

## Learning While Singing: Children Music With Cultural Rhythms in the Classroom



EYDEN DEYED BOLAÑOS PAZ

**Universidad del Cauca**

**School of Human and Social Sciences**

**Bachelor Program in Modern Languages, English and French**

**Santander de Quilichao**

**2024**

**Learning While Singing: Children Music With Cultural Rhythms In The Classroom**

**EYDEN DEYED BOLAÑOS PAZ**

Chairperson

**Mg. MARITZA HOUSSET FONSECA**

**Universidad del Cauca**

**School of Human and Social Sciences**

**Bachelor Program in Modern Languages, English and French**

**Santander de Quilichao**

**2024**

**APPROVAL****UNIVERSIDAD DEL CAUCA**

The Undersigned Committee of Human and Social Sciences School approves the project developed by Eyden Deyed Bolaños Paz entitled:

**Learning While Singing: Children Music With Cultural Rhythms in the Classroom**

Judge: \_\_\_\_\_

Mg. Sandra Liliana Chacón Flor

Judge: \_\_\_\_\_

Mg. Margareth Sofia Varon Guzman

Advisor: \_\_\_\_\_

Mg. Maritza Housset Fonseca

Santander de Quilichao, Cauca. May 07, 2024.

**Dedicated to**

*My Daughter, Isabella.*

### **Abstract**

This research aims to reflect on the effects of the implementation of three songs based on cultural rhythms through complementary sessions to reinforce the EFL listening and speaking skills of fifth graders at Rafael Tello School, in Santander de Quilichao, analyzing their motivation and confidence after the research intervention. This qualitative study was conducted during ten thirty-minute sessions, and the data collected by three research tools: first, the field diary to obtain data about student's listening and speaking skill progress; second, two surveys, one after the fifth session and the other at the end of the last session, to collect information of students' perceptions about how they felt using music for learning and their thoughts about the songs; third, a self-assessment also at the end to know their judgments about their learning process, during and after the sessions. The surveys and the self-assessment were focused on their confidence and motivation. The collected data reflected, first, an improvement in students' pronunciation and use of whole sentences learned through the songs applied. They acquired structures in English which they can use as a tool to express more knowledge; second, their motivation and confidence were better since students were more active during the activities, some with fear of speaking and insecurities, but most of them, confident and excited to keep learning with music. Therefore, taking into account cultural elements to create new pedagogical material, in this case, music, can improve the learning environment and encourage students to learn every day.

**Keywords:** *Cultural Music, Musical Teaching-Learning Method, Confidence, Motivation, English as a Foreign Language.*

## Resumen

Esta investigación tiene como objetivo reflexionar sobre los efectos de la implementación de tres canciones basadas en ritmos culturales a través de sesiones complementarias para reforzar las habilidades de escucha y habla de los alumnos de quinto grado en la Escuela Rafael Tello, en Santander de Quilichao, analizando también su motivación y confianza, después de la intervención de investigación. Este estudio cualitativo se llevó a cabo durante diez sesiones de treinta minutos, y los datos fueron recopilados con tres herramientas de investigación: en primer lugar, el diario de campo para recoger datos sobre el progreso del habla y escucha de los estudiantes; segundo, dos encuestas, una después de la quinta sesión y otra al final de la última sesión, para recopilar información sobre las percepciones de los estudiantes de cómo se sentían usando la música para aprender y qué les pareció las canciones; tercero, una autoevaluación también al final para conocer sus juicios sobre su proceso de aprendizaje. Las encuestas y la autoevaluación se centraron en su confianza y motivación. Los datos recogidos reflejaron, en primer lugar, una mejora en la pronunciación de los estudiantes y el uso de oraciones completas aprendidas a través de las canciones, adquirieron estructuras en inglés que pueden utilizar como herramientas para adquirir y expresar más conocimiento; segundo, su motivación y confianza fue mejor, los estudiantes eran más participativos durante las actividades, algunos con miedo a hablar e inseguridades, pero la mayoría de ellos, confiados y emocionados de seguir aprendiendo con música. Por lo tanto, teniendo en cuenta los elementos culturales para crear nuevo material pedagógico, en este caso, la música, puede mejorar el entorno de aprendizaje y animar a los estudiantes a aprender todos los días.

**Palabras clave:** *Música Cultural, Método de Enseñanza-Aprendizaje Musical, Confianza, Motivación, Inglés como Lengua Extranjera.*

## Content

Introduction.....	11
Problem Statement.....	13
Rationale.....	16
Objectives.....	18
General Objective.....	18
Specific Objectives.....	18
State of the art.....	19
International Studies.....	19
National Studies.....	20
Local Studies.....	20
Contextual Framework.....	22
Conceptual Framework.....	24
Culture.....	24
Music.....	24
Motivation.....	26
Learning.....	27
Bilingualism.....	28
Methodological Framework.....	30
Qualitative Research.....	30
Action-Research.....	30
Participants.....	31
Research Stages.....	31

Results and Analysis.....	38
Session One.....	38
Session Two.....	39
Session Three.....	40
Session Four.....	40
Session Five.....	41
First Survey Results.....	43
Session Six.....	48
Session Seven.....	49
Session Eight.....	50
Session Nine.....	51
Session Ten.....	52
Second Survey Results.....	54
Self-assessment Results.....	57
Conclusions.....	63
Recommendations.....	64
References.....	65
Appendices.....	71



**Index of Graphics**

Graphic 1.....	44
Graphic 2.....	55
Graphic 3.....	58
Graphic 4.....	60
Graphic 5.....	61

## Index of Appendices

Appendix A: Informed Consent Format.....	71
Appendix B: Song 1.....	74
Appendix C: Song 2.....	75
Appendix D: Song 3.....	76
Appendix E: Implementation Plan.....	77
Appendix F: Field Diary.....	81
Appendix G: Survey 1.....	83
Appendix H: Survey 2.....	85
Appendix I: Self-assessment.....	87
Appendix J: Field Diary Session One.....	89
Appendix K: Field Diary Session Two.....	89
Appendix L: Field Diary Session Three.....	90
Appendix M: Field Diary Session Four.....	90
Appendix N: Field Diary Session Five.....	91
Appendix O: Fiel Diary Session Six.....	91
Appendix P: Field Diary Session Seven.....	92
Appendix Q: Field Diary Session Eight.....	92
Appendix R: Field Diary Session Nine.....	93
Appendix S: Fiel Diary Session Ten.....	93

## Introduction

In the educational and teaching area, we all constantly face different challenges, whether to learn or to teach, which help us to innovate, look for new strategies, experiment, learn and unlearn, fail, and keep trying. This makes the classroom an exciting place, full of challenges, answers and hypotheses. Many language teachers try to do something different, wondering what they can do differently. That was the first question before starting this research, and its answer was found in the words “music” and “culture”. It makes sense to put music, culture, and language together since they are co-related elements presented in human history. Consequently, why not try cultural music to teach English as a Foreign Language?

The creation of this research project was guided by the interest of experimentation and learning from the students’ learning process to see how influential music could be in the classroom after adding culture as a complementary element, because having a cultural rhythm during the English class generally is unusual and striking. Consequently, acquiring relevant data for the educational world and as a future language teacher, this knowledge impacted professional development.

This research work will be presented step by step:

1. The process of creation of three songs inspired in salsa, cumbia, and bambuco rhythms as part of Colombian cultural history.
2. The implementation, analysis, and reflection of the effects on the learning process, emphasizing the use of whole sentences, pronunciation, and understanding what it is said and listened; as well as the improvements in their confidence and motivation during and after the ten implementation sessions. As a qualitative action-research, the tools applied to collect data were two surveys, one self-assessment and a field diary for every session, which

allowed the researcher to study, analyze and reflect on the students' behavior and answers during the sessions while using songs to acquire knowledge and enjoy the learning process.

3. The presentation of the analysis and the conclusions, demonstrating that cultural music in the classroom had effects on this group of students, expressed by themselves, in different ways: their confidence, motivation, pronunciation, listening skills, and their performance in EFL.

## **Problem Statement**

Colombia, a culturally rich country, has made significant advances in social, cultural and educational processes. However, in some regions, it has a deficit in expected academic levels, which do not follow the provisions of Article 28 of the Children and Adolescents Code. This is summarized in "los niños, las niñas y los adolescentes tienen derecho a una educación de calidad (...)". UNICEF corroborates it in the National Consultation of Children and Adolescents held in Colombia in 2018, it was noted that a large number of students did not meet the levels of education required because of the quality of classes, as it is described on the UNICEF official website.

According to the National Report of Saber 11° (2023) of the 2022 results, at the national level and for the population of urban schools around 70% are at the lowest levels (A- and A1 based on the Common European Framework). In the case of the schools in rural areas, the percentage at these levels is even higher, (p. 22). In 2016, the National Ministry of Education (MEN) created a proposal for reassignment of levels of English for the Educational Institutions of Colombia, a suggested English Curriculum which suggests that in sixth grade students can get A- and A1 level. And contrasting the expected level for students at eleventh grade with the results of the national exam, it is evident that something is happening with the teaching and learning progress of EFL.

Looking at the Institutional curriculum for the fifth graders of Rafael Tello School, it was found the opportunity to give students basic elements of English according to what they were supposed to learn and from that, prepare them for the sixth grade.

Simultaneously, during eight English classes with this group of learners, the researcher saw a good opportunity to apply new learning and teaching tools to supplement the students' educational process and, therefore, take action and contribute to improving their

learning. These attitudinal and linguistic elements were identified during this first interaction with students: fear of speaking, interference of Spanish in pronunciation, and lack of implementation of full sentences in speech. While reflecting on those elements and thinking about teaching tools to help students, particular fifth graders' characteristics were found to be used to create new reinforcing materials, such as a liking for music, kinesthetic abilities for dancing, and the capacity to learn English songs. In consequence, it was decided to use the music as a complement for the class, knowing that "(...) from the music you can develop and strengthen all those skills that the curriculum model considers as an essential part of educational content" (Gainza, 1997, p. 24).

To account for the culture, the music for this research had to be based on cultural rhythms in Colombia because Santander de Quilichao is a municipality located in a strategic place for the exchange of both trade and culture: 97 kilometers from the capital of Cauca, Popayán, and 45 kilometers from Cali, it enjoys all kinds of cultural musical influences. According to SINIC, the National Cultural Information System, people can find musical rhythms such as currulao, peasant merengue, bambuco, pasillo, among others of autochthonous style and also rhythms by influence as the salsa, a rhythm that has its origins in Africa and that came to Colombia in times of slavery as it is recounted in *Historia de la Salsa en Cali*, an institutional document of ACOFACIEN (Colombian Association of Faculties of Sciences).

Considering all these factors around the Quilichagueña musical culture and in search of creating dynamic and different classes, a pedagogical intervention was created where children's songs were applied with cultural rhythms aimed at complementing the learning and teaching of a foreign language, in this case, English, in the fifth graders. However, when searching on different platforms for songs that meet these requirements: children's songs in English with cultural rhythms, only a few were found after a difficult search. This type of

content has not been created in great quantity so the topics the songs address are not many, not enough material for applying in an English class. For some reason, cultural rhythms and English children's songs are factors that have not been taken into account to be applied together, because of that, it was necessary to create musical material for this research.

Thus, through this research, we reflected on the effects of implementing music based on regional cultural rhythms in English through reinforcement sessions to complement the development of EFL learning of fifth graders at Rafael Tello school.

## Rationale

This research was developed, firstly, under the value of the teaching profession in our society. It is important to highlight the responsibility that falls on teachers to be those who guide the future protagonists of society. The human beings of tomorrow are guided in the school, and as teachers, it is necessary to have the capacity to provide them with the needed tools for their optimal development, in the same way, to fulfill a wide variety of functions as Prieto Jiménez (2008) defines: specialist instructor of a subject, educator, problem solver, family annex, a mediator in conflict situations. It is necessary to add another function: the need to be cultural, because indirectly, through the teachers a culture is also represented. Every teacher has the power to encourage the students to get motivated, learn, teach, and grow up as the future of society.

Second, it is required to emphasize the role of music as a cultural element, which has been present in children since very early life stages, as Pascual said: “el oído es el primer órgano sensorial que se desarrolla dentro del útero; el feto oye, reacciona al sonido y aprende de él” (2011, p. 52). They get used to the sound and from there, it is present in their daily lives. This continuous presence of music led the researcher to think about what cultural strategies could be implemented to complement the level of English knowledge acquisition in fifth graders at Rafael Tello school.

For all above, this work aimed to implement new tools that promote and complement the learning of students in English in certain subjects dictated by the Rafael Tello curriculum, because it is possible and relevant to carry out teaching processes that attract children to learning by connecting through something that has been with them during their life: music and culture. Therefore, new songs based on salsa, bambuco, and cumbia rhythms combined with English subjects were created and applied in ten complementary sessions. The aim is



that the results of this research work as guidelines for improving the teaching-learning environment in the classroom through music as a cultural factor.

This research supports teachers who wish to implement music as a teaching-learning technique, thus creating new teaching opportunities by putting something as important as culture on the table.

## **Objectives**

### **General Objective**

To reflect on the effects of the implementation of music based on regional cultural rhythms through reinforcement sessions to complement the EFL listening and speaking skills of fifth graders at Rafael Tello School.

### **Specific Objectives**

1. To identify the listening and speaking difficulties of fifth graders in English.
2. To create three songs based on the salsa, cumbia and bambuco rhythms according to the school curriculum.
3. To implement the created cultural music material during ten thirty-minute sessions.
4. To evaluate and identify the learning process of EFL in listening, pronunciation, confidence, and use of sentences to speak in fifth graders after the implementation.

## State of the art

### International Studies

Puerta (2021), from the University of Jaén, Spain, developed a degree work where musical tools and songs were implemented to teach children between the ages of four and five years of the second cycle of Early Childhood Education looking for “trabajar de una manera lúdica en la que el alumnado disfrute aprendiendo y obtenga los contenidos necesarios sin ninguna dificultad” (p. 5).

In this document, methods and ideas were expressed that align with what was done in this research, both in the musical and educational area: the application of music to teaching. This degree work is therefore very useful and helpful when looking for basic tools that can contribute to a better research result.

Condori (2017) showed various factors that affect the learning of a foreign language from the use of music, including the motivation of first-year students from the University of San Agustín de Arequipa.

The research consisted of three chapters that addressed topics such as language and music, motivation, and learning strategies, among others. Then, the author raised the identified problem: the low use of creative teaching resources for children. As an instrument, she used songs of different genres, mainly those that sounded on the radio (popular songs), and surveys to determine what to work with students, and how it affects the motivation of listening to music in the class. The author concluded that by motivating the implementation of teaching media such as music, the students' skills can be improved.

This research provided key concepts, ideas of how to work a song, what criteria we should consider when making our future songs, various learning strategies, and how to motivate our students with music.

## **National Studies**

Cruz, Rangel, Sayas (2019) investigated the conceptions that early childhood educators have regarding music as a teaching tool in initial education and how to apply it. They emphasized the importance and need of music in classes, not just as a means of recreation, but also as a means of teaching.

In this research, it was possible to find both experiences and educational tools of great utility for application given by the narrated experiences and important aspects of the teaching practices.

Mesa (2019) carried out a research, from the University of Santo Tomás, Duitama in the kindergarden of the Colegio San Diego in the city of Duitama, to develop pedagogical strategies through music to motivate and encourage “self-esteem, communication (...) concentration, expression, attention and listening” (p. 13) of children, establishing the importance of music as a “capabilities developer and knowledge area integrator” (p. 13)

Thanks to the elements that this study raised and presented in its development and conclusion, it is possible to have a clearer and broader vision of the importance and viability of music in the educational area, providing tools, ideas, and motivation to continue working on this passionate work.

## **Local Studies**

Aldana (2018) created a children's songbook based on aspects related to the environment, community, musical taste, social coexistence, and others, working with children between 8 and 12 years of age in the municipality of Geneva (Valle).

This work provides keys, methods, and reflections on the importance of applying music adapted to the musical environment and children's likes. Therefore, its process and

development work as a fountain of inspiration to create tools that innovate the methodology of teaching English.

De la Cruz (2020) created and implemented musical material for students between 11 and 15 years of age based on the cultural environments of Guadalajara de Buga, Valley, lifestyle, festivals and festivities, and other aspects.

Despite being a work focused on teaching music, there are helpful tools created by themselves, songs, rhythms, and melodies that can serve as a basis for the recreation of new structures focused on teaching English as a foreign language, and it is important to highlight too what the author found: the importance of culture in teaching.

## Contextual Framework

This study was conducted in the Quilichagueña population of the department of Cauca, which is described by Domínguez (2002) in this way:

Cuenta con una diversidad asombrosa porque tanto la naturaleza como las personas se han encargado de separar micro espacios, horizontales y verticales, donde han construido paisajes, historias y culturas con mucha autonomía relativa. El caucano es básicamente, hijo de los volcanes y de sus furias que los castigan con dureza pero, al mismo tiempo, le brinda acogida en el seno de sus montañas y en la riqueza de sus suelos (p. 83).

It is possible to highlight the cultural diversity that is found in Cauca, and Santander de Quilichao, colloquially defined as the "dry port". It is a town that in matters of economy, mobility, and commerce, plays a fundamental role thanks to its geographical location. For this and more, Santander de Quilichao, despite not being called a city, has more than 5 universities, public and private, also important companies in the economy such as Colombina, Drypers Andina and Metecno who have headquarters in this place.

One of those public universities, the University of Cauca, has grown as an education center with a career of more than 190 years reaching a large number of graduate students. In 1998, it was extended to Santander de Quilichao as the University of Cauca Regionalization headquarter and thus has extended the academic training of many people over the years.

