



BENEMÉRITA Y CENTENARIA ESCUELA NORMAL DEL ESTADO DE SAN LUIS POTOSÍ.

TITULO: The use of music to improve listening skills in secondary school students

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SCHOOL STUDENTS”**

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SAN LUIS POTOSÍ, S.L.P.

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Introduction

This document was written with the purpose of answering the following question; “Can music help students improve their listening skills?”. Over the span of 4 months, from February 12 to May 22, from the year 2024, in the Technical Secondary School Nu. 67, I tried to find the answer to this question with my students from 1st grade, Group D.

During my stay in the school, I applied different music-related activities, variations of the gap fill exercise, and others that appealed to my students' listening for gist and listening for specific information skills. My goal was to evaluate whether music could influence the development of these two sub skills of listening on the students.

Additionally, I wished to discover how music changed or affected the mood and attitude of the students. As I saw it, the use of music could have two possible outcomes; It could either make them more engaged in the class and relax them, resulting in calmer students, or, it could rattle them up or create distractions that would ultimately affect the outcome of the class.. These questions found themselves at the core of my research, and thankfully, I was able to find the answers I was looking for by the end of it.

In this document, you can expect to find the process I carried out to discover if my hypothesis of music being able to improve student's listening skills was accurate. In the first chapter, I explore the context of the school and the group on which this research is based. Then, according to the author Sampieri, my action plan to research this topic is broken into four cycles. The literature review, which helped me design the activities and gave me ideas on how to approach the topic in the best manner possible. Lastly, I review my proposal and the description of my interventions.

As for the second chapter, I evaluate the success of my proposal, describing the things that worked and the things that need to change to improve the initial action plan; I also explain how my idea was linked with the curriculum and the competencies I was able to develop during the process. The resources used are also broken down, including how they helped me and how they were used. Lastly, I explain how the results were tracked and evaluated. Based on this, the efficiency of the proposal is assessed and redesigned for further improvement.

Finally, in chapter three, I mainly focus on explaining my final conclusions on the topic, as well as making some suggestions for whoever desires to apply listening activities in a similar manner to mine. I also explain what I gained from this research as a teacher and as a person.

1.1 Rationale.

The topic I chose concerns using music and songs to create a safe environment where students can improve and practice their listening skills. I consider it is necessary to help our students practice their listening skills more often, since this skill is sometimes neglected by English teachers as it requires a variety of material and preparation that can be time consuming, specially if said teacher is working with beginners who need more material than an advanced learner. I make this statement due to the reason that there have been very few instances in which I have been able to observe a class where a listening activity is included.

This situation made me think about the importance of working on this particular skill, but it was necessary to think about how to do so, since it can be quite intimidating for beginner students to practice a skill that is unfamiliar to them. Therefore, I decided to use something familiar to them: music. Why? Every student has heard an English song at least once in their life, and some of them even love english speaking artists even though they might not understand them. My belief is that music could potentially help both students and myself to step out of our comfort zones in a friendlier manner.

“By listening to foreign songs, you can better understand pronunciation rules, learn grammar rules, and improve your speaking and listening skills” (Tangulu, 2021).

Music and language are inevitably intertwined, as both can be broken into smaller units related to sound, phonemes, and notes, and both systems are characterized by melody and rhythm. As a result of these factors, music can be helpful to beginner students in the development language skills. It is the reason why you can remember the jingle of a commercial you have only seen once; The rhythm and melody that it carries help your brain memorize it. “Rhyme and rhythm together help give our brain a cadence of words that are easier to remember. This plays a role in why it is easier for us to remember a song, and it’s something we can use to our advantage in everyday life.” (Geisinger, 2022)

I want to take advantage of these elements which make music as appealing as it is to us to help my students not only improve their listening skills, but remember vocabulary and grammar rules easier as well. It is my desire as well to make them interested in english music as most of my students do not listen to songs in the language. This knowledge came to me when I directly asked them to tell me what their favorite English-speaking artists were, and most of them stated that their favorite artists were singers who sang in Spanish. Furthermore, they said they seldom listen to music in English.

It would be precious if I could get them to listen to more music in English, as it is an easy way to expose them to the language, not only inside of the classroom, but in their day to day activities as well. If they start listening to english music on their own during their daily lives, it would greatly aid them, as they would get familiarized with the language faster and naturally. They might start recognizing specific phrases or words previously seen in class in these songs, which, in return, could make them feel accomplished and excited.

Music and songs are great authentic material to show students how what is being learned in the classroom, can be applied in different situations. Songs are filled with common phrases, metaphors, slang, feelings, and context that will help students understand when it is appropriate and necessary to use certain parts of the language and, of course, make it easier for them to remember the rules and vocabulary that come with it.

1.2. Personal interest in the topic.

Listening is considered to be the most important skill for effective communication because it helps you understand others and gives you the hability to respond apropiatlely. It would be impossible to produce something without being able to receive input (Wilshire, 2024). He also mentions what he calls “The 10 importance of listening” which are:

1. Understanding others’ perspectives.
2. Building trust.
3. Resolving conflicts.
4. Improving relationships.
5. Enhancing productivity.
6. Fostering empathy.
7. Gaining knowledge.
8. Showing respect.
9. Avoiding misunderstandings.
10. Making better decisions.

I am inclined to think that listening is the first necessary step to teach our students how to communicate in a second language. It is the same way in which babies learn to speak, at first, they might not be able to respond, but they are able to understand some of the things we tell them, thanks to their hability to hear. In order to replicate this natural process, I think it would be highly beneficial to start building their listineng skills early on their learning journey.

On a more personal note, I believe music is not only something to listen to, but something to be expressed and felt as well; this belief comes from my artistic background, ever since I was a child, I have been in love with dancing. When I started learning English, I also began to take an interest in dancing, so the process of learning the language and training to be a dancer were parallel in my childhood.

I used to research what the lyrics of the songs I was being asked to dance meant because I wanted to be able to correctly express what the singer was saying through my body. Of course, it was not a conscious decision; I wasn't doing it to learn English, but it helped me to understand the language faster because by the time I started going to English lessons, I already recognized some words and phrases that I remembered from those songs that I had researched previously.

This, combined with the fact that the people and relatives with whom I closely grew up with listened to a lot of English-speaking singers, led me to take a liking to that type of music as well, so I started listening to it all the time, I would often look up the lyrics of the songs so I could sing along; I did not have a good pronunciation, nor did I know what most of the lyrics meant, but I would get very excited when I was able to understand something from a song.

With time, I did not need the lyrics anymore; I was able to recognize specific phrases from the sound alone, which also made me happy and led me to build this habit of always looking up the lyrics of the new songs that I liked, trying to guess what they meant based on the knowledge I had acquired from my English classes, and then seeing if I was right by looking up the translation of said songs.

Of course, this had a lot to do with the fact that I have always liked the language and wished to learn it; ever since I was a child, my parents had told me that in order to travel and explore the world, I would need to learn English, so I tried my hardest to do so, and songs made the process easier for me.

Due to everything that has been previously stated, I wish to help my students with the same instrument that once helped me to learn and understand the language better. I want to make the process of acquiring a new language fun and, hopefully, help them understand and internalize how what is being taught to them can be used in the daily interactions with others..

Another part of my interest in this topic stems from my experience with a teacher when I was younger. I had a teacher who used to play songs every Friday. He would use different genres of music and a variety of different activities; sometimes, he would give us a fill-in-the-gap activity. Other times, he would make us change the song lyrics to create one of our own. Everyone in the class loved Fridays thanks to this teaching strategy: it was something different to look forward to; in a sea of similar courses, Fridays were different during English class. We knew there would be music, and the teacher would take advantage of the sitting arrangement, as he would let us sit differently that day. We could do the exercise or activity standing up, lying on the ground, or sitting wherever we wanted to as long as we behaved and completed what was asked of us.

Friday was the day most of us looked forward to during the week, this personal experience created in me the belief that including music in the classroom can significantly impact the students' mood and performance merely because it is different, something that steps out of the routine and the monotony that school sometimes brings to our lives.

This is merely my opinion which comes from personal experience. I think using songs in an English class is not as common as one would think nowadays. In consequence, I consider learning how to use music to help students would be highly beneficial.

Summing up everything that was previously said: My interest in using songs during the English class was born from my personal experience, in which music became a tool that helped me learn English, as well as the memories I acquired during an English course in which songs made the class much more enjoyable for my classmates and myself.

1.3. Context of the problem

This issue became apparent to me when I reflected on my previous practice periods and realized that during my time in the BECENE, throughout all of the different secondary schools where I practiced, there was only one instance in which I observed a class where a teacher applied a listening activity with students; even speaking was more practiced since they often asked them to present and explain their projects to the rest of the class.

It was also quite noticeable since students needed help to follow instructions in English in view of the classes being primarily in Spanish. These two situations combined caused students to have little to no practice in their listening skills at all, which, in my opinion,

affects their learning process on the grounds that being able to comprehend what we listen is an essential part of communication, which at the end of the day, it's the primary goal of any language; to communicate with others.

It is of high importance that students can comprehend and understand what is being said to them before we can ask them to produce something. Since my students were first graders, most of them had not had any form of English lessons previously. With this fact in mind, I considered it to be the best moment to concentrate on their receptive skills in the interest of teaching them how to receive information and knowledge. Of course, the productive skills will also be practiced, but the spotlight of this document lies on the receptive skills.

In the view of these classes being the first contact most of them had had with the subject of English in school; I wanted it to be an enjoyable experience for them. Learning something new can be pretty intimidating and challenging because there will always be a fear of failure. Specially when it is in an entire new language, that comes with new rules and a whole new culture. However, music and songs are something familiar to all of us; each one of the students in this document had heard a song in English at least once in their lives, whether it be for personal preference or by accident; songs are something that can be useful to teachers to ease students into the language in a non-threatening manner.

Of course, these activities require time and preparation to plan since simply giving a song to students without any context, preparation, or objective would not be as helpful; I believe may be one of the reasons why students might not practice this skill enough, since middle school teachers in Mexico have to teach to overpopulated classrooms without enough resources or help from the system, they have to plan their lessons thinking about sustainability and efficiency, which makes it challenging to take activities like these to the everyday classroom. It would be ideal to be able to apply a listening activity in each class, however, there are multiple factors that could make this difficult to reach, for example: Sometimes it is difficult to find listening resources for certain topics of the curriculum and the majority of teachers in Mexico have to take money from their own pockets to bring material to the classroom, which is specially difficult if one considers the amount of students in each classroom. I am not in any way saying that it is impossible to do so, but it can be a challenge, therefore, I believe that applying at least one listening activity per week can be highly beneficial for the students.

There are a lot of sources from which one could extract a listening audio, for example, a movie, an episode from a cartoon or series, songs, commercials, or traditional conversations

between people. Neither of these options is inherently wrong or boring, all of them can be used in a way that is adequate and important for students, however, it can become predictable and monotonous for students if a teacher sticks to only one kind of listening activity.

Music and songs are something that is naturally embedded in our lives; people listen to them in movies, series, or musicals, while they are walking down the street, on the radio, etc. It is a natural behavior to seek rhythm as humans; it is the reason why babies calm down to the sound of the mother's heart, and it is precisely this familiarity that makes me think that music can be an excellent tool to help beginner students learn the language.

1.4 Main aim and subsidiary aim.

Researching the implementation of music in English teaching as much as possible to properly understand how the students develop their listening skills and how music could aid them in the process.

- Students learn how to recognize vocabulary and grammatical structures in song lyrics.
- Students practice techniques to identify the general gist of a song through the lyrics.

Research questions

Can music and song lyrics aid in the development of student's listening skills?

Can music help students to learn vocabulary and grammatical structures?

Can song lyrics help students develop their listening for gist skill?

How can music influence a student's listening skill?

1.5 Competences to develop

This document seeks to develop the following competencies in myself as an English teacher.:

Generic competences.

Solve problems and make decisions using critical and creative thinking.

Learns autonomously and shows initiative to autoregulate and strengthen their personal development.

Professional competences.

Acts ethically in the face of diverse situations that arise in professional practice.

Decides on pedagogical strategies to minimize or eliminate learning barriers and participation, ensuring inclusive education.

Disciplinary competences.

Diagnoses factors such as age, affective and psychosocial factors to intervene appropriately in the process of teaching and learning a second language.

1.6 General description of the process

The first step of the process was to first apply a diagnostic activity to evaluate the students' starting listening skill level, then apply a similar activity at the end of the intervention to compare both results and analyze whether or not the use of music inside the classroom had helped students improve and develop their listening skills.

The activities that I applied focused on improving two of the subskills of listening: Listening for gist and listening for specific information. The motivation behind this decision lies in the fact that the students whom I worked with are below the A1 level according to the Common European Framework of Reference. This knowledge came to me the moment I had a conversation with the group's head teacher when the group was first assigned to me. I decided to speak with her because I wished to receive information that would help me design the lesson plans according to their capabilities and needs.

During that dialogue, she told me that most students had not been in an English lesson before, as we know, it is rare for public primaries to have English as a subject. Therefore, many Mexicans' first English class happens in secondary school. This was the case for most of the students in the group, as only one of them is enrolled in English classes at a private school. Consequently, my wish was to work on the receptive skills first, and of course, starting with the subskills that I consider the most essential for them as beginners to acquire: listening for gist and listening for specific information. This is not to say that students will not make use of the productive skills, on the contrary, I designed the activities in such a way that they serve as back up for the students to complete what is asked of them in the production stage of the class.

Due to the students being beginners and below the A1 level, I planned to use mainly guided activities that relied on song lyrics as material, for example, fill-in-the-gap activities or exercises where they had to identify the general meaning of the song. I wished to use songs with a slower pace in the beginning, to help students train their ears step by step until they eventually have enough practice to be capable of listening to a dialogue at average speed and still understand some of it.

Chapter I. Action Plan

The school “Escuela Secundaria Técnica No. 67” is located on Av. Topacio, Valle Dorado, 78399 San Luis Potosí, SLP. Most students are picked up and dropped off by their parents. The school has multiple classrooms available for the students, a library, and four classrooms destined for students' workshops. Social work and the coordinators have their rooms, as well. They have all of the classroom essentials for students, such as bathrooms, a directorate, an office for the administration, courts for students to play on, etc.

There are about 812 students in both morning and afternoon shifts, and the population of the morning shift is larger than that of the afternoon school. Each group has between 25 and 36 students, ranging from the ages of 11 and 15.

Another vital thing to mention is that a “technical” school has the particularity of preparing the students for a job through the use of workshops. For example, there is a mechanical workshop, a textile workshop, and an electrical workshop. When students graduate, they receive a certificate that allows them to work on the area of the workshop they chose. I believe this to be important because it implies that students want to be part of the country's workforce as soon as possible. Perhaps because of need or desire, these students are ready to work as quickly as they graduate.

The fact that students are actively being prepared for work as they study affects how students view school; There was little to no problems when it came to behavior inside of the classroom, which seemed strange in the beginning because the possibility of them being more focused on wanting to work rather than studying could make it more challenging to manage them or so I had erroneously thought. It was a pleasant surprise to observe that they were rather calm and attentive. While having a conversation with one of my teachers at the

BECENE, she suggested that perhaps students had a positive attitude towards the English subject because they knew they would need it to get better job opportunities and salaries.

This made me reflect on the behavior I observed from them; for example, homework is a big problem in the school; students simply do not hand it in. While I worked with them, half of the group would not bring what I asked for, and other school teachers told me it was the same situation in the different subjects. However, I noticed that when it came to their workshops, most of them did hand over their homework and projects, and I was able to observe this first hand because they often showed me their work: small cars made of cardboard and powered by batteries, blouses and dresses, circuit boards, etc.

It made me think that perhaps these students would try their best in the workshops because it was in their interest to work when they graduated , or maybe students simply liked them because they were allowed to choose what they wanted to learn; either way, there was a noticeable difference on their performance on the workshops versus the other subjects on the school.

Everything previously mentioned affects how students behave inside the classroom. Fortunately, most of the students whom I worked with have a positive attitude towards the English subject, which, of course, made it an excellent environment to promote learning and practice.

2.1 Group context

The group I wanted to analyze was 1D as it was the calmest group in comparison with the others; their level of English falls under the A1 level, which, according to the Common European Framework of Reference (2019) , they can understand:

- Fundamental, everyday phrases
- Carefully articulated, slow speech with long pauses
- Concise, simple dialogues, familiar names and words

The official CEFR (2019) guidelines state that someone at the A1 level in English:

1. Can understand and use familiar everyday expressions and fundamental phrases to satisfy a concrete type's needs.

2. Can do and understand simple introductions about others and can ask and answer questions about personal details such as where she lives, people she knows, and things she has.
3. Can interact with other people in simple sentences, provided the other person talks slowly and clearly and is prepared to help.

This description fits the students from this particular group, I make this statement due to the fact that the students have been observed before doing these things in the observation period previous to working directly with the students, as well as during the interventions that were applied with them. In addition, 1D had the positive particularity of being very willing to work and do what they are asked to do; they are also not intimidated by new activities, which allowed me to test different kinds of activities without receiving much resistance or pushback from the students.

