Developing listening and speaking skills through song and ICT-based tasks.

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Abstract

The aim of this didactic proposal is to explore the use of English songs and ICT as strategies for the development of meaningful tasks which strengthen listening and speaking skills in tenth and eleventh graders. For this purpose, sixty-one students provided information through which the need to work on listening and speaking exercises based on musical genres and themes of their preferences was identified. It offers an alternative to improve students' low performance in these skills, especially in the oral proficiency, which has not been prioritized in the curricula unlike reading and writing, as well as students' unfavorable perception of English learning. Therefore, the Task-based methodological framework is adapted to present an interactive web page in which students can comprehend, produce, and interact in the target language throughout five sessions in a dynamic and motivating way.

Key words: listening comprehension, oral production, songs, information and communication technologies (ICT), task-based learning, communicative competence.

DEVELOPING LISTENING AND SPEAKING SKILLS THROUGH SONG AND ICT-BASED TASKS.

Resumen

El objetivo de esta propuesta didáctica es explorar el uso de las canciones en inglés y las TIC como estrategias para el desarrollo de tareas de aprendizaje significativas que fortalecen las habilidades de escucha y habla en estudiantes de décimo y undécimo. Para el diseño de esta propuesta, sesenta y un estudiantes suministraron información a través de la cual se identificó la necesidad de trabajar en ejercicios de escucha y habla en relación con los géneros musicales y temas de su preferencia. Con esto se busca ofrecer una alternativa de mejora al bajo desempeño de estas habilidades, especialmente en la competencia oral, la cual no ha sido una habilidad priorizada en los planes de estudio como la lectura y escritura, así como la percepción desfavorable de los estudiantes frente al aprendizaje del inglés. Con estas consideraciones anteriores, se adapta el marco metodológico basado en tareas para presentar una página web interactiva en la cual los estudiantes puedan comprender, producir e interactuar en la lengua meta a lo largo de cinco sesiones de forma dinámica y motivadora.

Palabras clave: comprensión auditiva, producción oral, canciones, tecnologías de la información y la comunicación (TIC), aprendizaje basado en tareas, competencia comunicativa.

DEVELOPING LISTENING AND SPEAKING SKILLS THROUGH SONG AND ICT-BASED TASKS.

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Introduction

Contextualization of the problem

This innovation project is aimed at students of 10th and 11th grades of secondary

education in Bogotá city. According to *"Los Estándares Básicos de Competencias en Lenguas*

extranjeras: inglés, Ministerio de Educación Nacional" (ECLEI) in

Colombia, the expected English level in these grades is pre-intermediate 2 (B1.2 and B1.3). It

means that "the students are involved in conversations in which they can explain their own

opinions and ideas about general, personal and abstract topics. Also, they can suggest new topics

of conversation keeping the attention of their interlocutors; when they speak, their speech is

simple and coherent. Though their accent is foreign, their pronunciation is clear and adequate"

(Ministerio de Educación Nacional, 2006, p.26). Similarly, *"Los Derechos Básicos de*

Aprendizaje" (DBA) claim that students must acquire "Competence on a pre-intermediate (B1)

level in English proficiency upon completion of the 11th grade (...) In addition its aims are to

identify key aspects in the development of the students' communicative competence in the

foreign language to define comprehension, speaking and written skills" (p.7). These abilities are

necessary for the acquisition of the foreign language, and they are part of the linguistic,

pragmatic, and sociolinguistic competence.

However, Colombian students perform poorly in international and national tests in the

skills established by the Common European Framework of Reference for Languages (CEFR). An

example is the score of Colombia in a study carried out by Education First, EF English

Proficiency Index (EPI), which determined that our country, after Ecuador and Mexico, is the third Latin American country with the lowest level in English in reading and listening skills, ranking seventy-seven (77), out of one hundred participating countries, with a score of 448 out of a maximum score of 800 points. Similarly, according to the Distrital Secretary of Education, in the national state test for eleventh graders (Pruebas Saber 11, 2019-2020), the number of students ranked at A- and A1 level increased considerably at public and private schools. On the contrary, there was a marked decrease at A2, B1 and B+ levels (p.44). For instance, students from public schools were situated at the levels set by the Common European Framework of Reference (CEFR): 54% A-, 33% A1, 9% A2, 3% B1 y 0% B+ (p.43). Therefore, these results revealed that most learners are only able to comprehend a few simple sentences, questions, and instructions. They can recognize common expressions for daily life, and they can interact using elementary vocabulary (p. 43). According to previous data, the results do not show progress in scores year by year and neither do students achieve the skills and levels expected in the reference framework and official documents that guide English learning processes.

Having in mind the above and considering the current world situation about the COVID-19 pandemic, a virtual survey was conducted to students of tenth and eleventh grades of the Technical School Guillermo Cano Isaza. Firstly, a survey was carried out in order to know the interest that students have for English songs. Secondly, to know how music influences their lives and learning. Lastly, we asked students about the greatest difficulties related to English skills and the different factors that cause them (ANNEX A).

At the same time, another survey was conducted to teachers from different fields of knowledge to identify whether they use music in academic spaces. Moreover, a survey was also conducted directly to teachers of English at different grade levels. The first survey was designed

to identify the type of activities they carry out with songs. Likewise, to know from teachers' experiences if music plays an important role in the teaching and the development of concepts, as well as the language skills. (ANNEX B). The second survey aimed to find out about students' learning difficulties, the main causes, the use of songs in the classroom and how teachers have approached them in their classes at both primary and secondary schools. (ANNEX C).

It is worth mentioning that the selection of the participants for the student survey was made considering the target population of this research, since it allows us to have an accurate approximation of the age, interests, and difficulties that young people evidence in English learning. Consequently, to be able to provide an innovation proposal in favor of the improvement of the difficulties which will be mentioned later.

Statement of the problem

According to DBA (2016), students of tenth and eleventh grades should be able to identify oral discussions, as well as its purpose. Also, they have to explain and exchange their opinions about different subjects. Lastly, they should have spontaneous and simple conversations using formal and informal language (p. 22-26).

In accordance with the aims set by ECLEI (2006), in listening skills, students are able to comprehend general ideas, connectors, speakers, topics, situations, places, and purposes of simple oral texts. In addition, in speaking skills, students should be involved in conversations keeping in mind their interlocutor and the context. Furthermore, they are expected to use understandable pronunciation to adequately communicate their ambitions, interests, dreams, and

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hopes. Finally, they also have to use strategies to initiate, hold and close a simple conversation in a natural way (p. 26-27).

Nevertheless, based on the answers given by students in the last part of the survey applied, their greatest difficulty during English classes is speaking, since more than half of them (62,3%) cannot achieve any competences in terms of fluency, pronunciation and other elements involved in this skill. The third most selected skill by them was listening with 27.9%, after writing. Finally, the skill with the lowest selection was reading, besides grammar and vocabulary. Possible causes were provided by them: lack of motivation and lack of dynamism, which consequently leads to a lack of attention and understanding of the topics related to them. (ANNEX A).

Additionally, bearing in mind the use of songs throughout learning activities, 72,1% of students stated that music has been used by teachers to reinforce listening skills by filling in the gaps. Continuously, 44,3 % of students said that songs have been implemented in pronunciation exercises (ANNEX A). Nonetheless, although listening and speaking are the skills most worked with songs, students still have learning difficulties.

Another aspect to consider, is the opportunity students have to choose the material to work on, in this case, the selection of songs. Taking into account students' survey, although 55.7% of the students say that the selection of songs is done by both them and the teacher, there is a considerable percentage of 27.9% of the students who indicate that the selection is only done by the teacher (ANNEX A). This shows that there are different scenarios in which the student is not allowed to actively participate in the learning process, nor does the teacher consider factors such as interest and motivation for learning English.

Regarding the question addressed to English teachers, they highlight that there is a variety of resources and activities that can be carried out with songs. Nevertheless, they also state that this is time-consuming and complex to implement due to the needs of the institutions (ANNEX C). At the same time, teachers of areas such as social studies and Spanish, say that music is a resource little or badly used in academic spaces and that it should be used in various learning environments (ANNEX B).

On the other hand, in relation to the difficulties in learning English, teachers agree with students that pronunciation, as well as speaking and listening are the skills in which students have the greatest difficulties. Different causes were given by them. For instance, the first one lacked motivation, due to the low importance pupils give to English in their life projects. Indeed, one of the most experienced teachers says that there are students with few opportunities to continue learning the language, so their training is limited to fulfilling curricular commitments. The second one is the lack of knowledge of the sounds of the English language. The main reason for this disengagement is that schools give priority to reading and writing. Besides, the third cause is that one of the teachers considers detrimental for pupils to compare the foreign language with their mother tongue in order to improve their pronunciation. Lastly, lack of practice and classroom materials also limit the development and improvement of students' difficulties in an adequate way (ANNEX C).

Regarding the implementation of songs in the classroom, teachers state that foreign language music is used in language school festivals. Also, to contextualize cultural or grammatical themes, listening activities, and to introduce vocabulary through children's songs. In addition, they work on songs through quizzes, group practice, drawing, and video clips. Moreover, they say that songs are a positive element that contributes to language learning from

the sensory part and an opportunity to approach the sounds of the language and all aspects from lexicon to pragmatics are developed (ANNEX C).

Consequently, this questionnaire evinces songs have been implemented in the classroom because teachers are aware of their importance for English learning. Nevertheless, the activities that have been implemented do not reflect the multiple learning opportunities that can be developed through songs. That is, although students work on their communicative competence, there are still gaps in the practice when activities are prioritized over others within the curricula and when songs are focused on the same traditional activities.

Based on the aforementioned aspects, it is suitable to present a pedagogical innovation proposal based on activities with songs and, at the same time, mediated by ICT which aims to enhance listening and speaking skills in students and to enable the development of their communicative competence through task-based learning approach.

Objectives

In accordance with the issues identified in the statement of the problems and the intention to propose an innovation strategy for the improvement of teaching-learning processes of English as a foreign language, the objectives are:

General objective

To present a didactic innovation proposal based on songs to develop students' communicative competence by improving listening and speaking skills.

Specific objectives

1. To apply the Task Based Learning Approach (TBL) for the creation of listening and speaking activities.

2. To adapt ICT tools for the development of listening and speaking activities.

Rationale of the study

The relevance of this didactic innovation proposal based on songs and ICT is related to the design of new dynamic settings in accordance with the transformations of the 21st century that influence educational processes at a national and institutional level.

Since the emergence of ICT in different scenarios, the world's societies have become environments for the exchange of information and knowledge. According to Unesco (2005, cited by Said et al, 2015): "knowledge societies are inseparable from the information society in the sense of being a society founded on the generation, appropriation, and use of knowledge, which constitutes the solution of specific needs" (p. 23). In addition, the National Ministry of Education from Colombia (2006), cited by Said Hung et al. (2015), indicates that "ICT can not only help to make large volumes of information available to teachers and students, but also to promote the development of essential skills and abilities (the search, selection, and processing of information, as well as the capacity for autonomous learning)" (p. 34).

In light of the above, training in Colombia through ICT can be configured through new pedagogical and didactic scenarios that go beyond classroom work and at the same time respond to the need for transformation, in which young people in this century process information and knowledge from diverse socio-cultural environments.

For that reason, this innovation project is targeted at young people between the ages of fifteen and eighteen years old. They are all part of the N Generation (net) which means they are participants of the current global changes rather than spectators, through which they seek to play, entertain themselves, act, solve, establish relationships, carry out projects together, and learn despite the distance and time in which they are. According to Ferreiro (2006) "they are a very diverse group of children, adolescents, and young people in direct and almost permanent contact with ICT, which causes a very transcendent influence on their life" (p. 77).

Additionally, music as a didactic strategy contains a great motivational component as it is conceived as an important element in the daily life of this generation. The main reason is that they are exposed daily to the consumption of music videos, which contribute to their life experiences and personalities. In fact, music as a cultural product allows the development and projection of the students' personalities and attitudes within their everyday context owing to the students being able to expand their imagination and creative processes. Likewise, music affects their moods because it revitalizes and improves negative emotions such as depression and anxiety.

Therefore, music through ICT application should become a teaching and learning strategy included in the Institutional Educational Projects (PEI in Spanish) in each school. In fact, previous research has determined that music has been used in different learning stages, especially, in the management of corporeality in the classes of art and dance, as well as in the development of linguistic skills in language classes. In accordance with Boada et al (2016), "Music at the educational level fosters the attention and memorization of data, which affects all the subjects and areas that the child can deal with, as well as it is a resource used in the classroom from an early age" (p.2). Hence, music as a didactic strategy creates pleasant spaces

inside and outside the classroom because it allows students to increase their interpersonal and intrapersonal knowledge.