The University of Cauca extended the Bachelor program in Modern Languages, English and French, to Santander de Quilichao in 1991 which aims to train teachers and researchers with appropriate and innovative tools to undertake educational activities in preschool, middle school, and intermediate vocational classrooms to achieve quality English and French teaching in the different academic settings.

During the eighth and ninth semester of Modern Languages, the students have to carry out the orientation of the educational practices in the different academic institutions associated with the University of Cauca, in order to apply knowledge and acquire experience (Universidad del Cauca, 2022).

The Technical Institute educational institution, one of the associated institutions, was founded more than a century ago, on April 3, 1913, through the Proyecto de Ordenanza by the deputy Marcial Lemus Nates (Bolívar, 2012). Its headquarters are located in different points of Santander de Quilichao, one of them is the Rafael Tello school, located in the center neighborhood of Santander de Quilichao, with the primary educational levels: first to fifth grade. This is the school where this research was developed.

On one hand, the mission of Rafael Tello school is “formar personas íntegras comprometidas en la construcción y vivencia en paz” (taken from the educational establishment) in order to consolidate a better world. On the other hand, its vision aims to continue leading educational processes to potentiate humanistic persons with values and principles who are engaged with society and the challenges of the XXI century (taken from the educational establishment). This is a primary school focused on the development of students’ integrity as social humans.

## Conceptual Framework

### Culture

As an individual of a society, each being has acquired guidelines, values, beliefs, and even attitudes of the people around him. That state of acceptance of what the social environment gives can be defined as culture. According to Spencer-Oatey (2008), culture is “a fuzzy set of values, behavioral conventions, beliefs, attitudes, assumptions shared by a group of people, and influence their behavior and interpretations of the behavior and beliefs of other people” (p. 2).

In this way, culture is in everything that is done and represented by people; it grows over time, is modified and transformed, but it is still part of every human being, regardless of age or gender. From childhood, a cultural space is created that allows the child to acquire conceptions of his environment, and it is this "cultural place" that represents a primary factor in the development of life in the future of the child (Weisner, 1996), that is the value of culture in the growth of the human being as a social individual.

In the same way, the Law 1098 of 2006 (Code on Children and Adolescents in Colombia) establishes that boys and girls have the right to participate in the cultural life and arts in their country to achieve growth with an identity and cultural appropriation, which gives them the necessary tools for their formation as members of society.

### Music

Over time, music has become an essential factor in cultures around the world, starting from the "Hmmm" thousands of years ago, as presented in *The Singing Neanderthals: the Origins of Music, Language, Mind, and Body* by Steven Mithen (2005). In the same way, it can be connected to even more areas of value in society: “Consideramos la música como un



elemento educativo que incide en el desarrollo tanto de capacidades intelectuales como afectivas del ser humano” (Jimeno, 2008, p. 19). Music connects with the being of humans.

### ***Music as a Teaching Method in EFL***

Based on the above, it can then be proposed that through music, it is possible to express a feeling and present ideas and promote thoughts and reflections that can work for teaching innovation, in this case, of EFL in the classroom. Thus, it cannot be denied that the value of music is an "element that causes pleasure and which we should enjoy as listeners, interpreters or as a pedagogical resource to promote learning from other disciplines" (Legrán, 2007, p.6).

It is important to recognize that music is “by nature, human in essence and thus serves to awaken and develop human faculties” (Willems, 1994, p. 13). These are necessary faculties in the process of learning English as a subject present in schooling. “(...) desde el arte y, en especial, desde la música se pueden desarrollar y reforzar todas esas capacidades que el modelo curricular considera como parte esencial de los contenidos educativos” (Gainza, 1997, p. 24). Music, as a methodology in a foreign language class, can bring results that promote the development of students' learning faculties in various subjects.

### ***Music as a Teaching Method for Children***

The musical pedagogue Willems (1994) believes that all people are qualified to have access to the first musical knowledge, acquire the minimum knowledge, and enjoy the auditions. All young children have musical abilities, naturally depending on their predisposition and stimulation to develop them. Music is a language in which all children show interest and attention, depending on the emotions and empathy of the educator or teacher that makes them live and feel the music.

Following the thought of Victor H. Garcia (2006), children's songs are sung by adults for children, who in turn repeat such songs or interactions. These songs and melodies generate interaction between the participants and the repetitions help them learn.

According to Muñoz (2002), musical activities should be of short duration and sessions should not exceed 30 minutes, enough time to enjoy music without getting exhausted. Early music helps to detect abilities, and we also confirm that musical activities are useful for detecting abilities (attention, memory, listening, etc.) in children, or reveal difficulties (p.129).

For Sarget (2003), music increases children's memory capacity, attention, and concentration, and then if it is implemented in the teaching of EFL, it will be a way of orally expressing and stimulating their imagination, motivation, and confidence. It should also be noted that it encourages creativity, a very important feature at this stage because improvisation gives the child another vision to use these new sounds in their development and daily life.

In this way, there are many positive aspects that music provokes in the integral development of children, and it is, therefore, important to integrate them into primary school English classes.

### **Motivation**

It has been defined by PMBOK (Project Management Body of Knowledge) as "powering people to achieve high levels of performance and to overcome barriers to change" (p. 27) Researchers have found that high levels of motivation generate better outcomes.

According to Woolfolk (1990, p. 326), "Motivation is usually defined as something that energizes and directs the behavior", an important factor in encouraging participation and learning of students, contributing to comprehensively developing their abilities, catching their

interests, and helping them to overcome their limits. It is then necessary to create spaces and activities that encourage the motivation of the student to want to learn and achieve what is presented.

### ***Motivation in Learning***

In learning, motivation plays a key role because as Jackeline Ospina says “la motivación se constituye en el motor del aprendizaje; es esa chispa que permite encenderlo e incentiva el desarrollo del proceso.” (2006, p. 1) This educational process must be driven by the student himself so that learning flows without forcing the students' minds because they will be the ones who manage their learning.

For Pérez et al. (2018) motivation represents those "impulses that give intensity, direction, and effort to a person to achieve a goal" (p. 678). In school, learning is necessary the role of motivation as a positive influencer for the development of students' skills in order to obtain success; they need a reason to learn, because “no motivation, no quality learning” (Herrán 1999, p. 25 as cited in Mite and Yagual, 2015, p.2)

### **Learning**

Pérez Gómez (1988) states learning as “procesos subjetivos de captación, incorporación, retención y utilización de la información que el individuo recibe en su intercambio continuo con el medio” (as cited in García, J., 2003, p.3). It can be said then that learning is a process of observation, reasoning, and assimilation of different knowledge by an individual from his experience in the environment and other ideas, statements, and thoughts around him.

There are various theories about learning, but they can be summarized in the idea of new knowledge acquisition. This varies for everyone since not all people learn in the same way all the time. Various terms have been proposed to categorize some learning styles, such

as collaborative learning, kinesthetic learning, self-learning, critical learning, strategic learning, mechanical learning, and meaningful learning, among others.

### ***Learning EFL in Children***

Today, English has become an international language with great functionality and importance, according to Halliday (2002). However, there are two motivations for learning English as a foreign language, according to Broughton (1980), an integrative motivation and an instrumental motivation. In the classroom in most public schools English is taught with instrumental motivation since it is not intended to use English to communicate within society, but to communicate with foreign cultures.

These skills are very useful for children who have a great capacity for learning from an early age. They are able to acquire one, two, or more languages simultaneously and also easily acquire other disciplines (Deprez, 1994).

### **Bilingualism**

This phenomenon has been defined as the alternating use of two or more languages by the same individual (Hamers & Blanc, 1989), dominating their use and alternation in different contexts; this domain of language use must not necessarily be complete.

In response to globalization and the growing importance of bilingualism, Colombia has adopted measures for the teaching of at least one foreign language in institutions, thus creating Law 115 of 1994 that demands “la adquisición de elementos de conversación, lectura, comprensión y capacidad de expresarse al menos en una lengua extranjera” with the purpose of creating a society with the capacity of “leer, comprender, escribir, escuchar, hablar y expresarse correctamente en una lengua extranjera”, and in this way, developing communication skills that contribute to the country within the vision of a bilingual society.

For that, schools and Educational Institutions must adapt measures in the curriculum to contribute to the formation of society. This is when English teachers appear and new teaching strategies, methodological tools, and cultural perspectives are required to contribute to this vision.

## **Methodological Framework**

This research was developed using the qualitative approach with an emphasis on action research for an optimal approximation of treatments according to the research participants and the phenomena presented in class using cultural strategies.

### **Qualitative Research**

Based on Murillo (2015), qualitative research is based on the production of hypotheses based on theoretical principles such as phenomenology, hermeneutics, and social interaction, with the implementation of non-quantitative data collection methods to explore the interaction and relationships of the study subjects according to their experience. In the same way, Blasco and Pérez (2007) defined the qualitative method as dealing with people's empirical environment by producing descriptive data such as observable behavior.

This study, in its qualitative nature, sought to analyze data that are not measured numerically but by observation, analysis, and interpretation of behaviors, experiences, and interactions of test subjects with the elements of this research, the songs.

### **Action-Research**

To analyze how the implementation of cultural music in the classroom affects the students' confidence and their listening and speaking English skills, the best approach to investigate phenomena in the classroom is action-based research. According to Parsons and Brown (2002), action research is a form of investigation designed by teachers to solve problems and improve professional practices in their classrooms. It involves systematic observations and data collection which can then be used by the practitioner-researcher in reflection, decision-making, and the development of more effective classroom strategies. It can also be defined as a "systemic inquiry that is collective, collaborative, self-reflective, critical and undertaken by participants in the inquiry" (McCutcheon and Jung 1990, p. 148)

This research aimed to reflect and learn from the students and their behaviors through cultural strategies. Action research can be summarized in four stages: Diagnosing, planning, acting, observing, and evaluating/reflecting.

### **Participants**

The study population is students in the fifth grade B of primary school at the Technical Educational Institution Rafael Tello. There are 22 students, ranging in age from 9 to 11. Every session was developed with the accompaniment of the homeroom teacher also the participation of students, both for class activities and surveys, was observed and analyzed, and the data collected was protected and used for academic purposes according to the Informed Consent Form (see Appendix A) signed by the responsible person of every student participating in the research.

### **Research Stages**

#### ***Diagnostic***

During the OPE (Orientación del Proceso Educativo), the practices done in the eighth semester of Bachelor in Modern Languages, it was possible the interaction between the researcher, preservice teacher at that time, and the students of the fifth grade of Rafael Tello school. This experience of practices allowed the researcher to identify by observation and interaction various situations in the classroom during the different sessions. Eight classes of one hour and forty-five minutes were developed, and the time was employed not only to teach but also to know each student and learn from their attitudes and behaviors. As a result of that exchange of experiences, the pre-service teacher created a pedagogical reflection about what was learned when facing a class, where feelings, thoughts, and acquired knowledge were written.

After finishing the eighth semester, the pre-service teacher reflected on the situations and elements identified during the OPE practices, not only factors to improve but also particular characteristics of the group. In this way, it is necessary to punctually describe the identified factors that could be improved, and the specific characteristics of this group that motivated the researcher to think about possible pedagogical tools that would be applied in classes.

The pre-service teacher identified three situations that could be improved: fear of speaking, L1 interference in pronunciation, and lack of implementing complete sentences in speaking. They were found through detailed observation while developing English activities for participation and oral English production. All those factors are not negative situations but challenges that everyone has to face while learning another language.

The characteristic aspects of the group that inspired the research tools were a particular liking for music, kinesthetic abilities for dancing, and the capacity to learn English songs. Those characteristics were identified through teacher-student conversations, observation and analysis of warm-up and ice-breaker activities (such as the Simon says activity, Hello Hello song by The Singing Walrus), and implementation of pedagogical musical materials in class (as the Mother Owl song by Winged Lion, and Let's Play in the Forest Song by Toycantando).

### ***Research Musical Tools Design***

As it was mentioned, some characteristics of the fifth-grade students inspired the creation of new pedagogical tools, more specifically, songs with learning objectives but adding this element: cultural rhythms, that is so important in order to have innovation and create a connection between children's music in English and Colombian culture. With this, it was established that the songs would be from the researcher's authorship.



Before presenting the creation process of the songs, it is pertinent to justify the election of the rhythms for this research. According to PROCOLOMBIA, the Official tourism site of Colombia, approximately 1,025 rhythms have been created in this country, grouped into 127 musical genders. There is a huge variety of musical elements, but some are more representative and original, the ones used in this research: vallenato, cumbia, and bambuco.

The cumbia and bambuco are ones of the most representative rhythms of Colombia: “La cumbía y el bambuco son los bailes más representativos del país. El primero es una tonada, base de la música del Atlántico y considerado como el ritmo más representativo del país en el exterior. Se formó de la unión de melodías indígenas y ritmos africanos” (Aponte et al. 2015, p. 23). For the rest of the world, cumbia symbolizes Colombian music.

The bambuco originally belongs to the Andean zone of Colombia. It is a mixture of Spanish and African rhythms, with the particular use of second voices answering the main voice; this mechanic of calling-answering was applied in the structure of the songs. Most of those signs were used to express daily situations.

The first rhythm of salsa was created in Africa and came to Colombia in times of slavery as it is recounted in *Historia de la Salsa en Cali*, an institutional document of ACOFACIEN. Then, it was mixed with Cuban native rhythms in Barranquilla, Colombia, and "at the end of the sixties, some Puerto Rican musicians played the rhythm at the Cali Fair and the people of that city adopted the rhythm, the city thus becoming "The World Capital of Salsa" (Colombian Music, Colombia - SA).

For this research, these rhythms were considered based on three factors: local, national, and by-influence rhythms. For that, bambuco is a representation of Cauca (local rhythms), cumbia is the national one, and salsa is a taken and appropriated rhythm.

To start the creation of the songs, it was necessary to consider elements associated with the Rafael Tello School Curriculum for the fifth grade, including the third and fourth periods (this research will be developed during the last stage) for the English area. As opposed to the lyrics and melody, the rhythmic sounds were not originally made for this study, they were searched on YouTube but with an essential filter, they needed to be without copyright or author's rights, and after a challenging exploration, they were found.

After having prepared the topics and chosen the rhythmic piece, it was necessary to create the lyrics considering some musical elements, such as rhyme and melody, based on the already created rhythm that should work as a backbeat and after that, duration, voice, or voices and accompaniment elements, as claps.

To finish the songs and apply them in the sessions, the recording, edition, and mixture of all those elements was needed. In this stage, it was required the use of Google Play Store applications to create music, videos, and images for an Android cellphone, in this case, BandLab, from BandLab Technologies, to record the sounds and voices upon the rhythmic pieces and create the audio; VITA, from SNOW Corp., to transform the audio into a video with image and title; and CANVA, from Canva Pty Ltd., to design the image that will be on the video. All these apps are free of charge and were remarkably useful to the creation of musical material. This process of search and creation will be more suitably described for each song.

**Song #1.** (See Appendix B) For creating this song, the thematic unity for the fourth period to fifth grade was considered: the verb to be. The problematic question for this unit was focused on how to construct simple sentences in English; for that reason, this song applied the verb to be, adding the feelings (happy, sad, angry, hungry, scared, bored, sleepy, funny, and great), the occupations (friends, teacher, student); and the commands (let's sing

together, come on move your body). Now, the rhythm chosen for this song was salsa, and the rhythmic melody was taken from the YouTube channel Music4U No Copyright and created by Epidemic Sound Company. The lyrics were created while listening to the track, looking for rhymes following its rhythmic elements. Then, in BandLab, the recording started with putting the base track and signing upon it; more voices were added when it had the correct order and duration. The audio was then taken to VITA where it was turned into a video, and after that, it was uploaded to YouTube in the channel of the researcher of this study.

**Song #2.** (See Appendix C) This song was developed according to thematic axes in the fourth period to fifth grade: professions/occupations, greetings in a basic conversation (Hello, how are you? I am good, thank you). The chosen rhythm was the Bambuco Sureño, and the track was taken from the YouTube channel Laboratorio Creativo Musical. The lyrics were based on the call-and-response musical strategy: the leading voice sings a phrase or question, and the other voices respond by singing the same phrase, answering or reacting. For this, it is crucial to play with the voices' melodies. This musical strategy, as a helpful method of learning, helps students to know what to say. The phrase "I want to be" is repeated to help students to acquire the concept while singing. With BandLab, some complementing elements were added such as extra voices and claps. The process, as in song number one, was repeated.

**Song #3.** (See Appendix D) In this song, the thematic unit for the third period of fifth grade was developed with the objective to express likes and dislikes, by answering the questions: *What do we like to do at school? What we don't like is...What do we love to do during the break?* The chosen rhythm was cumbia, and the track was taken from the YouTube channel *Pa Gozá Music*; its speed was edited and cut in BandLab to organize the lyrics, adding the sounds of a wooden drum, claps, and voices to complete the audio. The process of converting the audio into a video was the same.

### ***Implementation and Evaluation***

The implementation of the songs was developed in ten sessions of thirty minutes each (see Appendix E). To analyze the data collected by implementing the research tools described above, it was necessary to interpret the results and give the respective conclusions objectively.

#### ***Field Diary***

This instrument was used to record children's progress when they used music as a complementing learning tool of EFL to collect keynotes for the analysis of the students' processes in the classroom. In the diary, the researcher wrote in detail about what happened in the classroom, as well as the analysis and reflections related to listening and speaking students' skills in English. All the elements presented in classrooms were taken into account in the group analysis, not as a generalization but as a factor included in the group. It allowed the collection of qualitative information from a process that was carried out taking into account key elements for the research (see Appendix F).

#### ***Survey***

Within the research, 2 surveys created in Google Forms were conducted in the different phases of the project: in the middle phase (halfway through the research process) and in the final phase (after fully applying the 3 songs).