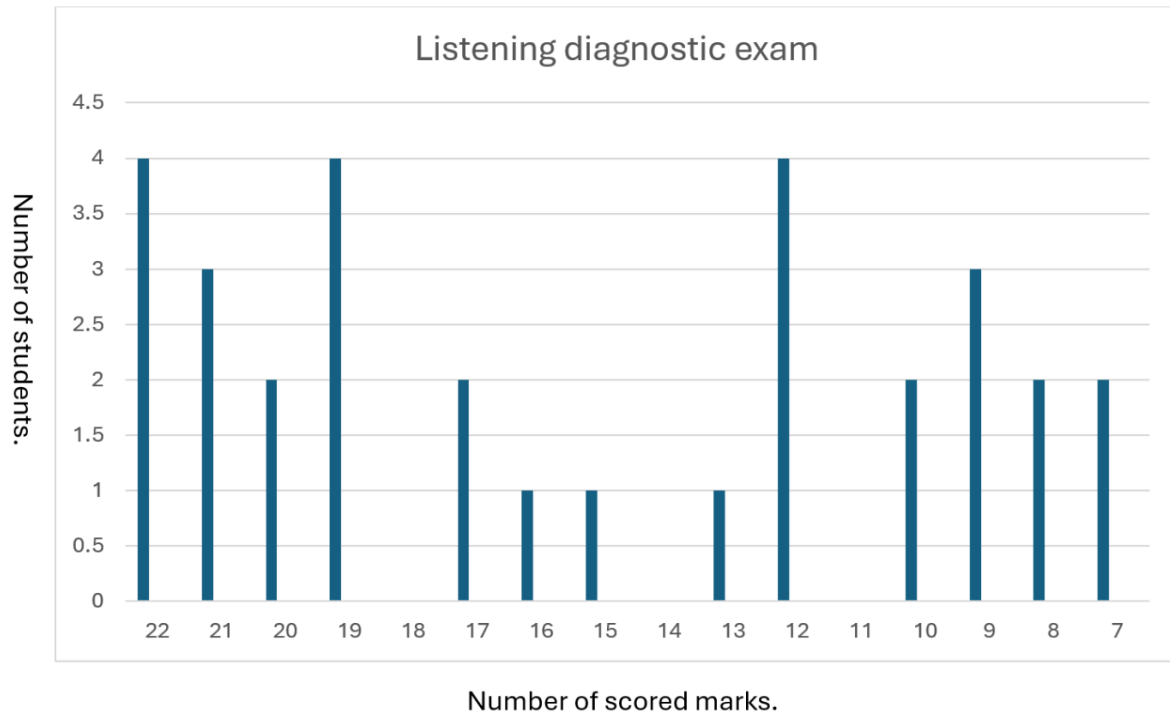
I did a listening activity for A1 students from the official British Council (2015) online page as a form of diagnostic exam, which can be observed in appendix A1. As the activity is designed for someone who already has an A1 level, if students performed poorly on the activity, it would have proven that they had a lower level than A1. There are 33 students in the group, but only 31 took the exam due to 2 being sick that day. According to the British Council, the maximum score for the activity was 22, and they scored an average of 14 points, which means they are below the A1 level.

On the back of the activity page, learners were asked to write what they had understood from the audio to evaluate their ability to listen for gist. They were told to be sincere about it, and six students answered that they had understood nothing; seven of them understood that there were two girls on the audio talking about their brothers but made wrong assumptions, such as saying it was the brother's birthday. Eighteen answered correctly that two girls were describing their brothers on the audio but could not identify the characters' specific characteristics.

While doing the activity. The audio was played five times and apart from this, I read the script slower two times more so students could complete the exercise, which also shows that students do not possess an A1 level just yet.

Figure 1

Results of the first diagnostic exam applied



Note. Results obtained by students on the diagnostic exam applied previous to the interventions.

2.2 Description of the Chosen Issue

I realized there was a problem with the majority of students' listening skills early in the major. It is not a unique problem to the students I worked with for this document; it is a rather common problem that I have identified in every single one of the groups with which I have had the pleasure of work during my teaching training. Students were not familiarized with the language, they did not show interest in English music, movies or series, and I had also heard multiple times statements such as “No necesito aprender inglés porque nunca lo voy a usar” “¿Para qué escucharía música en Inglés si no le entiendo?” “No veo películas ni series en Inglés porque me da flojera leer los subtítulos”

It is important to mention that although students might be able to hear, they still need practice in order to be able to listen successfully just as Workman. (2023) states ‘In one ear, out the other’ to refer to the difference between hearing and listening.”

According to Gupta. (2020), hearing is passive, involuntary, and merely a sensory process in which the brain perceives a sound. He states it is closer to a physiological response involving our perception of sound than a comprehensive skill. On the other hand, listening is active, voluntary, and intentional. The person listening must pay attention to make sense of the words and sounds being heard. It is my intention to help learners through music reach a point in which it could be said they are actively listening to the activities and instructions provided by their teachers.

Yet, the reality I faced when this document started was that the great majority of students had not developed the hability to listen; what I mean by this is that although students are physically able to hear, they did not have the English level to understand what they are hearing, therefore, they can't listen actively yet. During previous practice periods and in previous schools, students had struggled more than I had expected with listening activities I tried to implement, which shows that the lack of exposure to the language is not an isolated problem to this specific group..

In regard of common personality traits within the study group, I can say they are quite calm and quiet; the problem was not a lack of attention to the audio, more so, it was that they were not able to understand what they were hearing, and they often asked for the audio to be slowed down and repeated more than three times in order to complete the activities given to them. I came to the conclusion that although they were often able to identify some words thanks to pop culture and social media, they did not know the meaning of said words or how to use them correctly. I reached this conclusion thanks to the comments they sometimes made during activities (not only listening activities, but in general), for example “Eso lo vi en un videojuego, ay, ¿Qué era?” “Jaja como el meme de when tu mamá te llama por tu nombre completo o así” etc. This to me was proof that it was possible to learn English through other types of media, as videogames and memes were already helping them memorize certain words, therefore, my desire was to discover how to mimic this process through music, with the ultimate goal of improve their listening skills.

2.3 Action Plan

In the book “Metodología de la investigación,” by Sampieri (2014) it is explained that the process of research-action has three essential phases: observing, thinking, and acting, which happens cyclically, over and over again until the initial problem or question is resolved.

However, this process is flexible and can change depending on the needs of the research in question. More specifically, Sampieri and other authors (Pavlish and Pharris, 2011; Adams, 2010; Somekh, 2008; Sandín, 2003; and León and Montero, 2002) explain it as four cycles:

1. Detection and diagnosis of the problem.
2. Creates the plan.
3. Implement and evaluate the plan.
4. Feedback.

By using these four cycles, I intend to design a plan that will allow me to help my students in the best manner possible by first observing their skills, behavior, and attitudes but also their weaknesses and obstacles, to then think about viable solutions to the problems my students are facing; How can I help them improve?, answering this question with an idea, a plan of what I think could help them and work the best for them. Lastly, the plan was implemented, and the results were evaluated: What went well? What went wrong? And how can I improve it? Then, the cycles and the process will repeat, taking what was learned from the first time to improve the second and so on, to continuously improve and innovate on what is already known.

Cycle 1

The *first cycle* involves identifying the problem and its implications by observing the participants' behavior and context to identify a need or deficiency within the study group. In this stage, it is also necessary to collect data about the problem, analyze and reflect on it in depth, and generate a category, themes, and hypothesis that describes the situation accordingly.

During this cycle, I planned to observe and apply as many diagnostic activities as possible to have an accurate idea of the students' current listening skills. My desire during this cycle was also to identify which sub-skill of listening they have more developed, listening for gist or specific information, with the objective of helping them with the one they showed the most struggle. In this stage it was also essential to observe the behavior of the students and their mood as these activities are carried out, as body language could tell us a lot about how they felt about what was being presented to them; things such as how many times I need to replay

the audio or if it was necessary to read the script slower for them so they could complete the activities was also critical to note.

Of course, during this stage, I also needed to analyze and create a diagnostic of my own about the group, their behavior, their preferences, what they liked and what they did not to be able to design activities that were suitable for their learning needs, consequently and hopefully increasing the probabilities of obtaining the best results possible. To do so, I decided to use the following tools:

Participant observation:

Schmuck (1997) explains that this tool is often used in qualitative research, especially in education, where the researcher is usually also the teacher. I find myself in this situation, as I will be actively involved with the group of study of this research.

He also lists several benefits of being a participant observer, such as:

- They provide researchers with ways to check for nonverbal expression of feelings, determine who interacts with whom, grasp how participants communicate with each other, and check for how much time is spent on various activities.
- It makes it possible to collect different types of data.
- Being on-site for some time familiarizes the researcher with the community, facilitating their involvement in sensitive activities to which they would generally not be invited.
- It reduces the incidence of "reactivity," or people acting in a certain way when they are aware of being observed.

On the other hand, the author states that this kind of observation presents the difficulty of multitasking; since the researcher is also the teacher, it's difficult to register data and analyze behaviour while also having to explain the activities, monitor and answer any questions that students may have, so I decided to use other tools to help me register data relatively quickly, such as rubrics, where you only need to assign a number, or a checklist, where a mark is only required to register the behaviour of the students.

Tests:

Applying a listening test before and after the research is conducted is the best way to determine whether the students improved, thanks to the use of songs and music in the classroom, and if they did, to what extent. Schrank (2016) states that testing helps determine knowledge gaps; the feedback students receive from frequent testing helps them understand what concepts they might not fully understand and how they should prioritize future study habits, improving their overall learning.

Of course, these tests were not done with a “high stake.” What I mean by that is that I didn’t put a considerable value on the test, as this could be counterproductive, making students nervous about it and possibly creating a hostile environment. Schrank (2016) conducted an investigation where he experimented with the frequency of testing and quizzing in an introductory sociology course. These quizzes were what he referred to as “low stake” tests, where the grade of the students involved was not at risk of being affected by their performance on said tests; by the end of the research, he was able to conclude that these low stake quizzes resulted in several improved outcomes for students.

I planned to also use the listening activities to assess the students' listening skills, qualifying them by points to compare their scores by the end of the study and analyze if they improved and if so, at what pace.

Survey:

In order to learn the students' opinions about the activities, the tools and strategies used, and even the songs and genres presented to them, I will apply a survey at the end of each activity, since it is important to me to know if the students enjoyed the process if they think it worked for them, and if they felt a difference in their ability thanks to the music.

Bhat (2018) explains that surveys are a good method to gather information from a large group of individuals by asking them questions. The main goal of a survey is to collect data that represents the opinion of the group being surveyed on a certain topic, which in return, allows researchers to make informed decisions or draw conclusions about the next steps to take.

He states different benefits of using surveys, but these ones align with the benefits I believe they will provide to my research:

- It will allow participants to express their opinions.
- It provides the perspective of the participants..
- It allows the researcher to make informed decisions.
- It is a good way to receive information from large groups of people, and it reduces the time needed as the participants can answer it at the same time.

Cycle 2

Sampieri (2014) states that during this cycle, the researcher has to look for any and every information available about their topic of interest to better understand it, use what has already been discovered to their benefit, design a better plan and better activities that will help students develop the skills that the researcher is interested in, and hopefully, reach the goals that were established.

According to this description, my plan consisted of researching the implementation of music in English teaching as much as possible to properly understand how the students develop their listening skills and how I could aid them in their process to the best of my possibilities. Reading about the findings of other researchers also helped me to clarify the ideas that I had at the time with the aim of modifying and adapting according to the characteristics and necessities of the group of study.. I was also interested in reading about the different kinds of listening activities there are.

All of these processes and tools were used to design the best action plan possible, as well as developing objectives, strategies, activities, and timetables that were then applied and tested with the focus group.

Cycle 3

Continuing with the model from Sampieri (2014), it is stated that in this stage, the researcher implements and evaluates the plan, collecting data to assess its efficiency and adjusting as necessary to improve it. We are also required to reflect on the results we obtain, not only the quantitative results but also the experiences and things we observed while doing our intervention. Sampieri suggests discussing our plan and its results with peers to get different perspectives. Finally, we redesigned the action plan according to the results we obtained and our reflections.

The activities that were applied provided data and results, which were be analyzed in an effort to improve and transform the plan that was originally created according to the problems and difficulties that the results reflect in the hopes of further enhancing the strategy being used.

I desired to adapt the activities and my teaching method through trial and error. For example, during the first class, I made the mistake of taking back student's worksheets before giving them the examples that they were to follow. This was an error on my part because if I had let them keep the worksheets a while longer, students could have seen other examples of the song for themselves, and perhaps they could have used them to finish the post-listening stage of the class. When I realized this, I made sure I let the students keep the worksheets until almost the end of the class.

Cycle 4

Lastly, Sampieri (2014) explains that during this cycle, the researcher has to collect all the data and reevaluate the plan that was previously adjusted. The researcher then communicates their findings to the community, and finally, they make the necessary suggestions and adjustments to check the efficiency of the plan and what needs to be changed.

Once I finished with the previous cycles, I analyzed the data of the activities, the pre and post-diagnostic exam, and the behaviours I observed inside of the classroom to conclude whether or not my had strategy worked, and if it did, to what extent and why, if not, what could I have done differently?. It was also essential to consider that the strategy and the results obtained might not have aligned with my initial goals but could present improvement in other aspects regardless; for example, what if students' listening skills did not improve much, but their interest in the subject increased? or what if they payed more attention to the class by the end of the interventions? It essential to be open-minded when analyzing the results obtained.

The original plan and ideas will then be adjusted by using the mistakes and flaws found during the research to improve it and make it easier to follow in the future. Although every group is different, and what worked with my study group might not work as well with others, it is important to always aim for improvement.

2.4. Literature review

2.4.1 The listening skill

Vandergrift (1999) defines listening as “a complex, active process in which the listener must discriminate between sounds, understand vocabulary and grammatical structures, interpret stress and intonation, retain what was gathered in all of the above, and interpret it within the immediate as well as the larger sociocultural context of the utterance.”

Listening is a crucial part of communication, which is the ultimate goal of any language; ergo, listening is one of the four skills for English education. However, it was one of the most neglected skills in ESL classrooms until the late 1960s. This happened since, during those times, the method that was most used to teach English was the Grammar Translation Method, which viewed language learning as a set of rules to be memorized; its main aim was to help students read and understand literary works in a foreign language. Both researchers and language teachers directed their attention to reading and grammar, which led to listening skills not being viewed as a significant feature of language teaching (Richards & Rodgers, 2001; Field, 2008)

This changed during the second International Association of Applied Linguistics Conference in 1969, which changed the trends in second and foreign language teaching by emphasizing individuality. Listening and reading were established as nonpassive and very complex receptive processes necessary for acquiring a second language (Morley, 2001).

Thaine (2021) declares that listening skills were the most affected by these trends. They gained traction with the rise of communicative language teaching in the late 1970s, which saw communication as the fundamental goal of learning a new language. Consequently, this increased the importance of listening. Since then, more researchers and teachers have become interested in this skill, providing education with more daily teaching methods and techniques.

He also lists the following core listening sub-skills that learners need to practice:

- listening for gist
- listening to infer information (e.g., the speaker’s point of view)
- listening for detail
- listening for text or discourse patterns
- scan listening
- listening for language items

These are important for any learner. According to Mendelson (1994), “of the total time spent on communicating, listening takes up 40-50 %; speaking 25-30 %; reading 11-16 %; and

writing about 9 %.” These percentages show the fundamental importance that listening plays in communication, proving its importance in education.

My wish in this document is to focus on the following two:

Listening for gist

Liontas (2018) says that listening for gist involves general thematic understanding without focusing on specific details or discrete information. It aims to answer primary questions related to an aural text’s central theme, topic, and purpose.

This skill is vital for students since it can allow them to understand what is happening around them without understanding every single word that is being said, which I consider to be more difficult.

Listening for specific information

Ahmed (2015) explains that this skill involves listening for specific details, a name, an address, a particular set of words, the order of something, etc. In his article in the BBC official online page, he exemplifies it as follows: “Imagine you are a detective taking a closer look at some buildings. Rather than taking in the big picture, you're looking for something specific and rejecting anything that does not match what's on your list.”

Similarly, when listening for details, you are interested in a specific kind of information perhaps a number, name, or object. One could say it is possible to ignore anything that does not sound relevant. In this way, you are able to narrow down your search and get the detail you need.

On the contrary, this skill will help students to differentiate between crucial information and information that would not affect them if not understood, for example, in the sentence “I used to live in California but we moved here because of my father’s job, now I live in Rosemary street” Students might not understand the motive of the move, but if they were asked where the person lives now, ideally, they would be able to answer.

Why focus on these two subskills?

I think that by working on these two subskills, students would have the tools necessary to understand the important information of an audio. As I have previously stated, it is quite

unrealistic to expect beginner students to understand all of the words from an audio, however, these subskills will give learners the ability to use context and previous knowledge as a means to have a general idea about what is being discussed, and any important information that they could potentially need later on.

2.4.2 The process of listening

Many authors have described the listening process differently; however, some of the most famous and accepted ones are the top-down and bottom-up processes, which Field (1999) explains as perceptual information representing the bottom-up process, while the information provided by context means the top-down approach. Many ELT commentators describe these two processes as working together to comprehend what one is listening to; bottom-up information from the speech is assembled step by step and then influenced through top-down details from context. It is believed that beginner ESL students use the top-down process to compensate for their lack of knowledge when listening to an audio or a song, searching for clues within the context to discover meaning.

Chastain (1988) describes the process of listening comprehension with the following characteristics:

1. The ability to differentiate all sounds, intonation patterns, and voice qualities within the second language
2. The understanding of the whole message uttered by a speaker.
3. The ability to hold that message in one's auditory memory until it can be processed.
4. To sample the important meaning-carrying components of the material.

On the other hand, Anderson and Lynch (2003) claim that effective listening involves four factors that make up the process of listening in face-to-face conversations:

1. The spoken signals have to be identified from the midst of surrounding sounds.
2. The continuous stream of speech has to be segmented into units, which have to be recognized as known words.
3. The utterance's syntax must be grasped, and the speaker's intended meaning must be understood.

4. We also have to apply our linguistic knowledge to formulate a correct and appropriate response to what has been said

Understanding this process is essential to design and plan effective listening activities. It is important to clarify that the processes described previously are not conscious, we do not go through these steps when we are participating in a conversation during our daily activities, however, as second language teachers, it is important to give students enough time to go through these phases. Although doing them in their first language is like breathing to them, trying to do it in a second language can be challenging, especially for beginners, since we can often find them struggling with the first step of the process, which is understanding the sounds they are hearing to turn them into words.

Due to this, it is necessary to give our students plenty of time and previous knowledge about what they are about to hear, aiming to help them navigate this process without it being frustrating or confusing.