Nonetheless, in Colombia the implementation of music within an educational environment is limited to specific language skills such as listening. Traditionally, music is considered as a tool that only serves in the development of hearing, as well as in the comprehension and acquisition of vocabulary. In agreement with Vitoria (2005) "the musical experience improves the attitudes for listening comprehension, association and integration, verbal expression and in general, for all psycholinguistic abilities" (p.25). Likewise, according to Chan (cited by Vitoria, 2005) "musical training improves verbal memory and, in general, communicative and intellectual growth" (Chan, 1999).

Given the above points, this innovation proposal is relevant for schools because it represents changes in the teaching-learning processes with the updating of curricula that integrate new methodological and didactic models based on a careful reading of the evolutionary and motivational qualities that characterize this generation of young people. Within the classroom, songs supported by ICT become a meaningful strategy as they help to reinforce topics during the class time and autonomously.

Also, ICT-supported songs encourage young people 's interest in learning new subjects and motivate them to be autonomous in their own foreign language learning processes. Additionally, the aim is not only to ensure the development of communication skills, but also the ability to recognize existing cultural environments to strengthen their own cultural identity. In fact, music applied to education generates spaces for reflection during the sociolinguistic process since it allows students to relate to each other, creating a diversity of

debates and opinions. As mentioned by Ochoa (2011) "where it is pertinent to consider the context where a song is produced or its specific content since it helps to delimit the linguistic registers" (p.85).

All in all, this proposal seeks to contribute to the pedagogical and didactic updating of Colombian classrooms. Likewise, this project helps young Colombians to gain real access to the information and knowledge society through the learning of a foreign language, making significant use of new technologies. Having this in mind, the following chapter presents the theoretical framework that supports the statements of the rationale of this project above mentioned.

CHAPTER II

Theoretical framework

Throughout this chapter, previous research related to communicative competence, songs as a teaching strategy for English learning, and ICT in learning processes will be presented, as well as the theoretical constructs as a conceptual underpinning to guide and understand the proposal. These concepts are *communicative competence, listening comprehension, speaking skill, songs as a teaching strategy and ICTs in language learning processes.*

Literature review

To begin with, the field research Influence of music in English in the teaching of a second language in the Universidad Técnica del Norte, done by Andrade (2018), which aimed to identify whether students of the bachelor's degree in English at the Universidad Técnica del Norte who listen to music have a higher command to learn the target language. For that purpose, 85 students studying English at the university from first to sixth semester were tested on their listening, reading and use of the language through two tests; the Cambridge test and a test of the university's language center, to place them at a language level according to the Common European Framework guidelines. In addition, the researchers conducted a survey to find out students' opinion about their favorite music genres, time, and resources, as well as their perception about the contributions of English music to mastering this language and developing the four skills.

According to the results, regarding both exams, the participants were placed at the following levels: 18-A1, A2-30, B1-22, B2-12, C1-1. Regarding the survey applied, most of

students stated they usually listen to music an average of three or more hour per day through electronic devices. Additionally, 89 % percent of the surveyed students argued that music benefit language learning, especially, listening and speaking. Subsequently, researchers conducted a comparative analysis between the exams and the applied survey. On the one hand, they identified that students who were placed at A1 and A2 levels, listen to music in the mother tongue. On the other hand, students who achieved B1, B2 and C1 levels tend to listen to music in English. Therefore, they concluded that music has a significant influence on students' language proficiency. Likewise, music is a tool through which students can develop both their receptive and productive skills for communicative purposes.

This study highlights the importance of exploring the pedagogical potential of this strategy in the language teaching process, especially in the target skills to be worked on in this proposal, listening and speaking. Likewise, this study serves to determine that a music-based approach not only serves to develop linguistic competencies in students but also to improve their performance and positioning in national and international tests.

Moreover, research called "El uso de la música como herramienta didáctica en el aula de español en Islandia: Estudio sobre la inclusión de la música y canciones en la enseñanza de ELE en centros de educación secundaria" was carried out in Iceland by Margrét (2015). The purpose of the research was basically to analyze if teachers of Spanish as foreign language make a meaningful use of songs within classes as well as their opinions about the usefulness thereof. Based on this, a survey was addressed to teachers in order to know, at first, their opinions about songs as a didactic material for teaching and learning and also, to know about how music and songs are included in the curricula in order to achieve learning purposes.

The results show that teachers have positive opinions about using songs for teaching Spanish since this resource allows students to be more interested and motivated in learning the target language. Besides, teachers assure that songs let them to work on the Spanish pronunciation and its linguistic variants regarding different cultures and ways of talking. On the other hand, and considering songs in school curricula, although teachers make an effort to utilize this resource, the musical repertoire is not well developed, that is to say, there is not a variety of songs so students can not develop their intercultural and communicative competence properly.

This research concludes by stating that motivation is an important aspect to be considered because it stimulates students while learning so they will learn the target language easier. In addition to this, song as a learning resource has a positive impact within educational scenarios because it is a dynamic resource that let teachers to propose different sorts of activities in order to improve linguistic patterns and language skills as well as to stimulate students' memory so they can retain some expressions shown in songs and use them in context while communicating.

This research is relevant because it allows us to understand the importance the implementation of songs has within education in the way that not only teachers are the only ones who are able to consider the use of this resource, but also students and the institutional needs must be taken into account while planning and designing activities regarding their context.

In addition, in agreement with the previous study, another research was carried out by López (2015) from the University of Valladolid, España; *Impacto de la música en el Aprendizaje de la lengua extranjera (inglés).* Throughout a survey, this author identified that

music has not been explored completely by teachers in the English classroom. For that reason, the teacher designed a pedagogical intervention based on a task-based approach, as she perceived that learner are not exposed to a linguistic input that allows them to internalize the features of the foreign language. Then, her major aim was to know all the aspects that the use of music implies in the process of assimilation of a foreign language and all the aspects that students can take advantage of in this cultural manifestation. Therefore, the intervention was applied to twenty- six (26) students of fifth grade.

This research was implemented in three stages: the application of a questionnaire to find out motivational aspects, their musical tastes, as well as their oral and comprehension skills. Subsequently, the teacher presented the final task: composing lyrics based on one of the studied songs by using phrasal verbs, verb tenses, contractions, and idioms. Through a vote the music group chosen by students was Maroon 5 and the songs they worked on were "Sugar" and "Maps." These songs were presented with a music video through which students formulated hypotheses in a brainstorming. The activities were related to filling in the blanks and composing two stanzas in pairs using that vocabulary. Completing a table using verbs in the simple past and writing sentences to comprehend more complex structures. Finally, they worked on contractions and typical expressions such as "ain't" or "cause" in order to compose the song and sing it to the rest of the class per groups.

As a result of the initial questionnaire, prior to the application of the songs, students showed low levels of interest and engagement in their learning, as well as in peer interaction. After the application of the activities, the listening item declined slightly as students found this task to be the most complex. In relation to the speaking item, students showed more confidence because they used topics close to them and high levels of interest for them. Therefore, the

motivational factor changed as there were higher levels of attention and a better relationship with the language, not only from the academic aspect, but also from the cultural factor.

Consequently, this work contributes to keeping in mind not only learning goals but also attitudinal elements to achieve participation and autonomy in order to get a better understanding of the activities. In addition, setting a final task allows students to be involved in the process regardless of the school level for which it is intended. Also, these activities proved that they are effective in strengthening the relation between peers, and more importantly, their communicative competence and comprehension through real and contextualized linguistic input.

Furthermore, in relation to communicative competence, the main aim of the action research titled *"Improving 10th Graders' English Communicative Competence Through the Implementation of the Task-Based Learning Approach"* by Buitrago (2016) was to improve students' communicative competence through the implementation of the Task-Based Learning approach. As the title suggests, this research was conducted with tenth graders of a public school in Medellín.

Although the researcher had the intention to implement four thematic units, she could only implement two of them because of time issues. Having this in mind, two tasks were implemented in the first unit. On the one hand, it consisted of choosing a favorite music style in groups, sharing previous knowledge, and writing ideas about that specific music style. After this, students read an article about music style and finally, they compared their ideas and opinions and created a list of new info about it. In this first task, students used their speech to present the previous knowledge and the new data information; meanwhile, the researcher corrected their pronunciation and their writing mistakes in the focus stage. On the other hand, the second task was focused on sharing personal experiences about the music they liked the most and the least.

In addition, the second unit was related to TV series. Here, two tasks were also developed. The first one was about sharing personal experiences where students had to write an opinion about the TV series. The second one was based on listing, ordering, sorting, and sharing in groups the personal experiences about whether all the TV series mentioned and watched by them should be shown in Colombia or not. After this, they had to present three arguments to support their decision. The results of this research show that students improved their communicative competence by solving different tasks considering their personal experiences about some topics that are part of their reality. These tasks allowed students to speak and write in a coherent and contextualized way during the process. Besides, the results show important students' improvements in terms of fluency, pronunciation, and accuracy, as well as students' performance.

This study contributes to research in the way that it provides a benefit of the communicative competence development by implementing the Task-Based Learning (TBL) approach, since it reinforces the language skills the teachers want to work on in class, in our case, listening and speaking skills, regarding elements that are part of students' realities.

Likewise, the participatory action research *"Fostering communicative competence and EFL acquisition through songs"* by Fernández (2018) was implemented at Universidad Pedagógica Nacional Language Center, with 22 students aged from 7 to 9 years old with intermediate English level. This study aimed to analyze the influence of songs on the promotion of intermediate students' communicative competence and EFL acquisition. Based on this, the researcher set a plan of activities regarding the elements that music exposes about real contexts such as sociocultural issues, stereotypes about physical descriptions, healthy food, as well as healthy and mood states, animal treatment, life before and after technology, and so on. Most of

these activities allowed students to use their speeches concerning the realities that they and the entire world have been facing. Besides, these activities let them learn and use some grammar and vocabulary words in order to create coherent oral texts referring to each one of the social reality events worked on. In terms of the results, it was evident how the students enhanced their communicative competence by appropriating each one of the events or situations expressed in the songs. Also, they showed themselves comfortable by communicating their opinions about the topics in discussion. Finally, this pedagogic implementation had good results because it allowed students to acquire naturally the vocabulary exposed by songs.

Based on the aforementioned, this study contributes to research since it shows that music is a good resource that teachers can use within the classroom to strengthen any language skill. Besides, this study demonstrates that songs are useful within educational programs by showing that they should be implemented in different alternatives and not only to improve listening by filling in the gaps.

The third document is related to the use of songs for English learning, the action research study, *Songs in the English Class: A Strategy to Encourage Tenth Graders' Oral Production* written by Marlén Cuestas Cifuentes from Universidad Nacional of Colombia (2006), had the objective to provide a solution to her students' low speaking proficiency and the complexity of working with many students per class. In her study, she found that public schools spend less time and effort on the development of speaking skills, compared to other skills such as reading and writing. The participants were forty-five (45) tenth graders from the public-school León de Greiff in Bogotá, Colombia. These students were divided into small groups of five and six participants.

The teaching intervention was divided into four lesson plans which included goals, resources, teacher and students' role, students' organization, the specification of the competences to develop and the description of each activity: *choosing the song, interviewing song's singer, explaining new words of the song, and discussing topics of the song.* Basically, students were involved in activities in which they had to talk describing why a singer and song are their favorite. In addition, they designed interviews by playing roles into small groups, they also explained the meaning of new vocabulary using short phrases and associated words. Finally, they discussed the themes of the song using arguments based on the lyrics and melody, as well as the albums produced by the singer. All these activities were monitored with surveys, interviews at the beginning and at the end of each session. Likewise, the teacher recorded and took notes through audio and video resources of each class to identify students' progress, as well as to compare and analyze the goals of the activities with the information provided from the class observation and students' opinion in the interviews.

According to the author's results, favorable and unfavorable attitudes were detected when students were to talk during the activities. On the one hand, she found factors such as motivation, participation, cooperation, relaxation, and self-confidence. Through these attitudes, changes in oral production were observed, for example, they expressed their ideas freely, spoke more when the activities were of interest to them, expressed reasons and opinions using complete ideas, interacted with each other exchanging data and spoke clearly and quickly, as they were able to be spontaneous with the information extracted from the songs. On the other hand, anxiety and lack of confidence were identified by the teacher when students were afraid to mispronounce and had to read their notes during the intervention. However, these emotions changed as students engaged in the activities by concentrating on communicating their ideas rather than on accuracy.

