or statistical operations were employed in this research, but conventional tests and standard grade taxonomy. The characteristics of the initial test are explained above in section 3.4.1 (instrument design).

As can be observed in the graphic description, B1 and B2 students showed significant differences in the initial evaluation vis-à-vis content knowledge and language skills. Delving deeper into the analysis, two students from the B1 group failed the initial test, while none of the four B2 students failed the test. Within the B1 group, two learners got a Grade C (suficiente) and only a student achieved a higher mark Grade B (bien). In contrast to the B2 group, they all passed the test. However, as I already mentioned, they are in a different level position with respect to the B1 group. But surprisingly enough, none of them got Honours (sobresaliente), which is something I

have to bear in mind for future research. Two students got a Grade C, a learner got a Grade B (bien) and only one student got an A (notable).

Initial Evaluation

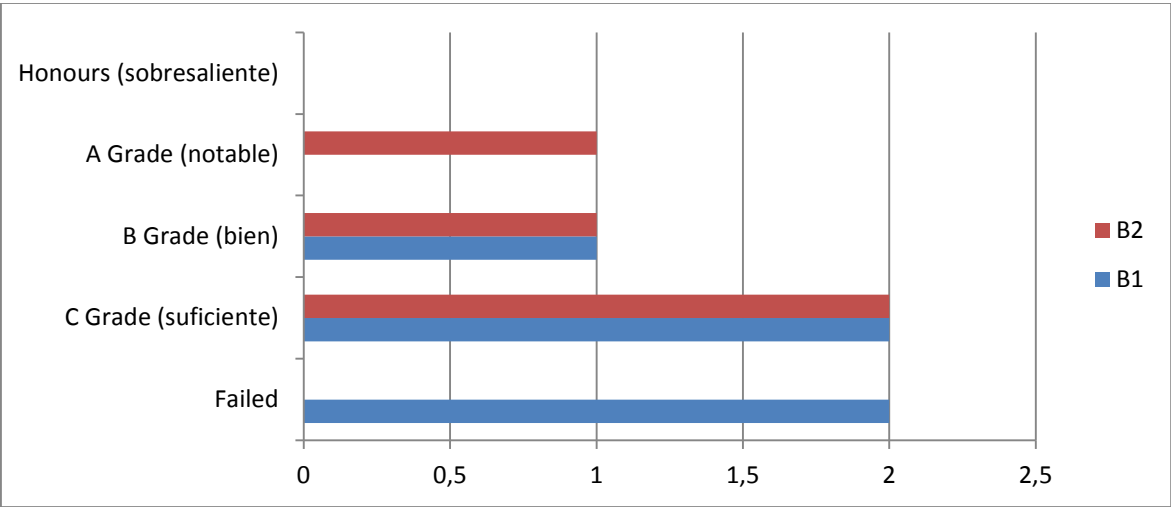


Chart 1. Initial Evaluation of both B1 and B2 student groups

CHAPTER 4: RESULTS AND DISCUSSION

This chapter is considered to be the core of this research, as decisive results determine if these specific activities and methodology have been successful. Down below, a graphic portraying the final evaluation results is provided.

