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The Pedagogical Application of Music in EFL Teaching

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Abstract

This research proposal is focused on developing a thesis work for obtaining a Bachelor's degree in English Language at the University of Quintana Roo. This work is based on the application of songs in EFL teaching as a means for enhancing students' pronunciation and listening skills.

People tend to develop a sense of identity with songs depending on their mood and musical preferences. Sometimes people even experience an interesting mental phenomenon called "song stuck in my head" (Murphy, 1989) depending on how identified they might be with a song. The intention of this project was to prove that such worldwide spread of the English language could be redirected for enhancing students' proficiency in their learning of the language, using pop songs as an important tool to increase the students' skills of listening and speaking.

The research design was based on an experimental quantitative focus. The sample of participants for the study consisted of two groups, a control and an experimental group, from a pre-university level institution. Both groups were pre and post tested, but only one of them received a special treatment which consisted on five two-hour-treatment sessions, in which students were exposed to pop songs.

The instruments used to gather the information were (1) a pre-test questionnaire, which consisted on three different sections; the first section gave data related to the students' attitude towards the use of pop songs within the classroom. Section number two provided personal bio data. (2) Five different worksheets with which students worked during the treatment sessions. (3) A post-test, which was a variant of the first questionnaire, but section number two was eliminated in it as such information was already gathered.

The results revealed that the experimental group (the one that received treatment) presented an improvement in their listening and speaking skills (pronunciation); whereas the control group, although they developed their skills, significant upgrading was not evidenced.

Considering the evidence gathered through this research, the pedagogical implications may be beneficial for the teaching practice. Nevertheless, further research is recommended.

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Chapter 1

Introduction

This chapter is conformed by four sections, the first one been the purpose of the study presented relevant information about English and pop songs' influence in the world, and the impact of such influence in people's everyday life. The second section, contextual framework and statement of the problem, intended to give a general look to the context in which the experiment was held. In the third section a more specific description of the institution and reference core of the educational level where the experiment took place was offered. Finally, the fourth section provided the concepts which were most used during this research.

1.1. Purpose of the study

Music has been one of the most important and accepted expressions of art in the history of human kind. It is of great importance for cultural, societal and, economical development of social identities. In the last century, English has become the most important language for all aspects of society; culture, economics, and politics; in other words English has become the "lingua franca" of the world, the language of international communication, the language of globalization.

Music is indeed one of the most ancient ways in which humans began to communicate within their tribes and towards the exterior of their societies. Songs are an easy way of getting closer to the culture and society of the target language being learned without leaving the classroom; in this case the English language.

American music industry creates a huge impact in many societies all over the world, taking the language to places where people do not even know how to pronounce its words. Nowadays the spread of music is unstoppable due to the globalization and of course the use of the Internet as one of the strongest catapults of it, thus the increasing the spread of the music in English in the world.

English language has literally created a linguistic monopoly and in further years, non-native English speakers will overpass native English speakers (McCrum et al,1993). People all over the world are learning English not just for the intention of learning a different language but also for better working opportunities the English language may open for them.

Due to the spread of the language, music in English gets to more individuals than any other kind of music on earth. This situation makes music the perfect tool for teachers to develop students' pronunciation of English and increases their listening skill, which is one of the most difficult ones to develop specially when there is not enough comprehensible input, particularly in monolingual settings (Lightbown, 2010). Music and songs especially, are very useful tools for teaching English as a foreign language all over the world. Music has the characteristic of getting to deeper cognitive levels and with it a better understanding of the language.

Several studies such as of Bedjou, (2006); Cullen, (1999); Davanellos, (1999); Ghezzi, (2004); Graham, (1975), researching the importance of the use of music and songs as a tool for EFL teaching have been developed along as education evolves through time and with it the teaching methods and techniques.

1.2. Contextual Framework & Statement of The Problem

The state of Quintana Roo generates over 50% percent of the foreign currency incomes to the whole country through the tourism industry (EL ECONOMISTA AMÉRICA, 2013); therefore, English speakers are constantly demanded by entrepreneurs in this area. Those people with a better English proficiency will obtain better job positions. Therefore the importance of such a language in the context of Quintana Roo and our commitment as language teachers to enhance our students' possibilities of learning by any means i.e. music, today's lingua franca: English.

But to speak the language is not enough to get a job in such circumstances. The necessity of being able to communicate in both ways makes it more difficult for the people who are looking for job opportunities. Most people come to Quintana Roo from other states in pursuit of better livings.

By looking at this situation from a teaching perspective and based on personal experience working at the "Colegio de Bachillerato Tecnológico Agropecuario No. 11" (CBTA 11), located in the outside areas of the city, the idea of incorporating the use of pop songs lyrics when teaching listening skills came up to light. It is important to mention that the present research not based on the regular schedules of the classes of CBTA 11 due to the period of time that it would take to obtain the data for this study.

Nevertheless, this study was based on the *Sistema Abierto de Educación Tecnológica Agropecuaria*, henceforth SAETA, which is a 'sub-system' of the CBTA 11 as an alternative way offered to students to continue their pre-university studies; specially for

those who work and can only attend school on weekends and nights taking only the basic subjects but sports of any cultural activity as in a regular pre-university program.

1.3 Background & Theoretical Framework

The purpose of conducting this research at this institution is due to the lack of a well-structured educational framework in the field of EFL particularly within the SAETA pre-university subsystem. The Educación Media-Superior (pre-university level) in México, according to Alcántara (2007), is a one level only system with duration of three years depending on their curriculum.

There are some institutions of pre-university level from Autonomous Universities, which last two years; and there are some curriculums from art pre-university level institutions that last four years. It is up to the institutions whether to organize the curriculum by semester, tetra-mester or trimester.

Alcantara (2007) states that the main objective of the pre-university level institutions is that of the learning and enrichment of the scientific, humanistic, and technological knowledge of students. According to Alcántara (2007), "They must be able to use such knowledge in order to seek, order, and interpret the relevant information in different disciplinary fields, and make use of this knowledge for their personal and social incursion in the society and the development of the productive activity."

In 1982, during the "Congreso Nacional de Bachilleratos", within the agreements 71 and 77, the pre-university level institutions would work under a two formative nucleus. A first one of two years of four areas which include mathematics, natural sciences, social

sciences, and language and communication; and a second nucleon for the third year as a preparation for their further professional studies. This last nucleon is divided into four options; physical-mathematical and engineering, biological and health, social, and humanist and arts. Within the 2001-2006 National Education Program (PNE), a third nucleon was integrated to these two; Life and Work Training.

Alcántara (2007) assures that traditionalism in education limits the Life and Work Training model; as it gives more importance to the further studies, in this case the university level studies. Another situation Alcántara sees in education is that of the overfilling on the contents of the programs, which difficult a conscious study of the subjects, obliging teacher to look at them superficially. This situation enhances the use of nonsense memorizing and reduces the development of necessary competences for further studies or working field immersion.

“The development of non-scholarized models of study, specially the autodidactic education, anticipates the growing demand these models will have in the future due to the flexibility of their programs which will allow students to works and study at the same time. Institutions which offer these programs have improved their curriculums and their methodology,” argues Alcantara (2007).

The Sistema Abierto de Educación Tecnológica Agropecuaria (SAETA) is part of the school system Colegio de Bachillerato Tecnológico Agropecuario (CBTA) No. 11, which is located in the city of Chetumal, state of Quintana Roo, México. This program was created nation-wide in October, 1995 with the purpose of offering an alternative way of accessing to education for adult students with specific needs (limited time to attend regular school

schedules, limited income, commuting problems, and diverse family situations) seeking to finish their pre-university studies.

It is important to remark that here in Chetumal, the program “SAETA” did not start functioning until the second half of 2006; which means that its first generation of students have just graduated this year.

Students from SAETA attend to classes only on Saturdays for two hours, within a seven- week program, as it is an autodidactic educational system. The majority of the students are adult workers who did not finish their pre-university level studies on time due to different factors such as familiar low economical incomes, desertion, and reprobation, among other special and personal circumstances.

The English language program from SAETA is very similar to the one from the regular English language classes at CBTA. The difference relies on the methodology they use. SAETA has its own anthology, which students and some teachers use as the main tool for the learning of the language.

There was the chance to work with the anthology and there was found out several grammatical and spelling errors. I also found some incongruence within the themes presented in the anthology and it was mostly fulfilled with translation exercises with instructions in Spanish and wrong structured exercises, which even the teachers found difficult to understand.

This is an important factor why the students do not get to attain a good level of proficiency in English, as the anthology is asked to be handed in as part of their final grade. It makes students feel obliged to completely answer the anthology in order to

obtain a decent grade in English. Unfortunately, this attempt to have students “practice” what they learned in class, it only complicates the students’ practice of the language because of the lack of grammatical accuracy and usefulness of the anthology. Not only that, but null communicative competence is sought within this textbooks.

The current state of EFL education at the pre-university level school SAETA is of a total of only 14 hours of English per semester. If we take into consideration that even students within an average English course of 70 hours face serious challenges during their studies, the problem increases for the students from SAETA, which is only 20% the time of a regular course.

Nowadays Quintana Roo is the leading state in the Tourism industry with a predominant young population. According to the Secretary of Tourism, up to October 2012 Quintana Roo contributed with the 40% of the total foreign currency income to the country through tourism. Therefore there is a high tendency for students finishing pre-university level studies from rural areas to emigrate towards the touristic poles i.e. La Riviera Maya, Cancún and surrounding touristic poles in the state of Q.Roo.

Anecdotal evidence shows that in the EFL teaching method from SAETA, students do not have enough exposure to English so they can acquire a decent level of proficiency or at least the proper standards of proficiency for the educational level in matter as a consequence of Education at SAETA been a self directed learning approach and is divided into modules with duration of 7 weeks. Each module has a total of 14hrs of in-class instruction. SAETA’s system besides of lacking of enough EFL-course hours for students, it

unfortunately lacks of accurate text books and materials for its needs, as the ones it uses are incipient and obsolete, which affects directly the students' acquisition of L2.

1.4 Key Concepts

For the purpose of this study; the KEY CONCEPTS which encapsulate and comprise the analysis were: PRONUNCIATION, PROFICIENCY, LISTENING, REPETITION, and AUTOMATICITY. According to Collins Dictionary, these are as follows:

PRONUNCIATION: the act, instance, or manner of pronouncing sounds. The supposedly correct manner of pronouncing sounds in a given language. A phonetic transcription of a word.

PROFICIENCY: the quality or state of having great facility (in an art, occupation, etc) or being skilled.

LISTENING: the act of concentrating on hearing something. The act of taking heed; paying attention.

REPETITION: the act or an instance of repeating; reiteration of a thing, word, action, etc, that is repeated.

AUTOMATICITY: automatic largely or wholly involuntary production of speech, especially as with a reflex acting or done spontaneously or unconsciously.

Having lined up the framework and rationale of this study, along with the key concepts; the main idea and purpose of this study was out-lined. It was necessary to identify the where, how, who and when of the herein proposed research. The following chapters set the complete procedures and steps followed to reach the goal of proving if the hypothesis stated as having the use of pop songs lyrics in the classroom was beneficial for the learners or not.

Chapter2

Literature Review

This chapter comprehended five main sections. The first one containing basic information of Stephen Krashen's theory of Affective filter, which affects the way in which learners acquire the language. The second section was related to automaticity and the impact it has on language production and fluency. Within the third section, the "song stuck in my head phenomenon" and the importance in the acquisition of language through the use of songs was explained. The fourth section presented details about the jazz chants and their use in the language learning as enhancer for automaticity. Finally a compendium of similar researches and studies related to the use of pop songs as to enhance the acquisition of the language was bestowed. Such information was important to present as a basis for this research.