The importance of this study relies on the fact that the use of songs is a pertinent strategy when teachers want their students to use the language during the class. In fact, this proposal proved that these youths were able to participate in their own learning process and changed their fearful and insecure attitude towards communicating in a second language.

Finally, regarding the use of ICT in English classes, Cabarcas (2017) carried out research study called *Uso de las tics para fomentar el aprendizaje significativo del inglés a través de canciones*, whose aim was to establish how teachers and students can use new technologies to learn and exchange knowledge of a foreign language based on songs, as a pedagogical strategy. This proposal was applied to eighth grade students who study at a rural school in San José del Guaviare, Colombia. This population of thirty-eight students does not bring mobile phones to class, most of them are victims of displacement, have two hours of English per week, and have a low A1 level of English.

Through action research, the teacher was able to identify three areas in need of improvement: apathy towards English as a difficult task, the role of parents, and the role of music in students' daily lives. Therefore, taking advantage of the fact that the school has an annual festival called the "*El festival de la canción en inglés*", the teacher created two cycles of activities (two academic years) in which the aim was to motivate the children to appropriate the language. In the first stage of the research, the teacher proposed a song to be sung after two practice lessons. Then, the International Phonetic Alphabet (IPA) signs were applied to practice pronunciation. With this exercise, a survey was designed to find out their musical tastes and to extract songs that were later part of activities that began with the search for the audio and lyrics of the song, translation, classification of vocabulary according to its use, karaoke practice on the YouTube platform, writing phonetics about the lyrics in groups, consulting the artist, creating

posters with the vocabulary talking about the song, as well as the country of origin and finally the publication of a blog called *Song festival*.

In the second stage of the research, the teacher worked with twenty-four of the adolescents who had worked in the previous year, along with six new ones. In this cycle, they worked on four songs, each with target skills: present tense, past tense, modal verbs, adverbs, and pronunciation using songs in English sung by Spanish-speaking singers. Subsequently, they explored contexts in groups, they applied the Frayer method in which the meaning of a word is defined in four frames: definition, characteristics, examples, and non-related words. In the second activity, they not only worked on the lyrics but also, they explored the visual aesthetic of music videos. After this reflection, they made a written and oral description of the elements of the music video comparing cultures and finally, they brought pictures related to the previous discussion. After these interventions, the teacher applied a survey to analyze the contribution and observations of the parents in the learning process.

As a result, the teacher could observe that his students were particularly nervous and insecure when they had to pronounce new words, write, and communicate using a foreign language. However, he tested his students' anxiety levels in order to create an environment of confidence for them. They revealed negative feelings such as lack of confidence, nervousness, confusion, and fear. For that reason, surveys were applied to students previously. Finally, parents informed that children were changing their attitudes toward the language because they sang the songs, they used isolated words, and repeated completed ideas of the lyrics outside the classroom. To conclude, this research is relevant as it demonstrates that songs are useful not only for language learning, but also for the perception and emotions as the basis of language learning. This study showed that a good observation of the environment allows the

creation of meaningful activities using available resources to change the cultural perception of a

language in adverse social contexts.

The previous studies give us some strategies to put the main concepts into practice. Also,

as nowadays education is engaging in the digital age and even more so due to the COVID-19

pandemic, where the classroom has been transformed into a virtual remote space and teachers

have faced platforms and methodologies, which were not implemented in their teaching

processes. Thus, we want to highlight that our pedagogical innovation proposal works in

conjunction with songs and ICTs in order to take advantage of virtual scenarios.

Theoretical framework

Communicative competence

Communicative competence is recognized as a person's ability to understand linguistic

skills such as syntax, morphology, phonetics, phonology, and semantics, as well as the intention

to put this grammatical knowledge into practice within a person's sociocultural context.

Hymes (1971), quoted by Castellanos, indicates that "communicative competence is the most

general term for a person's communicative capacity, a capacity that encompasses both

knowledge of the language and the ability to use it. The development of such competence is

mediated by social experience, needs, motivations, and action" (p.100). It is understood from

these approaches that communicative competence goes beyond structural language learning,

since its intention is to demonstrate how effective communication is carried out using the

language within the person's everyday context by engaging different communicative events.

According to Castellanos (n.d.) "communicative competence is integral, since it also involves

attitudes, values, and motivations related to language, to its characteristics and uses, and to other

communication systems in general [...]. The true meaning of human languages can only be understood in the natural environment of their use to enable conversation, communicative interaction, daily verbal dealings, and life in society" (p.100). For this, the individual must be able to emit coherent and congruent verbal messages, with the same significant load of the situation he/she is facing.

In this way, communicative competence is also conceived from a holistic perspective, which includes different disciplines such as psycholinguistics and sociolinguistics, which have an impact on its development. On the one hand, Romeú (2005, quoted by Bermúdez & Gonzales), defines communicative competence as a "psychological configuration that integrates the abilities to interact in different sociocultural contexts, with different aims and purposes" (p.99). Based on this, the cognitive processes of the individual are considered, as well as the acquisition and representation of the discourse within the sociocultural space. On the other hand, Romeú (2005) assures that within the communicative competence, both the previously acquired knowledge and the culture in which the individuals interact with their knowledge, values, needs, emotions, and motivations are carried out; thus, generating a feedback process within the culture. Based on the above, it is corroborated that communicative competence functions directly from the social context and how the individuals use the language within it. In the same way, Bermúdez & Gonzales (2011) state that "communicative competence is subject to context, relationships with others, role, and social position, which determines that its analysis must be done with an interrelated view of all its components." (p.99).

Furthermore, communicative competence not only works on the linguistic competence of a community, but also influences the communicative registers and other socio-cultural

formations of the same, such competence is evident in both primary and secondary systems of communication. As indicated by Castellanos (n.d.):

Primary systems are those of everyday communication, they serve for the communicative exchange necessary in the performance of all the roles involved in life in society: a phone call, a letter, a poster, a newscast, etc. Secondary systems, on the other hand, are of greater elaboration and complexity, requiring more cognitive capacity from the actual speaker-listener in his or her work by encoding and decoding texts, since these communications occur in spheres of more cultural elaboration (p.102).

It can be inferred that communicative competence does not propose a limit to its use since it depends on the conversational events, as well as the development and implementation of the different existing abilities. Likewise, these elements of communicative competence influence the second language learning as they allow the student to learn the language, and to use it in a functional and real way in his or her daily context.

Listening comprehension

According to Solak (2016) "listening is an active and interactional process in which a listener receives speech sounds and tries to attach meaning to the spoken words. The listener tries to understand the intended message of the oral text to respond effectively to oral communication" (p.30). Regarding listening comprehension, Littlewood (1981) states that "the nature of listening comprehension means that the learner should be encouraged to engage in an active process of listening for meanings, using not only the linguistic cues, but also his non linguistics knowledge (p.67). In the same line, Buck (2001) asserts:

Listening comprehension is a complex, multidimensional process, and a number of theorists have attempted to describe it in terms of taxonomies of sub-skills that underlie the process...a first stage, in which the basic linguistic information is extracted, and then a second stage in which that information is utilized for communicative purpose. (p.51)

Given the above points, Brown (2001) proposed a simplified list of micro skills needed to process and understand spoken texts. This list of taxonomies is not conceptually defined, so it is necessary to cite a framework for describing and understanding the micro listening skills. Martinez and Usó (2008) designed a schema whose objective are to "show where the listening skills are placed within the communicative competence framework. More specifically, it is described how the different components influence the development of this particular skill in order to increase learners' communicative competence in the L2" (p. 36).
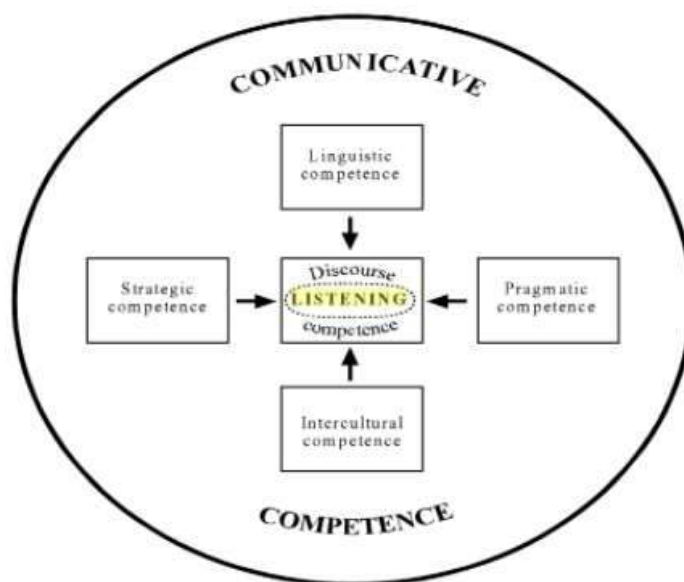
Figure 6 Scheme of integrating within the communicative competence framework. Taken from Martínez and Usó (2008)

The central purpose in this model is to reach a *Descriptive competence*, which means the "understanding of how language operates at a level above the sentence. It involves knowledge of discourse features such as markers, coherence and cohesion, as well as formal schemata in relation to the particular purpose and situational context of the spoken text" (p. 37). For the authors, this ability is related to the level of discourse (macro-skills) that the listener in an active role must reach by activating the following components:

The first one is the *Linguistic competence* that "includes all the elements of the linguistic system such as aspects concerning grammar, phonology, and vocabulary" (p. 37). Drawing on this, the micro-skills involved in this process are: "discriminate among the distinctive sounds of English and recognized grammatical word classes (nouns, verbs, etc.), systems (tenses, agreement, pluralization, patterns, rules, and elliptical forms)" (Brown, 2001, p.256). This means that the listener must apply rules of morphology and syntax to identify word inflections, and also whether sentences are coherently and cohesively well formed. The phonological system is also

fundamental in the comprehension process as one must consider not only the way sounds are segmented but also the suprasegmental qualities of the language such as rhythm, intonation, stress, etc.

The second one is *Pragmatic competence* which "involves an understanding of the function or illocutionary force of spoken utterances in a given situation, as well as the social pragmatic factors necessary to recognize not just what that utterance says, in linguistic terms, but also what it is meant by it" (p. 38). Hence, this conception defines this micro-skill: "recognize the communicative functions of utterances, according to situations, participants and goals" (Brown, 2001, p. 256). Particularly, the listener must be attentive to different degrees of politeness according to variables such as the relationship of the participants in their context in order to infer and predict what to expect from a communicative situation in a subsequent exercise. This point is therefore crucial in the full understanding of the spoken text, even if the speaker can interpret the communicative intention without having a full command of the linguistic system of the language.

The third component is *Intercultural competence* that "implies having knowledge of both cultural and non-verbal communication factors in order to appropriately interpret a given spoken text" (p. 39). In this competence students are able to "Use facial, kinesics, body language, and other non-verbal clues to decipher meanings" (Brown, 2001, p. 256). It is evident that each culture has different non-verbal patterns for communicating for which the listener must examine the different cross-cultural patterns that function as clues to construct meanings of the spoken text and avoid misunderstandings in the interpretation of the communicative situation.

Finally, the last one is the strategic competence which is added to the other skills in order to develop listening skills successfully. Based on the authors' statement "This competence

involves the mastery of both communication and learning strategies that will allow listeners to successfully construct meaning from oral input...which have been classified as cognitive, metacognitive and socio-affective" (p.39). According to Brow's lists (2001), listeners can comprehend if they can "develop and use a battery of listening strategies, such as detecting key words, guessing the meaning of words form context, appeal for help, and signaling comprehension or lack thereof" (p.256).

Briefly, this framework is a guide for describing micro-skills involved in listening comprehension in subsequent planning and applications. Therefore, the listening skill should be understood as a complex process that requires the incorporation of active attention, prior knowledge, processing skills and strategies at different levels of the language which act at the same time to comprehend, interpret, and interact.

Speaking skills

Speaking has been considered one of the most complex skills to be developed in the classroom. According to Dincer (2012) "it is because the speaking process occurs in real time, dynamic interrelation between speaker and hearer should arise under time constraints." (p.98). Likewise, Martínez, Usó & Soler (2006, cited by Dincer 2012) state that "in this process, the speaker has to make decisions about why, how and when to communicate in accordance with the hearer's cultural and social context" (p.98). As a consequence, the speaker must be in a position to create and maintain spontaneous conversations in accordance with the reality in which he/she is immersed. Additionally, the speaker must consider different verbal features such as the pronunciation of phonemes, intonation, rhythm, and coherence of the discourse itself, as well as

non-verbal elements such as body and facial expressions, which promote confidence and truthfulness in the discourse.