Final Evaluation Results

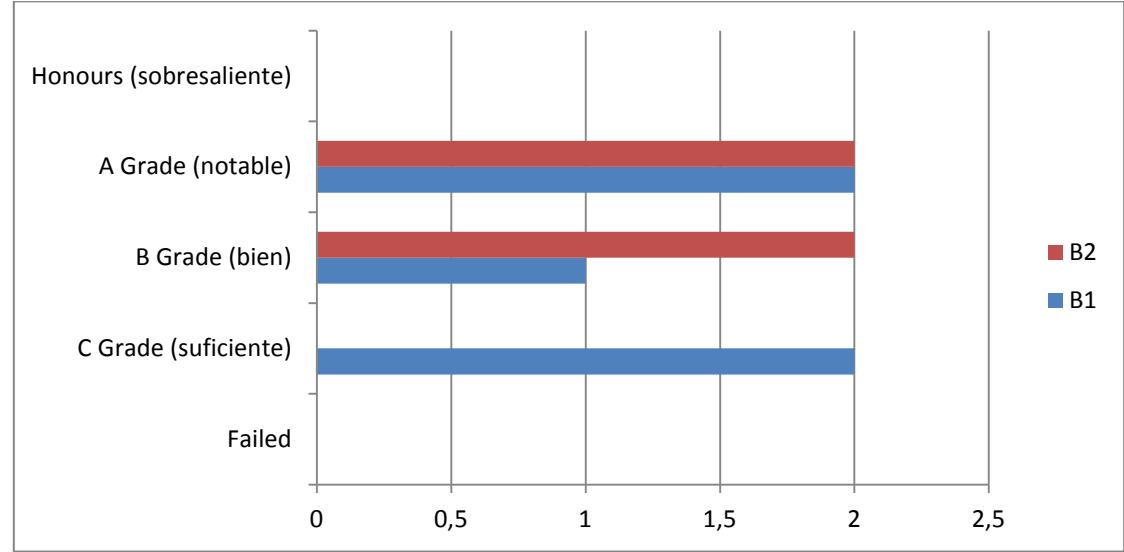


Chart 2. Final Evaluation Results of both B1 and B2 student groups

4.1 Students who learned English through music.

This is the main purpose of this investigation. Although teaching English through music is not new, my aim was to make a difference by creating original activities, using more resources and a different methodology. From my own experience as a student, I have been a direct participant in this kind of methodology, and more often than not, the same 'routinised process' was repeated when teaching English through songs. First, a brief talk about the singer, then students did some amenable exercises during a first and second listening, and finally, a third listening engaged the learners in a final discussion that usually lasted one or two minutes before the end of the class. Frankly, the method was brilliant, but maybe there was much more to exploit and learn from the songs.

In the first lesson, I informed my students of the new programme. During the following two weeks, I put into practice the suggested activities in section 3.1 and I always tried to fulfill the ROPE concept. So if some of my students had presented 'root grammar problems', I would have explained the grammar point from the very basis. Also, organization was of the utmost importance. I interiorized the structural pattern I wanted to follow in class, but without forgetting being flexible, dynamic and ingenious.

At the end of this programme, the five B1 students indicated to have experienced a new approach to learning English through music. They asserted they had never done the activities I devised for this experiment and they gave me a positive feedback.

4.1.1 Results

All the students demonstrated notable improvement on tests that determined they had increased their level of English. In fact, three of them even equaled same results with three B2 students (2 A's and 1B). The effect of music on learners was positive, as songs' rhythm and students singing helped them memorize new words and concepts.

4.2 Students who learned English through the traditional method.

When teaching English through the traditional method, I think we can all imagine a conventional English lesson: the teacher walks into the classroom, greets the students and asks them to open their books. Then, the (s)he explains some grammar points, vocabulary, or phonetic aspects, students do some exercises while the teacher is sitting at his/her desk waiting for the students to finish the activities, and then (s)he

corrects the exercises with the participation of the whole classroom. Definitively, students should have learned the lesson, supposing that teachers teach and students learn.

This rather seems to be an endless loophole and a boring classroom routine that can have many consequences, but positive ones. As I outlined in the research questions, education has been stuck in traditional methodologies and conventional presumptions, and it is now when educators, researchers and professionals in the field of education are starting to 'wake up' and realize how important is to look for new ideas and teaching strategies and to see education from multiple perspectives and different angles.

Thus, in this study, I employed the traditional method to teach English to the B2 students. This control group learned the same contents that were covered in the experimental group. Those contents encompassed language awareness and skills of the language, which were the following:

- Vocabulary: a considerable set of new words were introduced in this programme.
- Grammar: verb tenses (present simple, past simple, present continuous, past continuous...) comparative adjectives, prepositions etc.
- Phonology: some words are given to be phonetically transcribed.
- Reading: students read the lyrics, or just one or two stanzas, and explain what goes around on what they have just read.
- Listening: this is one of the strongest abilities enhanced in this programme. Obviously, listening comprehensions took place every time students were listening to the song.
- Speaking: the speaking component was carried out in the warming-up (pre-activities) in which I elicited the students' oral intervention in an opening discussion to introduce the topic of the song, pose some questions on the singer or band, and talk about some relevant facts related to the context.
- Writing: the writing component was often done as homework (a brief composition) or a written opinion done in class.