2.4.3 Why music?

Purcell (1992) states that students tend to feel bored by repeatedly listening to a narrative or dialogue when they are trying to understand the meaning of new words or phrases in context. On the other hand, listening to a song over and over can feel less monotonous because of the rhythm and melody.

The process of listening is explained by him in the following characteristics:

- Listen for a purpose and with certain expectations
- Make an immediate response to what we hear
- Pay attention to the person we are listening to
- Visual or environmental clues as to the meaning of what is heard
- Stretches of natural discourse are spontaneous and, therefore, differ from formal spoken prose in the amount of
- Redundancy, noise, and colloquialism are auditory characteristics.

This is one of the reasons why I chose to use songs in the first place. Not only are they fun to listen to, but the rhythm and repetition of certain words or phrases can help students to internalize meaning better. It also provides authentic expressions and real situations where the

topic being taught in class can be used and observed. When someone listens to English songs, their ears will unconsciously get used to hearing the language, making it easier for them to comprehend what is being said during a conversation.

The brain can understand and then organize the rhythm and syntax of music and language in similar ways (McMullen and Saffran 2004). Within L2 learning, music stimulates thinking and helps improve verbal and auditory memory skills. In fact, “both music and spoken language involve the use of complex sound and enhance the encoding of linguistic information at the brainstem” (Wong et al. 2007, 420). To explore this concept, Wong, alongside his team, researched the question of whether music-related experiences had an influence on the brainstem and, therefore, strengthened all auditory functions, which, in turn, affected L2 listening ability. The researchers measured how musicians and nonmusicians responded to different tones, and surprisingly, they found that the musicians’ brains could interpret and code linguistic pitch information better than nonmusicians’ brains. Therefore, they believe the ability to comprehend a language is connected to familiarity with musical pitch. Consequently, “musical ability predicts the ability to produce and perceive the sound structures of a second language” (Wong et al. 2007, 421). This finding suggests that more exposure to music both in and out of the classroom could have advantages for L2 learners as they process and produce the target language.

According to the National Association for Music Education (2012), music in schools offers several benefits, including the following:

- The development of reasoning and language
- Improved coordination
- Emotional development
- Enhanced auditory skills
- Improved creative thinking
- Opportunities to learn teamwork
- Increased engagement in school

Rixon (1986) and Rubin (1995) stated that using different techniques in the classroom is important for the learning process. They say that elements such as authentic materials and technology can be beneficial for students. Music is an excellent form of authentic material, as students can hear through it how what they just learned is pronounced, how it is used in

real-life situations and some colloquial expressions that can help them in everyday interactions.

Songs are a medium that can improve listening skills because we can find songs everywhere and train our ears to listen. When a student listens to and memorizes a song involved in the class, the lyrics are embedded in his long-term memory. Listening is also a creative skill because to understand the sound that we hear, we take the raw material of words, arrangements of words, and the rise and fall of the voice to create significance as listeners, which is dependent on linguistic information, situational context, and intentions of the speaker (Rivers, 1980).

Using songs for different purposes inside of the classroom can be very beneficial to the students, for example, using them to reinforce vocabulary and grammatical rules and develop some of the sub-skills of listening, such as listening for specific information and listening for gist. There have been several studies that tackle the idea of using music in the classroom for the improvement of listening skills. I will talk about one of them with objectives and processes similar to the ones I desire to follow.

This study is titled “Improving students’ listening skills by using songs’ lyrics.” The purpose of the study was to find out whether the use of songs’ lyrics could improve the student’s listening skills. The subjects of this research were the third grade in the A class consisting of 25 students. This research was quantitative research where a pretest and posttest were applied in an effort to compare results. Before the intervention, the students were given a pre-test, and a similar post-test was given to them after they had used the lyrics of songs to improve their listening skills. The results of this research show that the average score of the posttest was higher (8,08) than that of the pretest (6,36). It means that the use of song lyrics was effective in improving students’ listening skills.

The results of the data analysis indicated that students’ listening comprehension performance was better than before. As in the posttest, the average score was higher, and we can say that abilities were undoubtedly increased. The researcher concludes the following: “This research is still far from perfect, however, by doing so, it is believed that students will obtain a higher level of achievement or outcome in English class, and English teachers will be encouraged to employ this strategy to improve students' listening skills.” (Teppa et al., 2022)

This study used the lyrics in English songs as material to reinforce not only the content seen in the class but also the students' listening skills as a whole in secondary school students. It shows favorable results for third graders, which makes me hopeful in my research with first graders.

Another important benefit to mention is the one Sugaya and Yonetani (2017) mention. They are two teachers who have been teaching one of the most popular courses in The Burnett Honors College. “Music and the Brain”, they explain how people with neurodegenerative diseases such as Alzheimer’s and Parkinson’s respond to music, and through an MRI they have found that music is capable of lighting up or activating the hippocampus which produces and retrieves memories, and it’s one of the areas of the brain affected by Alzheimer’s disease.

“Usually in the late stages, Alzheimer’s patients are unresponsive,” Sugaya says. “But once you put in the headphones that play their favorite music, their eyes light up. They start moving and sometimes singing. The effect lasts maybe 10 minutes or so even after you turn off the music.” They explain this phenomenon by stating, “This can be used to our advantage as teachers in more ways than you would think; for example, a calm song (without lyrics) could be played on the background as the teacher is speaking, and then the same song is played again when students are asked to create something to unconsciously bring them back to the moment in which the teacher was explaining through the music. Thanks to their lessons, we know that music can help the brain to remember by bringing the person listening back to the moment in which they hear the song.

As one can see, music has a lot of benefits for the brain, benefits which I hope could potentially help my students with understanding and learning English in a more efficient and fun manner in comparison to traditional audio resources. This is not to say that traditional media is wrong in any way, however, I believe that introducing new material and resources could help keep students interested and engaged in the classroom.

2.4.4 How to implement songs in the class?

For an activity to be considered a “task,” it must involve the participation of the students, and it should be carefully designed and planned for it to work for the students. Cameron defines

“a list of defining features of the task for use in teaching foreign languages to children” (2001, p. 31).

- Have coherence and unity for learners (From topic, activity, and outcome)
- Have meaning and purpose for learners
- Have clear language learning goals
- Have a beginning and an end
- Involve the learners actively

Following these standards, Cameron also proposes three stages needed for a song to become a task and be successful: *preparation, core activity, and follow-up*.

Cameron states that the core activity is the heart of the language learning task; without it, the task would collapse. The goal of preparation activities is to prepare the students to complete the core activity successfully, such as teaching language items or vocabulary topics before the core activity begins so they have the necessary tools to complete it. The follow-up stage then should provide feedback and provoke reflection on the students (2001, p. 32). For example, a sequence that follows these steps could look similar to this one:

Preparation

The teacher presents pages 10-15 from *The Lorax* from Doctor Seuss, where the simple past is employed, and reads it out loud for students, stopping on every page to talk about what students think is happening in the story according to the illustrations. The teacher then takes some phrases from the book written in the simple past tense to teach the concept of past simple and the rules it follows.

Core activity

The teacher hands the students worksheets with the lyrics of “Save Your Tears” from The Weekend, a song that contains several examples of the simple past tense. Students do the fill-in-the-gap exercise and then highlight the sentences written in the simple past tense.

Follow-up

Students choose three of the sentences that they highlighted and form teams of five. They then design a role-play for any situation they desire, provided that they include the three sentences they had previously chosen in the dialogue. The teams come to the front and act out the scenarios they imagined; they then receive feedback from the teacher.

This is only an example of a sequence following the steps, and it is important to mention that it is not designed for beginner students, therefore, it could not be used with A1 and A2 students; it is merely an example provided to understand how a class with these steps could be developed.

Another important topic when speaking about how to implement songs in the classroom is the actual songs that will be used. To teach the correct song, Cambridge (2012) utters that one should take into account the length of the song, the speed and pace, the language it uses and the clarity with which the singer sings, other factors include:

- The age of the students.
- If the song includes inappropriate language for their age.
- The singer's accent (Could it make it more difficult for the students to understand?)
- If the song includes grammatical errors (For example, in “Just the Way You Are” by Bruno Mars, the singer says, “She don’t see what I see” instead of “She doesn’t see what I see”)

By considering these points, teachers can increase the success rate of our activities and ensure that what we plan genuinely caters to our student’s needs, helping them as much as possible. On the other hand, Peachey (2011) proposes the following three stages to create successful listening tasks: pre-listening, while listening, and post-listening, These stages were created using the TBLT methodology.

- Pre-listening includes activities that set up the knowledge needed for the students to understand what they are about to hear, give the students time to familiarize themselves with what they are about to hear, and answer possible questions they could have about the assignment. Vandergrift and Goh (2012) state that this stage enables students to use their previous knowledge during the listening activity.
- The while-listening step is designed depending on the subskill that one desires to work on. Its main goal is to help students train one or more subskills selected by the teacher, such as highlighting certain words or phrases, filling gaps, etc.
- The final step assigns follow-up tasks that allow students to use what they learned during the previous two stages of the process.

He provides the following example of a class that follows these steps, which would look like this:

Pre Listening

Have students discuss the song's topic or brainstorm words they may hear related to the title. For “This Old Man,” the teacher could write the numbers 1 through 10 on the board, put students in pairs, and ask them to think of words that rhyme with each number.

While listening

Give students blank pieces of paper and explain that while they listen to the song, they have to draw the things or actions—nouns, verbs, adverbs, and adjectives—that are mentioned in the song. For example, students may draw pictures of a man, thumb, dog, bone, shoe, rolling, home, hive, or sticks.

Post Listening

After the song has been played two or three times, students exchange papers and try to identify what their partner has drawn.

For this particular research, I have decided to follow Peachey’s model and the three steps that have already been explained previously. This decision came to be by analysing carefully the capabilities and necessities of the group of study and measuring which of both methods could better fulfill said necessities. I came to the conclusion that Peachey’s model would suit the participants better as it follows a similar structure to what they are used to on their regular English classes, and I believed this familiarity could help the listening activities to be carried out go smoothly.

2.5 Description of the proposal

During the interventions with the group of study, I planned to use a lot of different listening activities from different sources to avoid monotony in the classroom, I also had in mind that if one wished to apply music on the classroom constantly, it would be important to have a variety of different activities and possible variations to keep the element of music pleasant and fun for the students, because always repeating the same activities for a long period of time could have the opposite effect and bore students after some time.

Lorenzutti et al. (2014), wrote an article named “Beyond the Gap Fill: Dynamic Activities for Song in the EFL Classroom” which was extremely useful. In it, Lorenzutti describes a number of ideas for designing different and innovative listening activities. Some of the ones included in his paper I had never heard of before, so I hoped to implement and test some of his ideas to see how students would react to each one of these activities and whether or not they actually help them improve their listening for specific information and listening for gist skills.

Of course, the activities proposed in the article will sometimes need to be modified or adapted since the students' English and listening levels are still at a beginner level, and they do not have experience with many of the activities mentioned in the article. Therefore, they need to be adapted according to the students' capacities and needs.

Other sites from which I got ideas for the activities include the official online pages of Cambridge and The British Council, in which I found very helpful, as they categorize the activities according to the level of the students, so it is easy to find adequate activities for the level that the students possess. They are also planned in a way that allows modifications and variations to be made without having to change the structure of the original activity, serving as a guide for whomever desires to follow the ideas suggested on said pages. Lastly, they provide the audio and worksheets necessary for the activities, which reduces the workload quite significantly.

Additionally, I got inspiration and ideas from other authors and research papers that will be mentioned later on this document. I decided to use ideas from different sources to have more variations in the activities, with the aim of experimenting with different ideas, resources and materials to see what works best for the students.

2.5.1 How to evaluate

At the bottom of every activity, students were asked to answer a survey. They were asked if they thought the material used was appropriate, difficult, or confusing for their level. They were also asked to answer how they felt while working: excellent, good, okay, or bad. I came to this decision because it was important to me to know how the students felt during the process. As I mentioned previously, music could improve not only their academic skills, but the overall mood and interest that they have for the English subject. The surveys

accomplished the role of showing me if music was indeed making them feel better during the class, as well as allowing me to see how students perceived the activities, did they think it was too difficult? or did they think the activities were appropriate for them?. Their insight allowed me to make changes to the activities I had originally planned as the research was ongoing, as I took into account what they were answering to modify the level of difficulty of the next activity.

I also needed to evaluate their behavior and performance in the activities. So, I designed a rubric for each activity where I checked multiple things, such as their body language during the activity, the number of participations, and how they did in the activity based on different factors that change from activity to activity. I also made notes on what I observed in the classes, things that were not included in the surveys or rubrics, which I still considered essential nonetheless, for example, the number of times that students needed the song to be played in order to successfully complete the activity, if students asked for the song to be slowed down, the things they commented on during the activity, etc.

This was done with the objective of analyzing more than just the marks they got on the activities, but the way they emotionally responded to the activities as well, their body language and the way they acted could tell me a lot about if they were enjoying the process as much as I did, for example, if they were distracted, standing up and interrupting the activity, it would tell me that perhaps music was not the correct tool for this particular group, which was always a possibility, as every group is different and what might work wonders with one could be a disaster in another. On the other hand, if students followed the lyrics on the worksheets with their eyes, listened attentively or even sang along during the activity, it could be a sign of interest and engagement on their part.

2.5.2 The songs that will be used

During my stay with the group, I applied different kinds of songs which had variations in the classroom; some were sad, others happy, the pace varied, and the genre did too. I even attempted to vary the accent, pronunciation, and intonation of the singer to see if it would affect the way in which students responded to the activity, either in performance or interest. This was done with the objective of showing students a little of what they would face on a real interaction. The USA is one of the most diverse countries in the world, people from

different cultures and backgrounds live there, and it is unrealistic to expect everyone to have the perfect american accent and a slow talking pace. Although I would have wished to include more variety with the accent of the singers in the songs I applied, I couldn't use singers with a heavy accent because I thought it would be very difficult for the students to understand them. Anderson (2020) explains that comprehending different accents can be challenging because the brain has already formed an expectation of what words should sound like, therefore, it finds it difficult to process what is being said when it sounds different from what is expected.

This information inspired my decision to only use two different accents, as students are still learning how to pronounce and understand american English, it could confuse them and cause issues with their speaking skills in the future. Another factor is the fact that they already showed struggle in understanding what american singers were singing, so I could not imagine trying to make an activity with an Indian singer with a heavy accent for example. Due to this, I decided to only use british singers and american singers, as to give students some variation without making it frustrating for them. But it is important to mention that if I had the opportunity, I would continue to add different accents as students progressed.

Additionally, I also took into account the interests of my students to select the songs, as I believe that whether they like the song or not, could affect the outcome of the activity, for example, if students really enjoyed a song, it would help them remember it better, on the contrary, if students did not like one of the songs used, which it could lower the level of interest and enthusiasm for the activity. Lastly, I looked for songs with an adequate vocabulary for my students' age, so songs with curse words or mention of drugs, alcohol, or violence were avoided.

2.6 Sequences applied

This section of the document describes the classes, activities, and results obtained during the 2023-2024 school year at Escuela Secundaria Técnica No. 67. The following classes are designed with the Presentation, Practice, and Production method with the aim of following the steps, on the model of Peachey (2011) with the following steps: *Pre-listening, while-listening, and post-listening*.

As stated in my proposal, the activities applied will be based on the ideas suggested by Lorenuttzi in his journal publication “Beyond the Gap Fill: Dynamic Activities for Song in the EFL Classroom.” and other authors, journals, publications such as articles from the British Council and Cambridge.

2.6.1. First class, February 13th (Appendix A, lesson plan, material)

***First-class objective:** By the end of the lesson, students will be able to talk about their capacities using can or can't accordingly*

To start the lesson, I showed the students a poster describing what Superman can and can't do (Appendix A1) and asked them what they thought the reading would be about. A multitude of students answered at the same time, “Superman!”. I then started reading the poster, placing emphasis on the words *can* and *can't* when they came up in the text.

After reading the poster, I asked them what they had understood about the reading. Students were reluctant to participate at first, so I took the phrase “He can fly” from the reading and wrote it on the whiteboard; then, with the help of the students, the sentence was analyzed part by part until one student was able to say correctly what it meant “Creo que significa que él puede volar teacher” she said.

With this information, the students understood that the text discussed Superman's capacities. We read once again, and the students were asked questions such as “Can Superman shoot lasers with his eyes?” or “Can Superman touch kryptonite?” with the aim of eliciting complete answers from the students. When students answered the first questions, they only used a simple yes or no, but I followed with the complete sentence “Yes, he can” or “No, he can't” until students started answering as such too.

After the questions, students were given a worksheet with the lyrics of the song Count on Me by Bruno Mars (Appendix A2). As I handed the worksheets, I explained that songs are a great example of how what is being taught is really used in everyday conversations and that they would be working with one song per week so the students could see how they can use the language in other contexts. Students were first asked if they had ever listened to the song before, and most of them said no, but one boy said yes; he was asked if he knew what the song was about, and he responded, “Creo que habla de una amistad,” I confirmed this and based on the title, students were asked to try to predict what the song would talk about. Some of the answers were:

- Amistad
- Amor
- Confianza
- Relaciones
- La importancia de un amigo

It was then explained to students how to do the fill-in-the-gap exercise.

During this listening activity, the song was first played at average speed to test the students, but after two times, students started making comments such as “Va muy rápido” and “No se le entiende.” Because students expressed that they did not understand the track, I slowed down the song's speed. Once slowed down, it took students four times to listen to the song to complete the worksheet. They were then asked to highlight the parts of the song that contained examples of the use of can and can't. Lastly, students were asked to answer the survey at the bottom of the worksheet. This part was explained in Spanish to ensure that students understood what they were asked, therefore ensuring honest answers.