It was decided to employ this research tool because it allowed the researcher to collect information from the students' perspectives as learners about how they felt about what was applied in the reinforcement class and what was difficult for some students to say out loud.

These surveys aimed to collect qualitative data about what students perceived through the implementation of this kind of music and how they felt about themselves to obtain the conceptions of their learning process.

**Survey #1.** This first survey (see Appendix G) evaluated students' confidence while using music in the reinforcement sessions and their thoughts about the songs.

**Survey #2.** This last survey (see Appendix H) was applied at the end of the sessions and aimed to find the children's opinions about using cultural songs, their rhythms, likes, and dislikes to collect information to improve the material for future use.

### ***Self-assessment***

This self-assessment tool allows students to reflect on their learning process and empower themselves to make judgments based on the quality of their work. (Rolheiser & Ross, 2000). This research tool was important to collect data about their confidence, motivation, and feelings. (see Appendix I).

## Results and Analysis

The data collected is presented according to the Implementation Plan (see Appendix E). Survey 1 was applied after session 5 and survey 2 and the self-assessment after session 10. Consequently, the analysis was developed by connecting the field diary results with the surveys and the self-assessment.

### Session One

The main objective of this first session was to contextualize students about the research and its methodology, for that, after talking about the use of music and some elements of the culture, the rhythms of this research to the students as a musical integration were presented. From the field diary of this session (see Appendix J), where it was written a general description of what was developed during the session, with a specific focus on students' listening (Understanding phrases/words implemented in class) and speaking skills (Pronunciation, use of whole sentences); we found that, in their speaking skills, students were limited by answering with a few words: "yes/no, teacher". They used what they already know and tried to imitate the pronunciation. Regarding their listening skills, they identified only words like "music", "school", "teacher", those are words they had learned before. It was hard for them to understand a whole sentence; long phrases were harder to identify, although they could get some ideas.

The reflection for this session was that *"students feel comfortable with the words they already know and feel confused by the new ones. Although they are always prepared to learn more and be guided by the teacher in pronunciation and vocabulary, they got some ideas of what the teacher was saying, so it means they are trying to understand a message based on their knowledge"*.

## Session Two

The steps developed in this session were the same for sessions four and six. First, a motivational conversation, where the teacher gave them the space to express how they felt about themselves to help them to get confidence and comfort during the session (the results of what was developed in that time will be reflected in the surveys). Second, a time to work around the history of the rhythm, listening to what students knew about music in history. Finally, the song was presented following the stages explained in *Appendix E*.

For this second session, students first interacted with song number one, about feelings. Based on the Field Diary (see Appendix K), in the listening area, sometimes students kept silent when the teacher asked anything because they did not understand what she was saying. After mimicking, they could get the idea of what she meant. The teacher identified students recognized words most related to the vocabulary they frequently used in English classes, like numbers and emotions, still only words at the beginning. After the feedback, they could also identify sentences: "I am happy", and "We are students".

In the speaking area, students used English phrases that they sang along with the teacher to greet each other: "Hello, how are you?" "I'm good," "I'm great, and you?" Although it was difficult for them to pronounce the new words, this caused a lack of confidence and fear, and they said they could not do it well.

The reflection on the field diary was that *"The difficulties and fears presented by students are understandable, but you can also see in them the initiative of learning. They know how to listen to their teacher's guides; they are willing to respond and repeat. They are active in their learning. Every new word they acquire in their vocabulary and that they manage to pronounce is a great advance since it guides them to new learnings."*

### Session Three

The steps developed in this session were the same for sessions five and seven: first, a talk about what they could remember from the history of the rhythm worked in the last session; second, working with the song following the stages explained in *Appendix E*; third, each student chose a complete phrase and shares it with the class and finally, dancing and singing together.

During this third session, students worked again with the song number one. Based on the Field Diary (see Appendix L), it could be noted that the continuous contact with the song and its feedback greatly support students to understand what they listened to during the session since they could identify the words and their meanings more easily. They mimicked and represented what they heard, which was a good signal of progress in their listening skill.

In the speaking area, they were encouraged and challenged to say complete sentences, even if they could not do it very well, they tried, and they found motivation in that. They improved their pronunciation of words such as "friends," "sleepy", and "scared".

As a reflection of this session, it could be said that *“Challenges motivate students to strive and dare to speak in English; likewise, the acquisition of vocabulary helps them to understand faster what they listen to in English, either by the teacher or the songs, generating a positive attitude during the sessions. Therefore, the motivation given by challenges and feedback is important in their learning process”*.

### Session Four

In this session, students worked with song number two for the first time, which caused curiosity. Curiousness as a sign of interest means that they found what had been developed in class attractive. According to the field diary (see Appendix M), in listening, they could understand simple questions such as “How are you? Are you ready? Do you get it?”



answering by shaking their heads and some audibly. Also, they identified vocabulary from the song, words they already knew from the English class, and they connected it with the structure “I want to be a/an” and showed the teacher they understood by mimicking the profession.

In their speaking area, the mechanics of the song of repeating sentences helped students to vocalize and identify the pronunciation. It became difficult to pronounce the R, L, T sound in English, but they were having fun anyway since those were new sounds for them, from a foreign language. After repeating the song multiple times, they could pronounce some whole sentences, and somehow, the song stayed on their minds because they went home humming it.

The reflection for this session was: *“Repetition has strengthened students' knowledge, improving their level of listening and speaking. They understand the terms and phrases normally used in classes and can replicate them with better pronunciation. They know it, so they get excited and go home with the song in mind. These already acquired terms can serve as a basis for new knowledge”*.

### **Session Five**

The second time with the second song, in the field diary (see Appendix N) we found that students enjoyed the song, they wanted to dance and mimic the song, but for that, they needed to understand what the song was saying, in this way, their listening was improved, as they were able to identify some questions: “How are you?”, “What do you want to be?”, and to not repeat what their friends had already said, they had to listen carefully and identify the words. For example, one student said: *"No, no, ella dijo "I want to be a teacher", entonces tienes que decir la otra."*

Before the song was played, the students started to sing it, by their initiative, saying: "Hello everybody, how are you today? I am good, thank you, thank you, I am good". They used whole phrases in the right way, with good structure. After that, about ten students decided to guide the song while the others repeated it. Even if they still had pronunciation difficulties in some words such as: "am, architect, chef, student", they were motivated to participate, making movements with their mouths, exercising their diction and singing in English as the teacher told them.

The field diary states: *"The students' actions in this session reflect a breakthrough in both listening and speaking skills. They have paid attention to the exercises reflected in their production. This process must continue, to prevent them from losing interest and to continue to challenge themselves."*

From the second to the fifth session, students worked with songs one and two. One was about the verb to be and emotions, the other about greetings and professions/occupations. Analyzing all that was obtained from the field diary and its reflections, in terms of students' listening and speaking skills, it can be said that until this point participants of this research have been going through different processes of learning facing new challenges in English.

They started with the curiosity of learning something new, and they were ready but listening to the new words was difficult. As we can see in the first sessions, they could answer by using only words; they had to put a lot of effort into understanding what the teacher was saying but after continuous contact with the songs, they were able to easily identify the whole sentences while they were listening, their meaning and pronunciation, this last, with still of difficulty since students found sounds different from their first language.

That aspect is connected to their speaking process. This fifth session, they could recognize and imitate specific sounds: the letters R, L and T. Some of them still had trouble

saying whole sentences without help and needed to keep practicing the vocalization of some words, such as: “am”, “architect”, “chef”, “student”.

As the teacher showed and explained the new vocabulary and they got comfortable with the new musical strategy, they managed to get through their difficulties and as the reflection of the fifth session states, they paid attention to the exercises and it was reflected in the way they expressed themselves, better every session.

### **First Survey Results**

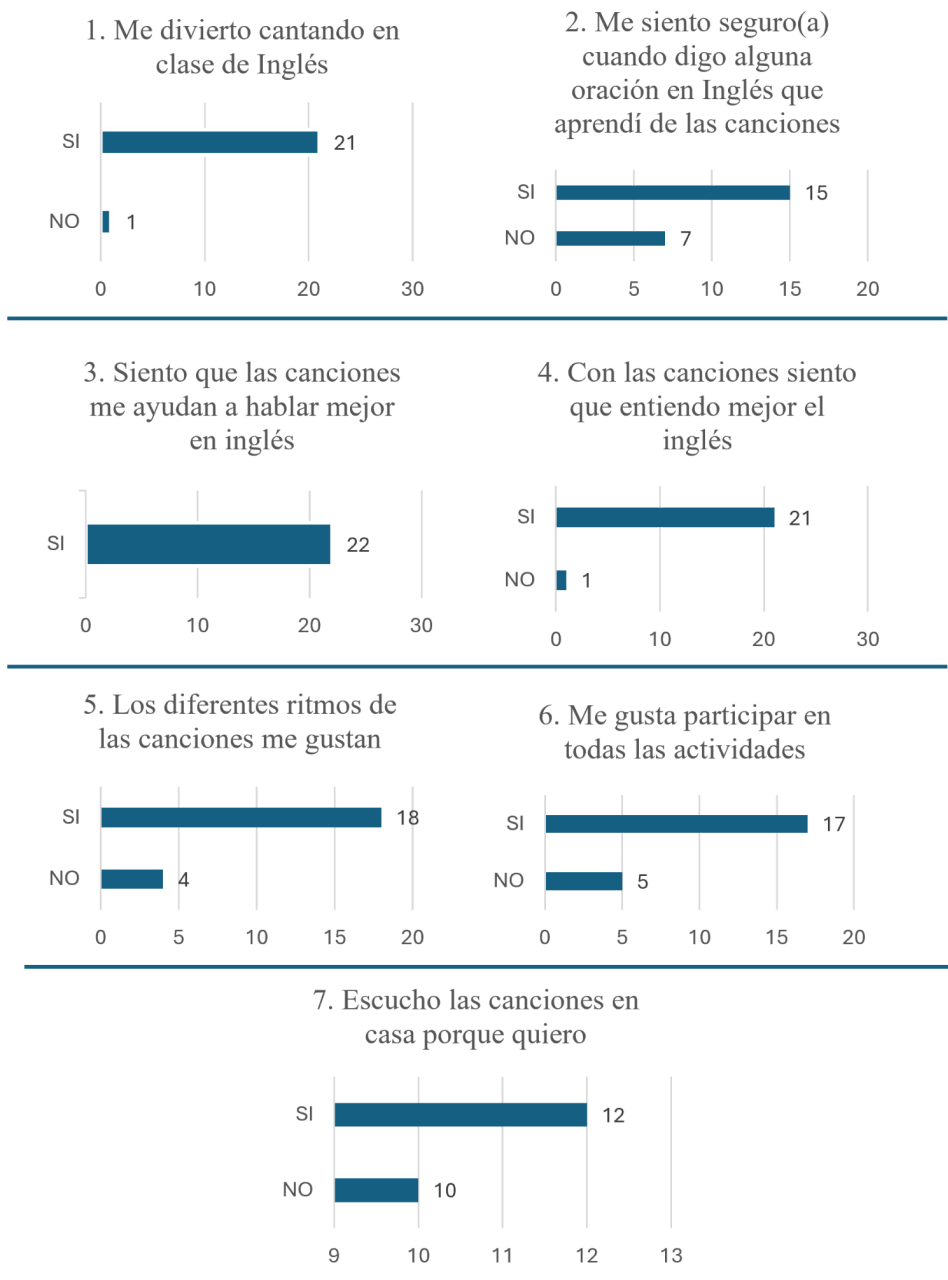
After the fifth session of this research, the first survey was sent to students to collect their perceptions on the musical learning method in English and their confidence.

As it is possible to evidence (See graphic 1), 21 students enjoyed singing in the English class during the sessions for different reasons. For example, one student said: “*Es más fácil aprender por que uno le encuentra más gusto a los ritmos musicales y el inglés se entiende mejor*”, he stated that in this musical way he can enjoy learning and understand English, another one said: “*Es algo nuevo que nunca había tenido en esta clase*” stating that what makes him enjoy is a new and different teaching method. Others reasons: “*aunque a veces no entiendo una cosa, es divertido cantar y bailar*”, “*Mi mamá canta en casa y me gusta mucho cantar a mi*”, “*quiero ser cantante cuando sea grande*”. The one who said he did not enjoy singing in the English class said: “*No me gusta la materia*” declaring that he just did not enjoy the English class.

In the second question only seven students (32%) said they did not felt security when saying any sentence that they learnt from the songs, they justified: “*Creo que no hablo bien inglés*”, “*Porque todavía no se mucho del inglés*”, “*Porque se burlaban si la decía mal*” showing an insecurity about their pronunciation and manage of this foreign language.

## Graphic 1

### First Survey Answers



The 68% of answers stated: “*son fáciles cuando ya te las aprendes*”, “*Tengo confianza en mi inglés*”, “*He aprendido diferentes palabras y expresiones en inglés que me ayudan a hablar mejor inglés*”, “*Siento que la digo bien por qué la profesora me explico bien y por eso*

*me da seguridad*”, they said it was easier to speak in English when they already knew what they had to say and how to do it, they felt confident.

In the third question all the students answered the same, they felt the song helped them to speak in a better way English, they said: *“Si porque es una forma más creativa de aprender”*, *“Es algo nuevo y siento que aprendo mas rapido con las canciones”*, *“cuando digo las palabras en inglés de la canción entonces hablo ingles”*, *“se me hizo más fácil entender algunas palabras”* stating that the songs helped them to learn words and sentences in English to apply while talking. One said: *“aprendí un poco de ingles pero me da miedo hablar”*, he felt a little bit insecure about talking in front of his classmates.

For the fourth question only one student said he did not feel the songs helped him to better understand the English, he said: *“todavía no entiendo todo lo que dice las canciones por completo pero voy a aprender”*, until that moment this student felt there were a lot of words he did not understand but he said that he will do it, he was open to learning. Other students said: *“con las canciones entiendo lo que dice la teacher”*, *“cuando escucho una frase ya sé lo que significa”*, *“entiendo cuando la profesora dice palabras de las canciones”*. They identified some words in the songs and some others that the teacher was saying during the classes, they found the relation and the meaning satisfactorily. One student said: *“no creo que todo el ingles pero el que ella nos enseña si”*, he saw that the songs did not have the whole English language, but at least some elements and topics covered in class.

81% of students said they liked the different rhythms used in the English sessions in the fifth question, they stated: *“Porque son chebres”*, *“me gusta bailar y son canciones con ritmos de colombia y me gusta ser de Colombia”*, *“La profesora nos motivó a querer nuestra cultura y la música es de nuestra cultura”*, *“la profesora nos enseñó que los ritmos de las canciones son de colombia y eso me enorgullece”*. They noted the cultural elements of the

songs and felt proud of being Colombian. Others expressed that the songs were funny, and that they had enjoyed singing and dancing. Four students (19%) said they did not like the rhythms: *“Me gusto la letra pero el ritmo no mucho”*, *“No me gusta mucho esa música”*, *“no se bailar y me da pena con mis amigos”*. For them, the rhythms were not so good to enjoy, and for one it was difficult to dance with the others because of shyness. Another one said they were funny, but it would be better to include other rhythms.

In the sixth question, from one hand, seventeen students (77%) enjoyed participating in the session activities, they declared: *“la profesora nos enseña por medio de muchas actividades que me gustan”*, *“me divierto aprendiendo inglés”*, *“siento que si participo voy a aprender más”*, *“Era una clase muy divertida y por eso me gustaba participar”*. They found a way of participating in amusement to learn; they had fun, so they enjoyed and wanted to be part of the activity. On the other hand, five students said they had not enjoyed the activities, expressing their feelings through these statements: *“Me da pena hablar en inglés”*, *“me gustan pero me da pena cuando me ven”*, *“son divertidas pero prefiero ver a mis compañeros participar”*, here it can be said there is an element in common that indicates embarrassment, and concern about others' judgments.

In the last question, the seventh one, twelve of twenty-two students (54%) said they listened to the song at home by own decision, they declared: *“Por que los ritmos son pegajosos y gracias a la profesora me gusta más el ingles”*, *“Quiero mejorar mi inglés”*, *“se las mostré a mis papas y me dejan escucharlas”*, *“escucho mucha musica en ingles porque quiero ser cantante y me gusta el ingles”*, here there is a personal motivation to listen to English music and learn. Some of them presented impediments such as forgetting to do the homework or not having a cell phone to listen to the songs, as they said: *“Cuando me prestan el celular aveces mi mamá me pone la canción”*, *“aveces se me olvida pero*

*cuando me acuerdo pongo una”, “se me olvida y cuando quiero no tengo celular”, “cuando me acuerdo las busco y las escucho, tambien escucho otra música en ingles”*. The other ten students (46%) argued: *“En la casa prefiero hacer otras cosas”, “Me da pereza la tarea”, “se me olvida y cuando quiero no tengo celular”, “se me olvida escuchar pero me acuerdo cuando voy al colegio”*, and some other similar ideas, they expressed their interest in other activities at home.

This first survey aimed to determine how confident students were until this point, and from the results, it can be said that they found some difficulties understanding English, but they stated that once they got used to the songs and learned the lyrics, most of them felt they were improving their English speaking and listening skills.

All the questions got more positive answers than negative ones, reflecting that most of them felt confident about themselves and the knowledge they acquired. Most students were having fun singing in the English class, most students felt confident when saying sentences in English, all of them thought the songs helped them to speak the English in a better way, most of them felt that with the songs they understood better the English, most of them liked the rhythms of the songs to participate in the activities, and listened to the songs at home by their own, not as an obligation.