2.1 Krashen's Affective Filter Hypothesis

According to the Theory of Second language Acquisition Krashen, (1988), second language acquisition is constructed through five different hypotheses. One of them, the acquisition-learning hypothesis is integrated by two different approaches. Acquisition is developed via interaction and natural communication with the target language. The second assumption is the learning, which is the result of formal instruction and knowledge acquired is mainly about the rules that govern language such as grammar rules.

A second hypothesis is that of monitor, in which Krashen states that learning becomes or takes the role of monitoring the speech (acquisition) for mistakes and

increasing the proficiency of it; this monitor is related to fluency. If the student does not care about making mistakes, the monitoring usage is low; but, if the student gives much importance to accurateness, their monitoring usage is high. Most students with low self-esteem are those with high monitoring usage.

Although he rejects grammatical sequencing, his third hypothesis deals with the statement that some grammatical sequences are learned before others and with more ease. He believes in a natural order of grammatical-sequence learning. The fourth stage of L2 is that of input (I+1), in which acquisition is the main factor. The statement is that in order to acquire the language, it has to be presented one step ahead of the student's competence so his natural order and acquisition may progress at the same level.

The last stage of language acquisition is the affective filter hypothesis in which Krashen states that those students with high motivation, self-confidence, and with a low level of anxiety, are more inclined to succeed in second language acquisition. On the contrary, students with a high level of anxiety, a low motivation and a low self-confidence, raise their affective filter creating a mental block for language acquisition.

2.2 Gatbonton and Segalowitz' Automaticity

Automaticity (2005) is one of main aspects in language learning that music also helps developing in students. Gatbonton and Segalowitz (2005) describe automaticity as a part of language fluency which involves the ability of producing speech accurately and without hesitation. The use of song helps acquiring automaticity of language thus developing a higher proficiency in the second language. Automaticity was thought being

acquired only through repetition out of the communicative environment. Music provides such communicative environment when used within the classroom.

According to Gatbonton and Segalowitz (2005), it is important to provide students with an atmosphere in which the use of target utterances, such as songs, create a genuine communicative incursion in the target language culture. This means that, as the nature of songs is repetitive and consistent, they provide students with the opportunity to focus on specific aspects of the language.

2.3 Murphy's "Song stuck in my head phenomenon"

Tim Murphy says "It is clear that songs' power to "stick" is tremendous; this may be partially be due to some similarities that they share with inner speech. Research into the discourse of pop songs shows that they have an extremely high verb count with few concrete referents for participants, times, and place (1989)". He states that pop songs possess within their grammatical structure an "algebraic formula in which anyone can put in the elements of their choice and it will still mean something to them (1989)". He argues that even when most songs' lyrics are similar in their structural inner speech, music, prediction, it might be the reason our minds are most captured.

About how much exposure students should have to songs and music, Murphy (1992) states that is it recommendable to small doses of music at first; in order to observe students reaction, and increase their motivation in learning the language. For instance, putting on some background music would help the instructor not only to create a relaxing atmosphere and lower the students' affective filter (Krashen, 1988), but to know the

students music preferences. By doing so, the teacher will be able to choose the material that may create the greatest impact on students, involving students in a higher level in their learning.

Murphy asserts “EFL students have often sung lines of a song to me asking what they mean. As a child, I learned songs in Spanish, French and German without knowing the meaning of the words I was singing (1989)”.

He affirms that the chunking and intonation contours within songs are more accessible to beginners in a holistic natural order of acquisition. The wide popularity of English Language Music worldwide may be having greater impact upon potential and actual English Language Learners than teachers have (1989)”.

Murphy (1992) states that in language teaching, anything we can do with a text, we can do it with songs; grammar can be studied in the lyric of a song, selective learning comprehension, practice conversation using dialogues based on songs; very important, pronunciation, intonation and stress, learn new vocabulary, and choral repetition.

2.4 Graham’s Jazz Chants

Catherine Graham developed the Jazz chant as a tool for improving learners’ speaking and listening skills. Graham (1975) stated that Jazz chants were designed to develop students’ appreciation of the intonation and rhythm of spoken American English. In addition to the combination of rhythm with lyric repetition increase the ease of words’ flow and improve the pronunciation as in colloquial conversations.

2.5 Other studies

“Although minds communicate through many sorts of symbols and gestures, only language and music... operate on a large scale and in great detail” (Jourdain, 1997). Robert Jourdain (1997) stipulates that these abilities are lateralized in a way that if one fails, the other does so too. He says this lateralization occurs in both temporal lobes; on one hand, the left one being 90 percent better at recognizing words, and on the other hand the right lobe being 20 percent better at recognizing melodic patterns (Jourdain, 1997).

According to Jourdain (1997), language “represents the contents of the outside world in a symbolic way” while music “reenacts experience within the body, mimicking experience by carefully replicating the temporal patterns of interior feeling in a world of turbulent flow” (Jourdain, 1997). This conjunction of music and language enhances the acquisition of human expressions, which helps in the learning of new vocabulary and phrases even though such learning is lead by the linguistic intelligence.

Loewy (1995) states that language should not be considered within the cognitive context, but in a musical one taking into consideration that children goes through a phase of three stages; crying and comfort utterances, babbling, and eventually begin acquiring and comprehending words. These sounds will help children for the telegraphic stage that follows.

Prelinguistically, music serves as the carrier for communicative intent; says Loewy. She states that the crying and babbling of babies have a communicative purpose. She calls them “the infants’ first audible expressions of emotional need”. She states that as there

are no words but musical intonation of the cry, such cry works as a means for communication.

Infants move into babbling soon due to their crying background, experimenting with tone, pauses, timbre, and stress; the prosodic elements of speech. "This music of speech is the earliest dimension of language that is used and understood by children" (Loewy, 1995). Adults usually tend to calm babies crying by singing songs with a child's tonality. Loewy (1995) says preverbal communication through crying builds a foundation for social interaction with peers.

Music and language are the two ways in which humans communicate and express through sounds. Babies produce sounds without differentiating between language and music, says Chen-Haftek (1997). She argues that infants distinguish sound from background noises; "they notice the sound qualities of direction, frequency, intensity, duration, tempo, intonation, pitch, and rhythm" (Chen-Hafteck, 1997). Thus it is difficult to say which utterances are pre-musical, and which are pre-linguistic.

Songs exaggerate stress and duration elements, and amplify vocal contours in speech, which is similar to the way caregivers and parents speak to children. Such way of speaking has been proven to increase their understanding and acquisition of the language.

The elements of movement, language, and songs are also developmentally connected. Dr. Alfred Tomatis asserted that the ear's integration of information from sound and motor movements is crucial to the early nervous system. From aural input, an infant develops not only sound perception, location, and discrimination, but also the physical movements of verticality and laterality, as well as language. Dr. Tomatis also

described fetal and infant orientation to the melody contours of their native language, recognizing the mother's voice.

Stansell (2005), states that due to this neural particularity, children can distinguish between a native and a non native speaker of their language. Something similar occurs with musical people; they develop aptitudes for learning a foreign language due to their advanced ability in perceiving, processing and reproducing the accent of such foreign language.

Stansell (2005) argues that even before children born, pre-existing patterns of music are acquired by the fetus. They cannot hear consonant sounds, but through the mother's body, womb, and amniotic fluid, it can understand the musicality of vowel sounds and recognize its mother's voice. He agrees with Mora's (2000) idea that children can imitate the musical contour and rhythm of the language long before they can pronounce the words.

Stansell (2005) asserts that in typical music-language contexts, teachers play songs to awaken students' perception of musicality, focusing on the rhythm and learning the lyric that follow. This leads to the out-of-class association, very important to the rehearsal of songs, thus conveying into language learning.

Asher (1976) states that the human brain has a biological program for acquiring any language, which works when the language and physical response are in contact (TPR). He sees teaching as an art, not as a science. Asher implies that old fashion teaching is obsolete and that language comprehension is the first skill that should be learnt.

He reinforces this statement with what he calls language-body conversations; the basis of his technique of Total Physical Response (1976). TPR enhances second language acquisition by lowering the affective filter (Krashen, 1988) and increasing the use of cognition.

Howard Gardner implies in his theory of Multiple Intelligences (1993) that all humans have nine different intelligences that will determine the ways in which individuals learn. Musical intelligence is one of them. Musical individuals are those in which knowledge is acquired through music, rhythm, and sounds. Gardner (1993) states that musical intelligence works in parallel with the linguistic intelligence, creating an interesting scenario for using songs.

The musical aspects of language, tone, pauses, stress, and timbre, are sonorous units which are later integrated within the language to give their characteristic consonant, vowel and language sonorous characteristics (Fonseca-Mora, et al., 2011).

Lake (2002) states in his work *Enhancing Acquisition through Music*, and based on Krashen's (1988) second theory of L2 acquisition, that students are prone to acquire a second language easier if they are exposed to music of the target language. Due to the form in which brain hemispheres work, a better interaction among both right and left hemispheres occur when music is used for language teaching. Music creates a deeper cognitive relation with students' motivation, developing a lower level of anxiety and increases their motivation, lowering their affective filter and facilitating the acquisition of the second language.

Music enhances second language acquisition on the way that it stimulates both hemispheres of the brain; the right hemisphere through the rhythm and the content implied within the lyrics, and the left hemisphere via the grammatical structures of the lyrics (Asher, 1993). Personal experience with the use of music in the classroom helps Lake (2002) to affirm that music is a very important and essential tool for second language acquisition as it increases the motivation and interest of students in learning; but most important, immerse them in the culture and society of the target language.

Bejou (2006) states that teaching the language through real content is more efficient than teaching the language with no context at all. Interesting content, he says, capture students' attention, increasing the input of language acquisition.

"While the notion of text is rather too capacious and, also, too nebulous to suit those needs, another central notion in SFL, that of register, understood as preferred ways of bundling language features, may prove advantageous" (Byrnes, 2008.) Registers are chunks of lexicogrammar that construct a realistic context.

Byrnes states that "not only is the link between language use and cultural conventions obvious; attentiveness to registers and their characteristic features may provide a useful conceptual step in our search for translating those insights into educational environments" (2008). This situational context linked to the use of culture, increase the students' awareness of the target language background creating a lowering of the affective filter (Krashen, 1988) enhancing the language acquisition.

Fawn Whittaker (1981) says music and songs aids in all major learning areas of language; listening, speaking, reading and writing. For presenting the song to her class she

“1) plays the song as students silently look at the words; 2) has students repeat the words without singing them; 3) points out new vocabulary, idioms, grammar items, and give needed pronunciation cues; 4) plays the song again, letting the students join in when they feel confident about singing along” (Whittaker, 1981).

Whittaker (1981) asseverates that songs are also useful for teaching or reviewing grammar. She proposes songs can be placed as introduction for driller or even instead of drillers, especially when a break up in class is needed. Students, she says, would learn patterns through memorizing the lyrics and most of the time without noticing it (Whittaker, 1981). She also enounced that a student told songs helped her pass the grammar tests by recalling passages from the lyrics of the songs that showed her the correct answers (Murphy, 1988).

Enrique R. Pérez Novas, director of the Instituto de la Fundación Holística Argentina, states that “the more laughing and errors a person makes, the more s/he learns. This is the reason children’s fast learning amazes us; it is because they do it by playing”.

Most times, students see in learning a relation to stress, boringness and hard work. Suggestopedia (Lozanov, 1978) is a theory in which all those old thoughts are taken aside and a different perspective of teaching is presented. Lozanov states that classical teaching strengthens the affective filter (Krashen, 1988) making learning difficult and slow. Suggestopedia (1978) on the other hand, enhances the lowering of the affective filter increasing the possibility of success in learning.

The theory takes relaxation as a means for accelerate leaning. Suggestopedia creates a relation between both brain hemispheres increasing mental capacity and memory. Lozanov (1978) developed the idea of using suggestion through music, relaxation, deep breathing, and concerto sessions as a means for students to acquire a second language in a faster, quicker and enjoyable way.