4.2.1 Results

It is true that all the students increased their level, but not considerably, though. Three out of the four students got a higher mark; however, the other was half-way up to

get Honours. However, none of them got it, which is something we need to consider in the overall discussion and conclusion.

4.3 Cohort comparison

It is true that with every investigation, specific results are expected to be fulfilled. In this case, my expectation concerning the primary goal of this investigation was that the B1 students could outperform the B2 group. However, I was not too far from reaching this desired result since, as we can observe in the chart, three out of five B1 students were able to equal the results with three B2 students (a B1 student got a B and two of them got an A, like in the B2 group).

4.4 General discussion

In general, both B1 and B2 student groups obtained higher grades in the final evaluation than in the initial one. Obviously, the contents were covered during the process, so better results were expected to occur in the final questionnaires. Nevertheless, the B1 experimental group achieved a remarkable improvement regarding the small English level abyss between the two groups.

4.5 Limitations of the study

For a research study to become 100% valid, it needs a pilot study with a minimum of 30 participants of the same characteristics. Unfortunately, I could only study a total of nine participants of near-like characteristics. As we have seen, I selected two student groups (belonging to B1 and B2 levels) for my investigation. Consequently, there were clear differences in level concerning content knowledge and language skills between the two groups. Homogeneity is an important aspect to bear in mind, but we all know it is difficult to find homogeneous group of students in the same classroom. Partly because there are other variables like motivation, socioeconomic status and learner strategies, among others, that interfere and hurdle the process. Thus, it would have been more appropriate to study a group of learners belonging with the same level of English. Also, only four experts could guarantee my research.

Another limitation I considered in this study was the short duration of the process. As I indicated in subchapter 3.1 (Research design), this method was put into practice during two weeks (lesson time), with a set of three song worksheets, which some of them were devised, others were already made. Thus, the contents covered by

the songs were not extensive, but limited, and the process could not be proved or repeated in every trimester of the academic year. Perhaps, if this investigation had been carried out in a longer period of time, the results would have been different. However, this present investigation demonstrated it was also possible to obtain significant results in the academic field, regardless of these constraints.

CHAPTER 5: CONCLUSION

From the beginning, I have emphasized the idea of being creative in the classroom. We have seen that music can offer a wide range of possibilities that foster and enhance creativity. Drama, however, can also comply to achieve this objective. Like music, drama started as a way of entertainment in the Ancient times. For centuries, theatres have been the main public buildings for leisure time and fun, and they have been even considered the core of any city. Travelling back in time, in the fourth century, the Romans were the pioneers of building real theatres to entertain themselves. Hitherto, performances have been diverse and different with the passing of time, from fights between beasts and gladiators to actual theatrical scenes performed by a set of characters. However, if we go a little bit farther and right back to the Stone Age, we do not possess any clue that cavemen went to the theatre. Simply because not one theatre built by them did we find. But, maybe, they enjoyed their time gathering around a bonfire or dancing and jumping like Indians did. It is then noteworthy how music and drama have evolved in society.

Just like music, drama can also establish strong friendship links among students and make them feel free in two senses: a first sense occurs when students are given free rein to express themselves, to say what they really think, when the script is not scripted. So they just rely on improvisation. A second sense is referred to their actions and performance on stage, which help students to express their own feelings and emotions. Theoretically, creative drama may be of great help, especially for those students who are more introverted. In a broader sense, when students speak English, they are usually shy mostly because they fear to commit mistakes and being ridiculed by other classmates. This is the reason why they barely advance in speaking skills. So they will never be creative in language. The English language allows the possibility of inventing

new words, make some word puns and play with the meaning of words. For Robinson⁴ (2006), “if you’re not prepared to be wrong, you will never come up with anything original”. And I utterly agree with this.

Creative drama or drama could be significant lines for future research. Like music, the use of drama in the English classroom is mostly based on conventional methodology. To put it clearly, Demircioglu makes reference to Coney & Kanel’s (1997) words: “when most teachers think of drama, they envision students memorizing lines, painting sets, and acquiring costumes and props” (1997:8). “However in creative drama [...] no script, technical aides, or audience are used. The process is spontaneous and not rehearsed [...]. Thus, drama is process-centred rather than product-centred” (Demircioglu, 2010:440). Yet, the use of music is perhaps more centred on getting better academic results than making students more creative and extroverted, though this is one of the main goals.