Although there are some negative answers to pay attention to, in the second, fifth and sixth questions, some students (from 4 to 7 students) sometimes did not feel comfortable speaking English. They felt shy and lacked the confidence to talk and interact with their friends. For four students (fifth question), the songs were not so good, or they did not like them, and that could make them feel uncomfortable and, therefore, insecure about their abilities and capabilities. For ten students, listening to the songs was not something they liked to do at home, they preferred to do another thing, or they simply forgot about them.

## Session Six

During this session, students worked on song number three for the first time. In the field diary of this session (*Appendix O*), it was written that at the beginning, they were listening attentively to the song but were confused by the new terms. Students managed to identify words and short sentences previously used in their English classes, such as: "my friends", "school is wonderful", "every day", "we play (the games)", "I like to sing". Even a student said he connected a word (wonderful) with the others (school, is) and found the meaning of the phrase. He knew their meaning separately, then he listened to them together and got the idea.

In their speaking progress, some difficulties were found in saying complete sentences without making mistakes; the teacher told them it was normal because it was their first time listening to those words and phrases. She also reinforced the pronunciation of words such as: "school", "friends", "dance", in terms of not pronouncing [e] sound in "school", or an [i] sound in "friends". According to the registers of the field diary, it was possible to see different scenarios: *students who easily learned the song and manage to express themselves both linguistically and corporally, others who for fear of making mistakes when speaking decide to stay silent, among them, some enjoy the rhythm of the song and dance, and a small group is in total confusion.*

Considering that data and those situations, in the field diary the reflection was: *"As is generally known, all students can have different mental capacities and processes, something evident in this session. For most, it was not easy to learn a new song because of its unknown lyrics, and this did not allow them to enjoy the session completely. It is necessary to apply new strategies and modalities to help those who could not connect with the song to acquire*



*the knowledge it brings them. Likewise, continue encouraging their ability to analyze, interpret, and listen.”.*

### **Session Seven**

According to the field diary of session seven (*Appendix P*), a difficulty to understand what is being sung was identified, most students were confused at first, they failed to answer about the equivalence in Spanish of what they were listening to. They were blocked at the beginning of the session but after the teacher explained sentence by sentence slower, accurately, they could answer. From then on, by repeating the song, they could answer assertively.

Five students demonstrated they had learned the song by signing it correctly in front of the other students. Those five students received instruction in the phrases: “We don’t like to fight”, “We don’t like to lose exams”. The teacher made emphasis on the sounds of the letters “k”, “m”, “t”. Then, it was the turn of the other students. After a few times playing the song and signing it together with the teacher, some still had difficulty saying the whole sentences, and they sang just some words, but with good pronunciation. Finally, at the end of the session, four students looked tired while the others were dancing around.

The field diary reflected: *“This session yielded worrying data about some students, and quite satisfactory in others (a minority). The abstinence of students from participating and speaking because of not knowing the song, or not understanding the words and phrases is a clear symptom that something did not work for them. It could be the song, the methodology of the session, both, or something different. However, it should be noted that the previous sessions did not present such a worrying scenario because the same students who, during this session, were blocked; in the previous sessions participated more despite the same*

*difficulties. Therefore, the phenomenon of this session should be reflected in the survey and self-assessment at the end of the last session, or maybe, in the next."*

### **Session Eight**

The eighth and ninth sessions aimed to allow the students to recognize their difficulties and guide them to clarify pronunciation and promote speaking as defined in the Implementation Plan with the developed stages. For session eight, students chose song number three as the harder song for them. For session nine, as the medium-difficulty song, they chose song number one, leaving song number two as the easiest song among the three of this research, and it was developed in session ten.

The entry of session 8th registered in the field diary corresponds to the development of , listening skills,he teacher decided to develop a different strategy of teamwork and satisfactory results were achieved: she *"asks them to first repeat what she says and then tell her what it means in Spanish (recites phrases of the song), but she tells them to speak among themselves before giving the answer."* They could understand what the teacher said, replicating the sounds they listened to. Even when, in the other activity, some students stated a question in a different way (*"what you like do in break?"*). They understood the idea, and with the song as a guide, they answered correctly, identifying if the questions were affirmative or negative.

For the speaking area, the students' answers showed inconveniences in pronunciation and use of whole sentences. They tended to forget what the teacher said because when she pronounced the phrases with them, they did it right. Still, some minutes later, when they answered on their own, they made the same mistakes, as written in the field diary *"they omit sounds, add others or change them,for example: they omit the sound of the "t" at the end of "fight" and add the sound [e] in "school"*.

They also found it hard to say the sentences that were not necessary to say in previous sessions: “What do we like to do at school?”, “What we don’t like to do is” and “What do we love to do during the break?” because they had long expressions and confusing words. For that, some students simply changed the structure of the question but without leaving apart the keywords, as was stated in the last paragraph, and achieving to express their ideas. Apart from their pronunciation and diction troubles, they could participate by saying whole sentences, not only single words, but phrases.

This session allowed the researcher to reflect in the field diary: *“Working in small groups contributed to everyone having time to participate and demonstrate their strengths and weaknesses, and even with drawbacks, they could express themselves in English, applying their knowledge, demonstrating that they can do better. Although they repeat some mistakes, they showed progress in other aspects, so we must continue to support them and step by step, help them not to commit them again.”*

### **Session Nine**

Students worked with the first song, developed in sessions two and three, and according to the field diary (*Appendix R*), they could mimic what they were listening to while dancing, and after remembering the song, they repeated it correctly as the teacher told them. Also they identified the mistakes, correcting each other; even while signing together, they showed they had already acquired the concepts, understood the words, and identified the whole phrases and their meanings because they were moving and mimicking according to what they were singing as a correct answer of the idea they got of the concepts.

In the speaking description and analysis, at the beginning they stayed silent while they were trying to remember the song, and after connecting with it again they could sing by themselves. Also, as it is described: *“teacher reinforces the pronunciation of “am”, “are”,*

“great”, “scared”, “bored”, *emphasizing in not omitting the sounds of the “t”, “d”, “m”, and “r” letters.*”.

In addition, the fact that they decided to sing the song alone, without music guiding them, reflects their confidence and the knowledge they acquired. Even with imperfections in pronunciation, they could do it, helping each other: what some students forgot, others remembered, so, in this way, they complemented each other. It was possible to see the use of whole sentences, fluid phrases, and better pronunciation compared to the first sessions.

The field diary registered: *“In this session, it can be seen the progress that the students had with this song, as a musical tool, they acquired the concepts, showing that they can learn a song in English by understanding what they sing and expressing it through their dance, movements, and expressions. Although there are still students with difficulties in some elements, the achievements they have obtained are greater, and the objectives for their speaking and listening skills are satisfactorily fulfilled. It is best to continue encouraging them not to forget what they have learned.”.*

### **Session Ten**

The main objective for this session was to enjoy the session with the song the students felt more comfortable with, in this case, the song number two, the one they choose as the easiest, and also, to reinforce the pronunciation and promote the use of whole sentences as in the previous sessions.

In the field diary of session ten (*Appendix S*), the mastery of the song that the students have is evident. In the listening area, students understood whole sentences, according to what they heard, and in that way, they correctly replicated them. The teacher decided to change some words of the structures they had already learned and challenged the students to get the idea, and they did it, in the right way, as it is described in the field diary: *“she says: “Hello*

*everybody, I am happy", all students manage to identify the idea, everyone raises their hand to answer and some shout the answers in Spanish, then she adds: "It is great to see you again, I want to be your friend" and receives the same response from the students, they all rise because they want to answer; so she gives the opportunity to three students who looked distracted and they responded correctly."*

In the speaking area, described in the field diary, students sang sentences fluently applying the feedback from last sessions, using correctly the [θ], [m] and [ɪ] sounds. Also, they found they could create new sentences from the statement: "I want to be" by adding extra words they already knew, such as: "soccer player", "dentist", and "policeman", whose pronunciation was improved with the teacher's help. This time, they also decided to sing without the background as a challenge, and they did it, dancing, and clapping.

As the last reflection, it was written that: *"It is satisfying to see the progress and improvement that the students achieved through this song. It is reflected in the way they express themselves, their speaking and their listening skills. They acquired basic knowledge that will help them to acquire more in the future, recognizing the characteristic sounds of English. Song one, the easiest for this group of students. It worked, and we met our goal."*

From the sixth to tenth session, students interacted with the three songs, but more with the third one, which was the hardest for them. In summary and in contrast with the first five sessions, analyzing what was obtained in the field diary about the students' progress in listening and speaking, it is important to highlight all the improvements they obtained after using the three songs.

At the beginning they were confused, shocked, without previous experience of learning with music, but after getting the students into the activities of the sessions, helping them to get comfortable with their mistakes and challenging them, it was possible to see how

they could , at the end, use whole sentences with a good pronunciation, taking into account important English sounds. They reflected that by dancing and mimicking what they were saying, showing that they had understood the meaning of every sentence.

It is important to highlight some strategies that made a difference and helped students overcome every difficulty. First, repeating the phrases in the song contributed to their learning of new concepts and pronunciation. Second, working in small groups allowed them to have a better opportunity to participate and to speak. Third, challenges during the sessions motivated them to get out of their comfort zone, improving their confidence and showing their capability.

### **Second Survey Results**

After the final session, the students received survey number two and the self-assessment r to collect data, about their confidence and perceptions about the songs and the musical teaching-learning method.

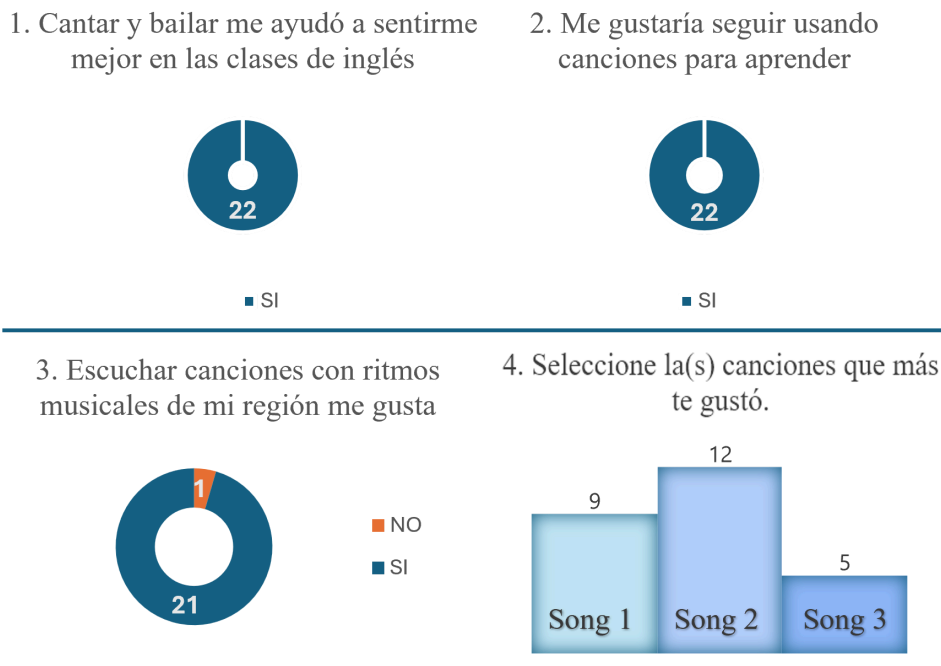
In the first two questions, all the students selected the affirmative option reflecting that dancing and singing helped them to feel better in the English class, and that they would like to keep using songs and music to learn.

As answers to the third question, most students said they liked to listen to the rhythms of their region, their culture, and only one student said he did not.

For the fourth question, the students had to select the song or songs they liked the most. Song number three (Cumbia—What do we like to do?) is the least liked with just five votes, song number one (Salsa—verbo to be) is the second most liked with nine votes, and the one students liked the most was song number two (Bambuco—profesiones/ocupaciones).

## Graphic 2

### Second Survey Answers (First Four Questions)



The ones who said it was just the second one they liked the most, expressed: *“La letra era fácil de aprender”, “aprendí las profesiones y puedo decir lo que quiero ser cuando sea grande”, “Entendí todo lo que decía la canción”, “me gustaba cuando hacíamos la simulación de lo que decíamos y aprendí mucho”*.

The ones who choose just the first, affirmed: *“Me gusta más el ritmo de la salsa no conozco el bambuco y la cumbia no me gusta”. “Es a la única que le entendí la profesora nos enseñó el verbo to be y venía en la canción”, “Me gusto bailar con mis amigos y me aprendí la letra”*.

The students who chose the third song said *“Me gusta mucho la cumbia”, “Porque tiene buen ritmo”*. The ones who stated they had enjoyed the three songs stated: *“me gustaron todas porque son divertidas”. “Aprendí muchas palabras en inglés y me divertí cantando también fueron fáciles y divertidas”, “me gustaron todas las canciones porque son fáciles de cantar y bailar y son en inglés”*.

The fifth question was about the aspects they had not enjoyed about the songs. Some of them said they had liked everything, but some stated some ideas such as : *“La cumbia sonaba sin energía”*, *“La letra de la primera canción era mas difícil”*, *“Que duran poquito”*, *“la de salsa porque era muy rápida y aveces no entendía”*. Others expressed the difficulty they had at the beginning or sometimes, saying: *“al principio no entendía nada de lo que decían pero luego la profesora nos enseñó y fue mucho más fácil”*, *“en ocasiones no entendía lo que decía la canción entonces la profesora me ayudó y me dijo que lo estaba haciendo bien”*. *“cuando no entendía la letra pero luego la entendí y me gusto”*. *“cuando no entendía en ingles”*. So, for one student, it was hard to sing and dance at the same time, and another said he had not liked that there were few songs , he wanted more.

The last question was: *¿Qué fue lo que más te gustó de todas las sesiones?*. The students presented a variety of opinions regarding this question. Some of them liked the songs and their rhythms, how they were related with their culture, and how the sessions were developed. They expressed: *“Todo me pareció importante para mí aprendizaje”*, *“Entendí mejor los temas que nos enseñó la profesora con las canciones”*, *“aprendí a hablar en inglés con elementos de mi cultura y me gusto mucho”*, *“que no fueron aburridas si no que fueron dinamicas y me ayudaron a hablar en inglés”*

After the ten sessions, and analyzing the answers of the first three questions, it can be said that the use of songs in teaching as a learning complementary method worked in this group. They felt they were learning through this cultural music, and they enjoyed and liked to keep using it in the classroom to keep learning. Even with the cultural elements of the songs, they liked to listen to regional rhythms. In music they found a funnier way to learn and relate to their culture, only one student did not like to listen to those regional rhythms.



The other questions were planned to obtain material for improvement, looking for how the songs and the strategies used in the teaching sessions would be improved to help more students. Based on their answers, it would be necessary to record the songs in an easier way to be listened to and understood, and keep using didactic and fun teaching strategies for students according to their age.

### **Self-assessment Results**

In the first question (See graphic 3), it is possible to see that most of them felt comfortable participating in the English class and being part of the activities, and that reflects their confidence and desire to go forward and advance. Only two students said that maybe they did not participate enough.

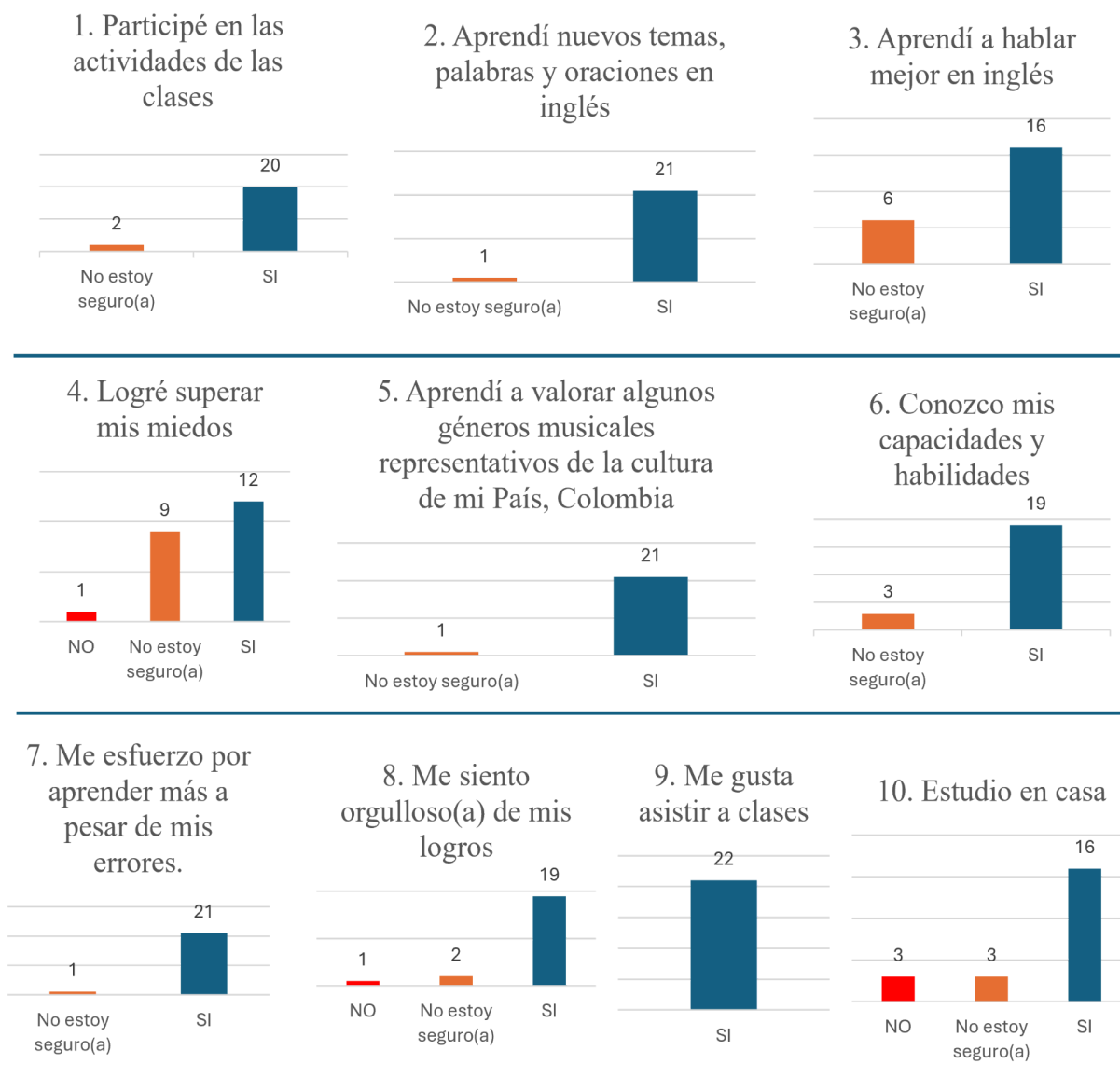
In the second, this feeling of having learned something new motivated and encouraged students. It can also show that the musical strategy worked for them; only one student said he was not sure about it.