Based on the aforementioned, there is a variety of micro-skills that should be applied, either some or all of them, when working on speaking in the classroom. In this case, the micro-skills that have been considered relevant for this pedagogical proposal are, on the one hand, pronunciation and, on the other hand, fluency, and accuracy.

Firstly, pronunciation is one of the most important elements to consider when working on speech in the classroom, as it enables effective communication between speakers. Gilakjani (2012) states that "Understandable pronunciation is one of the basic requirements of learners' proficiency and it is also one of the most important features of language teaching. Good pronunciation leads to learning while poor pronunciation promotes great difficulties in language learning" (p.1).

Additionally, pronunciation competence depends on the approach the person has with the target language. For this, Reid (2016) states that "native accent influences pronunciation in a foreign language. The older the learner gets, the stronger is the effect of native accent" (p.20). Nevertheless, it is important to highlight that native accent should not be relevant during the pronunciation teaching process. Gilakjani (2012) assures that "the goal of pronunciation instruction is not to ask learners to pronounce like native speakers. Instead, intelligible pronunciation should be the real purpose of oral communication" (p.1). Based on what was mentioned before, Gilakjani also asserts that if learners have the intention of producing oral conversations by pronouncing English words with a native accent, they have to realize the way the words sound by considering some speech elements such as syllables, stress patterns, and rhythm (Gilakjani, 2012, p.1). Having this in mind, pronunciation allows the learners to have an

effective and real time communication between them considering their needs and the context they are immersed in.

Secondly, fluency and accuracy work together to give coherent meaning to communication. Karunakaran & Phil (2013) present the purpose of each of these elements by saying that "accuracy work serves to focus on learning new parts of language (grammatical patterns, functional exponents, vocabulary, etc.). Fluency work serves to get learners to speak freely (e.g., in discussions)" (p.178). At the same time, Willerman (2011) cited by Dincer (2012) indicates that "accuracy accepts that grammatical errors cannot be neglected, that is because they can result in fossilization" (p.100). Based on this, it is inferred that accuracy is concerned with the structure of language in terms of the form rather than the content of discourse.

On the other hand, Dincer (2012) states that "fluency believes that grammatical or pronunciation errors are insignificant, especially in the early stages. Correction can hinder learners' discourse development. This approach comes from the natural approach and believes that errors are tolerable and probable and that they are signs of natural language development" (p.100). Based on this, fluency is concerned more with the content than the form of discourse. Although fluency and accuracy seem to be opposites, the two elements need each other in order to achieve coherent and effective speech development. Karunakaran & Phil (2013) assert that "Accuracy and fluency are not contradictory but rather like two pillars that support the spiral staircase to communicative competence" (p.180).

Songs as a teaching strategy

During the last years, songs have been implemented in English classrooms for multiple reasons, such as to reinforce grammatical structures, to memorize vocabulary or merely to

motivate and engage students, etc. In fact, all these benefits have been supported by many authors. For that reason, it is necessary to organize them in four topics: Second Language Acquisition, cognitive science, socio-cultural awareness and pedagogical benefits.

The first one is related to the relevant relationship between songs and second language acquisition. Based on Jolly (1975) "songs and normal speech are on the same continuum of vocally-produced human sounds. Both have rhythmic and melodic content and represent forms of communication in a linguistic sense" (p.11). In the same way, Murphey agrees (1992) "songs can be more valuable if we exploit them creatively to bridge the gap between the pleasurable experience of listening/singing and the communicative use of language" (p. 6). In addition, songs are a useful stimulus because they contain relatively simple language that is similar to conversations situated in a specific context (Rieuwerts & Murphey, 1990). On the other hand, in terms of the development of specific language skills through songs, Engh (2013) claims: "the use of music and song, such as explicit development of listening discrimination and comprehension" (p.119). Also, songs are the best and the quickest way to teach phonetics and pronunciation in a natural way (Leith, 1979). Likewise, Falioni (1993) indicates that "practically all grammar points can be found in music texts, and the texts also offer a wide variety of vocabulary, all of which can be utilized to practice the four communication skills" (p.98). In this way, songs are a product of language which allow different skills to be exercised in language learning.

In terms of the current cognitive science theories which explain the neural relationship between language and music, Patel (2010) states that music and language share several processing mechanisms such as: "the ability to form learned sound categories, to extract statistical regularities from rhythmic and melodic sequences, to integrate incoming

elements (such as words and musical tones) into syntactic structures, and to extract nuanced emotional from acoustic signals" (p.6).

Toscano & Fonseca (2012) state that "singing is an activity that merges both linguistic and musical information, involving both parts of the hemisphere through the corpus callosum, which is strengthened by transmitting messages between the hemispheres, pronunciation, vocabulary building, and the practice of grammatical structures stand out in this regard." (p.203). Furthermore, when students use songs there is a subvocal involuntary mental rehearsal which is important because lexical patterns can be retrieved during oral interactions (Fonseca, 2000). Also, this process of retention of information affects pronunciation learning. Based on Wilcox (1995) "singing increases vocabulary and prosodic memory retention and recall, it may affect pronunciation in a positive direction" (p.2). Therefore, these texts, which are accompanied by melodies (music), have a positive impact on the processing of the elements that make up a language through the retention of sounds, words and their organization in subsequent retrieval exercises.

Regarding socio-cultural awareness, songs are texts that offer genuine contextual reading of the place they come from. In agreement with Jones (2008) "The introduction of vocal music as the foundation on which to either build a coordinated language-culture course or, more often, supplement an already established program, can be a powerful tool, especially when the music is a faithful reflection of the culture from which it derives" (p.11). Furthermore, popular songs can also be considered as literary texts with cultural content through which pupils can exchange information as they are means of communication that integrate the diverse conceptions of people belonging to cultures near or far away from them (Cassany et al, 1994). Based on this, songs are

cultural samples that allow students to know, analyze, compare, and situate the various cultural ways of understanding the world by using language.

Lastly, the practical pedagogical practice can be positively affected by the use of songs. Referring to Murphey (1992) songs "can stimulate very positive associations to the study of a language, which otherwise may only be seen as a laborious task, entailing exams, frustration, and corrections (p.5). In addition, Toscano and Fonseca (2012) formulated a list of benefits after the application of music in the classroom: "relaxation of students, improvement of the classroom atmosphere, reduction of fear and tension of what peers will say, increased willingness to communicate, development of group cohesion and increased use of English in the classroom" (p. 209). Then, songs contain a social and cultural value that allows the integration of human beings outside and inside the community, in this particular case, the group of students.

Drawing on this, songs are considered as a text with a holistic character that integrates not only language knowledge but also cultural knowledge. Above all, this resource can be developed from different fields such as psycholinguistics, applied linguistics, and sociolinguistics.

ICTs in language learning process

Nowadays, Information and Communication Technologies (ICT) have been considered a boom both in the sociocultural context and in different professional and academic scenarios. Regarding the field of education and with respect to languages, the processes of teaching and learning a second language have been immersed in the creation and development of different learning spaces, since they allow addressing issues of the current reality faced by the student, no matter where he/she is. Dedja (2015) states that "the use of ICT in teaching and learning of

foreign languages has brought a revolution by making knowledge more accessible to all students as those who live in the city and those who live in the village" (p.42).

In this sense, the internet has become the digital code with greater recurrence for both students and teachers since, thanks to this tool, various authentic and updated materials can be addressed which allow meaningful learning and close to their environment. As stated by Al-Kamel (2018) "The internet saves our time and energy. We can learn English lessons through the internet without the need of travelling and without the need of leaving home or bedroom. With the internet students can learn English anywhere at any time and whenever they want. The internet offers instant feedback to the learners which enhances the learning experience of the students" (p.4).

Dedja also indicates that the internet is an important resource as it facilitates the creation, discovery, and distribution of audiovisual materials which allow a transversal use of the language depending on the different contexts to which it is exposed (Dedja, 2015, p. 43). This means that ICT generates instant access to information, whether text, audio or video, and this information can be deepened or modified by creating new educational resources which influence the learning process.

On the other hand, ICT influences the effective development of language learning. According to Al-Kamel, ICT has a positive effect on the teaching and learning of a foreign language and its relevance depends on how the language is approached in the classroom. For example, factors such as students' needs and interests are considered in applying teaching materials, as well as access to different sources of recent information, which are conceived as authentic learning materials.

Finally, it indicates that this resource allows focusing on a unit of study or language skill (Al-Kamel, 2018, p. 6). Based on this, it is corroborated that ICT enables meaningful learning and also it considers the needs of the learner's psychosocial environment. Moreover, the cultural environment is considered. Dedja (2015) says that "Essentially foreign language teaching through the use of ICT aims at promoting linguistic skills of reading, writing, speaking, and listening, but also the improvement of intercultural competence." (p. 43). According to this, it is inferred that ICT not only takes care of the learners' needs regarding their own environment, but also allows them to be immersed in the culture of the target language, as well as to learn about the world. To conclude, this theoretical framework allows this project to create and develop the methodological design presented in the next chapter in order to evidence how the approach selected works together with the concepts previously exposed.

CHAPTER III

Methodological design

This chapter describes the teaching methodology that supports this proposal, which is based on the Task-Based Learning approach. Thus, the definition and the development of the framework that make up this approach, as well as its features and principles will be presented.

Teaching methodology

This pedagogical proposal goes hand in hand with the Task-Based Learning approach (TBL) due to its flexibility and purpose: to provide opportunities for real communication that promote the exchange of meaning through authentic and meaningful activities or tasks. According to Prabhu (1987, quoted by Celik 2017), TBL is "an activity in which learners create an outcome from given information through some process of thought and which requires teachers to regulate that process" (p.104). In addition, Willis (1996) defines tasks like "activities where the target language is used by the learner for a communicative purpose (goal) in order to achieve an outcome" (p.23). Having this in mind, TBL is based on the learning of the target language through the selection and development of given information or tasks that allow understanding and improvement of the skills worked on in the class.

Moreover, there are some features to be considered while implementing tasks that are helpful for students. Ellis (2003) states that "a task primarily focuses on meaning; a task is designed to use the language in real-world processes; a task can involve any of the four language skills; a task has a clearly defined communicative outcome" (p.105). Likewise, Nunan (1989) points out communicative tasks is "a piece of meaning-focused work involving learners in

comprehending, producing and/or interacting in the target language, and tasks are analyzed or categorized according to their *goals, input data, activities, settings and roles*" (p. 11). Therefore, and bearing in mind the above, this proposal may include these components which are necessary to maintain the sequence and coherence of tasks throughout the lessons and learning units. Regarding the Task-Based Learning model, this proposal is designed in agreement with Willis's proposal (1996). He designed a model following three stages of Pre-task, Task cycle and Language focus.
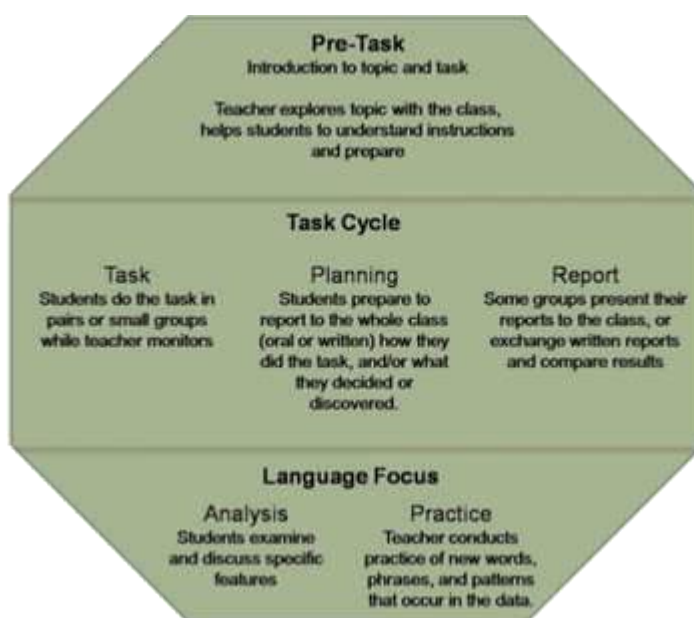
Figure 7 Task-Based Learning framework by Willis (1996)

Based on the foregoing, the pre-task alludes to the introduction of a given topic by the teacher. Thus, he/she teaches words that lead to the understanding of the same. According to Foster (n.d.), cited by Willis (1996), "this initial phase gives useful exposure which helps students to recall relevant words and phrases and to recognize new ones. The preparation time

helps them to think of the kinds of things they can say and seems to result in better quality language use at the task stage" (p. 5).