One of the benefits of using creative drama in the language classroom is that, like music, drama lowers the affective filter and students grow in confidence, self-esteem, autonomy, thus reducing inhibitions and feelings of alienation (Via, 1976). Another positive point that Demircioglu (2010: 440) underlines is: “movement and pantomime are excellent components to develop vocabulary since the children can experience the feeling and meaning of the words”.

Having reached this point of the investigation, it is time now to jump to conclusions. In this research, the use of music in the English classroom has demonstrated that three of the students belonging to a lower level (B1) obtained the same results as those belonging to an upper level (B2). Also, students intervened more and lost part of their fear of speaking English in public. Thus, it created a good classroom atmosphere by strengthening friendship and relationships among the students. Only for this positive social outcome in the classroom, was this programme worthwhile. “James Corner says that no significant learning can occur without a significant relationship. George Washington Carver says all learning is about understanding relationships” (Tina Pierson, 2013⁵). I strongly think that before learning

⁴ TED talk: *Do schools kill creativity?*
(https://www.ted.com/talks/ken_robinson_says_schools_kill_creativity)

⁵ Ted Talk: *Every kid needs a champion*
(https://www.ted.com/talks/rita_pierson_every_kid_needs_a_champion)

to teach, we must learn to be social human beings. It is indispensable to establish a good connection with the students, to be unique, to make a difference so that they can see you as their idol and model to follow. It is important to remember and reflect on Pierson's sentence: "Kids don't learn from people they don't like". Thus, if a teacher only means a teacher for the students, they will not probably learn that much. But if a teacher is a kind of hero for them, it is very likely that they all will make an effort to learn and pass the subject, and part of their world will revolve around that subject.

Regarding the main point of this study and giving an overall summary of the aspects treated here, I headed myself for positioning 'music' in the center (as it was the primary research goal). As we can see in the image below, when dealing with music in an English classroom, two crucial parts stem from it: the written material (comprising the lyrics) and the oral part (comprising the melody of the song, which is the actual music). Therefore, we can say that music has a right and a left part. Apart from these two, it also has a top part that is CLIL. I placed it at the top, because CLIL teaching is nowadays gaining importance and moving forward by leaps and bounds. Music also complies with this aspect as the lyrics of songs contain reading material that can be analysed into its smaller constituents, such as phonetics, morphology, syntax, grammar and the like. And it is here when the teacher can explain the teaching material in the target language, like an immersion or bilingual programme. Needless to say, this reading material also acts as a gateway to teaching some history, philosophy owing to the historical context behind that song.

Music has a lower part too. At the bottom, I situated the use of corpora and ICTs as something secondary. They are worthy of an aid for both teachers and learners handle and attain academic success. There are also several examples of CALL practice (*Computer Assisted Language Learning*) that could be labelled as normalised, such are the case of online dictionaries, blogs, wikis, podcasting, websites containing grammar exercises, tutorials, listenings, sample tests, etc. Other examples of normalised⁶ CALL software are Hot Potatoes and JCLic, which are useful toolkits that enable teachers to create a handful of different activities. Some others are not considered normalised, which means they are not integrated in the teaching programme, for example social networking sites, which are only used outside the classroom, when students have some

⁶ According to Chambers and Bax (2006:465) "for CALL to be normalised, first it has to be incorporated into the daily life of every school and educational systems exactly in the same way as pens, books and whiteboards"

spare time. The use of corpora is also essential for CALL. In language teaching, the use of corpora is normally linked to error analysis. However, there are other alternative uses that are not solely linked to it, such as the creation of exercises.

By this explanation, a new concept comes to the fore. I named it ‘musiman’ and it is the result of the combination of two words: music + human. It is a blending or the so-called ‘portmanteau’ word. Why human? Regardless of the human appearance of figure 2 below, because every person needs their four limbs to work efficiently and systematically, so does education. The idea is to create a new method to break standards, and place the most relevant parts in the center. From it, it is crucial to derive significant linked proposals.