In the third, the way they feel about themselves and their perception of English-speaking learning reflects their confidence. In this case, six students still felt a kind of insecurity. They did not say “No,” but “I am not sure.” At least there is a little part of “Yes” in that option.

For the fourth question, there is no big difference between the students who felt they overcame their fears, those who were not sure, and the ones who did it. That reflects that there are a lot of insecurities and fears even if they could participate and interact in English, there is still a feeling of fear and shyness.

### Graphic 3

#### Self-assessment answers



With the fifth question, it can be said that the reflections and conversations about their culture, and cultural rhythms were successful, twenty-one of twenty-two students learned to value the cultural musical genres used in the sessions as a representation of their culture, and that was one of the objectives of this research, to make students find value on their culture.

Recognizing and knowing their limits and capacities is an ability needed by students that allows them to grow up. It is important to empower students to reflect on themselves, and

with the sixth question answers it can be said there was progress. Only three students were unsure about it, but the other nineteen said they did. They could recognize their abilities and capabilities, a good signal of improvement and confidence, also reflected in the seventh question, they strive to learn despite mistakes because of their motivation and that also generates confidence in themselves.

That confidence is also expressed in the eighth question, nineteen students were proud of their achievements in the sessions of their English learning process, two students were not sure about it, and one said he did not feel proud.

In the ninth question, all of them said they enjoy going to the English class, with that, it is possible to say that the sessions were not boring but amusing and enjoyable for them, that is why they wanted to come again: they felt motivated to join the sessions, that shows their interest in learning and being part of the activities. And finally, in the tenth question, most students stated that they studied at home, three students were not sure about studying at home, and three said they did not do it at all. Having sixteen out of twenty-two students that study at home is a satisfactory result, 72% of them have the motivation to take some time at home to practice and improve their English skills.

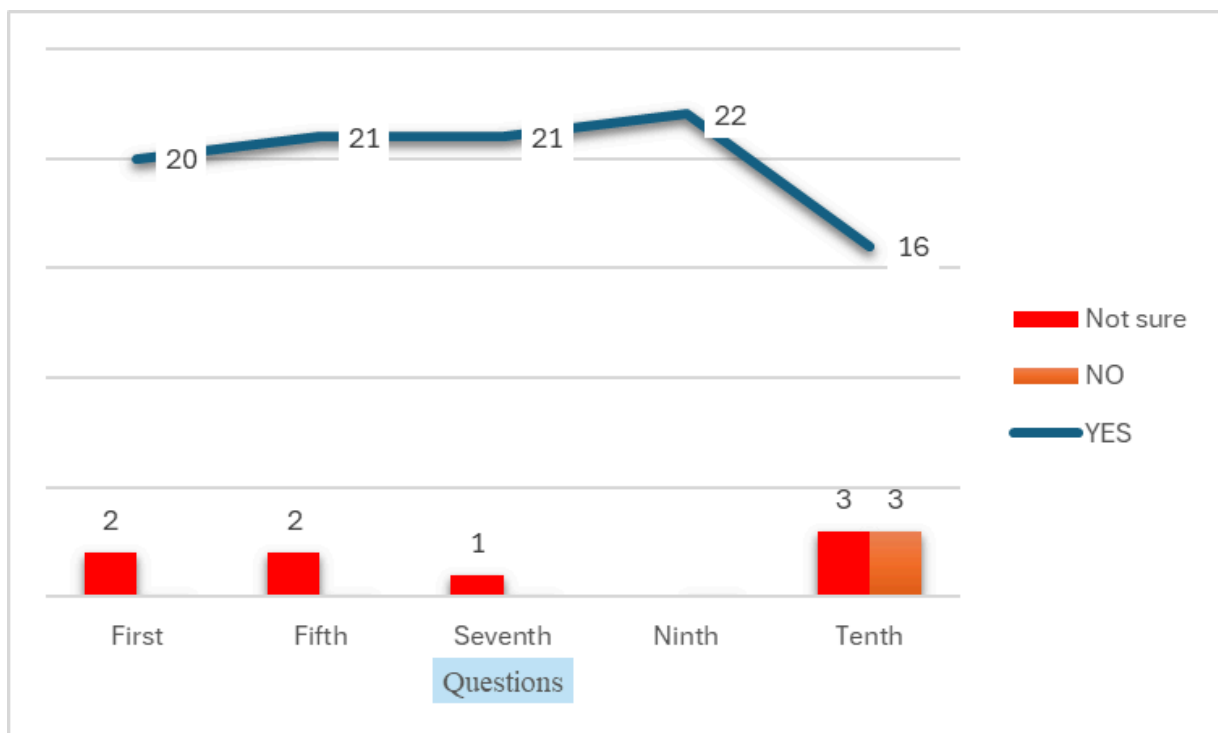
This self-assessment, as a research tool, allowed students to make judgments about their learning process and the work they did during the ten sessions. Their answers gave this research data about their confidence, motivation, and feelings.

Most of the participants answered positively to all the ten questions. Now, it is important to separate the questions that aim to get motivation data from the ones about confidence (see Appendix I), sometimes they are connected though.

There were five questions about motivation and contrasting every question with the others (See graphic 4), it is possible to say that, on average, twenty students reflected motivation, after all the sessions.

#### **Graphic 4**

##### *Answers of the five questions about motivation*



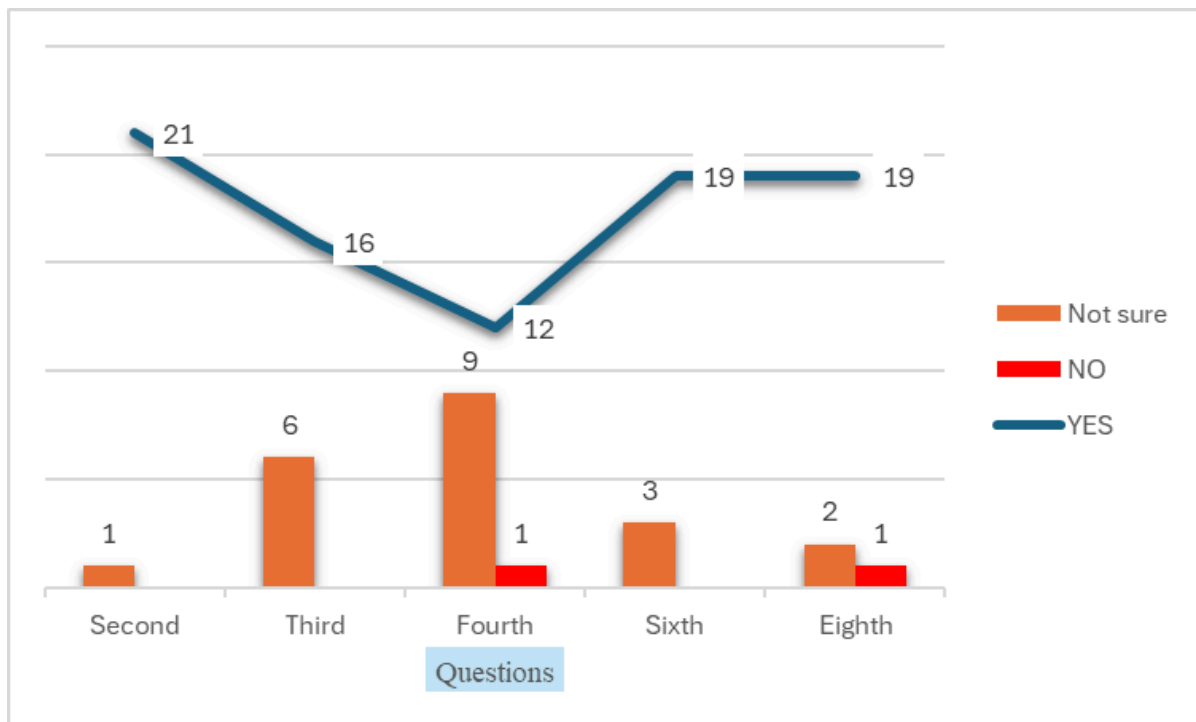
*Note.* These are the same first, fifth, seventh, ninth, and tenth questions of *Graphic 3*, just this time, they are separately analyzed from the other five since these are the questions aimed to get information about students' motivation.

The question with less positive answers was the tenth, studying at home is a challenge that every student has during their whole academic life, and as the subjects of this research expressed on the first survey (see graphic 1) in the seventh question, they had better things to do at home than studying. However, at the end of the sessions, only six students chose the negative answers, three said “no” and the others said “I don’t know”. Less people than the first survey.

As a result, most students were motivated during and after the sessions to participate, to value their culture, to keep trying no matter the mistakes, to keep looking for new knowledge and to study even at home.

### Graphic 5

*Answers of the five questions about confidence*



*Note.* These are the second, third, fourth, sixth, and eighth questions of Graphic 3. As explained in Graphic 4, they are separated from the others since these are the questions aimed at obtaining information about students' confidence.

There were also five questions about confidence, and contrasting the questions (see graphic 5), it is possible to say that, on average, seventeen students reflected confidence at the end of the research sessions, more than the four students who chose negative answers. The question with the most negative answers was number four, the one about overcoming fears, As it was stated before, that is a reflection of the lack of confidence in ten students. There is

still work to do on them to help them leave some insecurities to get a better learning process, because this research were not enough for them.

In general, students worked on their confidence during the sessions. Most of them felt they gained new vocabulary and skills in English to listen and speak, overcoming some fears and getting the courage to interact in English. They knew their capacities and abilities, and with that, they felt proud of themselves and everything they achieved.

## Conclusions

After all the reflection that has been made on the effects of the implementation of music based on regional cultural rhythms in ten reinforcement sessions to complement the EFL learning of fifth graders at Rafael Tello school, this research can conclude that:

1. Music as a teaching method for children can improve how students learn and acquire knowledge, giving them an artistic space where they can feel free to express themselves. Considering the elements the music has and the knowledge it affords to students, more projects could be based on cultural rhythms since students enjoy dancing the different kinds of rhythms.
2. Musical sessions can improve students' motivation. With dedication, time, and pedagogical strategies, they can connect with the class and create a desire to keep learning.
3. Through these musical strategies, students can overcome difficulties and fears about the class, the teacher, and even themselves. They are encouraged to accept challenges and gain confidence in their skills, taking risks they used to avoid.
4. The songs provide elements that improve students' speaking and listening skills: vocabulary, diction, learning new phonetic sounds, memory exercise, concentration, corporal expression, and social interaction.
5. Based on the elements mentioned in point four, as basic structures, they can create new ideas and acquire new knowledge by applying logical thinking, teamwork, challenges, and interaction with the English Language in general. The students could express themselves in a foreign language; therefore, as it is written in the reflection of the tenth session, the progress the students made is satisfactory to this research.

## Recommendations

Teachers have a great responsibility in the classroom, their main objective is to help students to learn certain subjects and tools that will help them to be part of a society, those are primary knowledge students need.

For that, if anyone wants to apply cultural music on their classes it would be necessary to take into account these elements:

- disposition and patience to manage all the possible situations in the classroom.
- sessions of no more than thirty minutes.
- songs related to the students' likes, preferences and reality.
- emergency strategies in case of students getting bored or confused.

If anyone wants to create songs to apply in teaching for children:

- study what the students like, prefer and what musical factors surround them.
- work with the help of music experts, or look for a second opinion.
- short songs, with simple expressions and sentences (or as it is needed).
- use the repetition method, the call and response in music.
- give them the space to also enjoy the music, the sound, the rhythms.

The analysis, conclusions and recommendations are based on the process in every stage of this research in specific, and they can vary based on the different contexts, history, experience, and particular perceptions of the research subjects. The strategies and materials developed for this work require adjustments and modifications to get better and broader results. Therefore, it is recommended to keep working and researching this cultural and musical topic, as a didactic strategy to teach English as a Foreign Language.



## References

- Aguirre Ortiz, D., & Bustinza Valverde, D. (2016, 11 11). *Uso de canciones como medio de motivación para el aprendizaje de inglés en niños de primaria de Lima, Perú*. [Tesis de grado, Universidad Peruana de Ciencias Aplicadas] Repositorio Académico de la Universidad Peruana de Ciencias Aplicadas. <http://hdl.handle.net/10757/622013>
- Aldana Álvarez, S. J. (2018). *Cancionero basado en el gusto musical de los niños entre los 8 y 12 años de la Fundación “Canto por la vida” (Ginebra- Valle)*. [Tesis de grado, Universidad Del Valle] Biblioteca Digital de la Universidad del Valle. <https://bibliotecadigital.univalle.edu.co/handle/10893/21129>
- Alonso Cifuentes, J. C., Largo, M. F., Ocampo, M. P., & Urbano, C. C. (2021). *Una mirada a la calidad de la educación primaria en Santander de Quilichao empleando el examen Saber 5 2017*. [Trabajo Investigativo, Universidad Icesi] Biblioteca Digital de la Universidad Icesi. [http://repository.icesi.edu.co/biblioteca\\_digital/handle/10906/91188](http://repository.icesi.edu.co/biblioteca_digital/handle/10906/91188)
- Aponte Buitrago, A. L., Cardozo Rincón, G., Pérez Rodríguez, J. B., Waked Hernández, M. T., (2015) *COMUNICARSE EN ESPAÑOL: LA MEJOR OPCIÓN - Nivel avanzado*. Repositorio de la Universidad Pedagógica y Tecnológica de Colombia. <http://repositorio.uptc.edu.co/handle/001/3888>
- Bohórquez Bohórquez, W. A., Moreno Segura, J. D., & Peralta Benitez, P. E. (2017). *Proyecto MEMAC: Metodología de enseñanza musical de dos aires campesinos, rumba y merengue carranguero para fortalecer los procesos de aprendizaje musical de la comunidad virtual*. Corporación Universitaria Minuto de Dios. [Tesis de grado, Corporación Universitaria Minuto de Dios] Repositorio Institucional UNIMINUTO. <https://repository.uniminuto.edu/handle/10656/5088>

Bolívar, S. F., (2012, 10. Santander de Quilichao (Cauca). *Principales Colegios de Santander de Quilichao*. <http://tierradeoro-santander.blogspot.com/p/sedes-principales.html>

Cajas Cortéz, Y. K., & Garzón Parra, M. C. (2019, 08 20). *Cambios en la dinámica familiar por medio de la participación en la educación musical de los niños y niñas entre 8 y a 11 años de edad vinculados a la academia de musica Informus, de la Fundación Universitaria de Popayán*. [Tesis de grado, Fundación Universitaria de Popayán] Repositorio de Obras Digitales de la Fundación Universitaria de Popayán. <http://unividafup.edu.co/repositorio/items/show/297>

COLOMBIA-SA. *Colombian Music*. Retrieved September 25, 2022, from <https://www.colombia-sa.com/musica/musica-in.html>

Cruz Guerrero, W, Rangel Ramos, L y Sayas Arrieta, M. (2019, 02 05). *La música como método de formación pedagógica en la educación inicial*. [Tesis de grado, Universidad de San Buenaventura] Repositorio Institucional de la Universidad de San Buenaventura. <http://hdl.handle.net/10819/7127>

Díaz, M. L., Morales Bopp, R., & Díaz Gamba, W. (2014). *La música como recurso pedagógico en la edad preescolar*. *Infancias Imágenes*, (p. 102-108). Dialnet. <https://dialnet.unirioja.es/servlet/articulo?codigo=4997162>

Gamboa, A. (2017) *Educación Musical: Escenario para la Formación del Sujeto o un Pariente Pobre de los Currículos Escolares*. (p. 215-224) Repositorio de la Universidad Francisco de Paula Santander, Colombia. <https://doi.org/10.18041/2382-3240/saber.2017v12n1.719>

García Cué, J. L. (2006). Aprendizaje. En *DEFINICIÓN DE APRENDIZAJE*. martinmendozagarcia.jimdofree. <https://martinmendozagarcia.jimdofree.com/unidad-iii-aprendizaje/>

*Ley 1098 de 2006 Código Infancia | Portal ICBF - Instituto Colombiano de Bienestar Familiar*

ICBF. (2017, December 4). ICBF.

<https://www.icbf.gov.co/gestion-y-transparencia/transparencia-y-acceso-la-informacion-publica/4-normatividad>

Instituto Colombiano para la Evaluación de la Educación (Icfes). (2023). *Informe nacional de resultados Saber 11° 2022*.