Likewise, the task cycle stage has to do with the language in use. Willis (1996) assures that doing the proposed tasks in this stage allows students to develop their oral communication in public and to increase their writing and listening skills by creating and hearing reports. Based on this, there are three steps to be considered in the task cycle. The first one is the task itself where students do what is established in a certain task guided by the teacher. The second step is planning, where students start creating a report of what they understood and learned in the task. The third step is the report; thus, students have the chance to use the language by discussing and exchanging opinions between them about what they planned in their texts or reports. Considering this, in this final step students do not pay attention to form, since the intention of this stage is that students can communicate naturally and freely.

Considering the aforementioned, in the task cycle, learners are the center of this process in which they are always constructing their own knowledge based on what they have already learned, not only in the pre-task stage and the task itself, but also with the previous knowledge they have.

The last stage of the TBL framework is the language focus. As its name indicates, this part of the process takes into consideration aspects related to the structural form of the language. It is relevant to point out that this phase is composed of two steps. On the one hand, the first step is the analysis, where both the teacher and students identify and correct grammatical errors that students have made during the development of the tasks in the previous stages. As stated by Willis (1996) "The aim is to help students to explore language, to develop an awareness of aspects of syntax, collocation and lexis, to help them systematize what they have observed about

certain features of language, to clarify concepts and to notice new things" (p. 6). On the other hand, the second step is the practice, where students use different strategies, such as underlining, circling, choosing, etc., in order to reinforce words, sentences, and other syntactic elements in which they are having difficulties and thus improve the completion of future tasks.

Based on the above framework, the development of this proposal may follow the three stages proposed by Willis, describing how students will have the opportunity to progressively improve their listening and speaking competence toward the use of language for real communicative purposes.

Pre-task: Each task designed for this proposal will have a pre-task moment in which students will be in a process of self-awareness of their own learning. This means that students have to realize what the topic is about, the objectives, as well as the achievements and new learning they can reach by performing warm-up activities that will mostly be supported by ICT tools. In addition, words and phrases from songs will be introduced at this stage to identify language related to the topic, extract meanings, and recall new vocabulary that will be useful during the task cycles.

Task cycle: Considering the flexibility of the TBL framework, as well as the two skills and micro-skills to be developed (Chapter II, theoretical framework), it is considered relevant to include two task cycles for each task. One of them is oriented towards listening and the other towards speaking considering the learning goals, the possibilities of exploration, as well as the expected outcomes. However, it is important to clarify that each skill will not be developed in isolation. On the contrary, each one will be cross-linked to the unit goal, the input (songs), and the derived topic. In light of the above, this task cycle proposal will be detailed below:

MACROSKILLS ⟍ TBL CYCLE	Listening	Speaking
	MICROSKILLS	
Pre-Task	✓ Linguistic competence ✓ Pragmatic competence ✓ Intercultural competence ✓ Strategic competence	✓ Pronunciation ✓ Fluency – Accuracy
Task Cycle		
Language Focus		
Self-Assessment	⟸ INPUT – GOALS - TOPICS ⟹	

Figure 8 Task Cycle design by Bautista and Callejas (2021)

Moreover, it is important to mention how these macro-skills will be developed in this proposal. First, regarding the listening task cycle, it is necessary to implement in all sessions listening strategies that allow students to identify core vocabulary, not only to present the proposed tasks but also to prepare their interventions. Also, each proposed session will aim to strengthen linguistic, pragmatic, and intercultural competences through learning activities based, for the most part, on ICT. Second, the speaking task cycle seeks to improve students' pronunciation, fluency, and accuracy through communicative activities. Bearing this in mind, meaning as well as fluency are important throughout the interactions; for that reason, accuracy is not expected at an early stage. However, this is not a component to be sacrificed; on the contrary, it is included by promoting the elaboration of drafts in the planning phase, so that students gradually become more accurate in making themselves understood during their interventions and consolidate the learning of the foreign language as their linguistic repertoire increases. Finally, pronunciation should be implicitly or explicitly present throughout the phases that make up the listening and speaking tasks. To further deepen this knowledge, in the language

focus phase, students will be able to consciously focus on the vowel and consonant phonemes of English by emphasizing on their production through analysis and practice activities.

Additionally, other macro-skills (writing and reading) would be integrated to support the completion of learning tasks, especially throughout the phases of the task cycle: homework, planning, and report. In fact, in the reporting phase, students will support their results of the activities proposed in class through ICT tools.

Language focus: students will have the opportunity to analyze and interpret the linguistic forms derived from the input and the report phase by performing prediction and categorization activities. This reflection process will encourage students to learn about the form of language in terms of meaning and the communicative purposes in concrete situations. This means, students will not be directly or explicitly taught grammatical rules, but they will be introduced to them through research, exploration, categorization, and prediction of words and phrases useful in real communication contexts. Having this in mind, the practice phase will allow students to consciously rehearse new words and sentences that will help them to communicate their thoughts and opinions in interaction processes. In addition, the language focus is intended to make students aware of their own mistakes, correct them, and improve their processes in order to generate considerable progress in the presentation of future tasks and real communicative situations. In this way, a holistic and meaningful balance in the learning of the target language is guaranteed.

In addition, in the assessment phase, students will have the chance to monitor their own degree of accomplishment reached during the communicative learning activities. In agreement with Rodríguez et al. (2010) "self – assessment will provide students' feedback and attitudes towards the given tasks" (p.170). According to this definition, cognitive and motivation items

will be monitored by the learners, providing elements for improvement, not only for the student's

learning process, but also for the upcoming tasks designed by the teacher.

Finally, regarding the organization of this methodology, the sequence of contents will be

of a spiral and cyclical nature. That is to say, it is suggested that the proposed tasks become

progressively more complex as the unit progresses, as well as the areas for improvement are

reflected upon in the design of future tasks through observation and evaluation processes.

Considering the features of the TBL approach, the next chapter presents our intervention

proposal that includes not only the TBL framework, but it also develops the components worked

in the previous chapters in order to present a coherent lesson plan.

CHAPTER IV

Pedagogical proposal

This chapter concerns with the pedagogical proposal, which includes information about the vision of language and the roles in language learning, as well as the instructional stages, the lesson plans sequence and the learning activities designed for this proposal.

Vision of language

Language is conceived as a means of communicating messages and meaning. Based on Krashen (1983): "acquisition can take place only when people understand messages" (p.19). This means that a second language can be acquired in the most natural way only when the subject understands the messages that he or she receives through listening comprehension. Drawing on this, this didactic proposal is based on the natural way of language acquisition, in which learners must first be exposed to listening by picking up chunks of the language in order to build blocks of vocabulary that allow them to construct meanings in later speaking processes. For that reason, the learning direction of this proposal starts with listening comprehension activities towards speaking activities. Nevertheless, the listening process is not a period of passivity or a period of absolute silence, since teachers can find talkative students who want to communicate and produce language early on. Thus, they should be allowed to express themselves in order to build hypotheses about the way a second language works, even if they make mistakes (Willis,1996). Therefore, it is important that in the early stages of exposure, students can support their interventions in relation to the native language, prior knowledge, and nonverbal expression to acquire and negotiate meanings.

Roles in language learning

In this section, it is important to mention the contributions that learners and the teacher

are expected to make throughout this proposal considering that their roles reflect the principles of

the selected method, the Task Based Approach. According to Zhao (2011) "task-based language

teaching constitutes a strong version of Communicative Language Teaching" (p.46). Based on

this premise, on the one hand, learners are seen as active social agents, who are expected to move

from dependence to autonomy, as the learning process progresses. On the other hand, the teacher

moves from control to the role of consultant or guide. Considering the foregoing, the model of

the three 'P's (presentation-practice-production) proposed by Gibbon (1989) and cited

by Wajnryb (1992) is adopted to understand the levels of student and teacher participation in the

phases that make up the proposed tasks or lesson plans.
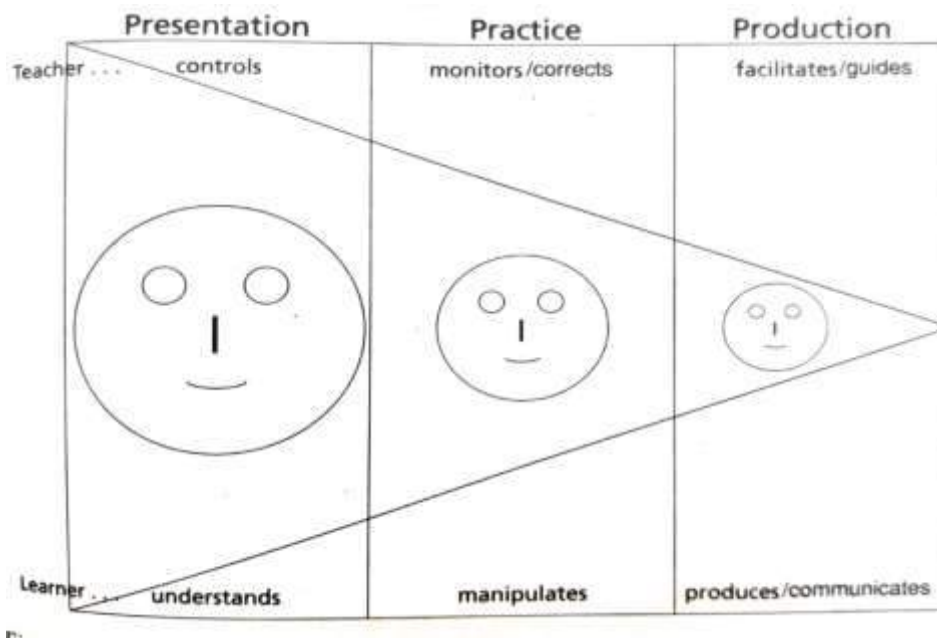
Figure 9 *Instructional cycle: presentation-practice-production illustrated by Louise Austin (1989), quoted by Wajnryb (1992)*

For this proposal, in the presentation phase, it is suggested that the teacher has control of the class by introducing the topic, the vocabulary through which students will be exposed, as well as the communication objectives to be achieved. On the other hand, learners will assume their role as language users to carry out the proposed tasks, which have interactive and communicative purposes, so a high level of active participation and commitment should be required. These roles are mainly reflected in the pre-task phase through warm-up activities.

In the practice phase, learners will manipulate or use the new vocabulary through which they were previously exposed to prepare drafts individually or in groups, which will serve as support during their interventions. The teacher should monitor and advise them to correct their own mistakes if necessary. These roles are assumed in the task and planning phase of the listening and speaking task cycle.

The last production phase is related to the listening and speaking reports that learners must share with their partners. To that end, students will communicate their ideas freely, making use of their own resources, such as their prior knowledge, acquired vocabulary, and gestures. On the other hand, the teacher should not hinder the communicative capacity of his/her students by making immediate corrections; on the contrary, these interactions should be allowed to flow. In addition, the teacher will provide examples and the necessary resources to encourage learners to take risks and avoid fearful and threatening attitudes when control is placed in their hands. Finally, if there are errors in the reports, the teacher will engage learners to correct themselves through the linguistic focus phase by doing analysis and practice activities.

Instructional design

This pedagogical intervention proposal arises from the results obtained in a survey of tenth and eleventh grade students at Guillermo Cano school. First, students were asked about the musical genres they listened to the most in regard to English language. Based on the results, this intervention proposal implements songs according to the genres highlighted in the survey as input for the creation and development of the tasks. (ANNEX A). Likewise, the survey allowed us to inquire about students' preferences regarding the topics and/or content they most like to listen to in a song (ANNEX A). Considering the answers, this proposal selects emotions and feelings as the central theme for the approach of each of the activities proposed in the lesson plans.

Considering the aforementioned, this pedagogical intervention proposal is initially composed of a general table called *Lesson plans sequence*, which allows to explain the five tasks designed as a proposal for the development of listening and speaking skills in English. In this table, the specific topics to be worked on in the sessions are shown bearing in mind that the general topic is focused on emotions and feelings. Likewise, the songs that are the basis for the development of the tasks and the objectives to be achieved in each session are presented. In addition, in this table the language focus is located, which allows to specify the grammatical elements identified in the songs, which in turn, will serve for the development of the activities in the language focus stages. Finally, the ICT resources to carry out the proposed tasks are given. Following the lesson plans sequence, the tables corresponding to each of the tasks proposed for the intervention are presented. Each table (task) presents the topics about emotions and feelings in specific contexts and the general and specific objectives of the session of each task. For this, it is important to highlight that the estimated time for each task is three sessions, that is, one class

for the pre-task stage and the listening tasks cycle, another one for the speaking task cycle and the last one for the language focus and the self-assessment respectively. Moreover, the tasks are presented in detail in order to show step-by-step the activities to be worked on, as well as their purposes.