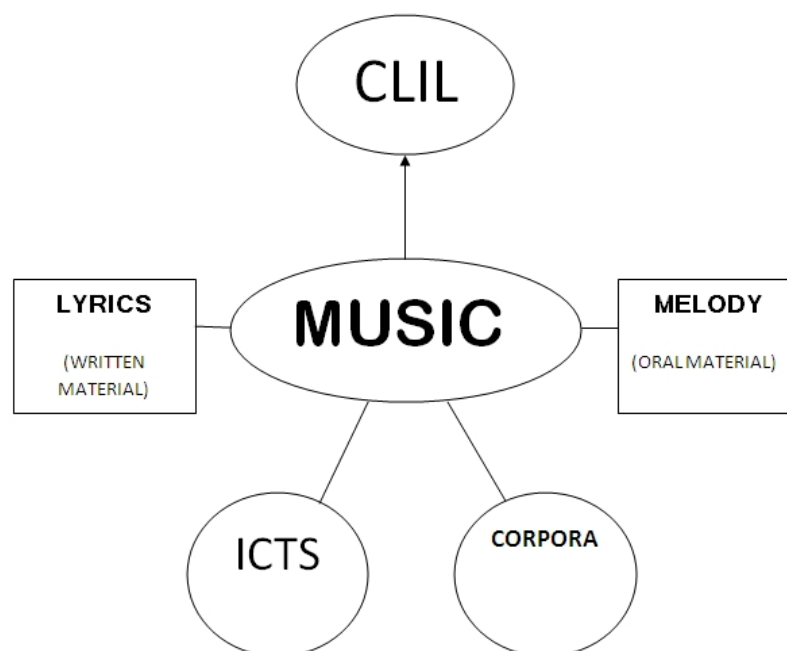


Figure 2. The concept of musiman

To conclude, this investigation has proven to be very useful in teaching English and developing alternative methods so as to comprise an efficient and fruitful methodology in an EFL classroom, and in other contexts where the teaching of English is primary. Besides, with the inclusion of new technologies in the classroom, the use of corpora and ICT tools, programmes, and applications help the students handle their own learning process faster and more effectively.

There is always room for improvement in education and in any other field. It is true that the more original and innovative a teacher is, the better academic results their students may get. This fact compels me to become more creative. It is only a question of stopping for a moment and reflecting on my classroom situation, what my students need in order to come up with something new. To put it bluntly, I asked myself how to motivate my students once more after this experiment, and I had just the idea of suggesting a song to my pupils every Friday, so that they can finish the week in the best possible way ever. We should never forget that there is a purpose behind each song, and each activity is meaningful to work on, at least, a skill or area of the language.

“I have a big interest in education, and I think we all do [...] partly because it’s education that’s meant to take us into this future that we can’t grasp”
(Ken Robinson, 2013).

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APPENDICES⁷

⁷ All the activities, interviews, final test and self-assessment were created by me. (Except for section c: grammar, in the final test, and two exercises in song 3)

APPENDIX 1 (SONG 1)



COMPLICATED

By Avril Lavigne

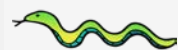
Uh huh, life's like _____
 Uh huh, uh huh, that's the way it _____
 'Cause life's like _____
 Uh huh, uh huh that's the _____ it _____

_____ out, _____ you yellin' _____?
 Lay _____, it's _____ been done _____
 And _____ you _____ let it _____
 _____ will _____
 I _____ you the _____ you _____
 When we're _____ in your _____
 And you're _____ to _____ one on _____
 But you've _____

Chorus

_____ else 'round everyone _____
 You're _____ your back like you can't _____
 You're tryin' to be _____
 You look like a _____ to me
 _____ me

Why is there a snake in this paper? Explore!