[https://www.icfes.gov.co/documents/39286/21440788/Informe\\_nacional\\_de\\_resultados\\_Saber\\_11.pdf/7779712d-d21e-b56f-fd02-9336833dffde?t=1699491358277](https://www.icfes.gov.co/documents/39286/21440788/Informe_nacional_de_resultados_Saber_11.pdf/7779712d-d21e-b56f-fd02-9336833dffde?t=1699491358277)

Manes, F. (2015, September 14). *¿Qué le hace la música a nuestro cerebro?* El País.

[https://elpais.com/elpais/2015/08/31/ciencia/1441020979\\_017115.html](https://elpais.com/elpais/2015/08/31/ciencia/1441020979_017115.html)

Martínez Lozano, L., & Lozano Rodríguez, A. (2013). *La influencia de la música en el aprendizaje: un estudio cuasi experimental*. [Tesis de posgrado, Instituto Tecnológico de Monterrey] Repositorio del Instituto Tecnológico y de Estudios Superiores de Monterrey. <http://hdl.handle.net/11285/578002>

Maúrtua Alva, J. G. (2015). *La música como instrumento y producto evolutivo. Cuatro aproximaciones al fenómeno musical*. [Tesis magistral, Universidad Nacional Mayor de San Marcos] Repositorio de Tesis Digitales de la Universidad Mayor de San Marcos. <https://hdl.handle.net/20.500.12672/4387>

Mayo, A.R.P., Torres, F.R. and Nieto, N.R. (2018) *The Motivation and Performance in the Human Resource of a University Organization in the State of Morelos*. Open Journal of Business and Management (6, 678-687)

<https://doi.org/10.4236/ojbm.2018.63051>

Mesa Márquez, B. P. (2019). *Estrategias pedagógicas mediadas por la música, para dinamizar procesos de enseñanza - aprendizaje de los niños en la primera infancia del grado jardín del Colegio San Diego de la ciudad de Duitama*. [Tesis de grado,

Universidad Santo Tomás] Repositorio Institucional de la Universidad Santo Tomás  
<https://repository.usta.edu.co/bitstream/handle/11634/15509/2019bibianaMesa.pdf?sequence=1&isAllowed=y>

Millan de la Cruz, J. (2020). *Material didáctico musical para niños de sexto grado del Colegio Jorge Robledo*. [Tesis de grado, Universidad del Valle] Patrimonio Documental de la Universidad del Valle <http://hdl.handle.net/10893/21086>

Mite Cruz, M. F., & Yagual Cevallos, S. S. (2015) *Arouse the intrinsic motivation through extrinsic motivation to improve basic English Learning*. [Tesis de grado, Universidad de Guayaquil] Red de Repositorios de Acceso Abierto del Ecuador <http://repositorio.ug.edu.ec/handle/redug/59091>

Moreno Ospina, D. A., & Torres Hurtado, F. M. (2021). *Understanding cultural assimilation from migrants' experiences*. [Tesis de grado, Universidad del Cauca] Repositorio Institucional de la Universidad del Cauca <http://repositorio.unicauca.edu.co:8080/xmlui/handle/123456789/4133>

Ochoa Galvis, L. Y., & Zapata Restrepo, J. (2006). *Influencia de la canción infantil como medio de interacción para la comprensión de la función comunicativa del lenguaje oral*. [Proyecto Pedagógico, Universidad de Antioquia] Biblioteca Digital Ceded Repositorio Digital Universidad de Antioquia. <http://educacion.udea.edu.co:8080/jspui/handle/123456789/847>

Ospina Rodríguez, Jackeline (2006). *La motivación, motor del aprendizaje*. Revista Ciencias de la Salud, 4 ,158-160. ISSN: 1692-7273. Universidad del Rosario <https://www.redalyc.org/articulo.oa?id=56209917>

Pérez Aldeguer, S., & Leganés Lavall, E. (2012). *La Música como herramienta interdisciplinar: un análisis cuantitativo en el aula de Lengua Extranjera de*

*Primaria*. Revista De Investigación En Educación (p.127-143).

<https://reined.webs.uvigo.es/index.php/reined/article/view/139>

Pons Roselló, M. D. (2016). *Aportaciones de la estimulación musical en niños y niñas de 2 a 3 años, con la colaboración de los padres, al proceso de adquisición de las conductas sociales y actitudinales*. [Tesis doctoral, Universitat de Barcelona] Tesis Doctorales en Xarxa. <http://hdl.handle.net/10803/390941>

PROCOLOMBIA (1992) *Colombia: cultura y diversidad que hace bailar al mundo*. <https://colombia.travel/es/blog/colombia-cultura-y-diversidad-que-hace-bailar-al-mundo>

Saorín Iborra, A. M. (2003). CAPÍTULO 1 EL INGLÉS COMO LENGUA

INTERNACIONAL. In *Las cartas de queja en el aula de inglés para turismo: implicaciones pedagógicas basadas en el uso de recursos de cortesía* (pp. 13-29).

[Tesis doctoral, Universitat Jaume I] Tesis Doctorales en Xarxa.

<http://hdl.handle.net/10803/10435>

Serrano, N. (2019, February 6). *¿Sabes cuál es el origen de la música?* - ACN | Agencia Central de Noticias. ACN.

<http://acn.ucentral.co/cultural/2939-sabes-cual-es-el-origen-de-la-musica>

Sigcha Ante, E. M., Constante Barragán, M. F., Defaz Gallardo, Y. P., Trávez Cantuña, J., & Ceiro Catasú, W. (2016). *La expresión musical como herramienta para el desarrollo integral en la Educación Infantil*. [Tesis de grado, Universidad Técnica de Cotopaxi] Repositorio Institucional de la Universidad Técnica de Cotopaxi

<http://repositorio.utc.edu.ec/handle/27000/3809>

Spencer-Oatey, H. (2012) *What is culture? A compilation of quotations*. GlobalPAD Core Concepts. Available at GlobalPAD Open House

<http://www2.warwick.ac.uk/fac/soc/al/globalpad/interculturalskills/>

Tohidi, H., & Jabbari, M. M. (2012). *The effects of motivation in education*. Elsevier Ltd.


10.1016/j.sbspro.2011.12.148

UNICEF. (n.d.). *Educación*. UNICEF. Retrieved September 24, 2022, from

<https://www.unicef.org/colombia/educacion>

## Appendices

### Appendix A: Informed Consent Format

Santander de Quilichao, 19 de octubre de 2022	 Universidad del Cauca
Señores <b>PADRES DE FAMILIA</b> Institución Educativa Técnico Sede Rafael Tello Santander de Quilichao	
Cordial saludo.	
Por medio de la presente me permito solicitar su autorización y consentimiento para la participación de su hijo en el proyecto de investigación " <i>Learning While Singing: Children Music With Cultural Rhythms In The Classroom</i> ", a cargo de la estudiante Eyden Deyed Bolaños Paz y de la línea de Investigación en la Universidad del Cauca, noveno semestre, proyecto avalado institucionalmente.	
Dicho proyecto cuenta con las siguientes características:	
<b>Objetivo:</b> Reflexionar sobre los efectos de la implementación de música basada en ritmos culturales de la región, en sesiones de refuerzo en inglés de estudiantes del grado quinto B de la Institución Educativa Técnico, sede Rafael Tello como complemento al desarrollo del aprendizaje EFL.	
<b>Responsables:</b> Maritza Housset Fonseca, docente de la Universidad del Cauca y tutor(a) del proyecto.	
<b>Procedimiento:</b> Previa autorización de la institución y consentimiento informado por parte de los padres y el (la) menor de edad, debidamente firmado, se procederá a aplicar la investigación y sus herramientas de la siguiente forma: Se desarrollarán 10 sesiones extras de inglés con una duración de 30 minutos, durante estas, se trabajará con 3 canciones infantiles en inglés con los siguientes ritmos: salsa, cumbia y bambuco. Además, se efectuarán 2 encuestas y una autoevaluación.	
Agradeciendo su atención,	
Cordialmente,	
<b>EYDEN DEYED BOLAÑOS PAZ</b> Líder del proyecto de Investigación Estudiante Facultad de Ciencias Humanas Y Sociales - Universidad del Cauca Teléfono 3168182992 Correo electrónico: eidenbola@unicauca.edu.co.	

## FORMATO DE CONSENTIMIENTO INFORMADO



Universidad  
del Cauca

Yo, \_\_\_\_\_, identificado(a) con la cédula de ciudadanía número \_\_\_\_\_ de \_\_\_\_\_, en calidad de progenitor(a) \_\_ tutor(a) legal \_\_, del estudiante \_\_\_\_\_ del grado quinto B de la Institución Educativa Técnico sede Rafael Tello, deseo manifestar a través de este documento, que fui informado suficientemente y comprendo la justificación, los objetivos, los procedimientos y las posibles molestias y beneficios implicados en la participación de nuestro hijo(a), en el proyecto de investigación: "*Learning While Singing: Children Music With Cultural Rhythms In The Classroom*", que se describe a continuación:

### Equipo De Investigación

El equipo lo conforman: Eyden Deyed Bolaños Paz, del grupo investigativo de Noveno Semestre de la Facultad de Ciencias Humanas de la Universidad del Cauca.

**Objetivo:** Reflexionar sobre los efectos de la implementación de música basada en ritmos culturales de la región, en sesiones de refuerzo en inglés de estudiantes del grado quinto B de la Institución Educativa Técnico, sede Rafael Tello como complemento al desarrollo del aprendizaje EFL.

### Procedimiento:

Asistir a sesiones de refuerzo de inglés, participar activamente en las actividades, cuya duración es de aproximadamente treinta (30) minutos, y responder las dos encuestas y la autoevaluación que esta investigación requiere.

### Participación Voluntaria

La participación de nuestro hijo(a) en este estudio es completamente voluntaria, si él o ella se negara a participar o decidiera retirarse, esto no le generará ningún problema, ni tendrá consecuencias a nivel institucional, ni académico, ni social. Si lo desea, nuestro hijo(a) informaría los motivos de dicho retiro al equipo de investigación.

### Riesgos De Participación

El riesgo por participar en este estudio es mínimo académicamente, al contrario, con su participación se busca su propia mejora en su proceso de aprendizaje.

### Confidencialidad

La información suministrada por nuestro hijo(a) será confidencial. Los resultados podrán ser publicados o presentados en reuniones o eventos con fines académicos sin revelar su nombre o datos de identificación. Se mantendrán los cuestionarios y en general cualquier registro en un sitio seguro. En bases de datos, todos los participantes serán identificados por un código que será usado para referirse a cada uno. Así se guardará el secreto profesional de acuerdo con lo establecido en la Ley 1090 de 2006, que rige el ejercicio de la profesión de psicología en Colombia.

Así mismo, declaramos que fuimos informados suficientemente y comprendemos que tenemos derecho a recibir respuesta sobre cualquier inquietud que mi hijo(a) o nosotros tengamos sobre dicha investigación, antes, durante y después de su





ejecución; que mi hijo(a) y nosotros tenemos el derecho de solicitar los resultados de los cuestionarios y pruebas que conteste durante la misma. Considerando que los derechos que mi hijo(a) tiene en calidad de participante de dicho estudio, a los cuales hemos hecho alusión previamente, constituyen compromisos del equipo de investigación responsable del mismo, nos permitimos informar que consentimos, de forma libre y espontánea, la participación de nuestro hijo(a) en el mismo.

Este consentimiento no inhibe el derecho que tiene mi hijo(a) de ser informado(a) suficientemente y comprender los puntos mencionados previamente y a ofrecer su asentimiento informado para participar en el estudio de manera libre y espontánea, por lo que entiendo que mi firma en este formato no obliga su participación.

En constancia de lo anterior, firmamos el presente documento, en la ciudad de Santander de Quilichao, el día \_\_\_\_\_, del mes \_\_\_\_\_ de 2022.

Firma \_\_\_\_\_  
 Nombre \_\_\_\_\_  
 C. C. No. \_\_\_\_\_ de \_\_\_\_\_

\_\_\_\_\_  
 Investigador principal de la investigación  
**EYDEN DEYED BOLAÑOS PAZ**  
 Líder del proyecto de Investigación  
 Estudiante Facultad de Ciencias Humanas Y Sociales - Universidad del Cauca  
 Teléfono 3168182992  
 Correo electrónico: eidenbola@unicauca.edu.co.

*Taken and Adapted from Adjuntos/Investigaciones, Universidad Catolica de Colombia*

**Appendix B: Song 1. <https://youtu.be/uOwE-XphpVU>**

Objective	Lyrics	DBA - Rafael Tello Curriculum
<p>To apply the verb to be with the feelings while expressing them through corporal language</p>	<p><b>a.</b> Let's sing together (You and me) I am ready ready ready (Come on move your bodies) We are students (We are students) They are my friends (They are my friends)</p> <p>I am happy (I am happy) He is bored (He is bored) She is scared (She is scared) And we are great</p> <p><b>b.</b> (Well done guys, now express with your face and body what we are going to say, ok? 1, 2, 3)</p> <p>Sleepy Scared Bored Angry And a Funny face</p> <p>We are happy We are learning It is funny The verb to be</p>	<p>➤ Explico una situación a través de oraciones simples de manera oral y escrita siguiendo un modelo establecido.</p> <p>➤ Afianzar el vocabulario relacionado con la estructura de la oración</p>

**Appendix C: Song 2. <https://youtu.be/Mvr3d0fK0xA>**

Objective	Lyrics	DBA - Rafael Tello Curriculum
<p>To use typical phrases to establish a conversation of greeting.</p> <p>To declare desires in the present using the structure "I want to be" and apply the vocabulary of professions and occupations</p>	<p><b>a.</b> Hello everybody Hello hello everybody (x2) How are you today? How how are you today? (x2) I am good, thank you thank you, thank you I am good (x2) It's good to see you again It's good to see you (x2)</p> <p><b>b.</b> (Excellent, now you are going to tell me what do you want to be when you grow up, in 1,2,3) I want to be a doctor I want to be a teacher I want to be a chef I want to be a singer I want to be an architect I want to be a student</p>	<p>➤ Explico una situación a través de oraciones simples de manera oral y escrita siguiendo un modelo establecido.</p>

Appendix D: Song 3. <https://youtu.be/Q6129W7wdzs>

Objective	Lyrics	DBA - Rafael Tello Curriculum
<p>To express likes and dislikes about activities at school through the application of specific structures</p>	<p><b>a.</b> I have to go to school And I love it! (Al ritmo de la cumbia) School is wonderful (School is wonderful) I have my friends (I have my friends)</p> <p>(What do we like to do at school? in 1,2,3) I like to sing (laralalala) We like to dance</p> <p><b>b.</b> (Hm okay, but what we don't like to do is) We don't like to fight (no, no, no) We don't like to lose exams</p> <p>(Perfect! Now, what do we love to do during the break?) (We play together) //We play football We play la lleva We play congelado We play rayuela//</p> <p>Ey, ey , ey!</p>	<p>➤ Intercambio información sobre hábitos, gustos y preferencias acerca de temas conocidos, siguiendo modelos provistos por el profesor.</p> <p>➤ Menciono lo que me gusta y lo que no me gusta.</p>

## Appendix E: Implementation Plan

Session	Objective	Activities to Develop	Tools/Materials
1	<p><b>To contextualize students to the research nature, objectives, and methodology to give them a horizon.</b></p>	<ul style="list-style-type: none"> <li>● Socialization of the research in general terms.</li> <li>● Why do we use music?</li> <li>● Inquiry of previous knowledge about elements of the culture.</li> <li>● Students' likes of cultural music.</li> <li>● Exposition of the rhythms of the research.</li> <li>● Musical Integration</li> </ul>	<ul style="list-style-type: none"> <li>● Stereo</li> <li>● Rhythms tracks (salsa, cumbia, bambuco)</li> </ul>
2,4,6	<p><b>First, to give students the space to talk about insecurities or fears in English and encourage them before working with the songs to recognize how able they are to learn and speak in EFL.</b></p>	<ul style="list-style-type: none"> <li>● Motivational conversation (How do we feel about ourselves? Let's get confidence).</li> <li>● To work around the history of the rhythm (What do the students know about music in history).</li> </ul>	<ul style="list-style-type: none"> <li>● Stereo</li> <li>● Song #1/2/3</li> </ul>

	<p><b>Second, to help students to learn about the history around their culture in music according to the rhythm to improve their cultural knowledge.</b></p> <p><b>Third, to acquire speaking elements from song lyrics and to improve listening through their repetition while enjoying the rhythms together.</b></p>	<ul style="list-style-type: none"> <li>• Presentation of the song following the stages: listening, what they understand, feedback of part A of the song, repetition of part A, feedback of part B, repetition of part B, and signing together.</li> </ul>	
3,5,7	<p><b>First, to reinforce the knowledge worked on in the last session about the cultural music history of the respective rhythm for the class.</b></p> <p><b>Second, to keep working with the song to improve</b></p>	<ul style="list-style-type: none"> <li>• What can we remember about the history of music (the history of the rhythm worked in the last session)?</li> <li>• Play the song following the stages: listening together, what they</li> </ul>	<ul style="list-style-type: none"> <li>• Stereo</li> <li>• Song #1/2/3</li> </ul>

	<p><b>listening and speaking skills.</b></p> <p><b>Third, to encourage students to speak by using elements of the songs (confidence) and enjoy the music.</b></p>	<p>understand, feedback of part A of the song, repetition of part A, feedback of part B, repetition of part B, and signing together.</p> <ul style="list-style-type: none"> <li>● Each student chooses one complete phrase and shares it with the class (without repetition). It will repeat the song if necessary.</li> <li>● Dancing and singing together.</li> </ul>	
<p><b>8,9</b></p>	<p><b>To allow the students to recognize their difficulties and guide them to clarify pronunciation and promote speaking.</b></p>	<ul style="list-style-type: none"> <li>● The students chose the song that they perceive as more difficult (in the next session the one they perceive as not the more difficult but not the easier one of the three songs) and identify the difficulties.</li> </ul>	<ul style="list-style-type: none"> <li>● Stereo</li> <li>● Chosen song</li> </ul>

		<ul style="list-style-type: none"> <li>• Clarification and explanation.</li> <li>• Singing while dancing together.</li> </ul>	
<b>10</b>	<p><b>To make students feel free of enjoying the class with the song they feel more comfortable seeking to reinforce their pronunciation and use of complete sentences through the phrase's activity.</b></p>	<ul style="list-style-type: none"> <li>• The students chose the song that they perceive as easier.</li> <li>• Singing while dancing together.</li> <li>• Phrases activity: choose one phrase and share it with classmates, without repeating it.</li> </ul>	<ul style="list-style-type: none"> <li>• Stereo</li> <li>• Chosen song</li> </ul>

**Highlight: Survey 1 is developed after session 5 and survey 2 and the self-assessment after session 10.**



## Appendix F: Field Diary

FIELD DIARY PEDAGOGICAL PRACTICES LEARNING WHILE SINGING - RESEARCH PROJECT			
<b>Institution:</b>		<b>Group:</b>	
<b>Researcher:</b>		<b>Subject:</b>	
SESSION	BASIC INFORMATION	LINGUISTIC SKILLS	
		SPEAKING	LISTENING
	DATE	DESCRIPTION	
	TOPIC		
	MATERIALS/TOOLS		
		ANALYSIS	
		REFLECTION	
	*SPEAKING: Pronunciation, use of whole sentences *LISTENING: Understanding phrases/words implemented in class		

**Metadata**

***Institution.*** To define the context of the participants, in this case, the Educative Institution to which the students belong.