Taking into account that the language focus phase has two sections, in the analysis section we will work on the content of the songs to identify the grammatical forms of the language. Based on this, the form of the language is worked on in the practice section where students demonstrate what they have learned in the analysis by carrying out activities that allow them to evaluate the proper grammatical language use. Nevertheless, it is important to mention that in this intervention we decided to analyze only the vocabulary content of the songs, since we could not actually do the activity with the target population. Therefore, teachers are expected to work with the use of the vocabulary presented by students in the activities of the report stages, as the main resource for the analysis of the grammatical forms of the language, so that students can identify their own errors and correct them appropriately.

Additionally, a self-assessment is intended to be carried out at the end of each task in order to analyze and follow the students' process of learning. For this purpose, this self-assessment has two lines. The first consists of a motivational evaluation, which allows analyzing the students' behavior and feelings about the activities performed, as well as their appreciation of the input worked on and their interaction in the classroom. On the other hand, the second type is linked to the cognitive process which consists of identifying the progress and difficulties that students have about the skills worked on in each session. For this purpose, a rating scale is presented with the expectation of showing students' improvement in the skills to work on.

Finally, all the resources of the planned tasks will be presented through a web page, especially those related to ICT tools, allowing a dynamic and organized visualization of the proposed tasks. In the homepage of this website, you will find an introductory video and the interactive buttons to access to the five sessions designed for this learning proposal. Additionally, there are five tabs in which you can visualize all the TBL components of each activity such as the pre-task, the listening and speaking cycles, the language focus, and the self-assessment.

https://sites.google.com/view/englishclassfor10th-11thgrades/home

Table 1. Lesson plans sequence

Session	Topic	Input	Objectives	Language focus	Resources
Session 1	Recognizing emotions and feelings	**1. R.E.M** (Shiny happy people) **2. Sia** (Unstoppable) **3. Pink** (So what) **4. Keane** (Everybody's Changing) **5. Maroon 5** (Makes Me Wonder) **6. Edward** Maya (Stereo love)	**Listening goal:** to identify core vocabulary by detecting key words and guessing the meaning of words and phrases when people are involved in emotional situations. **Speaking goal:** to use new vocabulary making an emphasis on pronunciation.	**Review of verbal tenses:** -Present simple -Present progressive -Past simple -Simple future -Common contractions -Imperatives	-Wordwall -Goconqr - Padlet.

		7. Eminem (Lose yourself)			
Session 2	Non-verbal emotions	**8.Evanescence** (Everybody's fool)	**Listening goal:** to identify facial kinesics, body language and other nonverbal features to get meanings. **Speaking goal:** to improve pronunciation, fluency, and accuracy.	-Present perfect -Past perfect	-Charades App. - Emaze -Padlet
Session 3	A life full of emotions	**9. Lukas Graham** (7 years) **10. Twenty-one pilots** (Stressed out)	**Listening goal:** to recognize the communicative functions of utterances, according to situations, participants, and goals. **Speaking goal:** to improve pronunciation, fluency, and accuracy.	**Way to express wishes in English:** Use of wish + simple past -Use of would -Used to	-Canva - Animaker -Padlet
Session 4	Emotions in context I. -Romantic relationships -Friendship	**11. Dua Lipa-Martin Garrix** (Scared to be lonely) **12. Little Dragon** (Best friends)	**Listening goal:** to recognize the communicative functions of utterances, according to situations, participants, and goals. **Speaking goal:** to improve pronunciation, fluency, and accuracy.	-Modal verb can and could -Wh questions	- Educaplay -Teams - Padlet - WordWall

Session 5	Emotions in context II	**12. Modest mouse** (Float on) **13. Phil Collins** (Another day in paradise)	**Listening goal:** to recognize the communicative functions of utterances, according to situations, participants, and goals. **Speaking goal:** Improve pronunciation, fluency, and accuracy.	-Phrasal verbs	-Audacity - Padlet

Lesson plans

FIRST TASK
Unit: Emotions and feelings **Topic:** Recognizing emotions and feelings
General learning goal: to explore and recognize our emotions and feelings.
Listening goal: To identify core vocabulary (words and phrases) when people are involved in emotional situations.
Speaking goal: To use new vocabulary making an emphasis on pronunciation.
Input: R.E.M (Shiny happy people), Sia (Unstoppable), Pink (So what), Keane (Everybody's Changing), Maroon 5 (Makes Me Wonder), Edward Maya (Stereo love), Eminem (Lose yourself).
Activities: Listening activities: classifying new vocabulary Speaking activities: information gap

Settings: Classroom, individual work, and pair work
Grade: 10th and 11th grades
Number of sessions: three classes
Pre-task Firstly, the teacher will introduce the purpose of the unit to engage students in real communication activities by exploring songs related to emotions and feelings. Secondly, the teacher will introduce the topic (Recognizing our emotions and feelings) by inviting the students to make inferences about people's feelings and emotions in everyday life. For this purpose, students will be exposed to the language in a WordWall game, through which they will have to match emotional words and phrases based on fragments from seven popular songs.

First task cycle (Listening)		
Task	**Planning**	**Report**

For this task, students will design an emotional dictionary individually. To that end, they will listen to seven songs supporting their listening comprehension through the musical videos to predict and identify negative and positive emotions. There will be a pause per song for the whole class to make a list with the following questions in mind:	Once the list is completed, each student will prepare the emotional dictionary by compiling and classifying positive and negative emotions with phrases extracted from songs. Pronunciation is important for the next task, so the teacher monitors students so they can write correctly to prepare the report.	Each student will recall and practice new words and phrases by designing emotional flashcards on Goconqr platform. For this activity, the student is expected to include on each flashcard the word corresponding to each emotion, an image and a phrase related to the input (songs) presented in previous steps. In addition, they should include a recording of their voice making emphasis on pronunciation of each word and phrase.
What words and phrases could you identify?		
How many of these words and phrases belong to positive emotions?		
How many of these words and phrases belong to negative emotions?		
What signs allow you to identify them? Why?		
The teacher will provide additional vocabulary to enrich upcoming activities.		
Second task cycle (Speaking)		
Task	**Planning**	**Report**

In pairs, students will be requested to rehearse the new vocabulary through an information gap activity called "Guess my mood." The teacher will design two handouts based on the vocabulary students have been working on in their emotional dictionary. Also, they will provide the question-and-answer formulas, as well as the expressions to ask for clarification. Basically, students have to complete the handouts (A and B) by asking and answering questions.	To complete this activity successfully, each couple will have time to select and rehearse the interactive vocabulary they will use during their communicative interaction. Some samples can be provided by the teacher or volunteers.	The teacher will ask couples to compare the answers and finally, the whole class will share the gathered information in order to verify the assertiveness of students. If any errors are identified, the correct answers will be socialized as a group.

Language focus

Analysis	Practice
1. The teacher will introduce the categories of meaning of the verb tenses to be learned in the first session. Then, the teacher will ask the students to find sentences from the seven songs to relate them to these categories, as well as to indicate which elements characterize these verb tenses and allow them to be recognized. In the process, the whole class will discuss the relevance and function of those phrases in everyday spoken language. 2. Students will read the songs in order to extract the most repeated contractions through a listing activity. Afterwards, the whole class will make a compilation and analysis of their use in spoken language. 3. The teacher will list the categories of meaning to which the following imperative sentences belong to; *Wake up! Don't let go, put it in the ground, Don't hurt me, and Let your feelings show*. Students will place them according to their function.	1. Once the students have analyzed the verb tenses. They will practice them by writing emotional sentences taking into account the vocabulary included in their emotional dictionaries. E.g., Yesterday, I felt really tired and sad but today I feel cheerful and happy. In fact, students can take the risk by explaining why they had that emotion or why their mood has changed. 2. Students will organize the contractions from the list according to their lexical field and they will complete missing contractions if necessary. 3. The teacher will propose five short conversations about imperatives. Students should identify what each imperative refers to in the proposed conversations. 4. Students will make recordings of fragments of the proposed songs,

4. Pronunciation phase - Vowels I: Introduction of the following monophthongs: /i/ /ɪ/ /ʊ/ /u/ /e/ /ə/ /ɛ/ /ɔ/ /æ/ /ʌ/ /ɑ/.	which will be classified by levels of complexity (easy, moderate, and difficult). The goal is for students to practice the phonemes and challenge themselves. In addition, students will have to create a personal wall on Padlet to upload their pronunciation recordings and make a compilation of their own learning process.

Self-assessment

Students evaluate their own learning by completing the proposed self-assessment.

https://drive.google.com/file/d/1n49AwuFAZBKiQdC6n6cpI__3EX6J9B9l/view?usp=sharing

SECOND TASK
Unit: Emotions and feelings **Topic:** Non-verbal emotions
General learning goal: To comprehend nonverbal language features to identify emotion and feelings through physical manifestations.
Listening goal: to identify kinesics features through non-verbal messages to obtain meanings.
Speaking goal: to draw conclusions by comparing the emotions expressed in verbal and non-verbal features.
Input: Evanescence - Everybody's fool

Activities:
 	
    Listening activities: Contrasting non-verbal and verbal language.
 	
    Speaking activities: Exchanging group conclusions.

Settings: Classroom, group work
Grade: 10th & 11th

Number of sessions: three classes		
Pre-task		
First, the teacher asks his/her pupils about the understanding of non-verbal communication and new vocabulary related to kinesics is introduced to the class. Then, the teacher explores the topic by asking about non-verbal signs (facial expressions and body movements) in terms of emotions and feelings that students have experienced. Second, students will have to use their non-verbal ability to express body language messages by playing "Emotional charades."		
First task cycle (Listening)		
Task	**Planning**	**Report**

Tell students they will create a musical gallery matching non-verbal and verbal signs of the song Everybody's fool by Evanescence. First of all, students will watch the music video without sound and answer individually the following guiding questions: What non-verbal traits do you identify in the main character of the video? What emotions are directly related? What is the theme of the song? Second, students will read the lyrics and watch the music video with sound. Then, they will be ready to compare their readings. Did the non-verbal cues allow you to identify the theme of the song? Did you identify which emotions or feelings are directly related to the main character's nonverbal messages?	To prepare the report, work groups will be formed to assign them a scene from the video, so that they can point out which lines of the song correspond to the non-verbal signal according to their criteria. The scenes will be assigned in order to take advantage of the different clips of the music video and the lyrics.	Each group will add their image and its corresponding line on the Emaze platform to build a musical gallery. They will prepare their arguments for the speaking task cycle.
Second task cycle (Speaking)		

Task	Planning	Report
In this stage, students will have to make a draft taking into account the non-verbal features analyzed in the video. Then, they will create the report based on the creations they have made in the Emaze platform. For doing the report, the teacher will select one of the songs that were presented in the first session, and he/she will do an exemplification of what students have to do.	Students will start writing a draft considering the non-verbal features such as body movements and facial expressions they identified in the scenes given by the teacher. Then, they will compare whether or not these elements are related to the lyrics of the song. After this, students will write down a general conclusion of what they have found in relation to the non-verbal features and the verbal communication expressed in the song.	Following the musical gallery, the teacher will present the scenes that were captured on the platform in sequence. While doing this, the students will present the conclusions they made about the scenes they analyzed.

Language focus	
Analysis	**Practice**
1. Students will find sentences in the songs that contain the words "have" and "had" to classify them as they consider appropriate. Afterwards, the whole class will emphasize their functions within spoken language to check if the categories have the correct phrases. 2. Pronunciation phase - Vowels II: Introduction of the following diphthongs: /ɪə/ /eɪ/ /ʊə/ /ɔɪ/ /əʊ/ /eə/ /aɪ/ /aʊ/.	1. Once the categories of meaning have been recognized, students will decide which functions the proposed new sentences belong to. 1.1. To carry out this practice exercise, the teacher will assign different graphic sequences in which every day communicative situations are presented in order to perform the "Listen and complete activity," whose objective is for students to form groups of four people to assign them an image and tell a short story by collecting sentences. That is, one of the members begins with a sentence that starts the story and the following members continue proposing new

	sentences until the story is complete. The sentences should be written down and shared with the whole class. It is important to make use of the tenses studied previously and those proposed for this session. 2. Finally, students will make a recording of words found in the songs that contain the phonemes analyzed.