_____ do you have to _____ and
 make _____ so _____?
 I _____ the way you're
 _____ like you're somebody else, _____ me

 And _____'s like this _____,
 You _____ and you crawl and you _____ and
 you _____ what you _____ and you turn it _____
 Honesty, you _____ me I'm never gonna find
 you fake _____
 No, no, no

You _____ over unannounced
 _____ up like you're somethin' _____
 _____ you are ain't where it's at you see, you're
 _____ me
 _____ out when you strike your pose
 Take _____ all your preppy _____
 You know, you're not fooling _____
 _____ you've _____

Chorus

No, no, no (No)
 No, no, no (No)
 No, no, no (No)(No)

Chill _____, what you _____ for?
 _____ back, it's all been _____ before
 _____ if you could _____ let it be
 You will see

Chorus

rota system

ACTIVITIES:

1. Fill in the blanks with the missing words.
2. Translate the five paragraphs. Each of you translates a paragraph and hand it over to your next classmate.
3. Circle the words you don't know and try to guess their meanings from the context.
4. Circle the correct answer and justify why.
 The singer is: a. happy b. upset c. frustrated
5. Underline and classify verb tenses into columns.
6. What message is behind this song?

One by one, we sing!

MAKE
YOUR
OWN

APPENDIX 2 (SONG 2)



BLACK OR WHITE

By Michael Jackson

I took my baby on a Saturday

WHITE

Boy is that girl with you

Yes we're **1** and the same

Now I believe in _____

And a miracle has happened _____

But, if you're thinkin' about my _____

It don't matter if you're black or white

They print my message in the Saturday



I had to tell them I ain't second to _____

And I told about _____ and it's true

Either you're wrong or you're right

But, if you're thinkin' about my



It don't matter if you're black or white

I am tired of this



I am tired of this stuff

I am tired of this business

Sew when the going gets rough

I ain't scared of your _____

I ain't scared of no sheets

I ain't scared of _____

Girl when the goin' gets mean

Protection

For gangs, clubs, and nations

Causing grief in human relations

It's a turf war on a global scale

I'd rather hear both sides of the tale

See, it's not about races

Just _____

Faces

Where your blood comes from

Is were your _____ is

I've seen the bright get duller

I'm not going to spend my life being a _____

Don't tell me you agree with me

When I saw you kicking dirt in my



But, if you're thinkin' about my baby

It don't matter if you're black or white

I said if you're thinkin' of being my baby

It don't matter if you're black or white

I said if you're thinkin' of being my brother

It don't matter if you're **●** or white

Ooh, ooh

Yea, yea, yea now

Ooh, ooh

Yea, yea, yea now

It's black, it's white

It's tough for them to get by

It's black, it's white, (x3) whoo

ACTIVITIES:

1. Write the corresponding word next to the pictures and fill in with the missing words.
2. Do you see something odd in the lyrics?
3. Classify the lyrics into two semantic fields. Underline the words that are associated with a positive meaning and circle the ones that have negative connotations.
4. Circle the words you don't know and try to guess their meanings from the context.
5. What message is behind this song?

APPENDIX 3 (SONG 3)

ENGLISHMAN IN NEW YORK (Sting)



Cloze:
Missing
words

I don't drink _____, I take tea, my _____
I like my _____ done on _____ side
And you can _____ it in my accent when I _____
I'm an _____ in New York

Unscramble
the sentences



Avenue Fifth walking see down me

My here walking at cane side

Everywhere take it I walk I

An Englishman in I'm York New

Chorus

Oh, I'm an alien, I'm a legal alien
I'm an Englishman in New York
Oh, I'm an alien, I'm a legal alien
I'm an Englishman in New York

MIME THE
FIRST TWO
STANZAS

EVERYBODY
SING!!

Transcribe
the phonetic
words!

If "manners maketh man" as /'sʌm wʌn/ said
He's the /'hɪərəʊ/ of the /'deɪ/
It takes a /'mæn/ to suffer ignorance and /sm aɪl/
Be /'jɔː'sef/ no matter what they /seɪ/



Why is there a bee in this paper? Think about it.

Chorus

M_d_sty, pr_pr_ty can lead to n_t_r_ty
You could end up as the only one
G_ntl_n_ss, s_br_ty are rare in this s_c_ty
At night a candle's brighter than the sun

Comparative adjective

Missing
Vowels!

EVERYBODY
SING!!