***Group.*** It refers to the exactly researched population that makes up part of the institution.

***Researcher.*** The name of who is observing? analyzing and describing the behavior and development of the sessions.

***Subject.*** The educational area is developing the observation to highlight the nature of the class.

***Session.*** To define the number of the class in an ordinal code (session number one, two, three...)

**Date.** Specify on what day, month, and year the observation is developed to have a clearer view of the process of the investigation.

**Topic.** The general title of what is going to be presented and treated in the session.

**Materials/Tools.** The variety of instruments needed and implemented to the development of the session.

**Description.** A redaction of what is being developed in the session, with declarations about the attitudes, behaviors, and interventions of each participant. It is necessary for the investigation to be objective, see and write everything important.

**Speaking.** To describe specific elements in students' speaking in English abilities making emphasis on pronunciation and implementation of whole sentences.

**Listening.** To describe the processes related to understanding what is said in class, the meaning of sentences, and responding following the statements, also identifying whole sentences.

**Analysis.** The examination and interpretation of what has been written in the description of the session in each section: speaking and listening.

**Reflection.** Think and reflect on the results to get conclusions and main hypotheses about what has been done and would be done.

### Appendix G: Survey 1

Statements	Specific Objective
Me divierto cantando en clase de inglés.	Students need to identify their feelings according to the music in class.
Me siento seguro cuando digo alguna oración en inglés que aprendí de las canciones.	This feeling of security is strongly related to confidence in each student, for that, it is necessary to identify if there is any signal of security inside the students to talk in English.
Siento que las canciones me ayudan a hablar mejor en inglés.	When learners feel they are learning by using any tool, it is possible to infer the effect of that specific tool on their confidence to speak. With this question, it will be possible to know their perception of how they are developing their speaking.
Con las canciones siento que entiendo mejor el inglés.	As in the first statement, this one will allow researchers to know their perception of how they are developing their listening.
Los diferentes ritmos de las canciones me gustan.	It is important to identify if the participants like or not the different rhythms worked in the sessions because their likes influence their confidence.
Me gusta participar en todas las actividades.	Participation also means motivation. There is the interest of the students to learn and express themselves, important data for this research.

<p>Escucho las canciones en casa porque quiero.</p>	<p>It is necessary to know if students are using the material of this research to study out of the scholar schedule and because they want to do it, not for the obligation. The results can show their interest.</p>
---	--

## Appendix H: Survey 2

Statements	Answer	Specific Objective
Cantar y bailar me ayudó a sentirme mejor en las clases de inglés.	Yes/no	To identify if singing and dancing with the song rhythms helped them to feel better, that would mean the effect of the songs on their confidence is positive, or not. With this, the researcher can identify if the musical strategies work for the class environment improvement.
Me gustaría seguir usando canciones para aprender.		The desire of keeping in contact with any class material would signify that it is evoking motivation in the student. With this, the researchers can identify if students like music and after that, think about whether to keep developing musical material or not.
Escuchar canciones con ritmos musicales de mi región me gusta.		The rhythms are an important factor of this research because they are part of the region and culture of the research participants, for that, it is crucial to know if they enjoy those rhythms or not, and that data is necessary for the study.
Seleccione la(s) canciones que más te gustó. Justifique su respuesta.	o Song 1 o Song 2 o Song 3	As the songs have different rhythms and subjects, it would be interesting to know what was the one students liked more and why. Based on that, it would be possible to create and innovate materials for the future.

¿Qué no te gustó de las canciones?	(Space to write)	Concerning songs, as in the previous statement, it is useful to collect data about what students liked or not, to improve the teaching cultural material, and in this way, can create learning effective environments to motivate learners.
¿Qué fue lo que más te gustó de todas las sesiones?	(Space to write)	Now, about sessions, it is necessary to find what the research participants liked the most about them, such as rhythm, lyrics, or pedagogical materials. Identifying and knowing what was outstanding by the students would allow researchers to improve the material both in quality and quantity.


### Appendix I: Self-assessment

Statements	Specific Objective
<p>Participé en las actividades de las clases.</p> <p>(Motivation)</p>	<p>Most of the time the initiative of the student to participate is created by the fact of feeling comfortable in the environment, in this case, the class, reflecting their motivation. This research looks to know if students feel this way about class material and teaching strategies.</p>
<p>Aprendí nuevos temas, palabras y oraciones en inglés.</p> <p>(Confidence)</p>	<p>The feeling of having learned something new can encourage students and reflects confidence. It can also show that the musical strategy works.</p>
<p>Aprendí a hablar mejor en inglés.</p> <p>(Confidence)</p>	<p>The inquiry participants can reflect on the way they feel about themselves and their perception of English-speaking learning. And that sense of improvement is the result of their confidence.</p>
<p>Logré superar mis miedos.</p> <p>(Confidence)</p>	<p>It is relevant to identify if the students have worked and improved on their insecurities, to get a better process of learning. Helping students to improve their security and confidence is a good signal to the investigation.</p>
<p>Aprendí a valorar algunos géneros musicales representativos de la cultura de mi País,</p>	<p>The culture is an important factor of this inquiry, for that in addition to teaching English, this research looks to motivate students to know their culture, see its value, and enjoy some of their characteristic Colombian rhythms.</p>


Colombia. (Motivation)	
Conozco mis capacidades y habilidades. (Confidence)	Recognizing and knowing the limits and capacities is an ability needed by students that allow them to grow up. Through teaching, it is important to empower students to reflect on themselves, improving their confidence.
Me esfuerzo por aprender más a pesar de mis errores. (Motivational)	Knowing that students are dedicated and look for learning every time, even if they make mistakes, is motivating to teachers. That shows motivation in students, important data for this research.
Me siento orgulloso(a) de mis logros. (Confidence)	The way the students feel about themselves reflects the confidence he/she has acquired during the sessions, and that is important data for the research. With this, it can be shown the effects of the material and strategies developed in class.
Me gusta asistir a clases. (Motivational)	As in the first survey, it is important to know if the students feel motivated to join the sessions. That shows their interest in learning and being part of the activities.
Estudio en casa. (Motivational)	This is one of the factors that strongly reflects the interests and motivations of students for learning when they look for knowledge with autonomy. Living that seed of curiosity and wanting to learn can show whether the strategies applied in the sessions worked satisfactorily, or not.



## Appendix J: Field Diary Session One

FIELD DIARY PEDAGOGICAL PRACTICES LEARNING WHILE SINGING - RESEARCH PROJECT				
Institution: Institución educativa el Técnico, sede Rafael Tello			Group: 5B	
Researcher: Eyden Deyed Bolaños Paz			Subject: English	
SESSION	BASIC INFORMATION	LINGUISTIC SKILLS		
1	DATE 11/02/2022	SPEAKING*	LISTENING*	
	TOPIC - Socialization	DESCRIPTION		
	MATERIALS/TOOLS Stereo Rhythms	Students use English words: yes, no, teacher, hello, good morning. They repeat the teacher's pronunciation; she congratulates them on their attempts and pronunciation. When they use English words, they try to pronounce as the teacher does and ask for help. Some students correct the pronunciation of others. The students repeat with euphoria some commands that the teacher uses during the class while listening and enjoying the musical rhythms: come on, move your bodies.	When the teacher does the socialization of the project in English the students pay attention, she asks them what they understood and they said not much, some ideas related to the words they identified, she asks them to mention words she used and they answer some: music, school, students, day, teacher, classroom. Students follow to the commands the teacher uses in class: get up, let's dance, move your bodies, come on. When the teacher uses simple words and short commands, they follow them quickly, when it is something longer, they stay thinking much longer and she chooses to change the message in a shorter way.	
		ANALYSIS		
		Students pronounce well the words with which all classes have more contact and try to imitate the teacher as a reference point for pronunciation. However, their speech is limited to a few words, but not complete sentences.	They only manage to understand the words best known to them. Long phrases are more difficult to understand, although even if they did not understand the whole sentence, they got some ideas related with the original message.	
		REFLECTION		
		students feel comfortable with the words they already know and feel confused by the new ones. Although they are always prepared to learn more and be guided by the teacher in pronunciation and vocabulary, they got some ideas of what the teacher was saying, so it means they are trying to understand a message based on their knowledge		
	*SPEAKING: Pronunciation, use of whole sentences *LISTENING: Understanding and identifying phrases/words implemented in class			

## Appendix K: Field Diary Session Two

FIELD DIARY PEDAGOGICAL PRACTICES LEARNING WHILE SINGING - RESEARCH PROJECT				
Institution: Institución educativa el Técnico, sede Rafael Tello			Group: 5B	
Researcher: Eyden Deyed Bolaños Paz			Subject: English	
SESSION	BASIC INFORMATION	LINGUISTIC SKILLS		
2	DATE 11/03/2023	SPEAKING*	LISTENING*	
	TOPIC Feelings	DESCRIPTION		
	MATERIALS/TOOLS Stereo Song 1	Students greet each other using English phrases that they sing along with the teacher: "Hello, how are you?", "I'm good," "I'm great, and you?" She commends them on their pronunciation. When the teacher asks questions, the students respond briefly with "yes/no, teacher." They repeat the song lyrics following the teacher's guidance, making pronunciation errors, attributing them to a lack of understanding. The teacher clarifies and instructs while they pay attention and repeat in unison. The teacher encourages them to use complete sentences. Some students express fear, stating they cannot do it well, yet the teacher's support motivates to try, successfully some of them get to say phrases like "we are students" and "they are my friends."	The teacher begins by greeting the class in English, and some students respond based on what she says, while others simply listen. When the teacher poses a question in English, she aids comprehension by mimicking the question through gestures (moving her hands, body, and making facial expressions). The students listen, observe, and attempt to give meaning to the question. The majority remain silent, and when a few manage to decipher the idea, everyone raises their hand to respond. During the song, the teacher asks what they understood, and they mention words they identified from the lyrics: emotions, students, friends, numbers. Two students said, "we are students." After feedback, when the teacher asks again, several students respond with complete sentences such as "they are my friends," "I am happy," and "I am ready," among others.	
		ANALYSIS		
		Students have difficulty pronouncing new words for them, of which they do not know the meaning. However, this does not stop them from trying to talk. Despite initial apprehension, some students overcome their fear, indicating progress in their language confidence. Trying to use complete sentences is new to them, so it causes them insecurity and fear.	Most of the students manage to identify words most related to the vocabulary they use more frequently in English classes, but only simple vocabulary: words. Two students were able to identify a complete sentence before the feedback, although after it, there were more who responded and said complete sentences, reflecting the importance of feedback in helping them give meaning to what they are hearing.	
		REFLECTION		
		The difficulties and fears presented by students are understandable, but you can also see in them the initiative of learning. They know how to listen to their teacher's guides; they are willing to respond and repeat. They are active in their learning. Every new word they acquire in their vocabulary and that they manage to pronounce is a great advance since it guides them to new learnings.		
	*SPEAKING: Pronunciation, use of whole sentences *LISTENING: Understanding and identifying phrases/words implemented in class			

## Appendix L: Field Diary Session Three

FIELD DIARY PEDAGOGICAL PRACTICES LEARNING WHILE SINGING - RESEARCH PROJECT			
Institution: Institución educativa el Técnico, sede Rafael Tello			Group: 5B
Researcher: Eyden Deyed Bolaños Paz			Subject: English
SESSION	BASIC INFORMATION	LINGUISTIC SKILLS	
		SPEAKING*	LISTENING*
3	DATE 11/07/2022	DESCRIPTION	
	TOPIC Feelings	Students greet using the learned vocabulary. During the exercises with the song, they improve their pronunciation of words such as: "friends", "sleepy", "scared". With every feedback they do, they say it with more confidence and even fluently, some of them compete for who says it faster. They sing in one voice, understandably and the teacher congratulates them because of their pronunciation. She told them that the idea is to say a phrase of the song without repeating the one some partner has already said, and this encourages them to say new sentences. Most students manage to repeat complete sentences of the song.	This time the students identify more words and phrases of the song since they already knew it. When they listen to the song, they make the representation of what they hear, implying that they understand its meaning. 3 students expressed that it is easier to understand what they hear when they know the words. While the teacher is doing the feedback, they are attentive listening to what she says and explains. When they work on pronunciation, they listen carefully and then repeat with satisfaction. At the end of the session, a group of 6 students tell the teacher that they are happy because when they listen to the song, they understand it.
	MATERIALS/TOOLS Stereo Song 1		
		ANALYSIS	
		The activities used in the session help students think about pronunciation and do it better. They sing in one voice, reflecting the new vocabulary they got. The challenges motivate them to say complete words and phrases in English.	Continuous contact with the song and feedback helps students better understand what they are hearing. They easily identify the words they have the most contact within class. When they know what they are listening to, they feel happy.
		REFLECTION	
		Challenges motivate students to strive and dare to speak in English; likewise, the acquisition of vocabulary helps them to understand faster what they listen to in English, either by the teacher or the songs, generating a positive attitude during the sessions. Therefore, the motivation given by challenges and feedback is important in their learning process	
	*SPEAKING: Pronunciation, use of whole sentences (S+V+C)		
	*LISTENING: Understanding and identifying phrases/words implemented in class		

## Appendix M: Field Diary Session Four

FIELD DIARY PEDAGOGICAL PRACTICES LEARNING WHILE SINGING - RESEARCH PROJECT			
Institution: Institución educativa el Técnico, sede Rafael Tello			Group: 5B
Researcher: Eyden Deyed Bolaños Paz			Subject: English
SESSION	BASIC INFORMATION	LINGUISTIC SKILLS	
		SPEAKING*	LISTENING*
4	DATE 11/09/2022	DESCRIPTION	
	TOPIC - Greeting and Professions/Occupations	Students greet in English fluently and naturally. They respond in a short way to the questions the teacher asks them. ("Yes, teacher", "Good, and you?"). They easily repeat the sentences in part A of the song (greeting), as they are terms they use to greet daily. A student says it is easier when they repeat it according to the song and some colleagues support it. For part B of the song, they find hard to say the complete structure: "I want to be...". The teacher emphasizes the pronunciation of R in English for words such as: doctor, singer, teacher, are. They repeat the pronunciation, some with more difficulty than others. The teacher recommends them to exaggerate the sounds, before this they have enough fun pronouncing the R, L, T of the words in English, she congratulates them since they are taking the initiative to vocalize sounds foreign to their native language. As they receive the feedback of the lyrics of the song, they pronounce the sentences fluently. At the end of the session, they say goodbye to the teacher and continue humming the song.	Students are listening attentively at the beginning of the session because they know they will work with a new song, they are curious. When the teacher asks simple questions like: "How are you? Are you ready? Do you get it?" They all stare at it, some respond by shaking their heads (the vast majority) and some respond audibly. As they listen to the song, they share with each other what they hear, judging by their expressions of emotion, the teacher deduces that they understand what they are hearing. When she asks them what they understood, they all raise their hands and respond accurately about the vocabulary of the song. When they are singing about the professions, they represent what they sing with mimes, that is when they say: "I want to be a doctor", they imitate the gestures of a doctor.
	MATERIALS/TOOLS Stereo Song 2		
		ANALYSIS	
		The mechanics of the song of repeating sentences helps students, as they repeat what they listen in the first part, making it easier to their diction, with this help, they can make more emphasis on pronunciation. Through these mechanics and activities, the students are motivated, who go home with the song in mind and everything they learned.	Curiosity is a sign of interest, meaning that students find what they are talking about in class attractive. The continued use of English terms has helped students understand their meaning and identify it more easily by listening to them. They have acquired more vocabulary, hearing the words are able to understand their reference.
		REFLECTION	
		Repetition has strengthened students' knowledge, improving their level of listening and speaking. They understand the terms and phrases normally used in classes and can replicate them with better pronunciation. They know it, so they get excited and go home with the song in mind. These already acquired terms can serve as a basis for new knowledge	
	*SPEAKING: Pronunciation, use of whole sentences		
	*LISTENING: Understanding and identifying phrases/words implemented in class		