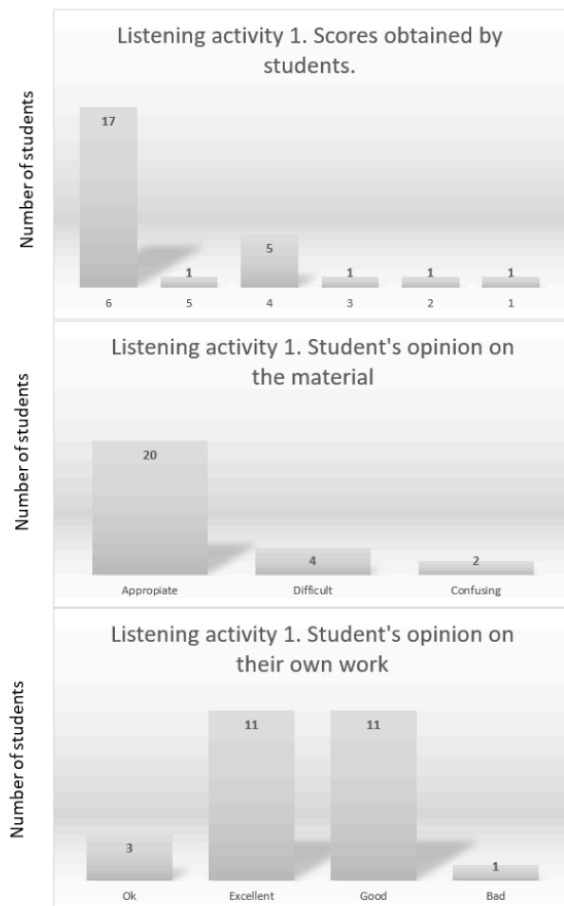
Once everyone was finished, students were asked to reflect on the predictions that were made at the beginning of the exercise, and it was concluded that most of them were right. I then elicited students so they would tell me an example of a sentence that included can and can't in the song; the example they gave was “You can't see.” Every part of the sentence was written in a different color, and other examples, such as “She can run,” were written below it in the same colors so students could see the structure they needed to follow for the next activity. The last class activity involved students drawing themselves and writing about the

things they can and can't do. Some students used vocabulary from the Superman poster, while others used completely different vocabulary.

The results of the listening worksheet are the following:

Figure 2

First activity results.



Note. Results from the survey made to participants, as well as the number of scores obtained.

This class was planned based on the research from Ekaningsih (2019), where he followed the same stages previously mentioned; pre-listening, while-listening and post-listening. Although his research was based in stories instead of music, some of the strategies he used were appealing to me and I decided to modify them to use music, for example, in the first stage, students are asked to attempt to predict what the story will be about, the same way in which I asked students to predict what the song might be about based on the title, then, the fill in the

gap exercise is carried out as normal, and lastly, he asked students to change parts of the story to their liking. As this activity was done with more advanced students, I decided change this stage to something more suitable for A1 students.

I believe the success of this activity occurred due to the fact that the song was slowed down for the students. The purpose of this class (in terms of my research) was first to test how students did on the classic listening activity of gap filling, and as the results show, students did well other than needing the song slowed down for them. In the surveys, they also expressed a high level of comfort, as the majority said that they felt the material was appropriate for them and that their work was excellent.

After the class, I also asked the head teacher if students had done an activity like this before. She said they had worked on several gap-filling exercises before but had never tried it with a song. This was probably the reason why the students needed the pace to be modified, as she said that all of the audios she had used before with them were with people talking slowly and with beginner-friendly vocabulary. When she said that to me, I realized that one of the problems teachers might face when working with music in the classroom is that one can not control the vocabulary used in a song, and it is complicated to find one that perfectly suits the topics on the curriculum. Therefore, it might be challenging for teachers to find songs that tackle every necessity that students have.

2.6.2. Second class, February 20th (Appendix B, lesson plan, material)

***Second class objective:** By the end of the lesson, students will be able to ask others about their capacities and answer questions about their own.*

To start the lesson, students were asked to write the topic on their notebooks, and I wrote the title of the song on the whiteboard: “How can you mend a broken heart?” Then, the title was analyzed word by word with the students. The only word that they did not know was “mend,” which I explained to them by signing with my hands until students understood the meaning of the word.

Once the students understood the song's title, I asked them to answer the question in their notebook, “How can you mend a broken heart?” after 3 minutes, students were asked to share

their ideas. Most of the answers received were in Spanish, but they were written on the board in English. Some of the answers were: Listening to songs, going to the psychologist, singing, and playing with friends. There were some students who also took the question literally and answered things like “mending it” or “taping it.” (Appendix B1)

Students first listened to the song without the lyrics present and were asked to say what they thought the song was about. There was a lot of reluctance, as students were unsure of what to say; one of them even said, “Ay teacher no sabemos, nunca hemos hecho algo así,” so I tried reading it myself, slowly. Only then could the students identify some words, such as broken heart, sun, rain, and man.

Then, we moved on to the “while listening” stage. I handed over the worksheets with the song lyrics and explained that students were to follow along with the lyrics while they listened to the song, highlighting every word that they knew and writing them in the space signaled on the worksheet.

After that, they were asked to write what they thought the song was about according to the words they had understood. This was also done while students listened to the music.

Finally, for the post-listening stage, I took some examples of questions with the modal verb “Can” that were included in the song and wrote every part of them with different colors so students could see the pattern needed to ask a question with can. After the students analyzed the order that the examples followed, I asked them to help her make two examples by asking them what she should write first, second, third, etc. Students were able to guide me successfully on how to construct a question by looking at the examples on the board, and we ended up with the question, “Can she swim in the ocean?”

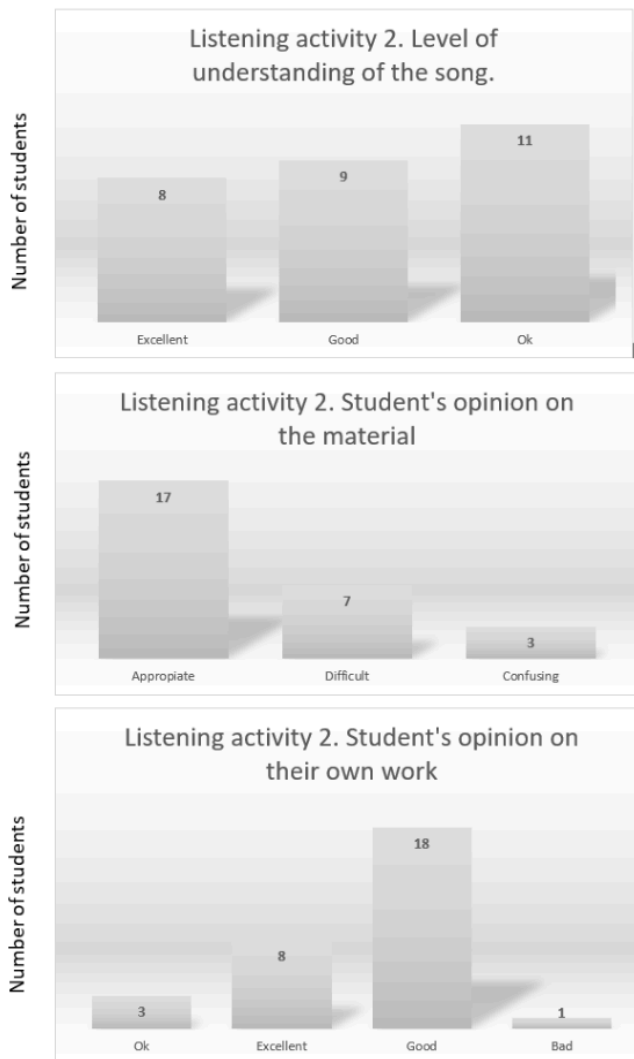
Students then were asked to pair up with a classmate and ask each other four questions with “Can.” A few verbs were written on the board that students could use if they wanted to, and some of them even used phrases from the song to complete this stage, such as “Can you stop the rain?”

While the students listened to the song, they were calm and worked without a problem. I attribute this to the fact that the song is a ballad. This class took place during the first hour of the day, so students were still quite sleepy. However, as the class went by, they started acting

more energetic, but I noticed that when the song was playing, they stayed quiet and calm to listen to it better. The results of this activity were the following:

Figure 3

Second activity results.



Note. Results from the survey made to participants, as well as the number of scores obtained.

In this activity, we can see that the numbers changed since fewer students thought that their work was excellent, and the number of students who said that the activity was difficult or confusing rose. We can also see that most students had an “okay” understanding of the song's meaning.

The understanding of the song was evaluated as follows:

- *Excellent*: Students who exemplified their opinions or used the vocabulary within the song to talk about what the song could mean.
- *Good*: Students that understood the general topic of the song but made some wrong statements.
- *Ok*: Students who wrote sentences from the song as is, students who only described the song as “sad” or “about a broken heart,” students who made more than two wrong statements

I think their opinions and results changed on this activity because it’s different. They are not used to activities that evaluate their listening for gist skills, so they felt less confident about their work, whereas, on the gap fill, most of them were sure they had done an excellent job.

This activity was inspired by an activity suggested by The British Council (2015) on their blog “Five Essential Listening Skills for English learners, where the activity is described as follows:

- *Pre-Listening*: Watch a music video without subtitles and try to guess the song's general meaning, the general feeling it conveys, etc.
- *While Listening*: Go back and watch the video again with subtitles, paying particular attention to vocabulary and grammar structures; what words can you recognize?
- *Post-Listening*: Write what you understood and how you felt, then come back and try again a week later.

As one can see, the activity I designed is very similar to the one proposed on the blog, with the only difference being the absence of a music video as visual backup; I decided to eliminate the visual aspect of the activity because I do not want my students to rely on the video in order to decipher the meaning of the song. Instead, I want to encourage them to challenge themselves and use their listening skills more.

2.6.3. Third class, February 27th (Appendix C, lesson plan, material)

***Third class objective:** By the end of the lesson, students will be able to give advice about living a healthier life.*

The class started with me greeting the students and asking them if they knew the expression “chasing pavements.” the students answered they did not, which was expected. I proceeded to explain to them that it is a saying used when someone is chasing something that doesn’t have an end or a purpose. Once that was clarified, the chorus of “Chasing Pavements” by Adele was played, and students were asked if they knew the song; some instantly recognized it, and some did not..

I then explained that the song talked about a girl who doesn’t know if she should stay with her partner or not since she thinks the relationship is going nowhere (this part was explained in Spanish to ensure that students understood what they were about to hear). They were then asked to express what words they would possibly hear in a song that talks about that topic. Some of the answers were:

Love, hate, broken heart, tears, cry, sad, angry.

Then, students were asked to draw a chart such as the following in their notebook:

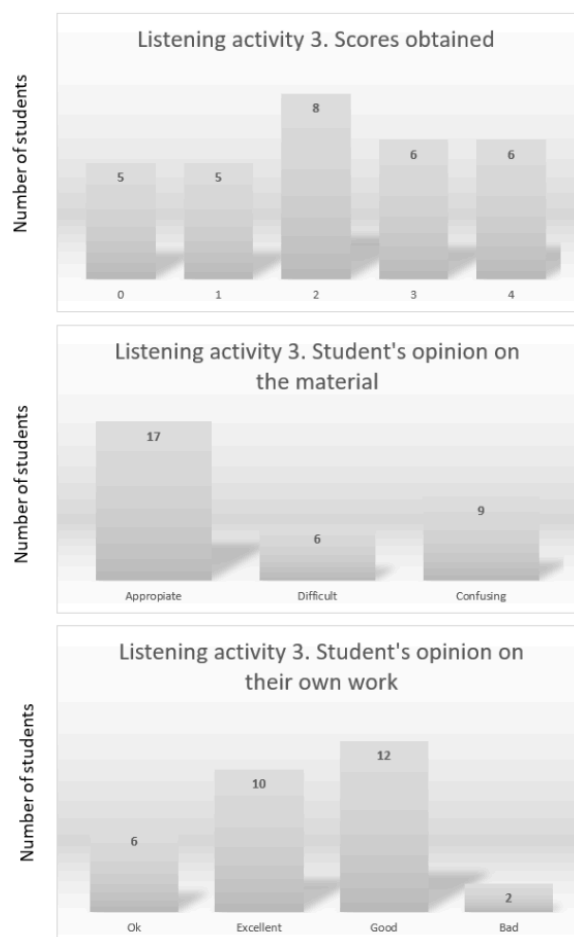
	Guess	Song
Love		
Wrong		
Exactly		
Should		

It was then explained to them that students were to listen to the song first, and on the column of “guess,” write the order in which they heard the words on the left of the song; so, for example, if they thought they heard “love” first, they would write a one on the column of guess, if they then listened to the word “exactly” they would write a two on the guess column, and so on.

The activity started once everyone understood what they needed to do, so the song was first played. When the part containing all the words finished, I paused the music and asked students how they did. “¿A poco ya dijo todas las palabras?”, “¡Solo escuché 2!” “Otra vez teacher.” These were some of the comments made by the students when the music stopped. The song was played three times more, and once students finished making their guesses, a worksheet with the song’s lyrics was given to them. They were then asked to listen to the song again, this time following along with the lyrics and searching for the words on the chart. Students then wrote the correct order of the words in the “song” column. One important moment of this class was The results of this activity were the following:

Figure 4

Third activity results



Note. Results from the survey made to participants, as well as the number of scores obtained.

One important occurrence during this class was when I heard two students discussing how to complete an activity, and one of them could not remember how to form a question with the modal verb “should,” so the other student said “Ay, eso venía en la canción triste que nos puso, la que hablaba de una pareja que no sabían si cortar” they then started humming the song to try and remember how the structure of a question was formed. Finally, after some time, they were able to agree that “should” goes first if you want to ask a question, which is correct.

This activity was planned according to Lorenzutti (2014) in his paper “Beyond the gap fill,” in which he calls it “Re-order it.”

The activity consists of the students listening to the song and writing the order in which students hear the words on the chart. Since my students are beginners, I made some modifications to the activity. For example, instead of having multiple rows where students had to answer numerous times the order in which they heard the words, I only put one row since I did not think students would be able to recognize and identify each of the words on the chart multiple times. I also gave them the lyrics to the song on paper on the last listen so they could see for themselves what they got wrong and identify with a visual aid where the words actually were on the song.

The results on the charts show that most students only got two of the four words correct, and the number of students who answered “difficult” or “confusing” increased since the last activity, although most students still believe that the material used is appropriate for them.

2.6.4. Fourth class, March 4th (Appendix D, lesson plan, material)

Fourth class objective: *By the end of the lesson, students will be able to talk about how often they do certain activities in their daily lives.*

The class started by greeting the students and telling them that I would tell them a little about my life. I told them about my favorite band, my favorite food, etc., and every so often, I would say a sentence such as “I always drink water” or “I often eat vegetables,” and I would write those on the board.

Once I finished talking, I underlined the frequency words on the board and asked students what they thought those words meant. They instantly knew what “always” and “never” meant, but they had some trouble with the others, so I wrote the first letters of the words and guessed that way without a problem.

For the while-listening stage, the students received Appendix D1, which explained how they needed to organize the sentences in bold according to what they heard while listening to the song.

To my surprise and joy, students did not ask for the song to be slowed down anymore, which, to me, shows progress.

Although they still needed the song to be repeated four times before being able to complete the exercise, they also did not need me to read it slowly anymore, which, again, shows progress.

During the exercise and between the song being played, some of the comments that students made were:

“No entiendo que dice en la segunda”

“Me faltan 2”

“¡Otra vez teacher!”

Students were eager to finish it on their own, and without additional help, when I suggested slowing down the song for them, mixed answers were shouted at the same time, so they were asked to vote by raising their hands. 20 out of 28 students (present that day) voted not to slow down the song, which was surprising.

When asked why, one of the girls in the class said, “Así como está se le entiende” and the others agreed.

When everyone was done, students were asked to come up to the whiteboard to write the sentences in the correct order, and five volunteers wrote them successfully. Students were then asked to tell me about their lives, as I had done at the beginning of the class, using the frequency words. Most of them only wrote isolated sentences, but they were well written, so I still consider it productive.

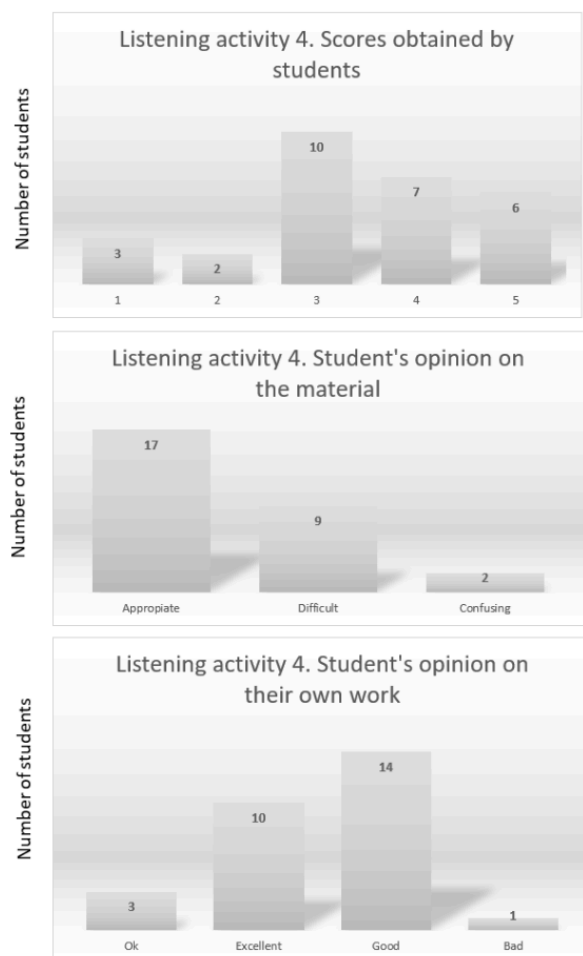
While they were working on the post-listening stage, I asked students why they suddenly did not want the song to be slowed down like all of the other times before. One student answered, “Suenan raro si la pone más lenta teacher,” and another boy said, “Aparte si se le entendía bien al chavo que estaba cantando,” which made me consider the influence that the accent of the singer had on the success of the activity. The song used in this class was “93 Million Miles” by Jason Mraz, an American singer, which means he has an American accent.