Takes more than combat gear to make a man
Takes more than a license for a gun
Confront your enemies, avoid them when you can
A gentleman will walk but never run

Chorus

MAKE
YOUR
OWN

APPENDIX 3

INTERVIEW



1. Do you like English? Why? Why not? Do you think learning English is important?
2. How would you like to learn? Suggest some ideas.
3. What are your hobbies?
4. What do you like/dislike most about learning English?
5. How important is music to you? (On a scale of one to ten)
6. What is your favourite singer/band and music style?



APPENDIX 4: INITIAL TEST *(Final Test)

FINAL GRADE

NAME:
SIGNATURE:

SECTION A: VOCABULARY

Translate into English:

	Reptar
	Suciedad
	Propiedad
	Evitar
	Áspero, tosco

Translate into Spanish:

Preppy	
Turf	
Grief	
Cane	
Stuff	

Translate into Spanish:

Why do you have to go and make things so complicated?
I see the way you're
Acting like you're somebody else, gets me frustrated
And life's like this you,
You fall and you crawl and you break and you take what you get and you turn it into
Honesty, you promised me I'm never gonna find you fake it.

SECTION B: PHONETICS

Transcribe these words phonetically:

/deɪ/

/ˈjɔːsef/

/sm aɪl/

SECTION C: GRAMMAR

Mixed tenses:

B: Sally, what a surprise meeting you here!

S: Barbara! I _____ (not see) you for ages. You _____ (not change) at all.

B: You _____ (not have) either. What _____ (you, do) here?

S: oh! I'm just on holiday. I _____ (tour) Scotland by car.

B: Really? That's nice. I _____ (visit) my mother. She _____ here in Edinburgh and I _____ with her for a few days. What about you? Where _____ (you, stay)

S: oh, I _____ (find) a nice hotel in the centre, but I _____ (leave) tomorrow. Anyway, tell me all the news. What _____ (you, do) over the last few years?

B: I've got lots of things to tell you, I _____ (work) in computers for three years. I _____ (earn) quite a lot of money, _____ (want) a change.

S: Well, my life _____ (never, change). I _____ (still, live) in Glasgow and I _____ (still, work) for the same company.

B: I _____ (move) away from Glasgow. I _____ (buy) a house near Manchester.

S: Have you really? How long _____ (you, live) there?

B: Oh, I _____ (live) there for about five years. Listen, where _____ (you, go) now? _____ (you, do) anything special?

S: No, I _____ (walk) around this town. Why don't we go somewhere to have a drink?

B: Good idea!

Complete with the correct prepositions:

1. According _____ Tom, it is impossible to live _____ Paris _____ less than 10.000 euros a year.

2. Are you _____ your own?

No. I'm _____ a friend _____ mine.

3. _____ mistake I opened Mary's letter instead _____ my own.

4. He insisted _____ seeing the documents.

5. My au pair girl takes care _____ my children _____ the afternoons. She's very good _____ children.

SECTION D: SKILLS



1- Listening

I don't drink coffee, I take tea, my dear
I like my toast done on one side
And you can hear it in my accent when I talk
I'm an Englishman in New York

See me walking down Fifth Avenue
A walking cane here at my side
I take it everywhere I walk
I'm an Englishman in New York

The singer takes: *tea / coffee / toast*
The singer is from: *England / New York/ Fifth Avenue*
The singer has a(n): *toast/ cane/ accent*

2- Reading

Where your blood comes from
Is were your space is
I've seen the bright get duller
I'm not going to spend my life being a color

Don't tell me you agree with me
When I saw you kicking dirt in my eye

But, if you're thinkin' about my baby
It don't matter if you're black or white

Summarize the main idea of these lyrics in two or three lines:

3- Speaking: Discussion



4- Writing: Composition.

1. Would you like to be a singer? Why? (80-100 words)
2. The advantages and disadvantages of being a celebrity.

APPENDIX 5 SELF-ASSESSMENT



Tick (✓) the boxes:

	EXCELLENT 😊😊	GOOD 😊	NOT SO BAD 😐	KEEP WORKING 😞
HOW MUCH... HAVE I LEARNED?				
VOCABULARY				
GRAMMAR				
READING				
SPEAKING				
LISTENING				
WRITING				
PRONUNCIATION				
CULTURE				
DID YOU LIKE THE SONG? AND THE EXERCISES?				