Schoepp agrees with Krashen's Affective filter hypothesis (1988) that students with a high motivation towards learning will acquire language easier; while those with a low motivation and strong affective filter will encounter difficulties in obtaining second language input. A relaxed and confident atmosphere in the classroom will lower the affective filter of students increasing the ease of language acquisition. Songs are a method for achieving a lower affective filter, promoting the second language learning. Songs are a good way of presenting colloquial English, which is the language of informal conversation, presenting students important input about the language used in real life. This is information students get with songs, and which is difficult to be acquired in the classroom, as classes are focused on formal language learning.

Kevin Schoepp (2002) relates the importance of music in the classroom to the implicit patterns in music, which include linguistic, cognitive, and affective reasons. He states that there are two different processes involved in listening, where the first one is called the bottom-up process that refers the codifying of sounds into words, sentences and meaning. The second is the top-down process where the students use their previous knowledge and background to understand the meaning of the message leading to language acquisition (Cullen, 1999).

Ghezzi (2004) manifests that although pop songs present mostly informal language, they are effective as a means for acquiring culture of the songs target language. They do not just present colloquial language but also present chunks of cultural background, which increase the interest of students in learning. Culture is an important factor of language learning as it explains the reasons of the different language distortions.

Davanellos (1999), states that songs are highly memorable which ease remembering long chunks of language through the “song stuck in my head phenomenon” (Murphy, 1989). Songs get rooted in both our short and long-term memory (Murphy, 1992) enhancing the language acquisition. Songs, says Davanellos (1999), are highly motivating. People tend to feel identified with the song lyrics, which provide examples of everyday language and culture of the target language. These factors increase the interest of students in learning, thus lowering their affective filter (Krashen, 1988.)

"It is important for the correct work of the language that the phrase structure and the language structure must coincide; unfortunately, this not always happen (Palmer & Kelly, 1992)". Caroline Palmer and Michael Kelly (1992), studied song intonation and made several assumptions about the natural affinity of music to language.

Palmer and Kelly (1992) state that the four-beat division of most songs coincides with the stress and unstressed of syllables, helping the encoding words due to the matching of the language units. The matching of words and songs in stress and accent enhances the gaining in word stress, attention span, anticipation of new text and memory (Palmer & Kelly, 1992).

The pairing of words and rhythm keeps songs together and improves the mind's capability of recalling the lyrics and words. Palmer and Kelly (1992) assume that the smallest change in the alignment of words and music would make the difference between a memorized or forgotten song. The memorizing of a song will increase the understanding of new linguistic items.

The deep relationship that exists between language and music supports its use in developing and improving language acquisition, states Stansell (2005). He says that in order to create a song or develop the language, there are factors such as melodic recognition, contour processing, timbre discrimination, rhythm, tonality, prediction, and perception of the sight, sound, and form of symbols in context that are required in both music and language. He argues that music affects in a positive way language accent, memory, grammar, mood, enjoyment and motivation.

Wang Baoan (2012) acknowledges that the use of pop music in an English curriculum would increase students' motivation and their involvement in EFL learning. Wang thinks English songs are vital in the communicative language teaching, as most students are engaged in a range of pop cultural forms outside school.

Wang states that English songs attract audiences of different ages. "Students may have rich musical experiences which are rarely recognized within the official curriculum" states Wang. He argues that people from China is crazy about western music and culture which increase their importance of using it within the classroom, and due to this peculiar factor, many EFL teacher have taken interest in pop songs, some of them have started using them as a whole-class-tool instead of only as warm-up activities or fillers.

Wang argues learning takes place in different ways; sometimes intentionally and other times unintentionally, as when students listen to music. Some teachers use the English song lyrics to improve students' listening and spoken abilities. Wang states that pop songs motivate students as they touch their lives.

Most songs are occupied with the same themes; love, friendship, joy, sorrow, dream and common human feelings. He says pop songs relax students that normally feel threatened and tense when practicing English in a formal classroom setting. Songs, Wang says, contains linguistic information, including pronunciation, vocabulary, grammar, rethoric and language sense, which help students to increase their language skills.

Elda Macias (2008) points out that music and songs are everywhere nowadays, and due to that it is difficult to escape from them, she says that it is very common to listen to music at the malls, offices, restaurants, and even churches. Macias says that if we add to all this the technological artifacts such as mp3 players, iPods, and even cell phones, music and songs are everywhere; they have become part of our everyday lives.

Macias states that she had trouble at improving her students' speaking skills. She decided to use music with them, as she did when teaching English to her children. Their students started improving their skills, and told her that they felt comfortable singing songs throughout the day and they enjoyed it. She says that the new vocabulary, the intonation, and the stress used in the songs stayed in their minds as they were singing; and most importantly, everything stayed there permanently.

Macias lies on the idea that due to Murphy's (1989) "song stuck in my head" phenomenon, which reinforces the idea that songs work on our short and long term

memory. Macias finds a very close relation between Piaget's Egocentric Language, Murphy's phenomenon and Chomsky LAD; she states that "as students sing for the fun of it as an egocentric activity, inadvertently create an echo in their minds working in their short and long term memory, triggering the Language Acquisition Devise.

She agrees with Krashen (1988), who suggests that music and songs may strongly activate the repetition mechanism of Chomsky's Language Acquisition Devise (LAD) (1965). An important factor Macias takes into consideration is that of Grenough (1994). He states that students of English may hear little spoken English outside the classroom, but the exposure of English songs from the radio, TV, and movies is huge as they are part of their real world.

Macias (2008) says indeed music affects students, but positively. Breaking the routine and increasing their motivation in the language learning. She states that using music and songs in class, gives students an insight of the target language culture. Macias states that "culture is the way of life of a human society, and that human race is not perfect.

By learning slang and descriptive grammar, students will know more and understand better the language." She argues that by suing songs in class, students not only learned new vocabulary and grammatical structures, but also a new way of learning a language even without a teacher. They become more autonomous, and learned how to learn.

Johnson (conceptual simplicity, 2003) states that as songs, poems, and chants have set formats, they allow students to create them following such formats focusing on

producing speech and sharing their ideas without worrying about the form of the target language.

Chunxuan (2009) states that songs' combination of music and lyrics, possesses many intrinsic factors that convert them into an invaluable tool for teaching the language. One of the factors and virtues of songs is culture, which is expressed throughout the themes in the lyrics and present stories from their roots and history, and their every-day realities.

Expressiveness also plays an important role in songs according to Chunxuan (2009), as he says that there are innumerable themes and expressions that will caught the learners' attentions, such as love, dreams, happiness, broken hearts, and as many others as the states of humor are there. He relays on the idea that as lyrics are full of conversational speech and the use of rhythm, and poetical expressions.

Chunxuan (2009) believes that, using songs as an enhancer of language acquisition has an important support on the Brain Hemisphericity and MI theories. Using songs in the classroom make students get more interested in the language; in understanding how it works and how it sounds in order to understand what they are listening to. Songs, Chunxuan (2009) argues, help students to develop a sense of awareness that English is not spoken word by word, but as chained phrases.

Most phonological rules such as liaison, explosion, and assimilation, are very difficult to explain to students. Songs offer a means for students to understand these rules in a more contextualized form. "Students who always listen to English songs pay more deliberate attention to pronunciation, phonological rules, stress and intonation than the

others and thus pronounce more correctly and speak English more fluently.”(Chunxuan, 2009).

The effects of rhythm, music songs, and chants in the Korean English Language classroom (Somers, 2000), is a quantitative research in which songs and chants were used for developing listening and speaking skills in Korean students of EFL. Somers (2000) worked with a controlled and a treatment group, in which six males and six females formed the treatment group. The investigation was conducted quantitatively so the instrumentations used were created to obtain quantitative results. Both groups were pre and post-tested obtaining favorable results from the treatment group.

Somers (2000) also used a second measurement instrument called the Idea oral language proficiency test (IPT), which helped to determine the level of English oral language proficiency of students who are non-native speakers of English especially on listening and speaking abilities.

The research hypothesis was “There is a significant difference between the population oral ideal language proficiency test gain score means belonging to the subjects in the treatment group and the subjects in the no music group. At the end of the investigation, the data collected helped Somers (2000) to validate her stated hypothesis by obtaining a clear improvement in the treatment group and a lacking of improvement from the controlled group.

The Role of Music in Second Language Learning: A Vietnamese Perspective (HuyLê, 1999) is a qualitative research in which students and teachers were asked about their views of using music as a tool for teaching and learning English as a foreign language. The

investigation questions were the following: 1) What are the views held by Vietnamese VFL university students about the significance of music in education? 2) What are their views about the significance of music in an EFL curriculum? 3) What are their views about the significance of music in extra-curriculum activities? 4) What are their views about the negative aspect of the use of Western music in education?

HuyLê (1999) says that after the opening to interaction to the exterior in 1986, English in Vietnam had become one of the most popular subjects at school. This situation increased the interest in western culture, especially music. Vietnamese students are known by their love for music.

HuyLê (1999) states that some students could sing songs in English as native speakers. This enhances the idea of using music as a means to learn English. The aim of this research, according to HuyLê (1999), was as its title says, about the role of music in EFL from a Vietnamese perspective.

Interviews, observation, and participation in social and musical activities, were the instruments for obtaining the information from the participants; which were three teachers and six students in different situational contexts. The interviews were informal, unstructured, and performed in English, obtaining personal thoughts and feelings from the participants. HuyLê used a Sony Business-corder mini-cassette to record the interviews. It is important to remark that this investigation was conducted from a constructivist approach.

As it was previously stated, the purpose of conducting this study was to demonstrate that using pop songs within an English course, students would develop their

linguistic skills; in this case, listening and pronunciation. In order to provide a substantial theoretical support to this experiment, four theories worked as the theoretical core for this research. The “song stuck in my head phenomenon” (Murphy, 1989), Jazz Chants (Graham, 1975), Automaticity (Gatbonton. and Segalowitz, 2005), and the Affective Filter (Krashen, 1988) were the pillars for elaborating the theoretical background of this research.

As stated at the beginning of this work, the aim of the study was to identify if the incorporation of music within the classroom EFL practice could improve the listening and pronunciation skills in students. Based on the literature review, music appears as an alternative and useful tool for language teaching and learning. It also seems to be a good resource as a means of comprehensible input (Lightbown, 2010) for students who do not have much opportunity to get in touch with the target language.

The ultimate goal of this study was to identify to which degree EFL students would benefit from exposure to comprehensible input through music, in order to enhance their oral pronunciation and listening skills.

Based on this assumption, there were drawn three main questions from this study that lead to the development of a hypothesis:

Hypothesis

“The Application of Pop Songs in EFL Teaching Enhances Students’ Development of Listening and Pronunciation.”

The research hypothesis was centered on the use of songs as an enhancer of the listening and speaking (pronunciation) skills in students. It was thought, according to the

theories previously presented, that music increase the language acquisition and language skills in students of EFL It was intended that the aim of conducting such research it to prove this last statement.

Research Questions:

RQ1. Does language in context increase the interest of students in EFL learning?

Research question 1 was related to the attitude and motivation of students towards the learning of English when using contextual language.

RQ2. Does language in context (i.e. music, songs) enhance students' understanding of idiomatic expressions?

Research question 2 was focused on the understanding of vocabulary using language in context; which happened during the treatment with songs.

RQ3. Does repetition in songs help students to acquire automaticity?

As it can be observed, the last research question referred to the enhancement of the linguistic skills via the treatment with songs within the English course.

Chapter 3

Method

This chapter is devoted to the description of the method used to collect the data emanated from the application of the treatment with songs to the experimental group from SAETA, and the comparison of results gathered from control and experimental groups. It comprises five sections, being section 1 the design, in which, as its name implies, the design of the treatment was explained. Within section 2, information of the participants is detailed; their ages, gender, occupation and marital status. Section 3 describes the different instruments used to obtain supporting evidence for the research and Hypothesis asseverations. The procedure followed in order to conduct the treatment to the participant is detailed in section 4. Finally section 5 describes the collection and analysis of data in a more detailed form.