Self-assessment
Students evaluate their own learning by completing the proposed self-assessment. https://drive.google.com/file/d/1n49AwuFAZBKiQdC6n6cpI__3EX6J9B9l/view?usp=sharing

THIRD TASK
Unit: Emotions and feelings **Topic:** A life full of emotions
General learning goal: to reflect about emotional changes throughout life.
Listening goal: to recognize the communicative functions of utterances, according to situations, participants, and goals.
Speaking goal: to create an autobiography involving emotions and life expectations.
Input: Lukas Graham - 7 years; Twenty-One Pilots - Stressed out.

Activities:

Listening activities: Comparative chart about life stages

Speaking activities: Autobiography creation

Settings: classroom, individual work.

Grade: 10th & 11th

Number of sessions: three classes

Pre-task

In this task, listening comprehension is more demanding for learners. Therefore, preparing them for new and more complex input is relevant. During this phase, the teacher will prepare a pre-listening in which the learners will be exposed to phrases about the songs they are going to listen to later. This input is intended to help students to identify the subject matter, letting them infer what the artists are talking about in general, what the specific situation is, and participants. They merely have to answer about what, where and who in order to understand the communicative function of the utterances.

First task cycle (Listening)		
Task	**Planning**	**Report**

In this task, students will listen to the song without its video in order to make a comprehension activity in which they are going to identify where the phrases, that were given by the teacher, are located within the song. While students are doing this, the teacher will check if students are matching the phrases with the song properly. After this activity, the teacher will give students the lyrics of the song for reading and get meaning. Afterwards, they will answer the followings questions Are the inferences with the songs similar? Yes/No, Why? Are the inferences with the songs opposite? Yes/No, Why? Finally, students will identify again and categorize the main and secondary characters that appeared in the song, as well as to recognize in which situation(s) the characters are involved. Who are the main characters of the song? Are there secondary characters in the song? What is the situation the characters are in?	Based on what students have already identified in the task, they will be asked to create a comparative chart in order to write down the life stages the main characters are telling in the song and what feelings the students can notice in each one of these stages. The teacher will monitor this process by giving some extra vocabulary regarding feelings and emotions as well as solving any doubt students have in terms of language grammar.	In the report, the students will complete a comparative chart by using Canva platform which will allow them to collaborate. They also can create their own designs by using texts, images, and other style elements.
Second task cycle (Speaking)		
Task	**Planning**	**Report**

Based on students' interpretation of the songs and the feelings they recognized throughout the characters' lives, they will create an autobiography using Animaker platform as support, in which students will express the dreams and feelings they had when they were kids. Also, they will make a transition about the dreams and feelings they have nowadays (in case there were changes) and finally, they will expose the life's expectations they have for their future.	Students will make a draft regarding their life stages. In the first box, they will write about their childhood using past tenses, especially using used to. In the second box, they will write about their current life with an emphasis on the use of wish and present tense verbs. In the last box, they will write about their expectations for the future using "would" and related verb tenses. In this draft, students will express the dreams they had when they were kids and the vision and feelings they had about life. At the same time, they will indicate the dreams they have and the feelings about life considering aspects such as the context in which they live and the tastes and preferences they have now. At the end, they will reveal what their life expectations are and what kind of feeling they evoke in them when predicting their future. During this process, the teacher will support students if doubts arise in terms of language use. When students complete their chart, they will start creating their autobiography by using the suggested platform.	For the report stage, students will present to the whole class their autobiography video creations made in Animaker platform in which the transition of emotions and feelings about life stages worked on in the class are evidenced, as well as the proper use of the past, present, and future verbal tenses.
Language focus		
Analysis		**Practice**

1. Students will find sentences in the song stressed out that express the desire to change a situation in the present or future. In which sentences does the singer express the wish for something to be different in the present or in the future? Afterwards, a discussion of the words found will be conducted by the teacher to present the rule Wish + past simple.
2. Students will analyze the use of the modal verb "used to" through some phrases extracted from the songs. They will answer the following questions building their own categories of meaning:
   What element do these sentences have in common?
   What does it mean?
   When do we use the modal verb "used to"?
   Then, they will change the previous sentences to their negative form in interrogative.
3. The teacher will present some of the functions of the modal verb "Would." Students should carefully read the category chart and suggest new sentences.
4. Pronunciation phase - Consonant I: Introduction of the following consonant sounds: /p/ /b/ /t/ /d/ /f/ /v/ /θ/ /ð/ /m/ /n/ /ŋ/ /h/.

1. The teacher will introduce an activity called 'odd one out' in which students will identify sentences that are out of structure and meaning.
2. Students will reformulate in pairs sentences written in the past tense using the modal verb "used to."
3. The teacher will propose short conversations with the modal verb "would." Students should identify what the modal verb "would" refers to in the proposed conversations.
4. For pronunciation practice, students will do the phonetic transcription of words related to the phonemes studied.
   4.1. As an optional exercise, students can practice these phonemes by singing fragments from the songs. The selected fragments will start from the easiest to the most challenging for them.

Self-assessment

Students evaluate their own learning by completing the proposed self-assessment.

https://drive.google.com/file/d/1n49AwuFAZBKiQdC6n6cpI__3EX6J9B9l/view?usp=sharing

FOURTH TASK

Topic: Emotions and feelings

Title: Emotions in context I

General learning goal: To recognize emotional behaviors in communicative scenarios related to romantic relationships and friendship.

Listening goal:

To identify and correct lyrics mistakes.

To classify the communicative situations reflected in the songs with the respective emotions and feelings.

Speaking goal: to reflect about emotional behaviors performing three emotional responses such as aggressive, passive, and assertive in specific situations.

Input: Dua Lipa- Martin Garrix - Scared to be lonely and Little Dragon - Best friends.

Activities

Listening activities: that's not right and ordering information.

Speaking activities: role-play

Settings: Classroom, group work.

Grade: 10th and 11th grades

Number of sessions: Three classes

Pre-task

Memory game (matching emojis within context): Students will have different hidden cards in the 'Educaplay' platform, in which some of the cards will have emojis that represent feelings and the others will have words and/or phrases that present a specific communicative situation. The purpose of this activity is that, based on the phrases the cards have, students can analyze, find, and match the respective emoji that fits with the appropriate phrase (situation).

First task cycle (Listening)		
Task	**Planning**	**Report**

First, students will address which lines from both songs have been substituted by the teacher. To complete this activity, they will read the lyrics line by line to be aware during the listening phase. Once the song has been read, they will read the lyrics with the music to identify the intrusive lines. Throughout the exercise, they will draw a check mark on the right lines and a cross mark on the wrong lines. Afterwards, the teacher will present the missing lines on the board so that, for the last time, students can place the original lines in their respective places.	Second, four groups will be formed; two will work with the song "Scared to be lonely" and the other two with the song "Best friends" with the objective to exchange their results during the report. Each group will have to establish the communicative scenario in which the assigned song takes place and the emotions involved in it. This information will be organized in a chart in which students will include these components: The name of the song Theme (Communicative scenario) Phrases related Emotions and feelings	Each group will present their conclusions to the whole class. Afterwards, the teacher will gather the information given by each group in order to make a general conclusion about how human beings manage their emotions within personal contexts, in this case, a romantic relationship or a friendship.
Second task cycle (Speaking)		
Task	**Planning**	**Report**

Based on the situations mentioned during the pre-task, students will represent situations through a role-play activity in groups of three people. For doing this, the teacher will present four situations related to friendship and a romantic relationship (two situations per theme). After that, the teacher will give each student one emoji that symbolizes the way in which each member of the group will have to assume his/her role within the given situation.	Considering the situation each group has, students will create a draft in which they will make a script having in mind the roles they have to play. These roles are based on three emotional responses which are aggressive, passive, and assertive. Based on this, each student will write what they are going to do and say during the performance.	Each group will meet on the Teams platform where they will perform and record the script they have already created. It is important to highlight that by doing this activity through Teams, students won't have the chance to edit the recording, so this exercise allows them to have a real time conversation. When finishing the performance, students will post their video recordings on Padlet and then, they will discuss the results in order to identify the emotional responses students have within the performance. Besides, students will discuss which the best way is to confront and solve a problem in a situation from a personal context.

Language focus	
Analysis	**Practice**

1. The teacher will write the communicative functions of the modal verb CAN/COULD in order to make an introduction of how this modal verb can be used in context. Once the teacher has written the names of the functions, students will write their own examples of sentences considering their own inquiries.
2. The teacher will make an introduction of the wh questions (what, who, when, where, how, why, which) by asking students:
   What is the meaning of each one of them?
   When do we use each one of these words? (Wh questions)
   Students should do their research to answer these questions.
3. Pronunciation phase-Consonant II: introduction of the following consonants: /tʃ/ /dʒ/ /k/ /g/ /s/ /z/ /ʃ/ /ʒ/ /r/

1. Students will create and present short dialogues. The intention of this activity is for students to identify the communicative functions of the modal verb CAN/COULD within short conversations.
2. Once students have learned the use of the wh questions, they will play a game through the WordWall platform. The dynamic of the game is that students will have different boxes and each one of these will contain questions and answers, so the students can relate the phrase with the correct wh question taking into account the use of each one of them. The purpose of this game is for students to put into practice all they have learned regarding this topic.
3. For pronunciation practice, students will do the phonetic transcription of words related to the phonemes studied. Once this task is completed, students will select two phoneme phrases to create sentences. These can be related to the topics studied in this session or topics studied in previous sessions. Then, students will record themselves by reading their sentences making an emphasis on the consonants proposed in this phase.

Self-assessment

Students evaluate their own learning by completing the proposed self-assessment.

https://drive.google.com/file/d/1n49AwuFAZBKiQdC6n6cpI__3EX6J9B9l/view?usp=sharing

FIFTH TASK
Topic: Emotions and feelings **Title:** Emotions in context II
General learning goal: to recognize emotional behaviors in communicative scenarios related to the community.
Listening goal: To recognize the situations expressed in the songs through inferential reading comprehension. To engage students by giving and receiving dictation through selective listening and exaggerated pronunciation.
Speaking goal: to make students aware of the emotional behaviors in different social contexts by giving their personal opinions.
Input: Modest mouse - Float on and Phil Collins - Another day in paradise.
Activities: **Listening activities:** mass distance dictation **Speaking activities:** opinion-gap activity
Settings: Classroom, pair work, and individual work.
Grade: 10th & 11th
Number of sessions: Three classes
Pre-task Emotional roulette: Taking into account the shared experiences in the previous task, the teacher will implement a roulette on WordWall platform with several questions which allow to inquire the different reactions and feelings students have within community and/or social situations. The purpose of this activity is for students to evidence some cases of people having different attitudes within social scenarios and to answer the way they would act if they witnessed these situations.

This activity will let the teacher give feedback on the topic worked on the previous task, as well as to make an introduction of the songs' theme to be worked on in this task.

First task cycle (Listening)

Task	Planning	Report
Tell students, in pairs, they will participate in an activity called "Mass distance dictation" (Murphy, 1992). Firstly, students will make a first reading without sound and a second reading following the musical track. After that, they will make inferences about these lines. What do the following sentences refer to? "Bad news comes, don't you worry even when it lands. Good news will work its way to all of them plans." "Think twice, 'cuz it's another day for you and me in paradise." What are the themes of the songs? Finally, the handouts with the lyrics will be removed in order to start the dictation activity.	In this phase, the teacher will stick the poster of the two songs away from the classroom. Subsequently, the teacher will explain that pairs will have to decide who dictates and who writes down during the first round. Once they have decided the role, one member will have to memorize as many lines as he or she can to come back and dictate to his or her classmate. For this activity, exaggerating the pronunciation is important because there will be distance between them. After the first person has finished their dictation successfully, they will start a second round changing the roles.	Once they have completed the activity, they will compare the dictation with the song's lines and finally they will make a report about their level of assertiveness.

Second task cycle (Speaking)

Task	Planning	Report

Considering the problems students could identify, the teacher will write each one of these problematic situations based on the songs on a little sheet of paper. Then, the teacher will gather and mix all the papers. After doing this, each student will select one of these papers to give an opinion through a podcast.	Once all the students have selected their paper randomly, each student individually will write his/her opinion on what she/he thinks about the selected social problem considering the following aspects: The context of the song where the situation problem was extracted. The real context the student is facing. During this process, students will ask and solve with the teacher any doubt they have in terms of form and content of their opinion texts if necessary. When finishing their opinion texts, students will proceed to create a podcast on Audacity programs in order to evidence their opinions.	In this stage, students will present to the class each one of their opinions from the podcast they created. While the podcast is being played, the teacher will consider aspects such as pronunciation, accuracy, fluency, as well as the coherence the text should have. Finally, students will post their podcasts on the Padlet platform in order to collect all the evidence of the work carried out in this session.
Language focus		
Analysis		**Practice**

1. At this stage, both the teacher and students will review the meaning of the phrasal verbs found in the song called "Float On." After this, the teacher will present students' different phrasal verbs with the same verb root regarding the phrasal verbs previously identified and the teacher will show the students how the meaning changes for each one of them.