If we compare this activity with the previous one, where I used a song by Adele (a British singer), We can see that the students needed clarification about the British singer and struggled more to finish the activity.

The results of this activity were the following:

Figure 5

Fourth activity results



Note. Results from the survey made to participants, as well as the number of scores obtained.

I designed this sequence based on the benefits mentioned by Ratnam (2024) about including word order exercises in the classroom, he states “Word order offer students opportunities to practice phonemic awareness as they engage in activities that require them to discern sounds and syllables. By navigating through word puzzles and phonics-based challenges, children sharpen their auditory skills” He also explains it promotes critical thinking as it makes students analyse patterns in the language, helping them memorize grammatical structures better thanks to the repetition word order activities involve, which aligns with one of my subsidiary aims mentioned at the beginning of this research.

In this activity, most students got 3 out of 5 sentences organized correctly, most of them also felt that the material was appropriate, and lastly, most of them said they felt good. We can see a decrease in the number of students who expressed discomfort with the activities, as only four students expressed feeling their work was either bad or just ok, and this time, only 11 students of the 28 present in the class expressed being puzzled by the activity.

This interests me because even though 11 of them said the material was complicated or confusing, only five students scored below the three mark, which means that six students who felt challenged by the activity still did well on it.

The purpose of this activity (within my document) was to test how students did with a variation of the classic gap fill. As they themselves had said before, they had done several gap-fill activities, so I wanted to see if they felt just as comfortable with a variation.

2.6.5. Fifth class, March 12th (Appendix E, lesson plan, material)

***Fifth class objective:** By the end of the lesson, students will be able to ask others about their habits.*

The class started with me asking students why it is important to have healthy habits. Students answered in Spanish, but their answers were written on the board in English; some of the answers were “Para no enfermarse” “Para estar sanos” and “Para sentirnos bien” It was then explained that students were about to hear a song that talked about the same question: Why is it important to stay healthy? She then asked students to rip a page of their notebooks and write their names on it. Students were asked to draw elements that represented what the song

was about understood from the song. For example, if a student understood the phrase “Eat fruits,” she or he would perhaps draw an apple, a banana, and so on.

The song started playing, and most students first tried listening to the whole song once, and on the second listen, they started drawing. In the beginning, there was some confusion, which I expected since students are used to having a script or the lyrics of what they are hearing, and having neither of those for this activity pushed them out of their comfort zone. Only a 30-second part of the song was played since that part contained vocabulary that students had already learned, such as “eat fruits and veggies” or “exercise every day.” The song was played four times, so everyone was able to finish.

After the song, the students were asked what words they had recognized, the following were mentioned:

- Fruits
- Vegetables
- Exercise
- Future
- Start
- Eat
- Tree
- Me

Using those words, I asked students to tell me what they thought the song wanted to say; three students answered the following: “Como que habla de que para estar bien tienes que comer bien y cosas así.” “También decía que para tener un buen futuro, ¿No?” “Dice que te tienes que cuidar a ti mismo”

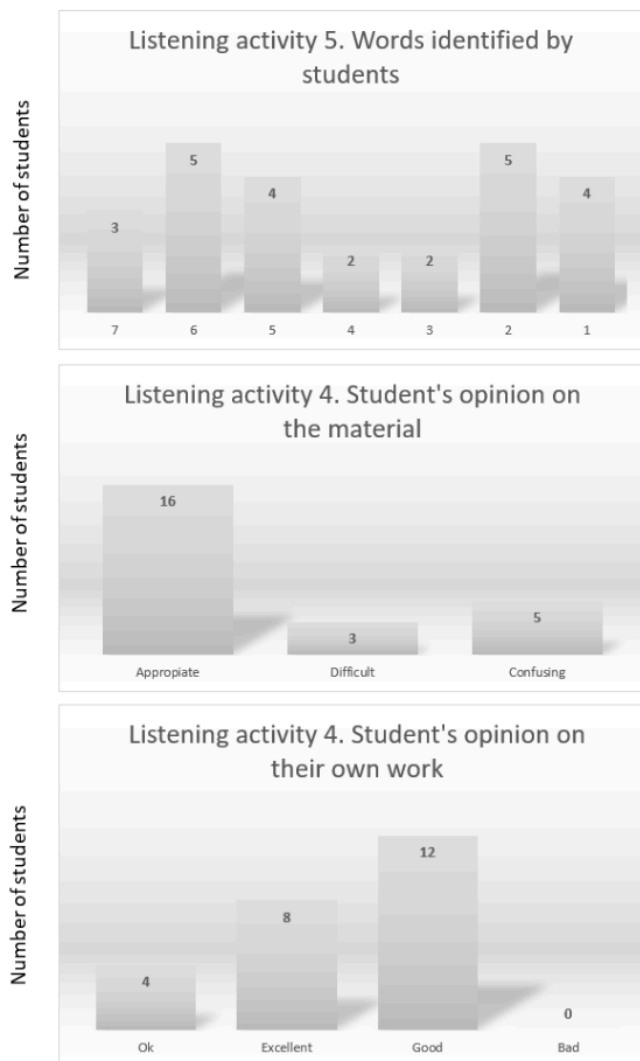
Their opinions were confirmed, and then asked students to interview three classmates about their own healthy habits and the frequency with which they practice them in a chart like the following:

How often do you...?	Name
1. Drink water	1. Dylan sometimes drinks water.
2.	2.
3.	3.

Lastly, students were given a reading about a girl who has a healthy life and describes her routine and her habits. Students highlighted the frequency of words in the reading and organized their routines, from the things they do the most frequently to the things they do the least. The results are the following:

Figure 6

Fifth activity results



Note. Results from the survey made to participants, as well as the number of scores obtained.

As we can see, students struggled with the activity. The students who identified the most words only identified 7, and some of them made mistakes such as confusing “star” with “start.” The words that students most identified were fruits, vegetables, and exercise.

While the activity was in motion, some students were visibly confused and struggling. It has been noted that students seem to struggle the most when they do not have a visual aid, such as the lyrics of the song on paper or images, to guide them.

At the end of the day, these students are beginners, so the fact that they need support is expected, but my wish is to familiarize their ears with the language, so I think it is important to challenge them from time to time, so little by little they won't need visual aids as much.

In the surveys, we can see that most of the students still feel that the material is appropriate and their work is good. However, half of the group felt that the activity was either complex or confusing, which makes me think that this has been the most challenging activity for them so far, as with the other activities, fewer students expressed the difficulty of confusion.

This was also made apparent to me by the students' body language. Many of them were frowning, looking at their peers confused, and asking others if they had been able to identify any words. There were also a few students who (even after playing the song four times) were only able to identify one word.

This activity was inspired by the ideas from Kavakich (2024), he calls this type of activities "Listen and draw activities" and he states multiple benefits to this activities, such as developing motor and cognitive skills at the same time, providing a moment of relaxation and fun for students. He gives examples of these activities with stories, where students listen to a story and draw either a scene, certain words they recognize or an image that represents the general idea of the story. For this particular activity, the input changed to a song instead of a story, and students were asked to draw the elements and words they recognized on the song.

Chapter III. Evaluation and Reflection of the process.

3.1 Proposal consistency.

The proposal of using songs to improve student's listening skills can be consistent if applied correctly; however, during my research, I made some mistakes that made some classes more successful than others; for example, the pre-listening stage needs to provide students with everything they need to understand what they are about to hear; therefore, it needs to be extensive in the sense of ensuring that students have all of the necessary tools before moving on to the while listening stage of the class.

Sometimes, I rushed the pre-listening stage because I was worried about the time and the goals I had set for each class. Although students could complete the activities, going more in-depth in the first stage could have made it easier for them to understand what they were hearing and what they were supposed to do.

I noticed that the activities that had the most success were the ones in which I took more time on the pre-listening stage with my students, making sure they understood what the song was about, what they could hear on it, etc. Another factor that could help students learn something from the song is to use it as an example of what is being expected from them, for instance, in the song “How Can You Mend a Broken Heart?” I used the questions within the lyrics as examples of how to form questions with can. I wrote them on the whiteboard, highlighting the different parts of the sentence with different colors. Thanks to that, students were then able to interview their classmates without a problem, even though I did not explain the structure, I only read the examples with them and asked them to help me figure out the meaning of the sentences.

I also think it’s essential to ensure that the while-listening stage and the post-listening stage are connected cohesively to make this proposal consistent; for example, using the example of my first intervention, I asked students to fill the gaps on the song Count on me by Bruno Mars, and then, I asked them to highlight every sentence that included the word can on it, I also wrote them on the whiteboard, which provided students with multiple examples to follow on the post-listening stage, I observed that a lot of students would rely heavily on the examples from the song to complete their post-listening activity, they often looked up to analyze the sentences and compare them with their own, which tells me that the song actually helped them to understand the topic better.

3.2 Curriculum approach and proposal improvements.

Approaching the curriculum with music was definitely a challenge, mainly because I wanted to use songs that were not explicitly made for teaching; Bruno Mars did not write Count on Me with the purpose of teaching secondary students the use of can, nor did Adele write Chasing Pavements to teach the use of should. This made it difficult sometimes to choose the songs for my activities. Some of the problems I came across were the following:

Some songs make grammatical errors on purpose, which could confuse students.

For example, in Rich Girl by Gwen Stefani, she says, “If I were a rich girl,” which we as teachers would know is an artistic choice to make the lyrics fit the rhythm of the song better, but if the song was used in a class it could confuse students greatly. These errors have a lot of reasons to be there, some of them include:

- Slang language used by English speakers.
- Stylistic choice.
- Puns.
- Play of words.

Although these errors are justified, and an English speaker would understand them regardless, for beginners, it would be a contradiction between what the teacher is explaining and what the song is telling them. What I did to avoid this problem was only to use fragments of the songs that I knew did not contain any errors, such as the ones mentioned above; this made it easier for me to explain how the songs related to the topics, how to use the grammar and the vocabulary shown on the lyrics.

Songs do not often contain the topics that come in the curriculum

Songs do not usually talk about healthy habits or how to ask for food in a restaurant, so it can be challenging to adapt them and design activities that will help students understand such topics while using songs that do not target that specific content.

One solution to this would be to use the songs to teach the grammatical structures while making sure to make it clear to students that although the song uses a different vocabulary, the grammatical structure is the same,, and it is what we want them to learn from the song. Then, the song can be used as an example for the students to produce something, using the intended vocabulary for the topic.

Another solution to this problem is using songs that are made specifically for teaching, since they are made with the vocabulary and grammatical structures needed in mind, they are also quite simple, most of them stay within a beginner-friendly vocabulary and provide plenty of examples of how to use the language in a controlled environment. The problem with those kinds of songs (when talking about secondary level students) is that they could be perceived as childish and not catch the attention of the students as well as a “normal” song would.

Songs can contain topics that are not suitable for their age.

Regular songs discuss a variety of topics, some of which are inappropriate for our students. Therefore, it is important to be careful while choosing the songs since the topics they discuss can be sensitive and difficult to explain.

Although a song could contain the grammar we need and the vocabulary required, it could talk about topics that aren't appropriate for the age of our students, and I consider it to be important since it could be more damaging than beneficial to use a song that will distract students from the contents of the class; at the end of the day, they are teenagers, and teenagers have the capacity to make a joke out of almost everything, so using a song that talks about drugs or sexuality could spark conversations that will lead to uncomfortable remarks, and it will also take away the attention of the students.

Even though it is crucial for kids and teenagers to have a safe space in which they can discuss these topics and ask all of the questions they have about it, the English class is probably not the best place to do so, therefore, we need to be smart about the songs we use.

3.3 Developed competencies through the process.

Solve problems and make decisions using critical and creative thinking.

Acts ethically in the face of the diversity of situations that arise in professional practice.

Learns autonomously and shows initiative to autoregulate and strengthen their personal development.

I believe these competencies were successfully developed since I consider music a creative response to the problem I faced: students having poor listening skills. To be completely honest, it was hard sometimes to find the right song, and moreover, it was hard to think about how to use them in a way that would benefit my students the most, but during the process of doing this research, it became easier and easier each time I designed an activity, it was still a challenge, but it was now a challenge that I knew how to face, and although I made mistakes, I learned from them each time, and tried not to repeat them.

I also had to solve the problems that came up during the activities themselves. For example, there were times when I did not take enough time in the pre-listening stage to ensure that my students understood what they were about to hear, and I had to intervene during the activity in

the while-listening or post-listening stage to make up for what they had not understood during the first stage.

I analyzed my activities with critical thinking and was able to tell what had gone wrong and what had gone right, how to avoid my mistakes in future activities, and how to improve them with time, of course, I am no expert yet, but I can say with certainty that I know more than what I knew at the beginning.

Decides on pedagogical strategies to minimize or eliminate learning barriers and participation, ensuring inclusive education.

Diagnoses factors such as age, affective and psychosocial factors to intervene appropriately in the process of teaching and learning a second language.

I think this competence was achieved since I have a student who has a speech impediment, I do not possess the name of his condition, however, I can say it mainly affects his pronunciation. He knows what he wants to say and how to say it, but he can not pronounce it correctly. It's difficult to know what he is trying to say sometimes, so he tends to shy away from participating or speaking out loud. However, he likes singing, and this was a fantastic discovery for me.

Although he still did not participate in the traditional sense of the word, hearing his voice was really fulfilling for me; he usually sang along while the song was repeating, using the sheets with the lyrics as backup. Perhaps, with time, this could build his confidence little by little to participate more during the class, I believe this because when I first met him, I remember he was quiet as a mouse; he only asked questions if he really had to and always came up to me instead of calling for me or asking his question out loud, so hearing him sing when I passed by his seat always made me smile.

3.4 Applied resources.

Music and worksheets

These two were the main resources of this research; they were present in every intervention. As I have previously mentioned, I had certain standards for choosing the songs and designing the activities, such as ensuring that the songs included appropriate language, topics, vocabulary, and whether or not the song contained grammatical errors.

I designed the worksheets to be as concise and clean as possible. I also opted for using very few visuals because, as I said before, I wanted them to rely more on what they were hearing than what they were seeing.

Rubrics

I used rubrics to evaluate each of my interventions. On these rubrics, I assessed the following factors:

- Specific information/general information: how students did on their worksheets, were they able to reach the goal? How many marks did they get right?
- Follow along: whether or not students were following along with the lyrics on their worksheets, either with their eyes, fingers or pens, were they able to keep up or were they lost?
- Participation: How many students participated during the pre-listening and post-listening stages, and how did they do it? enthusiastically and voluntarily, or were they asked to do so?
- Listening: Were students concentrated and paying attention to the songs, or were they distracted and doing other things while the song played?

This tool proved very effective, as it allowed me to compare the different factors that influenced and affected the success rate of these activities. It also made it more clear for me how each of my students progressed and evolved during these interventions, for example, the students who stopped distracting others and started working better or the students who had never participated before and got the courage to do so, the students that little by little improved their skills throughout the activities, they were easier to notice thanks to the help of the rubrics.

Surveys

The surveys at the bottom of the worksheets helped me to see how students perceived these activities and how they felt about them, it also allowed me to analyze which activities were the hardest for them, the activities where they had to listen for gist, where they expressed the most being confused or challenged by it, I think this is because it implies a more profound understanding on the song and the meaning of it, on the other hand, the activities were they

had to listen for specific words were the ones in which they performed the best, and where they also expressed feeling the most comfortable.

I was able to reach this conclusion thanks to the help of these surveys, which allowed my students to express their opinions and gave me the opportunity to see the activities through my students' eyes. I modified and changed certain things in the activities depending on the answers I received from them, which in return, helped me to make adequate activities for their levels; for example, when they did really well and expressed comfortability, I raised the level of difficulty to challenge them, but when they expressed confusion or difficulty I attempted to design the next activity in a way that would make it easier for them, for example, by adding extra steps on the pre-listening stage or by choosing other types of songs.

Comments and body language

I wrote down some of my students' comments during and after the activities. They were often very vocal and expressive with their opinions; there wasn't a class in which I did not receive some type of comment or where I did not observe a reaction from them. For example, they used to make this confused face that always made me chuckle a little, they would look at me with deer in headlights eyes, and that told me they were out of their comfort zone and did not really know how to answer what was being asked of them. They would also make comments such as "No entiendo", "Va muy rápido", "No sé que dice", etc.

However, by the end of the interventions, students stopped looking at me and started focusing on their worksheets, of course, there were still some confused faces, but there were fewer than before, and the comments also started to decrease, I would notice that they were more concentrated now, following along with their pens and fingers, and the comments also changed in nature, they did not say that they did not understand or that it was too fast anymore, instead they said things such as "Otra vez teacher" or "¡Ya solo me faltan 2!" which, in my opinion, shows that by the end of my interventions, they were more comfortable with listening activities.

3.5 Tracking of results and ongoing improvements.

I used the same diagnostic exam I used at the beginning of my interventions. The average score at the beginning was 14 out of 22, and by the end of this research, it had risen to 16, which is definitely an improvement from what we started with.

The exam was evaluated based on marks. What I mean by this is that there were 22 questions total in the exam, and each one was valued as a mark.

Additionally, I asked students to write again what they had understood from the audio to evaluate their listening for gist ability again, and it was found that more students were able to correctly state what the girls were talking about on the audio; 20 of them were able to identify that the girls were talking about Hanna's brothers, but they did not mention any specific details, 9 of them stated that the girls were talking about boys but did not specify the relation with the girls, and only three declared not understanding anything. I present a comparison between their results at the beginning and at the end of my research on a chart to make the contrast easier to see, and I got to the following results:

On the listening exam made after my interventions, twenty-four students improved their initial results, however, eight students dropped in results. I think this could have a lot of motives. Perhaps these students were stressed that day, or maybe the songs distracted them instead of helping them. However, I believe these obstacles could be solved by speaking individually with said students and asking them what they thought about using songs during the classes, without directly bringing up the fact that their grade dropped to avoid making them feel ashamed or nervous to answer. Then, according to their answers, analyze if there is something that can be done to help these specific students.