3.1 Design

CBTA 11's curricula as its name entails, is focused on the agro industry. Most students decide to study at CBTA because they did not get in or make it in other pre-university level schools. Most students do not feel identified with the educational approach of CBTA's; but for some of them, it is their last chance to complete their pre-university level studies. The framework of SAETA Education is basically autodidactic, this is, students are responsible for their learning. Students are mainly adult workers who are studying due to the interest of professional growth to eventually increase their incomes. Students attend to classes only on Saturdays. The academic load is organized in blocks of

three or two subjects according to the level they are in (there are six semesters/levels in total). Each set/load of subjects has duration of seven weeks in which students will have to go through out the complete syllabus of each subject of the curriculum of SAETA. A complete semester has four blocks in which students go through and are evaluated the complete academic load of a regular 'education media superior' (pre-university) semester.

This was an experimental research with a synthetic/analytic approach. It was a group study approach as the groups selected were already existing ones. There was a pre-test and a post-test control group design experimental research, in which both groups were tested via questionnaire to obtain data. Furthermore, one of the groups obtained a special treatment during the process of this research, while the controlled one did not get such treatment. At the end of the process, both groups were tested again in order to obtain the data needed to make a comparison between the treated and the controlled group, so the hypothesis presented could be either accepted or refused.

3.2 Participants

The participants were two groups; experimental and the control group. Both groups were studying the fourth semester of English from SAETA. Each group consisted on 15 participants, within both female and male gender. Within the control group, there were 10 women and 5 men, and within the experimental group there were 9 females and 6 males. All the participants were in the age range between 18 and 35 years old. Most of them were working on a regular basis at that time. Most participants had family and kids

already, which decreased the time for studying English and increased the difficulty of attending to established classes schedules.

As it was said before, there were 30 EFL students participating in the experiment, all of them from the extra-ordinary program herein described before from the SAETA's. The students were of both males and females with various ranges of ages predominantly between 18 and 35 years old; all of them native speakers of Spanish.

The aim of SAETA is to provide students with the basic knowledge of English, which in consequence does not give the students enough elements to be able to establish a basic conversation and when possible, they perform poorly and with a lack of proficiency. It is important to emphasize that students in both control and experimental groups had been studying EFL at SAETA, with an average of 18 months (three semesters), not effective time, of language learning experience.

This research project intended to develop an strategy to tackle as much as possible this problem, by means of providing the students with a different type of learning strategy which consisted of incorporating songs and music in the courses curricula to develop their fluency and accuracy through automaticity (Gatbonton & Segalowitz, 2005).

Due to the nature of this study (a bachelor's thesis) the experiment was limited to two small groups of only 15 participants each, in order to have a better control, observance and analysis. It is important to mention that all of these students had studied before on a regular school program basis, which means they had previously taken regular pre-university courses at a regular program, but SAETA's. Due to various and mostly personal reasons they had to quit such regular programs and join SAETA's.

3.3 Instruments

There were various instruments elaborated for different means; different materials used for conducting this research and to be able to collect the necessary data for supporting the statement from the Hypothesis. As it was said before, the instruments were designed to gather quantitative numbers and be able to make comparisons at the end of the experiment between the pre and post-treatment and both control and experimental groups.

The first instrument used for this research, applied to both control and experimental groups, was a tailor-made designed questionnaire with the purpose of identifying students' personal information, learning skills, language proficiency, and their knowledge and attitudes towards the learning of the language with and without the aid of songs. For this purpose they were sub-divided into 3 sections: perception about music, bio-data, and self-assessed levels of proficiency. [see Appendix 1]

The first set of questions (section 1) administered to the students, a set of twenty-two sentences, was intended to obtain information about their interest and liking on implementing songs in the classroom and how they would feel about it and if they think it would be helpful for their learning.

Section 2 consisted of 7 subcategories, related to personal information intended to get a socio-cultural background from both the experimental and control group. Such section was designed quantitatively in order to be able to obtain measurable data. This section of the questionnaire was applied only once in both groups as it was unnecessary

to apply it at the end of the experiment, because the same information would have been gotten from it.

The third section to be answered by the students was related to their proficiency in English. They were given a chart in which they had to point their self-assessed levels of proficiency in the different abilities: listening, speaking, pronunciation, oral grammar, reading and writing. This helped us to get an idea of their own perception about their levels of proficiency.

This chart was given to the students again at the end of the treatment in order to collect data and be able to compare if there were differences on this self-perception at the end of the experiment as opposed to the beginning. Similarly, section 1 was applied for a second time to get the results of the exposure to the experiment, just as done with section 2.

A second instrument (see Appendix B) consisting of a set of three tailor-made questions was developed. Both experimental and control groups were pre-tested with it. Such questions were as follows:

- 1) How good do you consider you listening skills?
- 2) How good do you consider your English pronunciation?
- 3) How good do you consider your conversation performance?

The same way, a third instrument (see Appendix C), a set of three questions also, was given to students for the post-test. This instrument was intended to be used to

compare the information gotten with the pre-test and the data collected with this post test. The three questions were the following:

- 1) Was it there an improvement in your listening skills after taking this course?
- 2) Was it there an improvement in your pronunciation after taking this course?
- 3) Was it there an improvement in your conversation performance after taking this course?

A fourth instrument was used for the treatment to be administered to the experimental group (see Appendix D). This instrument was integrated by five worksheets from the songs presented to students during the five sessions that the treatment lasted. The worksheets presented the lyrics of the songs with a characteristic, they were not complete. There were missing words within the lyrics. Such lyrics were to be completed by students.

Observation was included as an additional data collector instrument. There was no instrument sheet made for such gathering of data. It was basically down noting of observing the participants.

3.4 Procedures

This research followed a set of procedures in order to obtain information from the participants with regards the aims of this research. In order to do so and after conveying the research protocols as asked for the required authorization from the school board, and after agreeing with the teacher responsible of the course, the gathering of evidence initiated.

In order to obtain the most accurate approximations of their levels of oral proficiency, the participants were given a self-perception three-section questionnaire (See Appendix A) during the experiment. This questionnaire was applied in order to obtain different types of data. The first section was developed to obtain information about the students' attitude towards the use of songs in the English classroom. Section 2 was formulated to gather Bio-data of students from both experimental and control groups. The last section provided the opportunity of grasping information about the students' perception of all their language skills in both groups as well.

The same way, the set of three questions (See Appendix B), were administered to students in both experimental and control groups. These questions were given in a pre-treatment time. Such questions were given to students in order to have a more specific and realistic spectrum of students' perception of their listening and speaking levels of proficiency.

This lack of proficiency of the students, created an obstacle at the time of choosing the songs. If the songs were too advanced for the students, instead of helping them to increase their confidence in the language and thus lower their affective filter in order to grasp the intended knowledge (which in this case would be the development of the listening and speaking skills, and vocabulary) , they would feel frustrated and unwilling to continue with the treatment.

On the other hand, if students faced songs that were below their level of proficiency, they might encounter such songs boring and would lose interest, which would lead in the failure of the experiment.

Therefore, the songs chosen were mostly from a romantic pop genre, in order for students would not feel the speed of the song too fast, and within the range of English level that most students had. Most of the songs were new, as to give students a major range of exposure in their everyday lives.

The treatment the participants received was designed to last 5 weeks/sessions of instruction. Such treatment consisted on providing the participants with activities based on the use of 5 different pop songs which were chosen on the basis of popularity among the students, radio and internet exposure and age-appealing likes. The songs were the following, and were presented chronologically in the order cited below:

- 1) Doesn't mean anything (Alicia Keys)
- 2) Only girl in the world (Rihanna)
- 3) Firework (Katie Perry) suggested by students.
- 4) Just the way you are (Bruno Mars)
- 5) Alejandro (Lady Gaga) suggested by students.

During the process of planning the classes based on the songs previously listed, and taking into consideration the level of proficiency of the students, some important factors that would affect the experiment results came into the light. When speaking with the teacher of the control group, she expressed her concern about how this experiment would affect the students' learning due to their proficiency level of English. It is important to remark that each and every group had particular needs.

During the interview, the teacher provided the course program. Although students were to learn specific topics within the course program, the amount of hours per English course was too reduced. This situation was of mayor concern for the teacher, whose interest in the students was for them to learn as much vocabulary as possible.

Taking into consideration the experimental group needs, according to the teacher's experience and course programming, the experiment was developed so it would not affect the times of the regular course and to develop the group's skills in listening and pronunciation.

Starting from the previous premise, the experiment was planned and focused on the development of the speaking (pronunciation specifically) and listening through the learning of vocabulary. As it was previously said, the songs were chosen taking into consideration various factors; from the genre to the amount of exposure of the song in the students' everyday lives.

Because of the students' low level of proficiency of the language, and in order not to make the activity difficult or hard to understand for them, it was decided to present the song activities (See Appendix 4) in a "fill in the blanks" format, being them 5 different worksheets as stated before.

This format, and due to the fact that songs were intended to presented the songs as a group activity, it was thought to make students fall into a comfort situation, lower their affective filter and increase their probabilities of developing their pronunciation and listening skills through the exposure to the songs and the acquisition of vocabulary.

The experimental group was mostly of women from a varied range of ages, which were previously specified. At first, the songs were thought to be chosen from a more rhythmical genre; but as it was said before, students presented a low level of proficiency of English

In order to make this activity suitable for any course, it was presented as an ordinary activity of no more than 15 minutes. The classes were normally taught as students had to learn the topics and specially the grammatical features they were supposed to learn, specified within the course program.

So, students were taught the mandatory syllabus for the course and there was an amount of time saved at the end for the experiment. After the regular part of the class, the teacher presented the experimental activity with the corresponding song chronologically programmed according to the level of difficulty to the students..

The activity was first presented without the worksheet; that is, the song was played just for listening. The teacher asked the students to try to identify any word they recognized in the recording.

He asked them about the theme of the song for them to get an idea of the topic and words they heard, and clear some of their questions about the vocabulary. This step was important in order to have students' full attention on the lyrics and sounds of the colloquial English pronunciation within the song without any other distraction.

Next, the teacher played the song again after delivering the worksheets to the students and told them to follow the lyrics and focus their attention on the missing words within the lyrics. This part was helpful for students with a lower level of proficiency in

their listening and vocabulary. They felt more confident on doing the activity as they had a wider idea of the vocabulary and the main topic, besides having almost the full song lyrics within the worksheets. Students with a higher level of proficiency also felt encouraged to continue with the activity as this part would show them how accurately they did on the first part of the activity.

The following step was asking the students to complete the missing words while they listened a third time the song. This step increased in the students the focusing of attention, as they had to listen to the song and complete the lyrics at the same time. Such situation took their skills to a higher level of attention. The teacher asked the students about their completion of the lyrics.

Then, the song was played a fourth time for students to check their responses. Students were given the missing words in a small piece of paper for them to write them correctly. Even when this research was focused on listening and speaking, the grammar is an important part of the learning of the language.

By following the previous four steps, students were exposed in four occasions to the songs without being conscious of it, increasing the practice of pronunciation of their speech; at the same time, students practiced their listening at all time when the songs were played.

It is of great importance to remark that during the whole experiment students asked for the songs to be played at least two more times after completing the lyrics worksheet in order to sing the songs with no errors. This increased their exposure, their practice of listening and pronunciation, as they then focused on the pronunciation of the

words. Students felt confident producing English by singing. This is why they usually asked the songs to be played in various occasions.

It is important to mention that the missing words from the lyrics were written separately in small pieces of paper, for students to be focused on the pronunciation of the missing words and not on the way they were written. Most of the missing words which were taken away from the lyrics were chosen due to their sound similarity.

This factor made students increase their efforts on listening the songs, developing such skill and the awareness and identification of the different sounds of the colloquial English which developed their speaking skills. At the same time, students were able to develop the ability to identify prefabricated chunks of language (formulacity) in an automatic way.