## Appendix N: Field Diary Session Five

FIELD DIARY PEDAGOGICAL PRACTICES LEARNING WHILE SINGING - RESEARCH PROJECT			
Institution: Institución educativa el Técnico, sede Rafael Tello			Group: 5B
Researcher: Eyden Deyed Bolaños Paz			Subject: English
SESSION	BASIC INFORMATION	LINGUISTIC SKILLS	
		SPEAKING*	LISTENING*
5	DATE 11/11/2022	DESCRIPTION	
	TOPIC - Greeting and Professions/Occupations	Starting the session, a group of students began singing the song before the teacher played it, saying, "Hello everybody, how are you today? I am good thank you, thank you, I am good", the singing was initiated by a student and the others followed him. The teacher congratulated his pronunciation and the use of full sentences, then asked for collaboration to guide the song and about ten students volunteered, they were the ones who conducted the song while the others repeated. When doing the pronunciation exercises with the teacher, they were divided into sections and in turns, she asked them to speak loudly, in order to hear them better, this helped identify drawbacks. The teacher made emphasis on vocalization of words such as: "am, architect, chef, student.". All the students tried to imitate the sounds and some, while waiting for the turn, made movements with their mouths exercising their diction.	Students move their bodies to the rhythm of the song and sing simultaneously to it. They are attentive to what the song says so they can respond with mimics correctly, also, they answer questions that the teacher adds during the activity, such as: "How are you?" "What do you want to be?" listening correctly to what she says. When doing the feedback, they pay attention to what their peers say, not to repeat, and manage to understand, translating and helping each other. (For example, one child specifically said: "No, no, Ella dijo "I want to be a teacher", entonces tienes que decir la otra.". As the teacher gave precise pronunciation instructions, everyone listened intently, with open eyes and gesturing.
	MATERIALS/TOOLS Stereo Song 2		
		ANALYSIS	
		Students start the session with the song on their own initiative, applying the words and sentences learned earlier. Although they still have difficulties in pronunciation, they are motivated to participate in the session and sing in English as the teacher tells them.	Since students want to mimic the song, they are forced to understand what it says, exercising their listening. They respond correctly to what the teacher tells them in English, implying that they understand the message, in the same way, they also listen to their friends.
		REFLECTION	
		The students' actions in this session reflect a breakthrough in both listening and speaking skills. They have paid attention to the exercises reflected in their production. This process must continue, to prevent them from losing interest and to continue to challenge themselves.	
	*SPEAKING: Pronunciation, use of whole sentences *LISTENING: Understanding and identifying phrases/words implemented in class		


## Appendix O: Field Diary Session Six

FIELD DIARY PEDAGOGICAL PRACTICES LEARNING WHILE SINGING - RESEARCH PROJECT			
Institution: Institución educativa el Técnico, sede Rafael Tello			Group: 5B
Researcher: Eyden Deyed Bolaños Paz			Subject: English
SESSION	BASIC INFORMATION	LINGUISTIC SKILLS	
		SPEAKING*	LISTENING*
6	DATE 11/14/2022	DESCRIPTION	
	TOPIC - Likes/Dislikes	Students work on the lyrics of the song, phrase by phrase and repeat as the teacher tells them. They can say complete sentences according to what they hear, easily since the sentences are repeated. The teacher reinforces the pronunciation of words such as: "school", "friends", "dance", in terms of not pronouncing a [e] sound in "school", neither an [i] sound in "friends". About 6 students said they have difficulty saying the complete sentences without making mistakes, before this, the teacher motivates them saying that it is normal to make mistakes, however, they must continue trying to do better. They go through groups in front to sing to exercise speech and it is possible to identify several students who fail to say some words or simply remain silent. At the end of the session, a part of the students sings the song while dancing with confidence, others only dance, and about 5 of them were still confused by the lyrics.	Students listen attentively to the song for the first time a little confused by the new terms. They identify words and phrases such as: "my friends", "school is wonderful", "every day", "we play (the games)", "I like to sing", they justify that they are English words that they had already heard, in fact, one student states that he is excited to identify a word he knew and join it with another and, in that way, find the meaning of the phrase, other students supported him (the sentence is "school is wonderful"). Once the feedback and explanation are done, when the second listening is also done, all students are excited to understand better. The teacher asks them: "What do we like to do at school?" and one by one they answer correctly as they worked on the session: "I like to..." and "we like to...". The same with the negative form.
	MATERIALS/TOOLS Stereo Song 3		
		ANALYSIS	
		As the first time they listen to this song, they are puzzled by what becomes difficult to pronounce, it can be seen different scenarios: students who easily learned the song and manage to express themselves both linguistically and corporally, others who for fear of making mistakes when speaking decide to stay silent, among them, some enjoy the rhythm of the song and dance, and a small group is in total confusion, a situation that is better to avoid as this may indispose them to learn.	Students manage to identify terms previously used in English classes, this reflects their ability to listen and understand their equivalence in Spanish. They have been activating areas of reasoning in linguistics that they did not know, as when the student makes the analogy of joining word to word to know its meaning, they are processes that we do by nature, but we do not always realize.
		REFLECTION	
		As is generally known, all students can have different mental capacities and processes, something evident in this session. For most, it was not easy to learn a new song because of its unknown lyrics, and this did not allow them to enjoy the session completely. It is necessary to apply new strategies and modalities to help those who could not connect with the song to acquire the knowledge it brings them. Likewise, continue encouraging their ability to analyze, interpret, and listen.	
	*SPEAKING: Pronunciation, use of whole sentences *LISTENING: Understanding and identifying phrases/words implemented in class		

## Appendix P: Field Diary Session Seven

FIELD DIARY PEDAGOGICAL PRACTICES LEARNING WHILE SINGING - RESEARCH PROJECT				
Institution: Institución educativa el Técnico, sede Rafael Tello			Group: 5B	
Researcher: Eyden Deyed Bolaños Paz			Subject: English	
SESSION	BASIC INFORMATION	LINGUISTIC SKILLS		
		SPEAKING*		LISTENING*
7	DATE 11/16/2022	DESCRIPTION		
	TOPIC – Likes/Dislikes	The students who said they already know the song (5) start to work with the song, they sing it satisfactorily using complete phrases when singing and their pronunciation is acceptable, they receive instructions in phrases such as: "We don't like to fight", "We don't like to lose exams", exactly in the sounds of letter "k", "m", "t". Now the students who say they don't know the song come out, and they work sentence by sentence with the background song. While doing this exercise the 5 students dance and try to create a choreography. After 3 rounds of the song, all together sing, and a good pronunciation is heard from both part A and part B of the song. In a final round, without a background song, and repeating what the teacher tells them, some (about 7 students) still have difficulty saying the whole sentences, sometimes they start the sentence, but they do not finish it or vice versa. To finish the class, they sing and dance the song together, although most enjoy the rhythm and follow the steps that their classmates created while singing, some (around 4 students) are limited to see, they look tired.		While the first five students work on the song, the students at their sits listen to them, when the teacher asks them about the equivalence of what they are singing to Spanish, they fail to respond clearly and confidently, they look at each other; Before this, the teacher encourages them and asks them to think calmly that they do not feel pressured and to remember the last session. Next time, with the sentences stated by the teacher slower and emphasizing each word, most of them manage to give reason for what they hear, without the need for the teacher to explain them in Spanish. From then on, they actively listen to the song repeatedly and can respond assertively.
	MATERIALS/TOOLS Stereo Song 3	ANALYSIS		
		The first 5 students are able to say complete sentences, often with pronunciation difficulties, but with good basis, this reflects a good result of the mechanics applied during the sessions. Others strive to achieve it in the same way, it can be seen progress in pronunciation, however, 4 to 7 students reflect difficulty to speak fluently, because of the song or the mechanics used.		At first, it is difficult for students to understand what is being sung in English, they are confused, only after the teacher spoke more slowly, accurately, they manage to remember and participate in the session. They were blocked at the start of the class.
		REFLECTION		
	*SPEAKING: Pronunciation, use of whole sentences *LISTENING: Understanding and identifying phrases/words implemented in class	This session yielded worrying data about some students, and quite satisfactory in others (a minority). The abstinence of students from participating and speaking because of not knowing the song, or not understanding the words and phrases is a clear symptom that something did not work for them. It could be the song, the methodology of the session, both, or something different. However, it should be noted that the previous sessions did not present such a worrying scenario because the same students who, during this session, were blocked; in the previous sessions participated more despite the same difficulties. Therefore, the phenomenon of this session should be reflected in the survey and self-assessment at the end of the last session, or maybe, in the next.		

## Appendix Q: Field Diary Session Eight

FIELD DIARY PEDAGOGICAL PRACTICES LEARNING WHILE SINGING - RESEARCH PROJECT				
Institution: Institución educativa el Técnico, sede Rafael Tello			Group: 5B	
Researcher: Eyden Deyed Bolaños Paz			Subject: English	
SESS	BASIC INFORMATION	LINGUISTIC SKILLS		
		SPEAKING*		LISTENING*
8	DATE 11/18/2022	DESCRIPTION		
	TOPIC – Reinforcement (Harder song)	By repeating in small groups the phrases that the teacher tells them, inconveniences are identified, both pronunciation and the use of complete sentences in most groups, sentences such as: "I have to go to school", "school is wonderful", "We don't like to fight", "We play together". Some students, around six, when they repeat with the teacher do it correctly, however, when asked later to do it, they forget (they omit sounds, add others or change them) for example: they omit the sound of the "t" at the end of "fight" and add the sound [c] in "school", anyway, in each intervention, all use complete sentences. They improve their /v/ pronunciation in words like: "have" and "love". In the next exercise, with the song in the background, everyone has the opportunity to ask and respond within their small groups, those who in the previous session felt uncomfortable, look more confident, however, most students find difficult to say the phrases: "what do we like to do at school?", "What we don't like to do is", and "what do we love to do during the break?" since it had not been necessary to say them before, they try but say that they are very long and have confusing words. The phrase: "what do we love to do during the break?" a student says it, like this way: "what you like do in break", and like him, others in different ways. When finishing, everyone sings in unison.		The teacher plays the song for all the students once, then divides them into seven small groups and, in turn, asks them to first repeat what she says and then tell her what it means in Spanish (recites phrases of the song), but she tells them to speak among themselves before giving the answer. All groups are right in each sentence, correctly replicating the sounds they listen and getting the meaning right. Some students said that one of the difficulties they had in the last session was that they forgot what it meant: "wonderful", "have", "fight". They are attentive to what the teacher tells them in English, they continue to respond to the commands used normally and assertively to the questions asked of the song, even if their friends ask in a different way (as specified in the description of speaking): "what you like do in break?", they understand the idea and respond accordingly while listening to the song as a guide.
	MATERIALS/TOOLS Stereo Song 3	ANALYSIS		
		They can participate by saying complete sentences, no longer word for word, even if they do not know it well, they do not just intervene with a single word, but they manage to make their message understood. It is still necessary to reinforce the pronunciation of some words, which is normal, although they keep repeating mistakes that have been explained above. They understand and successfully apply the /v/ sound quite peculiar of English and important, so it's a breakthrough.		With this mechanic of development of the session satisfactory results are achieved, dividing them into small groups and thinking in team help them to reflect and with cold mind to answer correctly. Everyone is able to replicate the sounds they hear and know their meaning, know the difference from the positive and negative question. With this session of reinforcement, they manage to overcome the difficulties of the past sessions.
	*SPEAKING: Pronunciation, use of whole sentences *LISTENING: Understanding and identifying phrases/words implemented in class	REFLECTION		
		Working in small groups contributed to everyone having time to participate and demonstrate their strengths and weaknesses, and even with drawbacks, they could express themselves in English, applying their knowledge, demonstrating that they can do better. Although they repeat some mistakes, they showed progress in other aspects, so we must continue to support them and step by step, help them not to commit them again.		

## Appendix R: Field Diary Session Nine

FIELD DIARY PEDAGOGICAL PRACTICES LEARNING WHILE SINGING - RESEARCH PROJECT			
Institution: Institución educativa el Técnico, sede Rafael Tello			Group: 5B
Researcher: Eyden Deyed Bolaños Paz			Subject: English
SESSION	BASIC INFORMATION	LINGUISTIC SKILLS	
		SPEAKING*	LISTENING*
9	DATE 11/22/2022	DESCRIPTION	
	TOPIC - Reinforcement (Middle difficulty song)	The first time the song is played, they don't start singing, they stay tuned while dancing, some sing only the end of the sentences. After making a round remembering the lyrics of the songs, repeating what the teacher is saying, they are able to do it by themselves. They emphasize that the difficulty is when the song is very fast and does not repeat the phrase. Teacher reinforces the pronunciation of "am", "are", "great", "scared", "bored", emphasizing in not omitting the sounds of the "t", "d", "m", and "r". Once they remember the song and the small pronunciation details, they sing with confidence, use the complete sentences, with the fluidity of the song and acceptable pronunciation. At the end, as a challenge that they themselves wanted to do, they sang the song in an acapella way, without a background song, individually they forget some phrases, but in group they manage to sing the song, since what some of them forgot, the others remembered. Their pronunciation is not perfect, but much better than the first sessions.	The song is played once, and the students follow it by mimicking what they are listening while dancing. They understand the whole idea when the song says "Well done guys, now express with your face and body what we are going to say, ok? 1, 2, 3". They say they understand the song, they remember what they learned. They replicate the sounds of the letter "t", "d", and "r" as the teacher tells them, they repeat correctly. When they work as a team, they listen to each other and help each other remember the words and their pronunciation.
	MATERIALS/TOOLS Stereo Song 1		
		ANALYSIS	
		They had contact with this song several days ago, so at the beginning they did not remember it very well and remained silent following what they identified by listening. Once all is remembered, they demonstrate their knowledge of the song and their pronunciation, even with imperfections, natural ones, but with important elements such as the use of whole, fluid sentences, and the fact that they sang the song alone, at the end, it reflects that they learned the lyrics, therefore, the sentences and phrases that give them knowledge in English.	They have the concepts of the song clear, they understand the words, the sentences, and their meaning, this is reflected in their actions, when they dance doing the mimicry of what they hear, also when correcting each other, since they identify the mistakes in the same way. With this, it can be said that they completely acquired the concepts of this song.
		REFLECTION	
		In this session, it can be seen the progress that the students had with this song, as a musical tool, they acquired the concepts, showing that they can learn a song in English by understanding what they sing and expressing it through their dance, movements, and expressions. Although there are still students with difficulties in some elements, the achievements they have obtained are greater, and the objectives for their speaking and listening skills are satisfactorily fulfilled. It is best to continue encouraging them not to forget what they have learned	
	*SPEAKING: Pronunciation, use of whole sentences *LISTENING: Understanding and identifying phrases/words implemented in class		

## Appendix S: Fiel Diary Session Ten

FIELD DIARY PEDAGOGICAL PRACTICES LEARNING WHILE SINGING - RESEARCH PROJECT			
Institution: Institución educativa el Técnico, sede Rafael Tello			Group: 5B
Researcher: Eyden Deyed Bolaños Paz			Subject: English
SESSION	BASIC INFORMATION	LINGUISTIC SKILLS	
		SPEAKING*	LISTENING*
10	DATE 11/25/2022	DESCRIPTION	
	TOPIC - Reinforcement (Easier song)	They sing fluently sentence by sentence, repeat properly the song phrases, imitate the pronunciation, and apply the feedback of past sessions on the sound [θ], [m] and [j]. When one by one says a phrase of the song, everyone is able to say it completely, a whole sentence, fluently, also some create new phrases based on the structure of "I want to be a..." and add vocabulary of professions and extra occupations that they already knew, for example: "soccer player", "dentist", "police man", the teacher helps them with the pronunciation as they said those words as they read it based on their mother language. Everyone manages to say, create, or repeat complete sentences with a remarkable pronunciation, both when they speak and when they sing. They decide to sing the song alone, without background music, like the previous session. They manage to recite each sentence, correctly apply the sounds of the letter of the letter T, L, M, the [θ], and [j], sometimes exaggerating to make it more evident, dancing and clapping according to the song.	For part A of the song, they sing repeating the lead vocals as if they were the second voices of the song, and they do it correctly. In part B, they are able to represent what they sing through gestures and mimes with their friends by referring to the professions and occupations they mention. They listen to their companions and the phrases they use, identifying them assertively so as not to repeat them, in the same way, they manage to know when they have already used them all and they can repeat those that have already been said. At the end, the teacher uses the same structure of the sentences they learned and changes some concepts to see if they relate the idea, and therefore recognize the meaning, she says: "Hello everybody, I am happy", all students manage to identify the idea, everyone raises their hand to answer and some shout the answers in Spanish, then she adds: "It is great to see you again, I want to be your friend" and receives the same response from the students, they all rise because they want to answer, so she gives the opportunity to three students who looked distracted and they responded correctly.
	MATERIALS /TOOLS Stereo Song 2		
		ANALYSIS	
		It reflects an advance in their pronunciation and in the diction of the sounds of words in English their native language does not have. They use complete phrases with confidence, they remember their pronunciation and, since they learned the complete lyrics, they are able to say it, without help, neither of the teacher, nor the song.	It is evident the domain that the students have of the song, they manage to understand all the phrases, what they hear, they are able to replicate it, and what they have learned, they can apply it to new phrases and sentences as bases that they already acquired.
		REFLECTION	
		It is satisfying to see the progress and improvement that the students achieved through this song. It is reflected in the way they express themselves, their speaking, and their listening skills. They acquired basic knowledge that will help them to acquire more in the future, recognizing the characteristic sounds of English. Song one, the easiest for this group of students. It worked, and we met our goal.	
	*SPEAKING: Pronunciation, use of whole sentences *LISTENING: Understanding and identifying phrases/words implemented in class		