Figure 7

Diagnostic exams results

Student	Listening pre	Listening post	18	22	24
1	9	10	19	21	20
2	20	24	20	17	18
3	10	10	21	12	15
4	19	22	22	15	10
5	10	11	23	19	22
6	9		24	12	14
7	20	23	25	22	19
8	7	10	26	18	20
9	15	18	27	19	17
10	12	14	28	20	24
11	18	24	29	9	13
12	20	24	30	16	19
13	16	18	31	18	23
14	21	18	32	8	12
15	10		33	13	14
16	7	10	34	15	14
17	8	11		14.91176471	16.03125

Note. Results from the diagnostic exams done before and after the interventions.

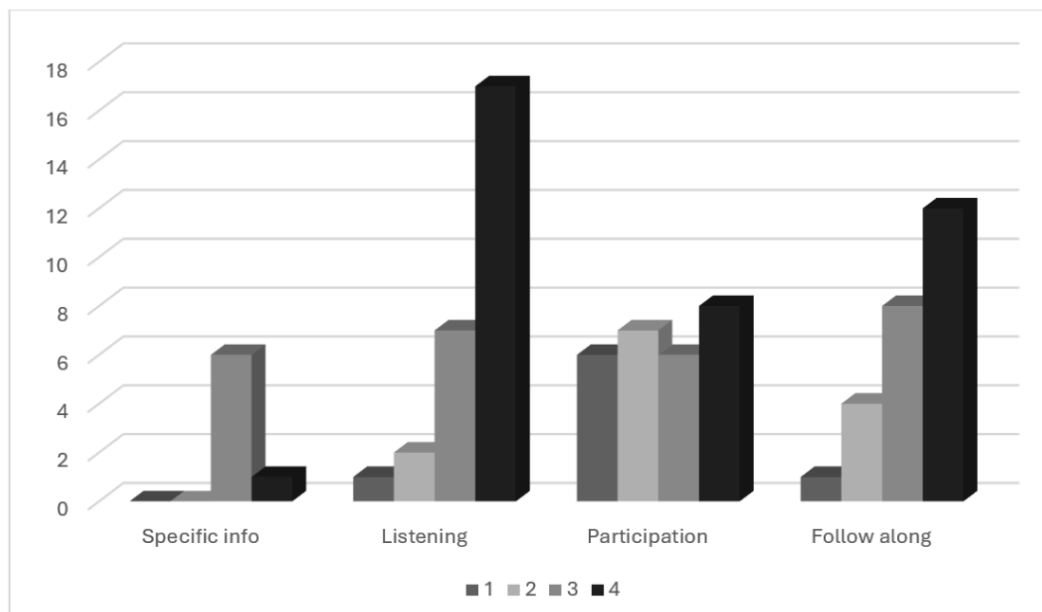
Regardless, I think music was consistent in helping them not only improve their listening skills as proven by the rise in the average score of the group and the results from the listening for gist part, but it also helped them to understand the grammar better. I base these statements in the following observations:

By the end of my intervention, students did not ask for the songs to be slowed down or repeated as many times as in the beginning.

During the first interventions, students asked for the song to be slower, and I also had to play it 4 times with that speed. In addition to that, sometimes I had to read the lyrics of the song very slowly two or three times before students could finish. This to me showed that students were not used to working with songs, and not only that, students were not used to hearing english music at all, since during conversations with them they expressed preferring music in spanish, and very few of them said they regularly listened to english music. As an example, please observe the rubrics from the first two classes in Appendix F, the graphics from said rubrics can be seen in the following:

Figure 8

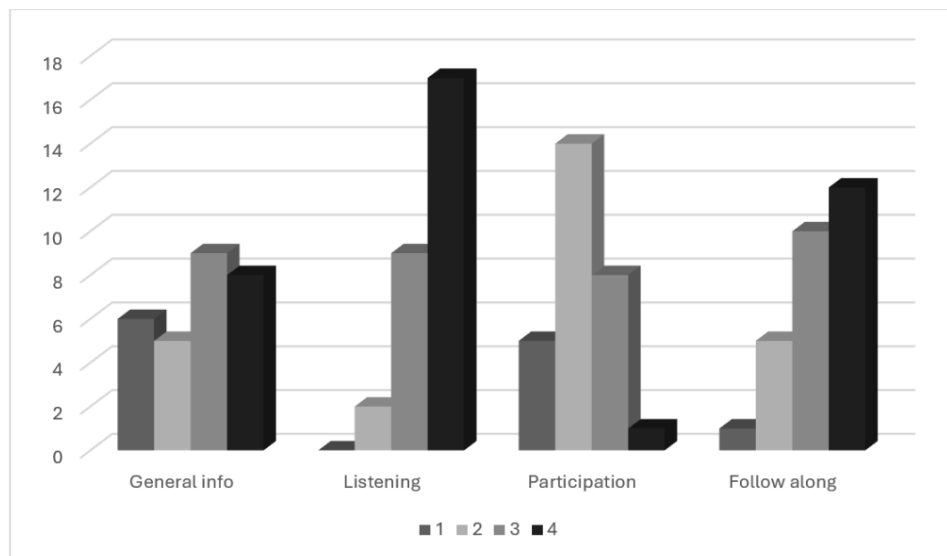
Rubric results for activity number one



Note. Results from the first rubric regarding student's performance and behavior.

Figure 9

Rubric results for activity number two



Note. Results from the second rubric regarding student's performance and behavior.

As we can see in the category of “follow along” more than half of the group would not really concentrate fully on the activity, either getting distracted while the audio played, or not following the lyrics with their eyes or fingers. (categories one, two and three) which I think contributed to them needing the song to be repeated so many times in order to complete it. Nonetheless, by the end of my intervention students still needed the song to be played three to four times to complete the activities but the difference lied on the fact that they did not ask the song to be slowed down anymore, and they also did not need me to read the lyrics. This to me shows progress.

It is also important to note the special cases of students thirteen and seventeen, two boys who distracted their peers during the activities, although they did not stand up, they tried to make their classmates laugh by making funny comments or noises when the songs were playing, however, on the last interventions this problem disappeared, and they were able to stay quiet during the activities.

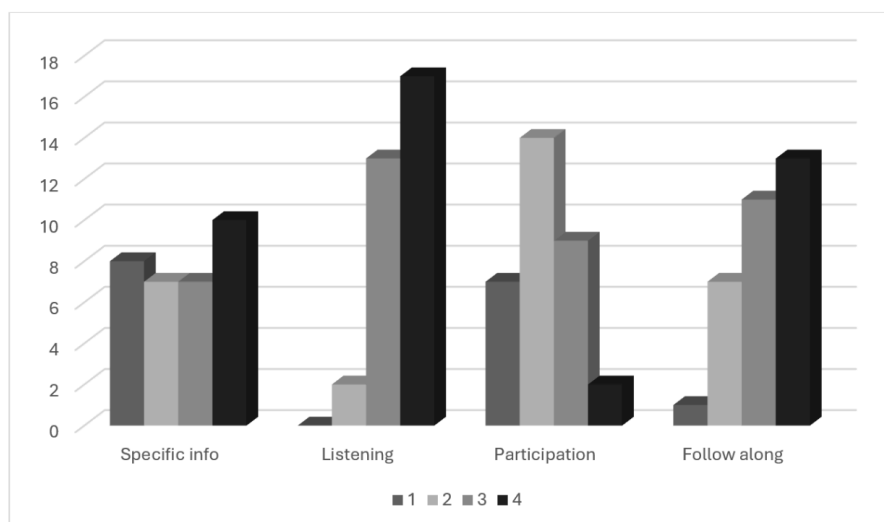
By the end of my research, students participated more.

This group is generally very quiet, they do not talk much and they do not participate much either, which sometimes was difficult because I felt like I was forcing them to do so sometimes. However, I noticed that with the introduction of the songs to the classes, students that had never participated before suddenly started participating when I asked things about the songs used, for example, one time I asked them to remember what the song from the previous class was about, and one of the students that had never participated before raised her hand and told me what she thought the song was about, it was a great moment and I was really happy to see her participating.

From then on, other students started participating more, sharing their ideas and answers of the activities. Observe the rubrics from classes three and four as an example, also, observe the graphs in figures 10 and 11, where we can see that category 1 (students who refused to participate) decreased, while categories two, three and four rose (students who participated when asked to, students who participated willingly, and students who always participated enthusiastically)

Figure 10

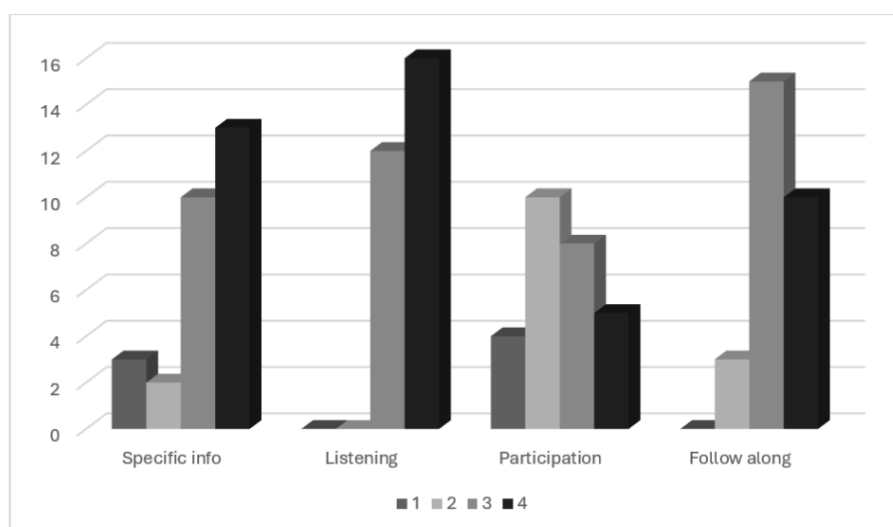
Rubric results for activity number three



Note. Results from the third rubric regarding student's performance and behavior.

Figure 11

Rubric results for activity number four



Note. Results from the fourth rubric regarding student's performance and behavior.

On my last intervention, almost all of the “negative traits” were less noticeable.

What I consider to be these negative traits, are things that made it difficult for the activities to go on successfully, such as:

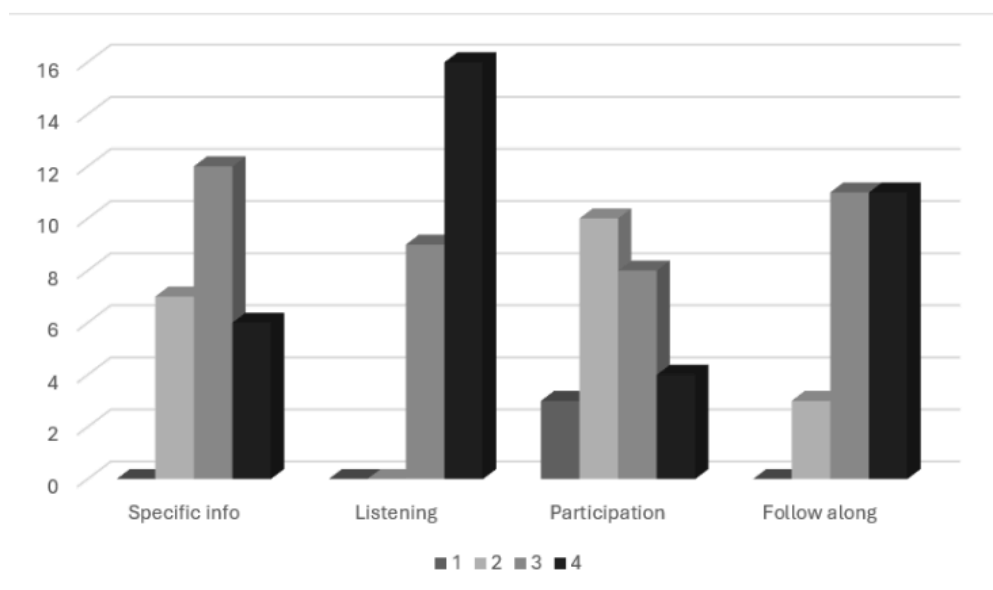
- Students being distracted and distracting others.
- Students not paying attention at all to the activity.
- Students refusing to participate.

These traits are represented by category 1 in figure 12, and in three out of four factors being considered this category decreased to zero, and although there are still some students who refused to participate, it went from six students at the beginning of this research to only three by the end, which made me very happy to see.

This led me to believe that not only did music help them with their academic skills, but it also made them focus more on the class, this is shown by the fact that students no longer interrupted the class, nor did they talk with their peers when the audio was playing and most of them started following the lyrics with their fingers, pens or eyes, which shows engagement.

Figure 12

Rubric results for activity number five



Note. Results from the fifth rubric regarding student's performance and behavior.

3.6 Proposal evaluation.

In this section of my document, I will list the things that I consider went right, and the things that went wrong to reflect on how I can improve my initial action plan. I shall start with the things I consider need to change.

Students need more context and preparation before starting the while-listening stage.

I have concluded that, students need help when navigating these sorts of activities for various reasons, they are beginners who have not had much opportunity to practice their listening skills, therefore, they need a lot of preparation in order to successfully complete the tasks that we ask of them, especially in instances where what we are asking is a first for them.

During my interventions and activities, I sometimes made the mistake of rushing to the while listening stage due to being worried about running out of time, since I had to also complete other activities during my 45 minute class, and some of that time went to settling down students, or asking them to tidy up the classroom before leaving. This thought made me go at a faster pace because I thought that the while-listening stage was the most important of the

three, but with time came the realization that the other two stages are just as important, and neither of them can function without the others.

Do not rush.

The 3 stages involved in a listening activity need to be cohesively connected, guiding the student smoothly through the class. The mistake I made, as previously mentioned, was taking away the material used in the second stage before starting the post-listening part of the class, this was a mistake because the purpose of the songs I had chosen (aside from improving my students' listening skills) was to provide them with examples, vocabulary and grammar that they could use during the last stage.

Unfortunately, by the time I realized the mistake I had made, it was too late to give the worksheets back, as I would have had to call them out one by one to pick up their sheet, and that would have been too time-consuming, so what I ended up doing those times was writing the examples on the board so everyone could see them, but of course, it would have been much more beneficial to ask students to pay attention to certain parts of the song while still having their worksheets so they could see the sentences in context instead of seeing them as separate units.

To explain how I improved class after class, I will use the example of how I corrected the mistake mentioned above. On the following class I had during the day (with 1C) I did not take the worksheets until the end of the class, which allowed students to analyse and use the material by themselves, the majority of the students used the worksheet as a guide, a set of examples to follow on how to create their own sentences. Some of them also used the vocabulary included on the song to complete the post listening activity.

From then on, I made sure not to repeat this mistake with any of the groups with which I was practicing.

Be more careful about the pronunciation and accent of the singer in question.

Exposing students to different accents and pronunciations is certainly necessary, as it is not realistic to expect everyone to talk with a perfect American accent, however, I think this has a time and place, and I would even dare to argue that it needs to be an entirely different process, one in which students are shown how different words sound depending on who the speaker is, teaching them about the different accents people have depending on where they

live, etc. I believe this because students would get confused on what they were hearing when I used songs from people of different places and pronunciations. There were two specific songs in which I noticed this: Chasing Pavements by Adele and How Can I Mend a Broken Heart by Al Green.

When talking about the song from Adele, I think the confusion of my students stemmed from the fact that Adele is British, so she pronounces certain words differently, so it is important to prepare students for the different pronunciations that they might hear with anticipation.

As for the things I consider went right, I list the following:

The majority of the songs chosen were liked by the students.

The songs chosen were adequate for the musical taste of my students, some were more liked than others, of course, but I consider this to be important because I noticed that when the song was liked by the majority of the classroom, the students were more engaged, some would even mouth the words as the song was playing, which was nice to see. Of course, it would be difficult to find a song that everyone enjoys, but I think it would be very beneficial to take time to get to know our students. What type of songs do they tend to respond better to? Is there a genre they like more? Perhaps even a singer specifically?

I realized my students liked more pop songs by speaking to them in the beginning stages of this research, artists like Taylor Swift and Katy Perry were mentioned, so that's where I decided to start, the songs they liked the most were Count on me by Bruno Mars and Chasing Pavements by Adele, and these were the activities in which students showed to be the more enthusiastic and engaged.

The activities were challenging without being frustrating.

Although students did need the songs to be repeated multiple times, there were never signs of stress or frustration, and there was never an instance in which my students weren't able to finish the activities, in the end, they always finished them. This is what I could consider signs of stress:

- Body language such as holding their head, moving their leg up and down, biting pencils of their fingers, looking at classmates for help, or tapping their fingers.
- If a quarter or more of the group's members were not able to finish the activity even after multiple repetitions.

- Comments among the students about feeling frustrated or about not understanding anything.

As none of these signs were present on my students, I believe that although sometimes challenging, the activities were never unfair to my students, and I think what helped me to maintain the activities in the correct level were the answers that my students provided on the surveys, thankfully, I believe most of them answered truthfully on the surveys, as I made sure to clarify the purpose of them in the beginning, I told them it would help me help them, telling me if the activities were too difficult or on the contrary, too easy for them, and I repeated multiple times that their answers would not affect their grades or my perception of them in any way.

The only activity in which I consider the activity was more difficult than the others was the last one, in which some of my students showed confusion, as it was the last one, I did not have the time to make modifications necessary to it, but given the time, I would have taken into account what I saw during that activity to improve on the next one, lowering the difficulty so my students would have better results.

Students were able to do the post-listening stage successfully.