As it was told before, the songs were presented to students as an extra activity and nothing else. Students were never told that such “extra activity” was an experiment or that they would be part of an experiment so it didn’t affect the results of the experiment. It is known that it is impolite not to tell students about being part of a research; nevertheless, due to the nature of this experiment it was agreed not to tell the participants about the running of an educational experiment.

At the end of the treatment, both Appendix A and B instruments were re-applied to the participants in order to obtain data related to whether the treatment was effective or not.

3.5 Data Collection and Data Analysis

The data was collected through the base questionnaire (see Appendix A) and two small interviews based on a semi-structured set of questions (see Appendix B and C); these three instruments, four if the post-test from Appendix A is counted, of measurement helped to validate through a triangulation process, the gathered information.

The first instrument, the three-section-questionnaire (See Appendix 1), was used to collect data related to the students' attitudes on the use of songs for the English classes on its first section. The collection of such information was through the values the students gave to each statement they answered from this section of the questionnaire.

In order to analyze the data, a multivariate method was adopted, as there were various independent variables such as age, gender, social and economical status, and the amount of time of contact with the target language that this research intent to link with the dependent variables of English language pronunciation and listening skill.

Students answered section 1 from the questionnaire with yes, and no; as both pre and post-tests were based on a Lickert scale, answers were within the range from 1 to 8:

- Yes answers gave a range of values from 1 to 4
- No answers gave a range of values from 5 to 8

This ranges provided both yes and no answers a series of different values and not just a single one, which increased the diversity of data obtained from this section of the instrument.

The data collected from section 2 (Bio data), where seven different options were given:

- (1 to 5) according to age from a range from 18 to over 35.
- (1 or 2) according to gender where 1 was male and 2 female.
- (1 to 5) according to marital status from single to married with kids.
- (1 to 3) according to occupation from student to unemployed.
- (1 to 4) according to time studying English from 6 to more than 18 months.
- (1 to 3) according to languages spoken from 2 to more than 4.
- (1 to 3) according to language background from mother tongue to abroad.

The last section (section 3), provided data related to personal appreciation of students towards their language skills, according to their current and desired levels of proficiency.

- (1 to 8) where 1 was low and 8 was high, according to listening skills in both current and desire aspects.
- (1 to 8) where 1 was low and 8 was high, according to speaking skills in both current and desire aspects.
- (1 to 8) where 1 was low and 8 was high, according to pronunciation skills in both current and desire aspects.
- (1 to 8) where 1 was low and 8 was high, according to oral grammar skills in both current and desire aspects.
- (1 to 8) where 1 was low and 8 was high, according to reading skills in both current and desire aspects.

- (1 to 8) where 1 was low and 8 was high, according to writing skills in both current and desire aspects.

For instrument 2 (see Appendix 2) the same measuring system was used.

- (1 to 8) where 1 was bad and 8 was good according to each of the three questions.

Instrument 3 (see Appendix 3) presented a similar scale for obtaining data.

- (1 to 8) where 1 was yes and 8 was no according to each of the three questions.

Instrument 4 (see Appendix 4), the treatment instrument, more than be used to obtain data, it was used as a means for improving the students' language skills via singing, repetition and rhythm.

Observation provided relevant information on the students' behavior when using songs during the English sessions. Although such observation did not take place within the classroom,

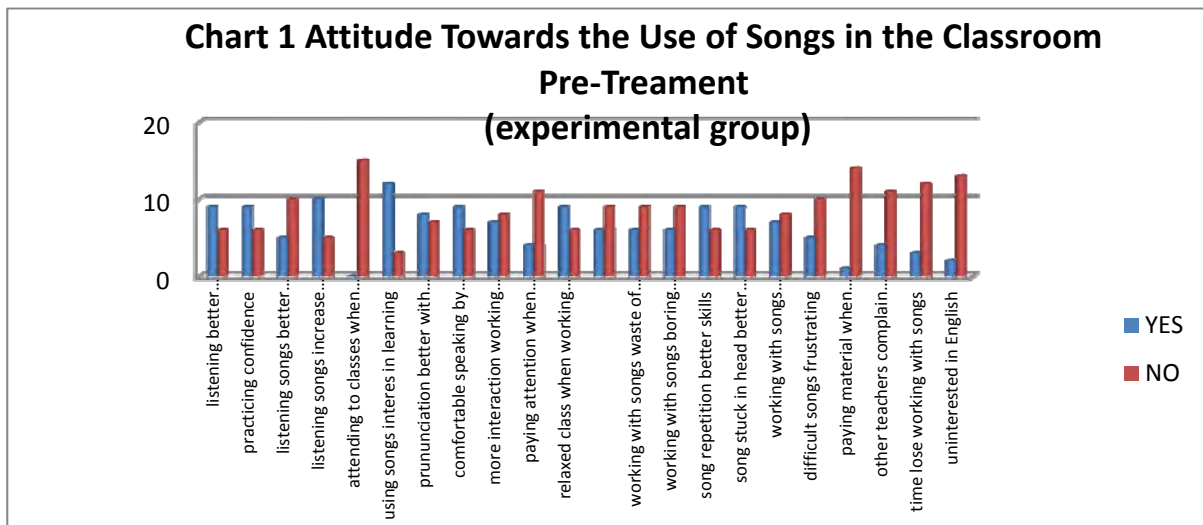
In order to have the data obtained analyzed in the most accurate and precise form, the tool used to accomplish it, the analysis and measurement of the data, was the SPSS software. Comparison was made between both pre and post-treatment times.

CHAPTER FOUR

Results and Discussion

This chapter introduced the information gathered after the application of the treatment to both control and experimental groups. Such information was analyzed in two different times; pre and post-treatment, as both times were tested. Results were introduced in two times, being these pre-treatment, where data from the self-perception (see Appendix A) and the semi-structured questions (see Appendix B) were presented, and a post-treatment, in which the self-perception questionnaire (see Appendix A) and the post-treatment semi-structured questions (see Appendix C) results were integrated.

After the application of the pre-treatment diagnostic questionnaire, the data collected in both the control and experimental group showed that there were four main problems that students presented about their learning of the English language. However, in mostly all the traits the scores were considerably low before the treatment. (see Chart 3) ?



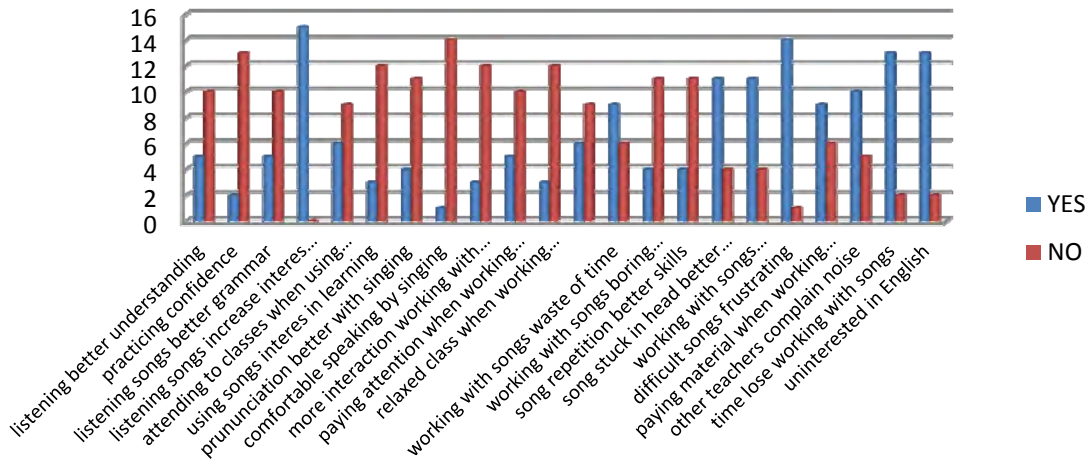
Pre-treatment data showed that both control and experimental groups presented the same problems and difficulties in their English language skills; nevertheless, results from comparison of post-treatment data in both groups, demonstrated that the experimental group perception of their language skills changed with the use of songs in the classroom.

Students from both the experimental and the control groups reported either YES or NO regarding the benefits of music in their learning process. That is, in a score range from 1 to 8 on Lickert scale, pointing 4 or below was considered YES as beneficial regarding the use of music. Whereas 5 or above was considered as NO as no beneficial regarding the use of music.

It is important to clarify that the numbers on the vertical axis in charts 1, 2 and 5 represent the number of students from the groups used on this research. Opposite to these, charts 3 and 4 show on their vertical axis the values of ranges of the answers from sections 1 and 3 after being run through the SPSS program.

According to the results, in both groups (experimental and control) of the self-assessed speaking and pronunciation perception; most students reported having difficulties with their spoken English. The lack of opportunities of practicing the language and of exposure to English that they had in the previous semesters did not permitted them to develop their competence of speaking with a considerable percentage of proficiency as in comparison with regular classes' students.

Chart 2 Attitude Towards the Use of Songs in the Classroom Pre-Treatment (Control group)



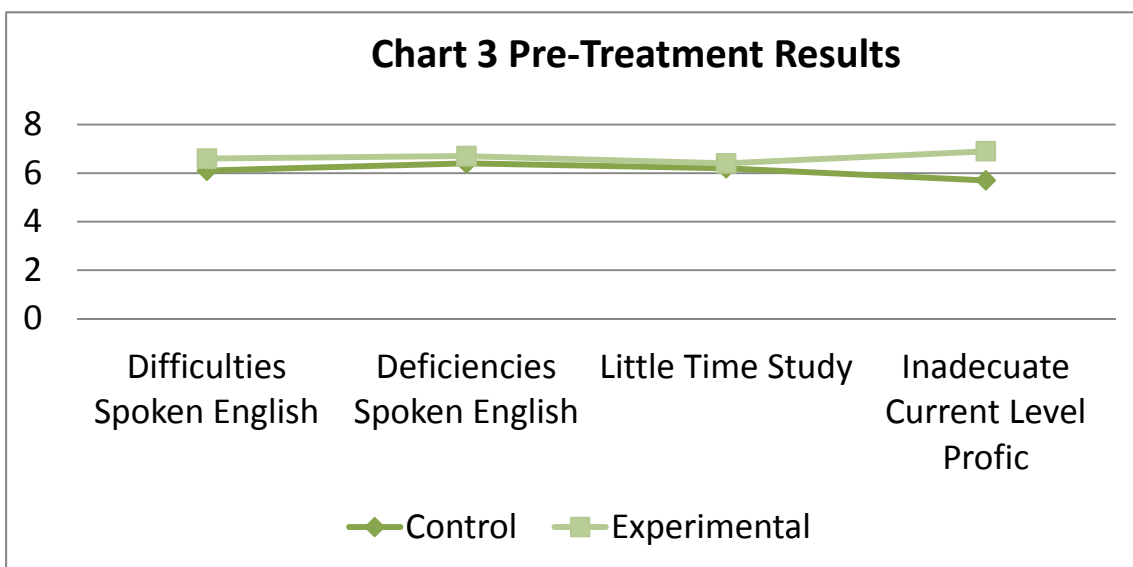
Another relevant finding was that most students reported having deficiencies in their listening skills. As students did not have other exposure to the language within the classroom than the translation activities from their text books, the opportunities in which they could develop such skill were almost null. In consequence, the speaking skills of the students resulted affected as well.

All students reported having little time to study English. In addition to the information previously presented, students did not have much time to study and/or practice the language. It is important to take into consideration that, as stated before, students had only 7 classes of two hours per semester, in which they had to learn what is normally taught in a regular course.

Students expressed their self-assessed level of proficiency was not the adequate for the English level they were currently studying. Students felt their real level of English

was below from the one they were about to study. They felt discouraged at the very beginning. Their motivation in learning the language was uncertain and most students were taking the course just because they had no other choice.