1. For the practice phase, students will do an exercise of rewriting in which they will have some sentences with phrasal verbs, so they need to change the sentence without using phrasal verbs but maintaining the meaning thereof.
   1.1. After doing this, students will make a list of the common phrasal verbs used in spoken language.
   1.2. Once students have created the list, each one of them will write sentences taking into account any communicative situation they want to express by using phrasal verbs. At the end, they will make a final recording in which they will read the sentences they created making an emphasis on all the phoneme sounds they learned in the previous tasks in order to have a complete recording by gathering speaking features such as good pronunciation, good fluency, as well as accuracy.

Self-assessment

Students evaluate their own learning by completing the proposed self-assessment.

https://drive.google.com/file/d/1n49AwuFAZBKiQdC6n6cpI__3EX6J9B9l/view?usp=sharing

CHAPTER V

Conclusions

This chapter highlights the pedagogical implications and the pedagogical innovations that this teaching proposal has on aspects such as educational curricula and communicative language learning based on songs, the Task Based Approach, and the information and communications technologies. Besides, it also presents some suggestions for teaching applications.

Pedagogical implications and innovations

Firstly, regarding the educational curricula, this proposal is directed towards the accomplishment of the learning objectives outlined in the official standards such as the DBA and ECLEI, which have been referenced in the first chapters. For that reason, both the methodological and the instructional design, along with the resources of this proposal become an alternative route for those institutions and teachers who seek to prioritize speaking by training their students as real users of a foreign language. Likewise, this proposal was designed to promote in curricula and classrooms an integral vision in language learning due to the structure of a teaching/learning approach (TBL), which harmoniously combines knowledge related to the meaning and form of a linguistic code. Therefore, in general terms, this proposal implies an opportunity for constant progress in the curricula, not only for students to improve their academic processes and performance in national and international evaluations, but also in their professional and personal lives.

Secondly, the implementation of songs was directly related to communicative competence, since the work of authentic material allows students to analyze, understand, and share the

experiences expressed in each one of the songs proposed from their real context. In addition,

based on this authentic material, students are able to create and develop authentic activities that

ensure a commitment for learning the foreign language, as well as promote participation in

the classroom and interaction with the surrounding environment. Taking this into account, the

innovation in the use of songs is evidenced in how they are approached in the class. That is,

songs not only allow the development of listening exercises, but they also allow students to

analyze the communicative contexts reflected in the contents of songs by developing activities in

which they can compare the situations given in the songs with their own realities.

Thirdly, the methodological approach has implications for the development of

communication skills. Considering the structure of the TBL, it was possible to design activities

that were in line with the improvement of listening and speaking skills in each of the stages of

this approach. Thanks to TBL, students are able to plan, design drafts, and present activities that

allow showing the students' progress of the mentioned skills. Likewise, the tasks are proposed

from the perspective of communicative competence, since in each stage students face activities

that involve them in diverse situational contexts. On the other hand, the TBL was innovative

since its structure enabled flexibility in the design and presentation of tasks. That is, our

intervention proposal is designed with the intention that each of the task cycles can be developed

in a different session, so that both the teacher and students can emphasize each of the proposed

activities and thus, generate a complete and meaningful learning.

Finally, ICT allowed each of the skills worked on in this proposal to be adapted to the

resources offered by the 2.0 tools. Taking this into account, for the application of this proposal,

students will be able to perform tasks in a more interactive way, which influences their interest in

learning and properly developing language communicative skills. Likewise, students will pay

more attention to the completion of each proposed task, which generates active learning, since students will be aware of the points to be performed in each cycle. In addition, the relationship of the tasks with ICT makes students more creative when presenting a task and also allows them to express themselves as they are within their context. Considering the above, the innovation in using ICT in this pedagogical intervention proposal is based on the immersion of students in learning the communicative skills of English supported by digital educational tools and platforms, since their learning will be more dynamic and varied. Also, using authentic and updated technological resources, allows this intervention proposal to be part of the reality of the digital era that concerns us today in society.

Suggestions

The construction of this pedagogical proposal provides these lessons and considerations that are pertinent to share with teachers who want to apply these or other song-based activities. First, considering the potential of songs as a text, one of the most important suggestions is to allow students to be directly involved in the selection of songs if the aim is to motivate and transform them into active agents of their own foreign language learning process. This is an important aspect if you are working with teenagers who have marked preferences in life, among these, music.

Second, regarding the themes derived from the songs, it is important to select themes that are important not only to reinforce curricular learning, but also to build life experiences that allow students to understand processes and meanings at a social and personal level. For this reason, although we did not work with a population directly through an observation exercise, applying surveys was a valuable resource to extract information, which allowed us to build a

profile to determine the musical genres, themes, as well as the skills that require more attention in English classes.

Finally, it is important to highlight the flexibility of the learning activities, which were designed to be applied even in educational scenarios where the technological devices are not available. The teacher can adapt the exercises according to the resources available and students' learning needs.

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ANNEXES

1. **Annex A- Survey applied to eleventh and tenth graders**
   https://forms.gle/nTkC5q9KNv2yEZEPA

   Datos básicos de la población
   1. Grado escolar

   - Undécimo
   - Décimo

   2. Edad
   3. Sexo

   - Femenino
   - Masculino

   Relación de los encuestados con la música
   4. ¿Qué tanto influye la música y las canciones en tus actividades diarias y en tu vida?

   - 0% - 20%
   - 20% - 50%
   - 50% - 70%
   - 70% - 100%

   5. ¿Con qué frecuencia escuchas música en inglés?

   - Todos los días
   - Una vez a la semana
   - Dos o más veces por semana
   - Los fines de semana
   - No le dedico tiempo

   6. ¿Qué tipo de música escuchas en inglés?

   - Pop - Pop rock
   - Rock
   - Metal
   - Rap/Hip-Hop
   - Punk
   - Ska
   - Electrónica
   - Reggae
   - Dance hall
   - Jazz
   - Otro:

7. ¿Qué tipo de contenido te gusta de las canciones que escuchas en inglés?

- Protesta - crítica social y política
- Romántico
- Estados emocionales
- Historias de vida
- Cultura y sociedad
- Espiritual
- Otro:

Uso de las canciones en la experiencia de aprendizaje de una lengua extranjera.
8. ¿Para qué fin usas las canciones en inglés?

- Entretenimiento
- Aprendizaje
- Ambos
- Otro:

9. Si usas la música para el aprendizaje ¿Qué habilidades crees que se potencializan?

- Listening (escucha)
- Speaking (habla)
- Pronunciación
- Writing (escritura)
- Reading (lectura)
- Gramática
- Vocabulario
- Todas
- Otro:

10. En tu formación académica ¿los docentes han utilizado la música en la clase de inglés?

- Sí
- No

11. ¿Qué tipo de actividades se han desarrollado en la clase de inglés a través de la música?

- Llenar espacios en blanco
- Ejercicios de escucha
- Traducción
- Ejercicios de habla
- Ejercicios de pronunciación
- Ejercicios gramaticales
- Adquisición de vocabulario

- Ninguna de las anteriores
- Otro:

12. Si la música es o ha sido parte del aprendizaje del inglés ¿Quién escoge las canciones?

- Los estudiantes
- El docente
- Ambos eligen

Dificultades en el desarrollo de habilidades en lengua extranjera

3. ¿En qué habilidad encuentran mayores dificultades?

- Listening (escucha)
- Speaking (habla)
- Pronunciación
- Writing (escritura)
- Reading (lectura)
- Gramática
- Vocabulario

14. ¿Por qué consideras que presentas dificultades en el desarrollo de esa(s) habilidad(es)?

- No me gusta el inglés
- Me gusta, pero no le dedico mucho tiempo
- Falta de motivación
- Falta de actividades dinámicas
- Falta de atención y comprensión
- Falta de materiales

Opinión de implementación
15. ¿Consideras que puedes mejorar tus habilidades de escucha y habla en inglés (listening and speaking) a través de la escucha de canciones en clase?

- Sí
- No

16. ¿Has mejorado tus habilidades de listening y speaking a través de las canciones?

- Sí
- No

1.1. Annex A - Analysis of the survey applied to students
https://docs.google.com/document/d/1HTOK5D82WIAy8PtaSloA0FKTAAsDDOOm3D
jyylljt-w/edit?usp=sharing

2.   Annex B - First survey applied to teachers from different academic areas
https://forms.gle/9WiQebzknuQimWLSA

Datos básicos

1. Nombre y apellido
2. Edad
3. Años de experiencia en la docencia
4. Campo (s) del saber en el que usted se desempeña
5. Nivel educativo en que usted ha enseñado principalmente

Relación con la música
6. ¿Le gusta la música?

- Sí
- No

7. Si su respuesta es afirmativa ¿Qué tipo de música escucha?
8. ¿Ha utilizado la música en el desarrollo de sus clases?
9. ¿Qué actividades ha realizado y realiza usted con la música?
10. ¿Para qué utiliza usted la música en el aula de clases?
11. ¿Considera usted importante la implementación de la música en el desarrollo de las clases? Sí/ No ¿Por qué?
12. ¿Cree usted que la música sirve para la enseñanza-aprendizaje de una lengua materna y extranjera? Sí/No ¿Por qué?
13. ¿Considera usted que la música es un recurso inexplorado? Sí/No ¿por qué?

2.1. Annex B - Analysis of responses from teachers of different academic areas.
https://docs.google.com/document/d/1IWWb1Yc_HNL1A6c31ehzHCy2lZDiTQrulGhzw
0o2A2g/edit?usp=sharing

3. **Annex C - Survey of English teachers**
https://forms.gle/BVNRMsyWLHZ7c88e6

Datos básicos

1. Edad
2. Curso a cargo
3. Años de experiencia docente

Dificultades en el desarrollo de habilidades en una lengua extranjera.

4. De acuerdo con sus observaciones y experiencia ¿Qué dificultades tienen los estudiantes al aprender una lengua extranjera?

5. De acuerdo con la pregunta anterior ¿Por qué cree usted que se presentan esas dificultades?

Uso las canciones en el aula

6. ¿Ha utilizado las canciones en el desarrollo de las clases?

- Sí
- No

7. ¿Para qué actividades utiliza las canciones en la clase de inglés?

8. ¿Cómo aprovecha y aborda las canciones para que sus estudiantes aprendan?

9. ¿Bajo qué criterios selecciona usted las canciones?

- Manuales
- Popularidad
- Gusto personal
- Recomendaciones
- Todas
- Otro:

10. ¿Quién selecciona las canciones?

- Los estudiantes
- El docente
- Ambos eligen

11. ¿Con qué frecuencia usa las canciones en la clase de inglés?

- Varias veces por semana
- Una vez por semana
- Una o dos veces al mes
- Dos o tres veces al año

12. Si utiliza las canciones, ¿Qué tipo de géneros suele poner?

- Pop - rock
- Rap - Hip hop
- Baladas
- Ska
- Reggae
- Electrónica
- Géneros variados
- Otro:

13. Los temas que tratan las canciones son de:

- Romance
- Protesta- crítica social y política
- Cultura y sociedad
- Estados emocionales
- Historias de vida
- Espiritual
- Otro:

14. ¿Qué habilidad considera usted que se puede beneficiar principalmente con el uso de las canciones en el aula?

- Escucha
- Habla
- Pronunciación
- Escritura
- Lectura
- Gramática
- Vocabulario
- Todas

Opinión de implementación
15. ¿Considera usted importante la implementación de la música en el desarrollo de las clases?

- Sí
- No

16. ¿Cree usted que la música sirve para la enseñanza-aprendizaje de una lengua materna y extranjera? ¿Por qué?

- Si
- No

17. ¿Considera usted que la música es un recurso inexplorado? ¿Por qué?

- Sí
- No

3.1. Annex C - Analysis of the survey applied to English teachers.
https://docs.google.com/document/d/14ircUAL0NkdTTmdT-g28eVrT_nhkSp6ZM-NVQnn2Jik/edit?usp=sharing