As I have expressed before, my students often used vocabulary or grammatical structures from the songs to complete the activities on the post-listening stage, this shows that the songs were successful in providing them examples that they could follow, for example, on the last activity, students used the words and habits on the song to interview a classmate, or, on the song 93 million miles students would often look at the examples on the song as a guide to construct their own sentences.

I believe this to be proof that the stages were cohesively connected, the previous one helping the students with the following one and providing them with the tools necessary to complete the tasks that were asked of them. I list how I believe each song helped my students as follows:

- On the song Count on Me, students used vocabulary from the song to complete the diagram that was asked of them, they also resorted to looking at the examples of the song constantly to organize their sentences correctly.

- For the second song, How Can You Mend a Broken Heart?, students used some of the questions that the song contained to interview their classmates.
- 93 Million Miles by Jason Mraz helped my students to form their own sentences by providing multiple examples that students constantly looked at to express what they did in their lives.
- Chasing Pavements by Adele guided students on how to form and answer questions containing the modal verb should.
- The last song Exercise and Healthy Foods, provided students with vocabulary.

3.5 Proposal redesign.

To redesign my proposal, I would pay special attention to the points I have pointed out on the prior section of my document, I would start by making a survey to the students about their musical taste, what genres they like, and if they listen to English music, if so, how often? then, I would proceed to design the activities taking care of the following points:

Assign more time for the pre-listening stage.

Take the time to design the classes in a way that the pre-listening stage gives students enough information and context to help them with the following 2 stages, activities as following would:

- Presentation of vocabulary via a reading which also presents them with a context similar or equal to the one on the song.
- Brainstorming about the topic of the song, what do they know about it? what words could they listen on it?
- Guided discussions about the topic, What is the personal opinion of students about the topic? Are there any contrary opinions on the classroom?
- A video or a short section of a movie/series that shows a context or vocabulary similar to the one of the song.

Activities like these would help students to be prepared for what they are about to hear and it would make it easier for them to understand what the song is trying to convey.

Let students explore the material.

Incorporate into the lesson plan time for students to explore the material on their own, read it, analyze it, hear it again even though they have already finished to pay attention to pronunciation, etc. This will enhance the potential of the worksheets, as students could use them in multiple different ways:

- Highlight important vocabulary words.
- Identify grammatical structures with different colors.
- Write the pronunciation of different words.
- Analyse how words can change meanings depending on the context.
- Use the lyrics as an example to form their own sentences.

Considering time into the activities to allow students to do these things will help them and us as teachers to get the most out of each worksheet. With this research, I realized that it is far much important to take things slow while being productive and stimulating, than rushing to finish all of the activities at the cost of reducing the amount of time that students have to analyse and reflect on their work.

Use the feedback of the last activity to modify the level of difficulty of the tasks.

In my last activity, I wanted to present a challenge, one that resulted to be a lot harder for my students than I had anticipated. If I was given the opportunity to continue this research with the same students, I would change the difficulty level of the activities that have the focus on the skill of listening for gist, as those were the ones in which my students struggled the most. Regardless, from this experience, I take the following lessons:

- The difficulty level has to be raised gradually, which sounds logical, but as already bilingual teachers, sometimes it is difficult to perceive what is adequate for a beginner, since to us, it seems easy, but to our students, it's still a challenge. Personally, I really thought the last activity was adequate, and that shows me that I need to be more conscious about what my students can and can't do (yet).
- Including visual backup, such as images, can greatly help students to obtain the context of the song without completely relying on them to discover what the song is about, for example, I could have used images that represented the title of the song, it wouldn't have told them everything that the song says, but it would have given them context on what the song was going to talk about. This combined with the previous ideas mentioned would have made it much easier for them to complete the activity.

Chapter IV. Conclusions

A lot has been learned throughout this research process, both about myself and the process of learning a second language, practicing all of the skills that come with it, and improving with innovative strategies. I started with the idea that music could help students improve their listening skills because it would familiarize them with the language in a fun and engaging manner, but during the journey, I learned that music helped them in other ways that I had not even considered; not only did it help my students to understand the grammatical structures better and provided them with new vocabulary, but it also helped to improve the overall mood on the classroom and the students' attitude and behaviour.

There were noticeable changes in them, for example their need to talk and continuously interrupt the lesson decreased noticeably, they started focusing more on the activities that involved music, the level of participation increased, and learners in general seemed calmer and more engaged in the class thanks to the topics the songs talked about. Open Colleges (2014) is a school based on Australia, which aside from teaching, publishes multiple blogs about how to improve teaching techniques and strategies. They mention that students need a personal connection to the material, whether that's through engaging them emotionally or by connecting the new information with previously acquired knowledge. They also cite the words of Edutopia's writer, Sara Bernard, where she states "if a student doesn't believe a particular activity is interesting, relevant, or within the scope of their capabilities, it's probably not going to sink in"

It's a normal occurrence that the music we listen to affects our mood, perhaps due to the calm nature of the songs chose, it helped to improve the behavior of the students inside the classroom. Their attitude towards the English class also changed, they were more willing to work and answer the questions I asked them, as I said before, they initially were very quiet, and very few of them used to participate constantly, but when music was introduced, they started to express their opinions more, about the topics of the songs or the music itself. They even discussed among themselves the lyrics, which was something amazing to see, as it showed me that they were interested in the material. These discussions were in their first language, however, it demonstrated that they were comprehending and responding to input in the second language.

Although music had an amazing effect on my students, it also presented challenges for both them and myself. They were taken out of their comfort zone and were challenged to complete

activities that they had never done before. Music elicits concentration, attention, and retention. It also exposed them to a genre of music that they were not attracted to at the beginning of this research.

As for me, it presented me with the challenge of finding a way in which music could be integrated within the topics of the curriculum, which was definitely difficult, as lyrics aren't written for educational purposes. It was also difficult to cohesively connect the three stages of the listening activity. It is also important to mention the amount of time that one has to carry out these activities, as they take time, and as previously mentioned, it is essential not to rush learners.

Another factor that influenced the success of my proposal is the fact that music evokes emotions, it's inevitable; the intonation of the singer, the rhythm of the song, and the music itself, it all comes together to convey something. These points make music memorable, we remember songs easily because of what they make us feel, what they make us think or remember; therefore, songs can be a fantastic authentic resource since it's easy to remember; Another thing that could be done would be to concentrate more on what the song makes us feel to teach a topic, for example, recently, I have been asked to talk about the subject of violence, which instantly gave me the idea to work with the music video of "Love the way you lie" by Rihanna and Eminem, in which a toxic couple is portrayed; there is both mental and physical abuse on the video, and it conveys a feeling of hopelessness and desperation. Making students feel will make them remember the lesson better, therefore, remembering the language aspect better too.

After the research process, I was able to conclude that music does in fact aid in the development of the student's listening skill, how? thanks to the ability it possess to make people more motivated and help them memorize things easier. Gold et al. (2019) found that music can activate the same reward centers in your brain as other things you enjoy, which in return makes you feel more motivated, additionally Sugaya and Yonetani (2017) explains music helps in "Reducing stress, pain and symptoms of depression as well as improving cognitive and motor skills, spatial-temporal learning and neurogenesis, which is the brain's ability to produce neurons." which in return influences their hability to process what they are listening better. Gold et al. (2019) also determined that playing more upbeat music led to improvements in processing speed, while both upbeat and downbeat music led to benefits in memory.

Of course, there is a difference between listening solely for the pleasure of it versus doing it with educational purposes, while doing it for pleasure, one might not even pay attention to the words being spoken, and it can become just background noise, which would not help students as much, since they are not paying attention to the elements of music that would help them learn English, such as pronunciation, vocabulary, grammar structure and expressions. On the other hand, if used correctly with educational purposes, it could help them with all of the previous factors mentioned and more. Regardless, it would still be beneficial if students started listening to English music on their own, as it would teach their ears how the language sounds like. For example, personally, I am a fan of Korean music, and listen to it for pleasure. Although I don't do it to learn, I have learned some expressions and words without noticing, and I have also learned to identify the language by the common sounds it uses, which could also happen to the students if they started listening to English music for pleasure.

In conclusion, music is a valuable and multifaceted tool in language teaching. When used intentionally for educational purposes, it can enhance listening skills, grammatical understanding, vocabulary acquisition, and student engagement. While listening to music for pleasure might not have the same educational benefits, it still familiarizes learners with the sounds and rhythms of the language, potentially aiding in passive learning. As educators, using music in our classrooms can create a more dynamic, effective, and enjoyable language learning experience for the students, ultimately promoting a deeper and more lasting connection to the language being learned thanks to the topics being relevant and interesting for the students.

Appendixes

Appendix A

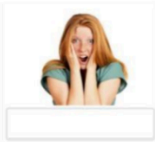
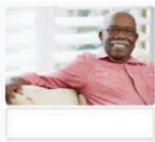
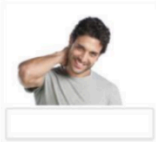
1. Match the description with the people on the photos


He's older and he's wearing glasses.

She's got curly, black hair.

He's got short, brown hair.

She's got straight, ginger hair.



3. Answer the questions.

Aurelia is asking about Hannah's: boyfriend / brother / friend

Hannah's brother, Jem has: long / short / medium hair

Hannah has: one brother / two brothers / a brother and a sister

Alex and Jem: look different / look the same / have the same hair but different eyes

2. Fill the gaps according to the audio.

brother / brown / pretty / 15 / twins / short / green / thin / tall / cute / big / girlfriend / long

Aurelia: Who's that boy over there, Hannah?

Hannah: That? Er, that's my _____, Jem.

Aurelia: Your bother?

Hannah: And that's his girlfriend, Lucy. The _____ girl with the _____ hair.

Aurelia: Oh right. So you've got a brother?

Hannah: No, I've got two brothers, Jem and Alex

Aurelia: Really?... and... How old is Alex?

Hannah: Alex and Jem are _____. They're both _____.

Aurelia: Fifteen, mmm... and does Alex look like Jem?


Hannah: They're exactly the same! They're both _____ and _____. They've both got _____ hair, _____

eyes, and _____ ears!

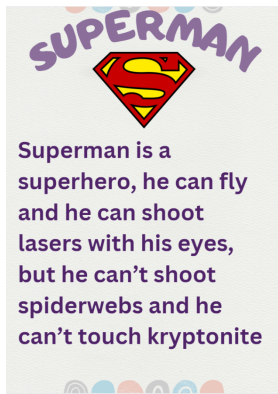
Aurelia: They're not big. I think they're _____!

And... Has Alex got a _____?

Appendix A, lesson plan: What can I do?

Class #1: By the end of the lesson, students will be able to talk about their capacities using can or can't accordingly				
Stage	Procedure	Material	Skills	Problems faced
Pre-Listening	The teacher pastes material 1.1 on the board and reads it alongside the students, making sure they understand what is being read. Once students express what they have understood from the poster, she explains how to use can and can't in sentences, we then make examples with the students about things they can and can't do inside of the classroom. Students are given the lyrics of the song count on me by Bruno mars and are asked to brainstorm about what they the song will be about.	 <p>Superman is a superhero, he can fly and he can shoot lasers with his eyes, but he can't shoot spiderwebs and he can't touch kryptonite</p>	Intensive reading	Students needed help figuring out what some words meant such as shoot and spiderwebs, but they were able to deduce how to use can/can't on their own.
While-Listening	Students complete the fill in the gap on material 1.2 and then highlight every sentence containing can or can't on the song	<p>Count on me by Bruno Mars</p> <p>Duck / Friends / World / Can / Three / Do</p> <p>If you ever find yourself stuck in the middle of the sea I'll find you If you ever find yourself lost in the dark and you can't see I'll be the light to guide you</p> <p>Find out what we're made of When we are called to help our _____ in need</p> <p>You _____ count on me like one, two, three, then, I'll be there And I know when I need it I can count on you like one, two, and you'll be there 'Cause that's what friends are supposed to do</p> <p>oh yeah oooooo oooooo oh yeah, yeah</p> <p>Name: _____ Grade and group: _____</p> <p>The material I used was: <input checked="" type="checkbox"/> Superheroes <input checked="" type="checkbox"/> Spiderwebs <input checked="" type="checkbox"/> Counting</p> <p>My work was: <input checked="" type="checkbox"/> Count <input checked="" type="checkbox"/> Can <input checked="" type="checkbox"/> Can't</p>	Listening for specific information	Students needed the song to be slowed down for them.
Post-Listening	<u>Student</u> confirm if the things they proposed on the brainstorm were right or not. Students draw themselves on the centre of a page and make a diagram about the things that they can and can't do.		Grammar	

Appendix A1



Appendix A2

Count on me by Bruno Mars

Dark / Friends / World / Can / Three / Do/

If you ever find yourself stuck in the middle of
the sea
I'll sail the _____ to find you
If you ever find yourself lost in the _____
and you can't see
I'll be the light to guide you

Find out what we're made of
When we are called to help our _____ in
need

You _____ count on me like one, two, three,
I'll be there
And I know when I need it
I can count on you like four, _____, two, and
you'll be there
'Cause that's what friends are supposed to
_____,
oh yeah
oooooh oooooh
ohh yeah ,yeah

Name:

Grade and group:

The material I used was:

★ ★ ★	★ ★	★
Appropriate	Difficult	Confusing

My work was:

😊	😐	😞	💀
Excellent	Good	Ok	Bad
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Appendix A3 Student's work

Count on me by Bruno Mars

Dark / Friends / World / Can / Three / Do/

If you ever find yourself stuck in the middle of the sea
 I'll sail the World to find you
 If you ever find yourself lost in the Dark
 and you can't see
 I'll be the light to guide you

Find out what we're made of
 When we are called to help our Friends in need

You can count on me like one, two, three,
 I'll be there
 And I know when I need it
 I can count on you like four, three, two, and
 you'll be there
 'Cause that's what friends are supposed to
Do,
 oh yeah
 ooooooh ooooooh
 ohh yeah ,yeah

Name: _____ **Grade and group:** _____

The material I used was:

★ ★ ★	★ ★	★
<input checked="" type="checkbox"/> Appropriate	<input type="checkbox"/> Difficult	<input type="checkbox"/> Confusing

My work was:

😊	😐	😞	💀
Excellent	Good	Ok	Bad
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Appendix B Lesson plan: What can you do?

Class #2: By the end of the lesson, students will be able to ask others about their capacities and answer questions about their own.				
Stage	Procedure	Material	Skills	Problems faced
Pre-Listening	The teacher writes on the board the title of the song "How can you mend a broken heart?" and asks students to help her discover the meaning of the title. Students then answer said question on their notebooks.		Intensive reading	Students needed help figuring out what some words meant such as "mend" but were able to discover the rest of the title on their own.
While-Listening	Students first listen to the song without the lyrics and are asked to remember the words they recognized and form a theory based on the different <u>words</u> students give at the end. Students listen to the song again, this time with the lyrics, and while listening to the song, they highlight the words they recognized. Finally, they form their own theory based on the words they understood.	<p>How can you mend a broken heart? By The Bee Gees</p> <p>And how can you mend a broken heart? How can you stop the rain from falling down? How can you stop the sun from shining? What makes the world go round? How can you mend the broken heart? How can a lover ever wait? Please, help me mend my broken heart and let me live again.</p> <p>Write every word you know:</p> <p>Write what you think the song means:</p> <p>Name: _____ Group: _____</p> <p>The second part was:</p> <p>How can you mend a broken heart?</p> <p>How can you stop the rain from falling down? How can you stop the sun from shining? What makes the world go round? How can you mend the broken heart? How can a lover ever wait? Please, help me mend my broken heart and let me live again.</p>	Listening for gist.	Some students only copied fragments of the song instead of expressing their own opinion.
Post-Listening	The teacher takes some examples of sentences with can from the song and writes them on the board so that students can see the <u>pattern</u> <u>that</u> each of them follow. They then help the teacher to create more examples. Lastly, students get in pairs and interview their classmate by following the structure that the song gave them.		Grammar	

Appendix B1, worksheet

How can you mend a broken heart? By The Bee Gees

And how can you mend a broken heart?
 How can you stop the rain from falling down?
 How can you stop the Sun from shining?
 What makes the world go round?
 How can you mend this broken man?
 How can a loser ever win?



Please, help me mend my broken heart and let me live again.

Write every word you know:

Write what you think the song means:

Name:

Group:

The material I used was:

★★★	★★	★
Appropriate	Difficult	Confusing

My work was:

😊	😐	😞	💀
Excellent	Good	Ok	Bad
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Appendix B2, student's work.

How can you mend a broken heart? By The Bee Gees

And how can you mend a broken heart?
 How can you stop the rain from falling down?
 How can you stop the Sun from shining?
 What makes the world go round?
 How can you mend this broken man?
 How can a loser ever win?
 Please, help me mend my broken heart and let me live again.



Write every word you know:

And, can, stop, how, sun, round, win, loser, Please
 Help my heart, me Broken

Write what you think the song means:

La canción se trata de desamor

Name:

Jesús Enrique Torres Arce

Group:

1ºD


The material I used was:

★★★	★★	★
Appropriate	Difficult	Confusing

My work was:

😊	😐	😞	💀
Excellent	Good	Ok	Bad
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Appendix C, lesson plan: What should I do?

Class 3: By the end of the lesson, students will be able to give advice about how to have a healthier life.				
Stage	Procedure	Material	Skills	Problems faced
Pre-Listening	The teacher explains the meaning of the title of the song "Chasing Pavements" by Adele, and explains the general meaning of the song. She then asks them what words <u>they thing</u> could possibly be included on a song about said topic.		Listening for specific information	Students were reluctant to participate at <u>first</u> so the teacher had to choose people who then chose others.
While-Listening	Students make a table on their notebooks (3.1) and listen to the song without the lyrics. Students then put the words in the order in which they think they hear them on the song. Students then receive the lyrics (3.2) and check their answers while listening to the song again.	 <p>Chasing Pavements by Adele</p> <p>I've made up my mind Don't need to think it over If I'm wrong, I am right Don't need to look no further This ain't just I know this is love, but If I tell the world I'll never say enough 'Cause it was not said to you And that's exactly what I need to do If I end up with you Should I give up? Or should I just keep chasing pavements? Even if it leads nowhere Or would it be a waste? Even if I know my place, should I leave it there? Should I give up? Or should I just keep chasing pavements? Even if it leads nowhere</p> <p>The world's not real It's just a dream It's just a dream It's just a dream It's just a dream</p> <p>Name _____ Grade and group: _____</p>	Listening for specific information	Students found it difficult to organize the words without the lyrics.
Post-Listening	The teacher asks students the correct order and writes it on the board. She then asks students to ask advice to a classmate with the question structure found on the song, the other person answers and then they switch roles.		Syntax	

Appendix C1, table students did on their notebooks.