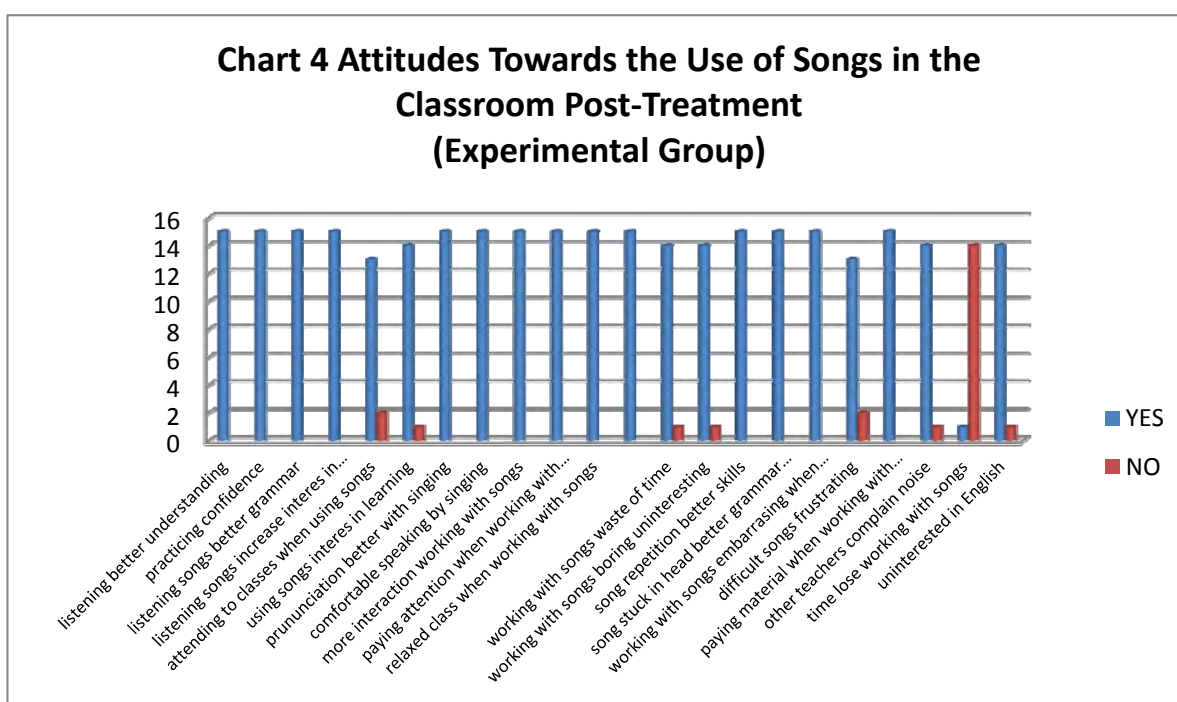
Prior the treatment, the use of songs did not seem to excite them at all. Almost half of the students pointed out they have previously had classes in which the teacher presented an activity with songs and they had a good experience back then. The other half continued skeptic with the idea of incorporating songs in the classroom.



RQ1. Does language in context (i.e. music, songs) increase the interest of students in EFL learning?

There were 60% of students before the exposure to the experiment who felt more comfortable practicing speaking by singing songs. At the end of the treatment, all of the students shared that same idea. When practicing speaking by singing, inhibitions disappeared in students as they practiced as a whole group.

Such situation helped students to develop a sense of confidence of not giving much importance to mispronunciations. Even though students felt confidence producing the language, they increased their interest in producing the words the closest in pronunciation as in the songs. The result of it led to the development of such skill and therefore the listening skill as they had to make a greater effort on paying attention and focusing on the way the singer pronounced the words within the lyrics.



According to the results from the data collected via the pre and post treatment questionnaires, there was a notorious increase on the interest of students in learning the English language. Students found far more interesting the learning of the language through activities which involved the use and singing of songs.

They developed a sense of achievement towards their own learning after being exposed to the songs treatment, as students had the lyrics understood and the chunks of vocabulary practiced within a context. The use of song lyrics presented a more meaningful “type” of English for them, as they were used to be taught with translation exercises which lacked of context.

While 66% of students argued that Listening to songs made them feel more interested in learning English, a 100% embraced that statement, after the experiment using songs within the classroom. Students felt more interested in learning the language as they realized that if they improved their level of proficiency in the language, it would be easier for them to understand the lyrics of the songs.

Students found interesting the sense of achievement they developed by understanding the lyrics of the songs and the notoriety it gave to them. They felt important when their classmates from others classrooms asked them about the songs, which led to the development of interest in learning the language.

Listening to songs made them feel more interested in learning English. Students stated being increasingly interested in enhancing their English proficiency in order to understand easily the lyrics of songs. Most songs in the market are in English. Being able to understand them is an incentive for them to learn the language.

The use of songs helped students develop interest in learning the language for them to be able to understand the lyrics of other songs not presented during the experiment. All the students had songs they liked, which were interpreted in English. They did not like it because of what the song expressed but for the melody and rhythm, not

because of their lyrics. After the treatment, they wanted to learn English in order to really understand the songs and like them because of their meaning and not just because the way they sounded.

Students developed interest in learning the language through the use of songs, when they realized they practiced the language without the feeling of being exposed to offenses. The practice of the language when using songs during the treatment permitted the students not to feel inhibited to produce the language because the whole group sang together, eliminating the stress of being individually exposed.

Students felt more comfortable learning English using songs as they felt identified with one song or another, depending on their personal interests. As a result, the interest of students in learning the language increased.

RQ2. Does language in context (i.e. music, songs) enhance students' understanding of idiomatic expressions?

At the beginning of the experiment, only 40% of the students had the idea of having their listening skills improved when they worked with the songs. At the end of it, a 100% of them agreed on that statement. Using songs created an atmosphere of exposure to the language students were not aware of being at. The repetition of songs helped students to exercise their ears in order to be able to understand the lyrics better.

Interestingly the very listening of songs, helped students develop such skill.

The very exposure of native speakers' production of English helped students to acquire a higher level of proficiency in their Listening as they became more interested in

singing the songs as similar as possible with the singer. In order to do so, they had to develop better listening skills, which at the end of the experiment it was reported they had achieved.

Students felt their listening skills improved when they worked with the songs. As they did not have exposure to the target language before, they found it difficult to develop and/or practice their listening skills. Songs provided them an opportunity to be in touch with the target language and increase their proficiency when listening. Having colloquial English within the lyrics is a plus in the use of songs in the classroom as there was no previous exposure of this type of register of the language.

Colloquial English found within the lyrics of songs presented a wide range of opportunities for students to be in touch with the language in context. Such colloquial English, due to the nature of their type of register, presented several idiomatic expressions that, if they were presented in isolation, students would have not gotten the meaning of them.

Idiomatic expressions in context gave students small pieces of information about the English language and sometimes about the everyday lives of native speakers. The understanding of such idiomatic expressions developed in students a mayor sense of achievement and increased their interest in learning the language.

The context presented in songs was mostly related to situations with which students could empathize with; thus the concepts of idioms presented in the songs were gotten in an almost unconscious manner for the student. The students gained confidence in the production of the language and also they felt more acquainted to say and use

among them (to each other) phrases or idioms contained within the lyrics; confidence and acquaintance developed by the use of songs and the language and register presented within the lyrics.

Contrary to the pre-test results, where only 60% of students argued that listening to songs in English helped them to understand better the language, all students reported agreement to such statement after the exposure. Songs presented to students colloquial language in context which within regular sessions of language learning is not taught, leading to the better understanding of the language.

After the exposure of the treatment, students reported that listening to songs in English helped them to understand better the language. Most of the time, students are given English without a context in which they can rely on to get the main idea of a conversation. When using songs in the classroom, besides improving the listening skills in the students, it was easier for them to understand the main ideas of what it was intended to express within the songs as the songs gave students a context by themselves. It led students to a better and easier understanding of the language.

The vocabulary in context that the lyrics of songs offered was a valuable tool for improving the students' awareness of the meaning and uses they could give to the vocabulary gotten from the lyrics themselves. Most of the time students gave a single meaning to a word which, in real and contextualized conversations could be given various meanings. As a result, the vocabulary of students seemed to increase by the consciousness of the different meanings they could give to a single word according to the context they used it; here relies the importance of the language presented in context.

The students started singing the songs in the hall ways of the school and “cocking” with their classmates from other groups that that they “knew” the song and their meaning. This not only re-enforced their linguistic skills but also enhanced their self confidence and motivation.

RQ3. Does repetition in songs help students to acquire automaticity?

As in Jazz Chants, the repetition of songs gave the students the opportunity to practice the language and gave them the confidence of producing the language without anything in mind other than speaking. Moreover, such repetition increased the speaking skills in students leading to a higher level of proficiency.

The activities presented to students during the treatment helped them to develop their communication skills, as they realized that the language, as in the lyrics they worked with in the classroom, had structures with which they could work with, create new sentences by changing words, taking vocabulary gotten from the songs and incorporate it in their speaking.

Although 60% of students reported they felt more comfortable practicing English singing songs on the pre-test, the post-test gave that a 100% of students developed the feeling more comfortable working with songs, which led to higher levels of motivation toward the learning of the language.

As it was told before, the use of songs created in students a relaxing stress-free atmosphere which led to the acquisition of information; in this case language. By giving the students the feeling of comfortableness during the classes, they got the sense of

willingness to learn, thus the development of their language skills, speaking (pronunciation) and listening, was produced almost in an automatic way.

Students felt more comfortable practicing English singing songs. Songs gave students the confidence they needed to produce English without the feeling of their errors being pointed out. This means the students didn't feel exposed to criticism when singing the songs as the whole group sang chorally, which made them express themselves freely.

Students felt more confident when speaking as they had the knowledge of the different meanings a single word could be given according to the context they used it in. They started to become aware of the different ways in which they could change and create new sentences with the same words. Such ability, even though it was at its first stage, gave them more confidence when producing the language.

They began to realize that, as in Spanish, the sentences were created as with a formula; Formularity (pre-fabricated chunks of language). Due to this awareness the production of language through the repetition of songs, helped them to minimize the errors when singing, as most parts of songs have similar grammatical structures.

While previously to the exposure to the treatment only 46% of students stated they interacted more during the English class when they worked with songs; the post-test drew that a 100% of students stated that same thought, in contrast with the percentage gotten before the treatment.

Because of the confidence students developed by not being exposed individually, they felt more willing to interact and produce English within and outside of the classroom, which led into more practice and improvement of their skills. Students interacted even

outside of the classroom when comparing their idea of the pronunciation of words presented in the lyrics. Some of these interactions were with other classrooms students which were taking English courses as well.

Students felt they interacted more during the English class when they worked with songs. Most students tend to be selfish with their knowledge of the language as they take the learning as a contest. By using songs, this situation was practically eliminated as students did not feel that rivalry at all and even helped each other with their pronunciation in order to sing the songs correctly as a chorus. The chorus singing gave students confidence to produce the language with no need to worry about their pronunciation errors, creating a meaningful practice of fluency in their speaking.

The pre-test showed that 53% of students had the idea that there was an improvement on their pronunciation by practicing with songs. After the treatment, a 100% of students agreed on that thought. As students were exposed to the language in several times, they had the opportunity to practice the correct pronunciation of words within the lyrics of the songs. Students felt their pronunciation improved by practicing with songs.

Some students had a respectable amount of vocabulary, most of them didn't. Nevertheless, all of them lacked of proficiency in pronunciation. The repetition of words via the singing of the songs' lyrics helped them improve their pronunciation of English. The interesting part here is that it was not necessary to ask students to practice the pronunciation of words as they did it unconsciously when singing the songs, and didn't feel it as extra work or as a boring activity.

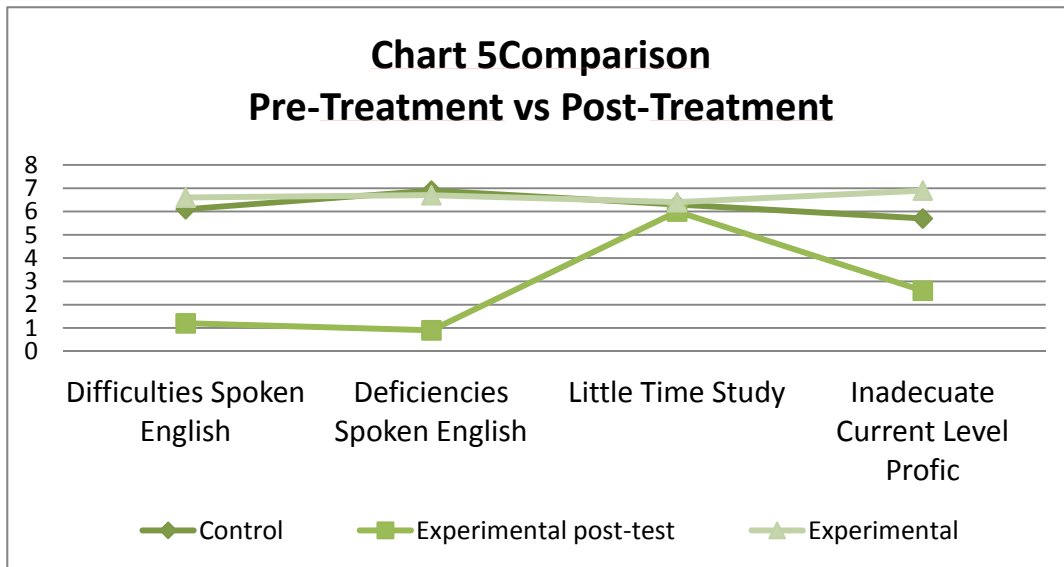
By the time students finished the activity with the songs every class, they had listened to the songs in four occasions without noticing, practiced their listening and their pronunciation. This exposure to the language permitted the students to cultivate their ability of decoding the sound produced when speaking, but from a native speaker.

Students felt more comfortable practicing speaking by singing songs. As equal as what happened with the improvement of the pronunciation of words, the pressure in students when being exposed at the time of practicing speaking, increase their inhibition to produce the language.

The lack of this pressure and inhibition at the time of singing songs improve the students' facility of expression in English. Songs' lyrics are made of sentences which are colloquially used during a one-on-one conversation; most of the time, this "colloquial" English is not taught in regular classes and this is a great bonus for students when using songs in the classroom, as this is the English students would face when speaking with a native speaker.

At the beginning, 60% of students reported having experimented "the song stuck in my head phenomenon". The post-test gave us a 100% of students experiencing that same phenomenon. Most students reported having being walking through the classrooms singing the song they learned during the class.

Students developed a great sense of achievement when students from different semesters asked them about the meaning of the songs. This phenomenon kept students thinking in English without being aware of it. The more time the phenomenon lasted, the more practice of speaking they had, and listening indirectly as well.



All students reported having experienced "the song stuck in my head

phenomenon" after the treatment. This is something that everybody has experienced.

That song we can't get out of our mind and is being continuously repeated over and over again during the day and sometimes during various days.

As students developed a sense of achievement and identification with and due to the songs, this (the song) got rooted in their minds as something important and produced in them this phenomenon. This was great for the means of this research as students kept repeating the songs during the day, increasing their speaking, pronunciation, and listening skills all at once.

The "song stuck in my head phenomenon" (Murphy, 1989) permitted students to re create the grammatical structures of the sentences presented within the songs in their minds every time they sang the songs. It was a chained reaction. By experiencing the phenomenon, their mind started integrating the grammatical structures in order to produce such parts of the lyrics, which increased their practice of speaking at the time of singing the song, which was directly dependant on their listening skills developed during

the activities held within the classroom in order to perform the language as similar to the speaking of the interpreter. This gearing of steps was repeatedly executed as many times as each student felt comfortable with the pronunciation of their language production.

The automaticity was developed in an unconscious manner. Students started producing English without being aware of it; in an automatic way. They found themselves singing songs in English as if they were singing in their native language. The production of English, if true was via memorization and imitation, which is the basis of all languages acquisition, created in students a sense of achievement which helped them to gain confidence and increase their interest in learning the language.

After the revision of the data gotten from the instruments, and the statistical analysis, the hypothesis presented at the beginning of this research was confirmed. The use of songs enhanced in students from the experimental group the abilities of listening and pronunciation in a more natural way than with regular courses of English. It also helped them to gain confidence when producing the language and therefore promoted the development of Automaticity in them. In comparison with the students from the control group, the language skills enhancement from the experimental group was evident, even when the treatment was applied for a short period of time.

CHAPTER FIVE

Conclusions

After the analysis of the information obtained through the experiment applied to the participants from SAETA, it was possible to confirm that music indeed enhances EFL learners' listening and pronunciation skills via a series of diverse factors which affect learners' acquisition of such language. Nevertheless, there were some aspects left aside that might be important to take into consideration.

5.1. Concluding Remarks

Based on the results gathered through the running of this research, it was possible to obtain a substantial amount of information with which we were able to answer the research questions with reliable data. At the same time, the answering of such research questions permitted the proving of the hypothesis presented at the beginning of this thesis.

Songs, according to the results from the research, permit in Second Language learners develop and enhance their communicative abilities of English. It was proven that vocabulary is acquired in larger amounts using songs as they offer such vocabulary within a context with which students feel identified with. Songs created a relaxing atmosphere in the classroom which led to lower the affective filter (Krashen, 1988) in students. The feeling of identification and the lowering of the affective filter increases the grasping of relevant pieces of information (vocabulary). The more important or relevant was the information for students, the faster they learned it.

It was proven that the use of songs helped students develop their listening skills as songs provided the exposure to the language needed to accustom the ear to the sounds of the language at first stage. This same exposure to songs gave students the possibility of being in touch with contextualized English which in regular classes they did not have. Such exposure permitted students to listen to colloquial English within the songs.

The repetition within the singing of songs provided the practice of speaking in a way students did not feel it neither imposed nor as a threat of being object of jokes. Such practice developed in students a sense of achievement which helped them to enhance their skills of listening and speaking (pronunciation).

The exposure of real language within the songs gave the students the necessity of processing the language within their brains in both hemispheres. On one hand the right hemisphere through the rhythm and the content of lyrics, and on the other hand the left hemisphere via the grammatical structure within the lyrics.

Having both hemispheres working at the same time increased the ability of acquiring the language in students. The rhythm and speed of songs helped students to sort of nullify the stuttering in themselves due to the stress that carried out the production of the language. This kind of nullifying increased the confidence in students at the time of speaking. It also offered the students an idea of the pace and rhythm in which they should produce the language.

Such practice may not seem transcendent in language acquisition, but if we take into consideration that students did not have a native speaker they could talk with in

order to practice their fluency, this effect reaches higher levels of importance; specially in monolingual settings as the one we experience in our immediate context of teaching.

The grammatical structures within the lyrics of songs that activated the left hemisphere in students, developed a sense of awareness of grammatical formulas for the production of English; or any language.

As stated by Segalowitz (2005), formulacity within the language helps learners to develop language production as when acquired (formulacity), the students are able to produce in an easier manner as they get to understand the grammatical structures of the language. Chunks of information can easily be transformed in full sentences which students can breed into speaking.

Song repetition also improved in students their abilities of automaticity (Gatbonton and Segalowitz, 2005). Every time students sang the songs they increased the speed of language processing in their brain, which led to language production automaticity. Even though most of the time students memorized the songs, the simple action of repeating and repeating the lyrics, developed their abilities of producing the language with a percentage of automaticity.

The “Song Stuck in my Head Phenomenon” (Murphy, 1989), contributed to the enhancement of students’ language skills as it created a sort of recording machine in the students’ brains. Each and every student felt identified with one song or another and due to such fact, the song just kept popping up into their thoughts in several occasions which led to...language production.

By having students singing the song, both their hemispheres worked together in order to reproduce the song lyrics, rhythm, intonation and grammatical structures. Such actions resulted into enhancement of their speaking skills, specially their pronunciation as they gave a lot of importance to the way in which they pronounced each and every word from the lyrics.

The same way as with speaking, their listening skills suffered alteration as well; a very positive one. As students sang the songs, both their hemispheres worked in order to sing as similar to the interpreter of the song as possible. Their listening skills obviously played a vital role in this intent of singing the song as close to the original as they could. The time they heard there was a mispronunciation; their brains activated such listening skills in order to repair the error. In order to prevent further mistakes of pronunciation students obliged their listening skills to be more alert.

5.2 Limitations of the study & Pedagogical Implications

Small population

As it was stated in previous chapters, this research was held in two groups which were studying the fourth semester of SAETA's program. Such program presented the particularity of having small groups; which was very good as students had the possibility of having personalized tutoring. Both groups selected for the experiment were limited in students; 15 participants each.

Even though the amount of students was small, the information collected prior and after the treatment permitted to make comparisons among the result and gave genuine

data in order to be able to answer the research questions and demonstrate the asseverations stated in the Hypothesis.

Nevertheless, due to the small population of students in the classrooms, the results were not as conclusive as expected. It is thought that if the numbers of participants would have been larger, the evidence would have been more definitive. There were some pieces of data in which the improvement after the treatment with songs would have been more notorious, enhancing the viability and feasibility of incorporating songs within the English classes.

Larger groups give the opportunity to gather larger amounts of detailed data and information. However the results in this study were positive as expected to validate the hypothesis herein presented.

As it was stated before, there were some restrictions at the time of preparing the experiment. SAETA stated students had to complete the regular program of English in order to grant the permission for running the research within the institution. Fortunately the groups were reduced in students which permitted to have a better control towards the results and the treatment given to the participants.

Students had to fulfill the activities and topics from the curricula stipulated in the English course. The amount of time given to do that was, as said before, too little, which led us with several limitations related to the number of participants with which we could work with and respect the times granted by the authorities to run this research.

Likewise, it cannot be affirmed that the results obtained from this research having small populations in the classrooms, would be similarly gotten if the experiment would have been applied to a larger amount of participants.

5.3. Further Research and pedagogical implications

This research was intended to prove that the use of songs within the classroom in EFL language help the learners improve their listening and speaking skills. The results obtained after the running of the experiment confirmed such statements. There are several other lines of investigation in which this research could be oriented.

The investigation can be guided into more specific phonetic patterns of speech. It can also be held in macro as to obtain larger amounts of data and be able to prove if the positive result obtained here, can be corroborated.

The same as with this research, the pedagogical implications seem to be beneficial to ESL language learner, as it was proven that the use of songs helped learners to develop their language skills. Similar research would lead to new and more effective teaching and learning, increasing the interest and lowering the times in which a learner acquires a given language

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APPENDIXES

APPENDIX A

(survey administrated to the participants of the study)

The Pedagogical Application of Pop Songs in EFL Chetumal, Q.Roo, México Examen de Diagnóstico

SECCIÓN 1

El presente cuestionario ha sido diseñado para recolectar información acerca de tu nivel en el idioma Inglés y tus habilidades de aprendizaje. Por favor respóndelo para que podamos mejorar nuestra manera de enseñarte.