	Guess	Song
Love		
Wrong		
Exactly		
Should		

Chasing Pavements by Adele

I've made up my mind
Don't need to think it over
If I'm wrong, I am right
Don't need to look no further
This ain't lust
I know this is love, but

If I tell the world
I'll never say enough
'Cause it was not said to you
And that's exactly what I need to do
If I end up with you

Should I give up?
Or should I just keep chasing pavements?
Even if it leads nowhere
Or would it be a waste?
Even if I knew my place, should I leave it
there?
Should I give up?
Or should I just keep chasing pavements?
Even if it leads nowhere

The material I used was:

★★★★	★★	★
Appropriate	Difficult	Confusing

My work was:

😊	😐	😞	💀
Excellent	Good	Ok	Bad
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Name

Grade and group:

Appendix C3 Student's work

Chasing Pavements by Adele

I've made up my mind
 Don't need to think it over
 If I'm **wrong**, I am right
 Don't need to look no further
 This ain't lust
 I know this is **love**, but

If I tell the world
 I'll never say enough
 'Cause it was not said to you
 And that's **exactly** what I need to do
 If I end up with you

Should I give up?
 Or should I just keep chasing pavements?
 Even if it leads nowhere
 Or would it be a waste?
 Even If I knew my place, **should** I leave it there?
 Should I give up?
 Or should I just keep chasing pavements?
 Even if it leads nowhere

The material I used was:

★★★★	★★★	★
Appropriate	Difficult	Confusing

My work was:

😊	😐	😞	💀
Excellent	Good	Ok	Bad
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

	Guess	song
love	1	2
wrong	2	1
Exactly	3	3
should	4	4

Should I...?
 you should drink water
 you shouldn't smoke

	Guess	Song
Love	1	2
wrong	1	1
Exactly	2	3
Should	4	4

Should I...?
 you should drink water
 you shouldn't smoke

Appendix D, Lesson plan: How often do I...

Class 4: By the end of the lesson, students will be able to talk about how often they do certain activities on their daily lives.				
Stage	Procedure	Material	Skills	Problems faced
Pre-Listening	The teacher explains to the students that she is going to tell them more about her life. She starts saying the things she likes and the things she usually does during her day and writes the sentences that include frequency words on the board, for example "I always sleep 8 hours" or "I never smoke." Once she is done talking, she explains the frequency adverbs and their meaning by using the sentences she wrote on the board.		Listening for gist	Students sometimes got confused so the teacher had to mimic as she said the actions.
While-Listening	Students organize the sentences on material 3.1.	<p>93 million miles by Jason Mraz</p> <p>Sun it may / dark / seem / sometimes</p> <p>But the absence of the light is a necessary part Just know, that never / you're / alone</p> <p>always / you / can / come back home</p> <p>Oh oh oh Oh oh oh can / you / come back / always</p> <p>Every road is a slippery slope There is always a hand that you can hold on to Looking deeper through the telescope You can see that your homes inside of you</p> <p>Just know, that whenever you go No you're never alone You will / always / home / get back</p> <p>The material I used was:</p> <p>My work was:</p> <p>Exercises Read Oh Red</p> <p>Name:</p> <p>Grade and group:</p>	Listening for specific information	Students found it difficult to write and keep up with the song at the same time.
Post-Listening	The teacher asks volunteers to come to the front and organize the sentences. She then asks the others if they notice a pattern, hoping they figure out the grammar on their own. She then asks them to write about their own life on their notebook by using the frequency words.		Grammar	Some students got a little confused and asked me to write the sentences with colors like the previous times.

93 million miles by Jason Mraz

Son **it may / dark / seem / sometimes**

But the absence of the light is a necessary part
Just know, that **never / you're / alone**

always / you / can / come back home

Oh oh oh
Oh oh oh
can / you / come back / always

Every road is a slippery slope
There is always a hand that you can hold on to
Looking deeper through the telescope
You can see that your homes inside of you

Just know, that wherever you go
No you're never alone
You will / always / home / get back

The material I used was:

★★★★	★★★	★
Appropriate	Difficult	Confusing

My work was:

😊	😐	😞	💀
Excellent	Good	Ok	Bad
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Name:

Grade and group:

93 million miles by Jason Mraz

Son it may / dark / seem / sometimes
It may, sometimes seem dark ✓

But the absence of the light is a necessary part
 Just know, that **never / you're / alone**
never, you're / alone ✓

always / you / can / come back home
you can always, come back ✓
home

Oh oh oh
 Oh oh oh
can / you / come back / always
you can always, come ✓
back

Every road is a slippery slope
 There is always a hand that you can hold on to
 Looking deeper through the telescope
 You can see that your homes inside of you

Just know, that wherever you go
 No you're never alone
You will / always / home / get back
you will always, get back ✓
home

The material I used was:

★★★	★★	★
Appropriate	Difficult	Confusing

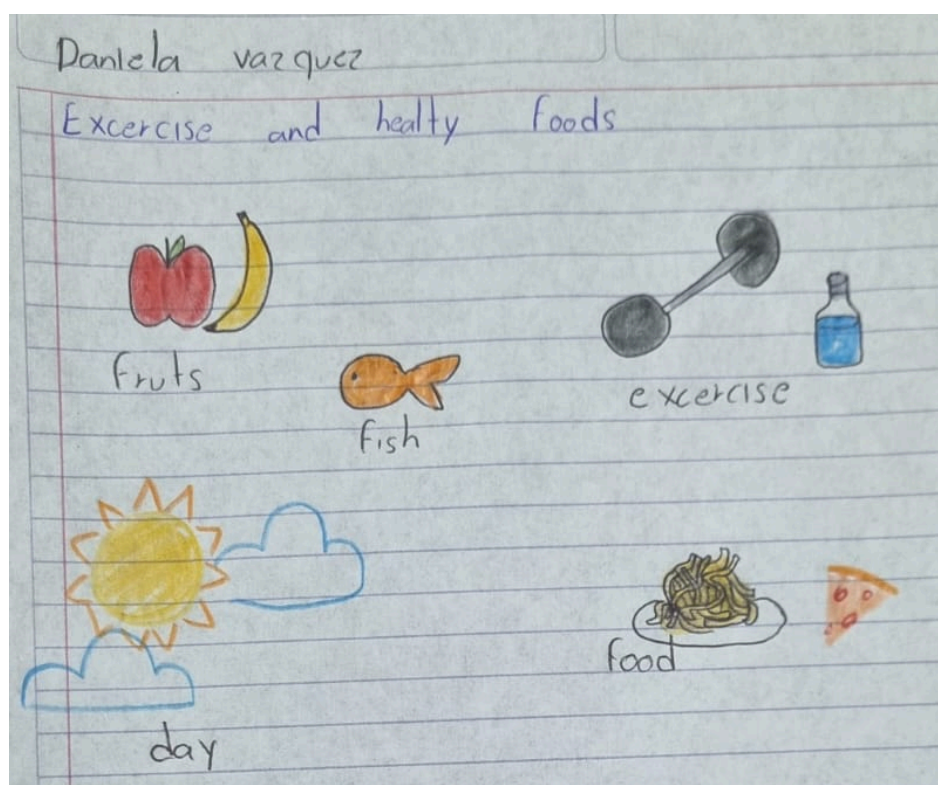
My work was:

😊	😐	😞	💀
Excellent	Good	Ok	Bad
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Appendix E, Lesson Plan, How often do you...?

Class 4: By the end of the lesson, students will be able to ask others about their habits.				
Stage	Procedure	Material	Skills	Problems faced
Pre-Listening	The teacher asks students what the importance is of staying healthy, and the steps someone can take to reach that goal. She writes them on the whiteboard		Expressing opinions	Students participated in Spanish, so the teacher wrote on the board in English.
While-Listening	Students take a sheet of paper and while listening to the song, draw the words or healthy habits they recognize.	Notebook. Color pencils or a pencil.	Listening for specific information	Students found it difficult to draw and keep up with the song at the same time.
Post-Listening	Students are asked to share the words they recognized, and as a group, we share ideas about what we think the song wanted to say based on those words. Lastly, students interview 3 of their classmates on how often they perform healthy habits.		Listening for gist.	

Appendix E1, student's work.



Activity 1: Gap fill / Count on me by Bruno Mars

	4	3	2	1
Specific information	The student fills correctly 5-6 gaps on the song.	The student fills correctly 3-4 gaps on the song.	The student fills correctly 1- 2 gaps on the song.	The student has difficulty filling the gaps
Students	S2, S4, S9, S10, S11, S12, S13, S14, S18, S19, S21, S22, S23, S24, S25, S29, S33	S1, S3, S5, S26, S27, S28	S16, S17	
Listening	The student listens quietly, does not interrupt and stays in their assigned seat without fidgeting or distracting others.	The student listens quietly, does not interrupt but moves and fidgets without distracting others.	The student stays in their assigned seat but distracts others.	The student makes moves, <u>sounds</u> and comments that distract others constantly.
Students	S1, S21, S18, S11, S10, S4, S12, S24, S29, S25, S26, S32, S2, S3, S5, S23, S27	S28, S16, S22, S14, S9, S19, S33	S13, S17	
Participation	The student routinely volunteers willingly	The student volunteers willingly occasionally.	The student does not volunteer but answers if asked to	The student avoids participating
Students	S29, S11	S24, S18, S21, S22, S25, S33	S1, S5, S9, S10, S12, S14, S17, S19, S27, S28	S26, S23, S2, S4, S13, S16
Follows along	The student looks at the page and follows along with his/her eyes or finger.	The student looks at the page and follows along with his/her eyes or finger but occasionally looks away.	The student gets distracted with their surroundings.	The student doesn't follow along and he or she is distracted most of the time.
Students	S2, S10, S11, S12, S18, S23, S24, S29, S33, S3, S26, S27,	S1, S4, S13, S19, S21, S25, S5, S28	S9, S14, S22, S16	S17

Activity 2: Theorists / How can you mend a broken heart? By Al Green

	4	3	2	1
General information	The student generally understands the meaning of the song and justifies their reasoning.	The student understands some parts of the song.	The student makes wrong assumptions but generally understands the meaning of the song.	The student doesn't understand the meaning of the song.
Students	S4, S7, S9, S18, S20, S24, S25, S26	S5, S8, S12, S14, S23, S28, S29, S31, S33	S1, S3, S10, S22, S27	S13, S17, S21, S30, S32, S34
Listening	The student listens quietly, does not interrupt and stays in their assigned seat without fidgeting or distracting others.	The student listens quietly, does not interrupt but moves and fidgets without distracting others.	The student stays in their assigned seat but distracts others.	The student makes moves, <u>sounds</u> and comments that distract others constantly.
Students	S5, S8, S12, S14, S23, S28, S29, S31, S33, S4, S7, S9, S18, S20, S24, S25, S26	S1, S3, S10, S22, <u>S27</u> , S21, S30, S32, S34.	S13, S17	
Participation	The student routinely volunteers willingly	The student volunteers willingly occasionally.	The student does not volunteer but answers if asked to	The student avoids participating
Students	S29	S24, S18, S21, S22, S25, S33, S7, S20	S1, S5, S9, S10, S12, S14, S17, S27, S28, S3, S8, S30, S31, S32	S26, S23, S4, S13, S34
Follows along	The student looks at the page and follows along with his/her eyes or finger.	The student looks at the page and follows along with his/her eyes or finger but occasionally looks away.	The student gets distracted with their surroundings.	The student doesn't follow along and he or she is distracted most of the time.
Students	S10, S12, S18, S23, S24, S29, S33, S3, S26, S27, S7, S20	S1, S4, S13, S21, S25, S5, S28, S8, S31, S32	S9, S14, S22, S30, S34	S17

Appendix G

Activity 3: Re-order it / Chasing Pavements By Adele

	4	3	2	1
Specific information	The student correctly identifies the order of the 4 words on the chart.	The student correctly identifies the order of the 3 words on the chart.	The student correctly identifies the order of the 2 words on the chart.	The student <u>identifies</u> <u>correctly</u> the order of the 0-1 words on the chart.
Students	S4, S7, S9, S11, S12, S13, S18, S20, S24, S25,	S2, S3, S19, S27, S28, S29, S31	S10, S21, S22, S26, S33, S34, S14	S1, S5, S8, S16, S17, S23, S30, S32
Listening	The student listens quietly, does not interrupt and stays in their assigned seat without fidgeting or distracting others.	The student listens quietly, does not interrupt but moves and fidgets without distracting others.	The student stays in their assigned seat but distracts others.	The student makes moves, <u>sounds</u> and <u>comments</u> that distract others constantly.
Students	S5, S8, S12, S14, S23, S28, S29, S31, S33, S4, S7, S9, S18, S20, S24, S25, S26	S1, S3, S10, S22, <u>S27</u> , <u>S21</u> , S30, S32, S34, S2, S11, S16, S19	S13, S17	
Participation	The student routinely volunteers willingly	The student volunteers willingly occasionally.	The student does not volunteer but answers if asked to	The student avoids participating
Students	S29, S11	S24, S18, S21, S22, S25, S33, S7, S20, S19	S1, S5, S9, S10, S12, S14, S17, S27, S28, S3, S8, S30, S31, S32	S26, S23, S4, S13, S34, S2, S16
Follows along	The student looks at the page and follows along with his/her eyes or finger.	The student looks at the page and follows along with his/her eyes or finger but occasionally looks away.	The student gets distracted with their surroundings.	The student doesn't follow along and he or she is distracted most of the time.
Students	S10, S12, S18, S23, S24, S29, S33, S3, S26, S27, S7, S20, S19	S1, S4, S13, S21, S25, S5, S28, S8, S31, S32, S11	S9, S14, S22, S30, S34, S2, S16	S17

Activity 4: Gap fill variation / 93 million miles by Jason Mraz

	4	3	2	1
Specific information	The student correctly orders 4-5 sentences.	The student correctly orders 3 sentences.	The student correctly orders 2 sentences.	The student correctly orders 0-1 sentence.
Students	S7, S8, S9, S11, S16, S21, S23, S24, S25, S27, S28, S30, S31	S1, S4, S5, S10, S12, S13, S14, S18, S29, S34	S2, S33	S17, S20, S32,
Listening	The student listens quietly, does not interrupt and stays in their assigned seat without fidgeting or distracting others.	The student listens quietly, does not interrupt but moves and fidgets without distracting others.	The student stays in their assigned seat but distracts others.	The student makes moves, <u>sounds</u> and comments that distract others constantly.
Students	S5, S8, S12, S14, S23, S28, S29, S31, S33, S4, S7, S9, S18, S20, S24, S25	S1, S10, <u>S27</u> , <u>S21</u> , S30, S32, S34, S2, S11, S16, S13, S17		
Participation	The student routinely volunteers willingly	The student volunteers willingly occasionally.	The student does not volunteer but answers if asked to	The student avoids participating
Students	S29, S11, S24, S18, S21, S25	S33, S7, S20, S30, S31, <u>S32</u> , <u>S1</u> , S5	S12, S14, S17, S27, S28, <u>S8</u> , <u>S2</u> , S16, S9, S10	S23, S4, S13, S34.
Follows along	The student looks at the page and follows along with his/her eyes or finger.	The student looks at the page and follows along with his/her eyes or finger but occasionally looks away.	The student gets distracted with their surroundings.	The student doesn't follow along and he or she is distracted most of the time.
Students	S10, S12, S18, S23, S24, S29, S33, S27, S7, S20.	S1, S4, S13, S21, S25, S5, S28, S8, S31, S32, <u>S11</u> , <u>S34</u> , S2, S16, S17	S9, S14, S30.	

Appendix H

Activity 5: Draw what you hear / Exercise and healthy foods by Muse Wellbeing

	4	3	2	1
Specific information	The student identifies 5 or more words	The student identifies 3-4 words	The student identifies 1-2 words	The student identifies 0 words
Students	S7, S4, S17, S20, S24, S26	S1, S2, S8, S9, S14, S18, S22, S25, S29, S32, S33, S34	S3, S5, S12, S16, S23, S28, S30	
Listening	The student listens quietly, does not interrupt and stays in their assigned seat without fidgeting or distracting others.	The student listens quietly, does not interrupt but moves and fidgets without distracting others.	The student stays in their assigned seat but distracts others.	The student makes moves, <u>sounds</u> and comments that distract others constantly.
Students	S5, S8, S12, S14, S23, S28, S29, S33, S4, S7, S9, S18, S20, S24, S25, S22	S1, S30, S32, S34, S2, S16, S17, S26, S3		
Participation	The student routinely volunteers willingly	The student volunteers willingly occasionally.	The student does not volunteer but answers if asked to	The student avoids participating
Students	S29, S24, S18, S25	S33, S7, S20, S30, S32, S1, S5, S26	S12, S14, S17, S28, <u>S8</u> , S2, S16, S9, S22, S3	S23, S4, S34.
Follows along	The student looks at the page and follows along with his/her eyes or finger.	The student looks at the page and follows along with his/her eyes or finger but occasionally looks away.	The student gets distracted with their surroundings.	The student doesn't follow along and he or she is distracted most of the time.
Students	S12, S18, S23, S24, S29, S33, S7, S20, S26, S22, S3	S1, S4, S25, S5, S28, S8, S32, S34, S2, S16, S17	S9, S14, S30.	

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