1.- Cuando escucho canciones en inglés, comprendo mejor el idioma.

si							no
1	2	3	4	5	6	7	8

2.- Practicar Inglés cantando mis canciones favoritas en inglés me brinda más confianza en mis habilidades.

si							no
1	2	3	4	5	6	7	8

3.-Escuchar mis canciones favoritas en Ingles me ayuda a entender mejor la gramática en ellas.

si							no
1	2	3	4	5	6	7	8

4.-Escuchar canciones en inglés me hace sentir más interesado en aprender inglés.

si							no
1	2	3	4	5	6	7	8

5.- Solo asisto a clases cuando se utilizan canciones para explicar temas gramaticales

si							no
1	2	3	4	5	6	7	8

6.- El incorporar canciones en las clases de inglés incrementa mi interés en aprender inglés.

si							no
1	2	3	4	5	6	7	8

7. Mi pronunciación mejora cuando practico cantando canciones en inglés.

si							no
1	2	3	4	5	6	7	8

8.-Me siento más cómodo practicando inglés cuando canto canciones en ese idioma.

si							no
1	2	3	4	5	6	7	8

9.-Siento que interactúo más cuando cantamos en inglés durante la clase.

si							no
1	2	3	4	5	6	7	8

10.-Presto más atención a la clase cuando se utiliza en ella canciones en inglés.

si							no
1	2	3	4	5	6	7	8

11.-Siento que la clase es más relajada y llevadera cuando trabajamos con canciones en inglés.

si							no
1	2	3	4	5	6	7	8

12.-Siento que mi habilidad de escuchar mejora cuando usamos canciones en inglés.

si							no
1	2	3	4	5	6	7	8

13.-Siento que las canciones en inglés son una pérdida de tiempo cuando se usan en la clase.

si							no
1	2	3	4	5	6	7	8

14.-Cuando se usan canciones durante la clase me siento aburrido y desinteresado.

si							no
1	2	3	4	5	6	7	8

15.-Siento que el repetir cantando las canciones en inglés mejora mis habilidades en el idioma.

si							no
1	2	3	4	5	6	7	8

16.-Cuando se usan canciones en la clase de inglés, la letra se queda grabada en mi mente y entiendo mejor la gramática

si							no
1	2	3	4	5	6	7	8

17.-No me gusta que se usen canciones en la clase de inglés porque me da pena cantar.

si							no
1	2	3	4	5	6	7	8

18.-Las canciones en inglés son difíciles y me crean frustración.

si							no
1	2	3	4	5	6	7	8

19.-Tenemos que pagar por el material cuando se usan canciones en inglés durante la clase.

si							no
1	2	3	4	5	6	7	8

20.-Los otros maestros se quejan cuando usamos canciones durante la clase de inglés.

si							no
1	2	3	4	5	6	7	8

21.-Siento que perdemos tiempo cuando usamos canciones en la clase de inglés en vez de estudiar.

si							no
1	2	3	4	5	6	7	8

22.-En realidad no me interesa aprender inglés.

si							no
1	2	3	4	5	6	7	8

Sección 2

Información Personal

1. Edad

- (a) 18-21
- (b) 22-24
- (c) 25-28
- (d) 29-35
- (e) 35 +

2. Sexo

- (a) Masculino
- (b) Femenino

3. Estado Civil

- (a) Soltero
- (b) Unión Libre
- (c) Padre/Madre Soltero(a)
- (d) Casado(a)
- (e) Casado(a) con hijos

4. Ocupación

- (a) Estudiante
- (b) Trabajador
- (c) Desempleado

5. Tiempo de estudiar idiomas.

- (a) 6 meses
- (b) 12 meses
- (c) 18 meses
- (d) + de 18 meses

6. Idiomas que habla (Especificar)

- (a) 2 _____ & _____
- (b) 3 _____ , _____ , _____
- (c) 4 o más _____

7- Historial de los idiomas que hablas; ¿dónde aprendiste los idiomas que hablas?

- (a) Lengua materna
- (b) En la escuela
- (c) En el extranjero

Sección 3

Nivel de dominio del Idioma: Apreciación personal.

Nivel actual y Nivel Deseado

	<i>ACTUAL</i>									<i>DESEADO</i>								
• Escuchar	1	2	3	4	5	6	7	8	9	1	2	3	4	5	6	7	8	9
• Hablar (producción oral&vocabulario)	1	2	3	4	5	6	7	8	9	1	2	3	4	5	6	7	8	9
• Pronunciación	1	2	3	4	5	6	7	8	9	1	2	3	4	5	6	7	8	9
• Gramática Oral	1	2	3	4	5	6	7	8	9	1	2	3	4	5	6	7	8	9
• Lectura	1	2	3	4	5	6	7	8	9	1	2	3	4	5	6	7	8	9
• Escritura	1	2	3	4	5	6	7	8	9	1	2	3	4	5	6	7	8	9
	<i>BAJO</i>									<i>ALTO</i>								

APPENDIX B

Por favor responde las siguientes tres preguntas. Sé lo más apegado a la realidad. Esto es con la finalidad de mejorar nuestra práctica docente.

1) ¿Qué tan buena consideras que es tu habilidad de listening en Inglés?

mala								buena
1	2	3	4	5	6	7	8	

2) ¿Qué tan buena consideras que es tu pronunciación en Inglés?

mala								buena
1	2	3	4	5	6	7	8	

3) ¿Qué tan Buena consideras que es tu habilidad para mantener una conversación en Inglés?

mala								buena
1	2	3	4	5	6	7	8	

APPENDIX C

Por favor responde las siguientes tres preguntas. Sé lo más apegado a la realidad. Esto es con la finalidad de mejorar nuestra práctica docente.

1) ¿Hubo alguna mejoría en tu habilidad de listening en Inglés después de haber tomado este curso?

si								no
1	2	3	4	5	6	7	8	

2) ¿Hubo alguna mejoría en tu pronunciación en Inglés después de haber tomado este curso?

si								no
1	2	3	4	5	6	7	8	

3) ¿Hubo alguna mejoría en tu habilidad para mantener una conversación en Inglés después de tomar este curso?

si								no
1	2	3	4	5	6	7	8	

APPENDIX D

ALICIA KEYS lyrics: "Doesn't Mean Anything"

Listen to the song and complete the missing words from the lyric. Try to do it yourself.

Used to dream of being a _____, without a _____
But if I'm seeing my dreams, and you aren't _____
'cause it's over
that just wont be _____
darling,
rather be a poor woman living on the _____,
no food to _____,
cause i don't want no body if i have to _____.
cause it's over
when you said _____!

all at _____...
i had it _____
but it doesn't mean anything
now that you're _____
from _____ seems i had it _____
but it doesn't mean anything
since you're _____

now i see myself through different _____,
it's no _____!
being alone will make you _____
when it's over!
all in love is fair I shoulda been there, I shoulda been there, I shoulda shoulda.

I know I pushed you away
What can I do that would _____ our _____
Take these material _____
They don't mean _____
Its you that I want
all at _____...
i had it _____
but it doesn't mean anything
now that you're _____
from _____ seems i had it _____
but it doesn't mean anything
since you're _____

RIHANNA ONLY GIRL

Listen to the song and complete the missing words from the lyric. Try to do it yourself.

La la la la
La la la la
La la la la
La la la la

[VERSE 1:]

I want you to love me, like I'm a hot _____
Keep thinkin' of me, doin' what you _____
So boy forget about the _____ cause it's gon' be me and you _____
I wanna make you _____ for it, then Imma make you swallow your _____

[CHORUS:]

Want you to make me feel like I'm the only girl in the world
Like I'm the only one that you'll ever _____
Like I'm the only one who knows your _____
Only girl in the _____...
Like I'm the only one that's in _____
Cause I'm the only one who understands how to make you feel like a _____ (yeah)
Want you to make me feel like I'm the only girl in the world
Like I'm the only one that you'll ever _____
Like I'm the only one who knows your _____
Only one...

[VERSE 2:]

Want you to take me like a _____ in the _____
Hold me like a pillow, make me feel _____
Baby I'll tell you all my _____ that I'm keepin', you can come _____
And when you enter, you ain't leavin', be my prisoner for the _____

[CHORUS:]

[BRIDGE:]

Take me for a _____, _____
Oh baby, take me _____, _____
Let me make you _____, _____
Oh make it last all _____, _____
Take me for a _____, _____
Oh baby, take me _____, _____
Let me make you _____, _____
Make it last all night

[CHORUS:]

Want you to make me feel like I'm the only girl in the world
Like I'm the only one that you'll ever _____
Like I'm the only one who knows your _____
Only girl in the _____
Like I'm the only one that's in _____
Cause I'm the only one who understands how to make you feel like a _____ (yeah)
Want you to make me feel like I'm the only girl in the world
Like I'm the only one that you'll ever _____
Like I'm the only one who knows your _____
Girl in the _____

Katy Perry Firework

Listen to the song and complete the missing words from the lyric. Try to do it yourself.

Do you ever _____ like a plastic _____
Drifting through the _____, wanting to start again?
Do you ever _____, _____ so paper _____
Like a house of _____, one blow from _____?

Do you ever _____ already buried _____?
Six feet under _____, but no one _____ to hear a _____
Do you know that there's _____ a chance for you
'Cause there's a spark in you?

(Chorus)
You just gotta _____ the _____ and let it _____
Just own the _____ like the 4th of _____
'Cause baby, you're a _____
Come on, _____ 'em what you're _____
Make 'em go, oh, oh, oh
As you shoot _____ the sky
Baby, you're a _____
Come on, let your colors burst
Make 'em go, oh, oh, oh
You're gonna leave 'em _____

You don't have to feel like a waste of _____
You're original, cannot be _____
If you only knew what the future _____
After a hurricane _____ a rainbow

Maybe you're reason why all the doors are _____
So you could open one that leads you to the perfect _____
Like a lightning _____, your heart will _____
And when it's time, you'll _____

_____, _____, _____
Even brighter than the _____, _____, _____
It's always been inside of _____, _____, _____
And now it's time to let it _____

(Chorus)
_____, _____, _____
Even brighter than the _____, _____, _____
_____, _____, _____
Even brighter than the _____, _____, _____

Bruno Mars - Just The Way You Are

Listen to the song and complete the missing words from the lyric. Try to do it yourself.

ooo-hhhhh, oooo-hhhh

Oh her _____, her _____ make the _____ look like they're not _____.

Her _____, her _____ falls perfectly without her trying.

She's so _____, and I tell her _____.

Yeaaa. I know, I know when I _____ her she won't _____ me.

And it's so, it's so sad to think that she don't see what i see.

But everytime she ask me 'Do I look okay?' I _____...

(Chorus)

When I see your _____, there's not a thing that I would _____.

_____ you're amazing just the way you are.

And when you _____, the whole world stops

and stares for a _____.

_____ girl, you're amazing just the way you are.

Yeaaa!

Her _____, her _____ I could _____ them all day if she let me.

Her _____, her _____ she _____ but I think it's so sexy.

She's so _____, and I tell her _____.

Ohhh you know, you know, you know, I'd never ask you to _____.

If perfect's what your searching for then just _____ the _____.

Sooo don't even bother asking if you look okay, you know I'll _____...

(Chorus)

When I see your _____, there's not a thing that I would _____.

_____ you're amazing just the way you are.

And when you _____, the whole world stops

and stares for a _____.

_____ girl, you're amazing just the way you are.

The way you are.

The way you are.

_____ you're amazing just the way you are.

Lady GaGa Alejandro

Listen to the song and complete the missing words from the lyric. Try to do it yourself.

I know that we are _____
And i know that you may _____ me,
But i just can't be with you like this _____,
Alejandro

She's got _____ hands
In her pocket
And she wont _____ at you
Won't _____ you at
She hides _____ love
en su bolsillo
She got a _____ around her finger
Around you

You know that I love you _____
Hot like Mexico, _____
At this point I gotta _____
Nothing to _____

Don't call my name
Don't call my name, Alejandro
I'm not your babe
I'm not your babe, Fernando

Don't wanna _____, don't wanna _____
Just _____ one cigarette and _____
Don't call my name
Don't call my name, Roberto

(Alejandro
Alejandro
Ale-ale-jandro
Ale-ale-jandro) x2

(Just _____
Please, Just let me _____ Alejandro, Just let me _____)

She's not _____
She's just a _____
But her boyfriend's like a _____, just like a _____
Draw those flames that burn before him
Now he's gonna find a _____, gonna fool the _____

(Chorus)

Dont bother me,
Dont bother me, Alejandro
Dont call my name,
Dont call my name, Bye Fernando